

THE CLOISTERS APOCALYPSE



A FOURTEENTH-CENTURY
MANUSCRIPT in Facsimile

THE CLOISTERS APOCALYPSE

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II Commentaries on an early
fourteenth-century manuscript

by FLORENS DEUCHLER

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FOREWORD

FROM the outset, the collecting of illuminated manuscripts at The Cloisters was considered a delicate procedure, to be followed with prudence. It was felt by those involved in acquisitions that the bulk of material there should be architectural elements, sculpture, and decorative arts—objects enhancing the environmental quality of the institution—and that manuscripts should more reasonably go to the incomparable Pierpont Morgan Library. It was a wise guideline, as the rare exceptions to it admirably attest. After more than thirty-five years of collecting, only four manuscripts are in the library of The Cloisters: the Belles Heures of Jean, Duke of Berry, the so-called Hours of Jeanne d'Evreux, the Hours of Bonne of Luxembourg, and the book that is the subject here. Each became part of The Cloisters Collection because each is one of those rarest works of art that seem to speak about the qualities and essences of fully an epoch of art history. The initial viewing of the Apocalypse manuscript while it was in possession of the dealer H.P. Kraus left no doubt but that this luminous fourteenth-century book, with its graceful paintings of near perfect balance, should join the very small group at The Cloisters. Subsequent discoveries about the book by Florens Deuchler have confirmed the immediate reaction. His discoveries, together with contributions by his colleague Jeffrey Hoffeld and by Helmut Nickel, Curator of Arms and Armor, are the substance of the present publication.

THOMAS HOVING

Director, The Metropolitan Museum of Art

Introduction

FAMINE, pestilence, strife, and untimely death inspired apocalyptic fantasies and movements in Europe throughout the Middle Ages. In the thirteenth century, problems such as the outbreak of civil war in Germany and the instability of the Holy Roman Empire convinced many people that the end of the world was at hand. Their beliefs were confirmed by the prophetic writings of several popular authors, particularly those of Joachim de Fiore, an Italian monk who lived in the second half of the twelfth century. Joachim provided a concrete focus for these fears by outlining a specific timetable for the stages of human history.

According to Joachim, history is an ascent through three successive ages: the age of the Old Testament under God the Father, the age of the New Testament under Christ, and the age of the spirit under the Holy Ghost. The age of the spirit would be the culmination of human history, an era of love, joy, and freedom, in which all men would experience direct knowledge of God. The life of the spirit, liberated from its struggle with the body, would no longer be affected by wealth, property, work, or the authority of emperor or pope. The coming of the third age would be immediately preceded by the reign of the Antichrist, who would rule as a secular king for three and a half years, attacking and ultimately destroying the corrupt Church. This, Joachim predicted, would be accomplished around the year 1260.

During the thirteenth century, many figures were cast in this messianic role. One was Frederick II, emperor of the Holy Roman Empire, but he died in 1250, ten years before he was to fulfill the mission. Hopes then centered on his resurrection, and numerous pseudo-Fredericks appeared, as well as other kings said to have returned from the dead to become scourges of the Church and saviors of mankind. There were also popular regional cults that elevated local personalities of humble origin, some of whom enjoyed large followings in Germany, Italy, and other parts of Europe. Joachism was only one of the forces behind these movements, all of which had at least one common source of inspiration in the last book of the New Testament: the Apocalypse of Saint John, or the Revelation of Saint John, as it is called in the English Bible.

The book was written in Greek on the island of Patmos, where the Evangelist was exiled by the Roman emperor Domitian, because, as John tells us, he had preached God's word and borne testimony to Jesus. The first three chapters contain God's instructions and admonitions to the bishops of the seven churches of Asia Minor. In the remaining chapters, John reveals his visions of the end of the world and the future kingdom of Christ.

At various times during the Middle Ages, particularly when and where Christianity and its institutions were under attack, the Apocalypse of Saint John enjoyed widespread popularity. In Spain, for instance, during the struggles between Christendom and Islam, it was avidly read, commented upon with reflections on contemporary events, and illustrated. During the thirteenth century, it was illustrated by English illuminators, who frequently represented the apocalyptic fantasies of their own time in astonishing detail.

An illuminated Apocalypse manuscript of the early fourteenth century was acquired for The Cloisters treasury by The Metropolitan Museum of Art in 1968. In format, style, and sequence, the manuscript's 72 miniatures are closely related to two other Apocalypse manuscripts of the period, one in London (British Museum, Add. Ms. 17333), the other in Paris (Bibliothèque Nationale, ms. lat. 14410). In this family of three, the Cloisters Apocalypse stands out for the richness of its imagery, and two unusual additions to its contents: a dedication page (folio 38 verso) and a prefatory picture cycle of the life of Christ (folios 1–2 verso). Unlike the London and Paris manuscripts, the Cloisters Apocalypse contains neither text nor illustrations for Apocalypse chapters 16:14–20:3. The construction and composition of the Cloisters manuscript in relation to the London and Paris versions is being investigated by Harvey Stahl.

All three of these manuscripts, which were produced on the Continent, are based on an English source of the late thirteenth century, probably a manuscript such as the Lambeth Apocalypse (London, Lambeth Palace Library, Ms. 209). While the compositions and numerous details of the Cloisters paintings are remarkably close to those of the Lambeth Apocalypse, there is a striking difference of atmosphere in the two manuscripts. In both, the end of the world is shown as a disruption of the delicate balance of God, man, and nature: the elements, the heavenly bodies, and all forms of life suffer unnaturally, and much is ultimately destroyed. But the Lambeth illustrations (figures 1, 2) are frightening: the figures nervous, twisted, physically and psychologically deformed, their faces



1. *The Woman Escapes* Lambeth Apocalypse, folio 16 verso



2. *The Angel with the Book* Lambeth Apocalypse, folio 12

3658.
973.

In die tunc ep̄s uolens
 conficere sem̄ cr̄isana
 runctis pontificalib: ue
 stimentis induat. Prefato

Et omnia
 secula seculi

loz. Amen. Domi
 nus uobiscum. **E**t cū
 spiritu tuo. **Sursum**
 corda. **Palam**us ad do
 minum. **Gratias** aga

Dignum est iustum est.
 Pre dignū
 et iustum
 est equum et salutare. **Do**s
 tibi semp̄ et ubiq: grati
 as agere. **Domine** sā
 cte. pater omnipotens. et
 ne deus. **Qui** corporali

3. Opening page of the Pontifical of Guillaume de Thiéville, folio 1, picturing Celebration of the Mass, and Ecclesia and Synagoga

bearing pained and horrified expressions. Monsters roar, and one can almost feel their fiery breath and sense the quaking earth beneath their feet. The terror of the Last Days fascinated the painter of these miniatures. By comparison, the Cloisters Apocalypse is the end of the world viewed under glass, as if it were a chapter of natural history. Even the grotesques and predatory beasts that appear as marginalia and offshoots of the manuscript's decorative initials express only a vestige of the horror suggested by the text. Spontaneously drawn and full of aggression, they are limited in meaning and importance: humorous pendants to the drama of the miniatures.

The miniatures themselves, even when the subject is violence, have the lightness and courtly flavor of a romance, with John as the hero. Throughout, he is a prominent figure, sometimes within the scene, taking part in the action, sometimes standing outside the frame and regarding the events within through a window. In some of the scenes, representing things that John has heard of but not actually witnessed, he is not shown. But present or not, John guides us through his visions, testing the ground, mediating our experiences. While he is genuinely moved in several of the episodes, he remains unharmed. He and the reader emerge enlightened.

The restrained character of the Cloisters Apocalypse is established at the outset by the prefatory cycle of scenes of the early life of Christ, perhaps added at the request of the manuscript's commissioners. (A number of other Apocalypse manuscripts begin with scenes from the life of John.) Together with the dedication page that closes the book, these scenes soften the Apocalypse miniatures with traditional, almost domestic details. They are sensitively integrated with the miniatures that follow, forming, in a sense, a biographical sketch of the messiah whose kingdom will be established by the close of the book, and providing a historical setting for these otherwise remote visions. The cycle also reminds the reader of the close relationship between Christ and John, and of the Evangelist's persecution for his unchanging belief in the events of Christ's life. The thematic unity is underscored by the stylistic coherence of the introductory cycle and the succeeding miniatures.

The beautifully cerebral relationship between John and the reader is reflected in a painting style at once rich and coolly defined. It is a style that one associates with the illustrations of an Arthurian legend, rather than with John's revelations. Light in color and in spirit, its figures are mannered and courtly, their movements slow, self-conscious, and elegant.

4.
Descent of the Holy Ghost
Detail from the Pontifical of
Guillaume de Thiéville, folio 28



The human body, clothing, elements of landscape, and objects are all carefully articulated and distinguished from one another, frequently by a fine black line. Where one expects to find disruption there is order; each person and each thing has its proper place.

For the source of this style one looks to Paris, or, following the suggestion of the Lambeth Apocalypse, to England. But neither Parisian nor English painting of the first quarter of the fourteenth century provides comparable examples. A Norman origin has been proposed by François Avril of the Bibliothèque Nationale, Paris, on the basis of its stylistic resemblances to a Norman Pontifical of about 1315 (Bibliothèque Nationale, ms. lat. 973). The Pontifical bears the arms of Guillaume de Thiéville, from 1315 to 1347 bishop of Coutances, a town in western Normandy. The style of painting of the Pontifical, though less refined and confined to small initials, is nonetheless quite similar to the style of the Cloisters manuscript (figures 3, 4). Together, these manuscripts suggest the existence of a productive Norman school of illumination, dependent on English sources. Further stylistic resemblances, which help to date the Cloisters manuscript at about 1320, occur in stained glass produced in Normandy, particularly at Evreux and Coutances (figure 5). Finally, the assumption that the workshop was located in Normandy is strengthened by identifications of the heraldic shields that appear in the Cloisters miniatures. Details of this particular study are presented separately.

The style of the Pontifical finds its fullest expression in the Cloisters Apocalypse. The maturity of this style is also represented, surprisingly, in a book produced in Zurich about 1320–1330, the Manesse Codex (Heidelberg, University Library, Pal. Germ. 848). This codex, one of the most important south German illuminated manuscripts of the first half of the fourteenth century, contains the principal collection of late medieval *Minnelieder*, songs and poems of love and chivalry. Its 137 miniatures, depicting the authors of the songs, hunting scenes, and other outdoor amusements, are attributed to four different and as yet unidentified artists. Little is known about their training. One of the artists paints in a courtly style, well suited to the subjects of the miniatures and strongly reminiscent of French illuminators—a style unlike the characteristically south German style of the other three painters. This artist, known as the Master of the Third Addition, contributed three miniatures, including a powerful page (figure 6) that matches in quality, style, and taste the miniatures of the Cloisters Apocalypse. The facial types are very



5.

The Virgin and Child

Stained glass, Evreux
Cathedral, about 1325



6. *Otto von Thurme*
Manesse Codex, folio 194

close, and minute details, such as the way the veils gently cover the heads, correspond. Colors, translucent and nearly identical in value, are applied to the parchment in a similar manner. Truly, the similarities of painterly technique are too close to be ascribed to chance. And, as we shall see, the Cloisters Apocalypse may have made its way to Zofingen, not far from Zurich, where it could have been studied by one or more of the artists preparing the miniatures of the Manesse Codex.

The Cloisters Apocalypse, then, may be an important link between south German and French painting in the third decade of the fourteenth century. While French manuscripts had undoubtedly already reached this region earlier in the century, resulting in the elegant pictorial style of such works as the shrine of Saint Mark in Reichenau (figure 7), the presence of the Cloisters manuscript in the region may have made possible the transmission of a style of the highest quality, one that was to have a recognizable effect on south German art of the fourteenth century.

7. *Adoration of the Magi*

Shrine of Saint Mark, Lake Constance region, 1303–1305, Reichenau-Mittelzell





The Heraldry in the Manuscript

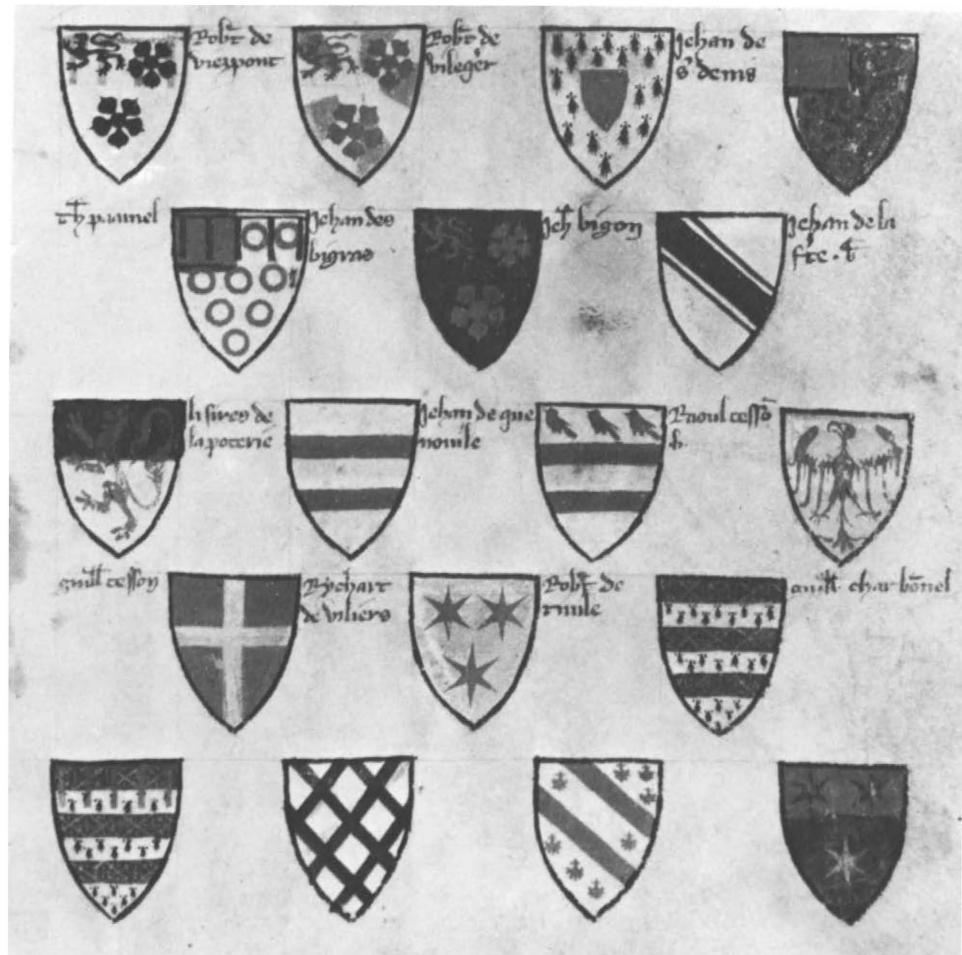
8.

Shield of Richart de Carbonnel in the Armorial Wijnberghen.

The name is inscribed above the shield

FRAGMENTARY though the heraldic evidence is in the Cloisters Apocalypse, it indicates that the manuscript was produced in western Normandy, in all probability in Coutances, and that it was commissioned by a young couple of which the lady (her husband's identity is now unknown) was presumably a daughter of Jehan de Montigny, a

9. Part of a page in the Armorial Wijnberghen showing shields of Jehan de Saint-Denis (second row, third shield), Jehan de Bigars (third row, second shield), and Rychart de Viliers, Robert de Tiule, and Guillaume de Carbonnel (bottom row, second, third, and fourth shields)



Norman knight. The evidence suggests, furthermore, that fairly soon after its completion, the bound manuscript was taken to Switzerland where, at some time now unknown, it became the property of the collegiate abbey of Zofingen, some thirty miles from Zurich.

The first of two pages in the manuscript with identifiable heraldry is folio 9 verso. Here the border of the altar cloth is decorated with quatrefoils and six tiny shields. At least five of them can be claimed for Norman armigers, all of whom resided within an easy day's ride of Coutances. All but one of the shields are minutely finished; the sixth, at the right end of the border, is only a line drawing in brown ink. The metal paint of three of the shields has oxidized, making it difficult to recognize the original color of the charges. However, the blazons seem to be, left to right:

1. Or, a fleur-de-lis gules
2. Azure, a chief gules, overall three roundels argent
3. Or, fretty of azure
4. Vert, a bend argent
5. Or (argent?), two fesses gules
6. Three pales (unfinished).

All six can be found in a French roll of arms of the period 1275–1290, known as the *Armorial Wijnberghen*, now in the collection of the Royal Netherlandish Heraldry Society, The Hague. Most are in the section of the roll devoted to the arms of Normandy. The most unusual one, number 2, is unquestionably the blazon of the de Carbonnel family, lords of Canisy, some ten miles east of Coutances. In the *Armorial Wijnberghen* we find it as the shield of Richart de Carbonnel (figure 8), following the shield of Guillaume de Carbonnel (figure 9), which has three stars for difference.

The first of the altar cloth shields corresponds to that of Jehan de Tilly (figure 10), whose family dwelt at Tilly-sur-Seulles, thirty-five miles east of Coutances. The third shield corresponds to that of Rychart de Viliers (figure 9), and the fourth to that of Suart de Pirou (figure 11). Though the latter arms are given as vert, a bend cottised argent, the single bend on the altar cloth shield may be a simplified version, because of the smallness of the space available. The de Pirous were an important family in the Contentin, with their seat at Pirou, some ten miles north-west of Coutances. The fifth of the altar cloth shields may show the arms of Jehan de Bigars of Normandy (figure 9) or of Guy Mauvoisin, a knight of northern France. The sixth shield, unfinished, is possibly that



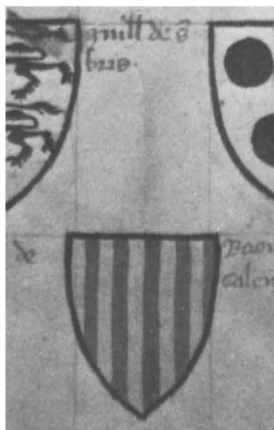
10.

Shield of Jehan de Tilly in the *Armorial Wijnberghen*



11.

Shield of Stuart de Pirou in the *Armorial Wijnberghen*



12.

Shields of Guillaume and Gilbert de Saint-Brice in the *Armorial Wijnberghen*. (The fleur-de-lis on Gilbert's shield is show-through from the verso of the leaf)



of the de Beaumont family of Brittany—and a Jeanne de Beaumont was the wife of Jehan de Tilly. Other possibilities for number 6 are Guillaume or Gilbert de Saint-Brice, both of whom are represented in the Norman section of the *Armorial Wijnberghen* by paly of or and gules (figure 12).

The *Armorial Wijnberghen*, it may be added, provides a link from the *Cloisters Apocalypse* to the *Pontifical* of Guillaume de Thiéville, bishop of Coutances, the stylistically related manuscript mentioned in the Introduction. The arms painted in the *Pontifical* (figure 3) appear in the *Armorial Wijnberghen* flanked by those of Rychart de Viliers and Guillaume de Carbonnel (figure 9), where they are identified as the arms of Robert de Tiuille (= Thiéville). Judging from the dates of the two manuscripts, Robert was probably the father of Bishop Guillaume.

Some of the *Cloisters Apocalypse* blazons occur also in the related London and Paris manuscripts. The altar cloth in the corresponding London miniature is bordered with five shields, the first and third of which are the same as the fifth and first in our manuscript, while the second and fourth (argent, a bend cottised sable) apparently denote still another Norman, Jehan de Saint-Denis (figure 9). The fifth London blazon (checquy of sable and or) has yet to be identified. The six shields on the Paris altar cloth are executed only as drawings in brown ink, hence are not positively identifiable, but 3 and 4 of the Paris set resemble 5 and 6 of our miniature and Paris's 3 and 5 correspond to 1 and 5 in the London miniature.

Interestingly, the bend cottised sable of the London miniature appears in the *Cloisters* manuscript on the cantle of a saddle on folio 33. Here it may be noted that still other blazons occur in the *Cloisters* manuscript, but they add nothing helpful to the present investigation. The crosses on the shields of the angels on folio 20 verso, for example, are simply traditional symbols of the powers of Good, and the dragons rampant on the beast's shield, folio 23 verso, merely signify the powers of Evil.

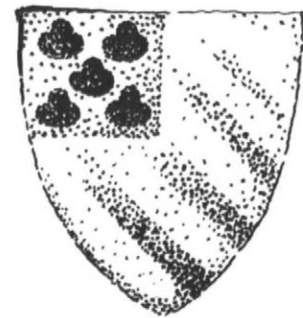
The fact that the altar cloths of all three manuscripts are decorated with arms from within a small geographical area raises the possibility that the painter or painters either illustrated actual cloths or invented them after known prototypes. Monasteries, cathedrals, and other institutions relying heavily upon pious donations often had considerable inventories of precious decorated vestments and paraments, and since it was mainly the ladies of the neighboring gentry who did the fine needlework, embroidering such cloths with their family arms would be a natural thing. But even if the manuscripts' cloths were not copied from existing

textiles, it can be assumed that the painters chose arms of families that were somehow—as benefactors or protectors—connected with their abbey or monastery, and who furthermore were on close terms with the commissioners of the manuscript.

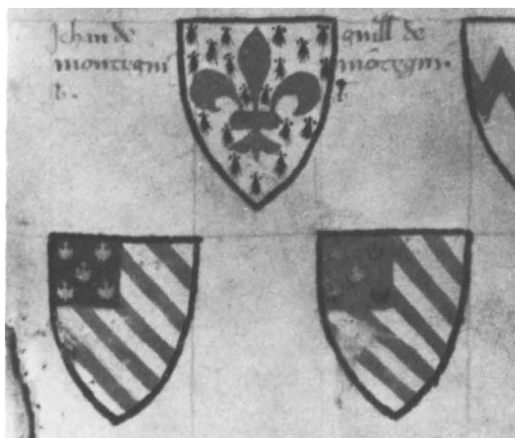
The second page of the Cloisters Apocalypse with identifiable heraldry is folio 38 verso, showing the manuscript's commissioners. Five shields were once to be seen here. Although they were erased long ago by vigorous scraping, traces of them persist in the parchment, and with a microscope and ultraviolet light some of them can be read.

An area of scrape marks behind the kneeling man shows the placement of the shield that would have identified him. Though nothing remains here for the eye but a few specks of the black outline of the dexter side and upper corner, the microscope reveals traces of the preliminary drawing in brown ink, confirming that the shield was part of the original composition. This finding is supported in that the red and green of the frame are seen to stop short of where the shield overlapped the frame.

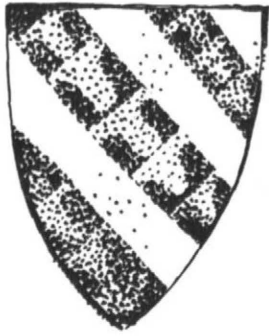
The shield once visible behind the kneeling woman must also have been part of the original scheme. Though its charges are still faintly visible, they show better, because of the scraped surface, on the recto of the folio, particularly the stains caused by metal oxidation. Ultraviolet light reveals a quincunx of trilobate figures, evidently once silver, on a canton, with traces of diagonal stripes in the lower sinister quarter (figure 13). The microscope shows the canton to have a dark greenish tinge, with a few particles of red and a spot of gold in the field. The combination and arrangement are those of the arms of Jehan de Montigny (or, five bendlets gules, a canton azure, charged with five scallop shells argent, 2-1-2) as found, again, in the Norman section of the *Armorial Wijnberghen* (figure 14). From this one surmises that the commissioner's wife was a



13.
Drawing of shield behind kneeling woman, as seen under ultraviolet light



14.
Shield of Jehan de Montigny in the *Armorial Wijnberghen*.
Beside it, the shield of Guillaume de Montigny, probably Jehan's brother, with a canton gules for difference



15.

Drawing of shield at left,
beneath frame, as seen
under ultraviolet light

daughter of Jehan de Montigny. The town of Montigny, incidentally, lies about thirty miles south of Coutances.

The other shields on this page were painted beneath the frame. The one at the left, despite the scraping it was subjected to, still shows the division bendy of six, the dark areas being the result of silver oxidation. Ultraviolet light confirms that these areas originally were of the heraldic tincture vair (figure 15). A faint mirror image of the shield is present on the facing blank page, folio 39, and here the bends vair show blue stains and the bends between them red smudges, indicating the charge to have been bendy of six, gules and vair.

The shield once present beneath the center of the frame still shows innumerable particles of gold in the pores of the parchment. The microscope reveals, in addition, a few specks of red and a dot of blue. This shield also has a faint mirror image on the facing page, with several small red and much smaller blue stains, indicating that the shield was golden and bore a red figure with blue elements.

The shield at the right corner of the frame was scraped the hardest of the five, in some spots close to perforation of the parchment, and nothing remains but a reddish discoloration. On the facing page one finds a black outline and a considerable amount of red field.

The fact that the three shields beneath the frame, but not the two that were part of the miniature or the miniature itself, formed images on the following page indicates that they were added at a later date, after the manuscript was bound, and that their painter closed the volume before the colors were completely dry.

Now, whose arms were added to this page? And why, subsequently, were all five shields rather crudely removed?

The first question takes us away from Normandy, for the *Armorial Wijnberghen*, heretofore helpful, shows no corresponding arms. Present-day heraldic handbooks identify the first of the blazons as that of the family de Longueval of Picardy, and also that of the family von Büttikon of Aargau, Switzerland. The similarity seems to be a coincidence, since the two families were in no way related. Though it was essential for the original purpose of heraldry—the instant identification of a fighting man whose face was concealed by his helmet—that each blazon be unique, it could happen that the same charges were chosen unknowingly by different families in widely separated areas.

Could the bendy of six, gules and vair be identified as the coat of arms of the de Longuevals, we still would not have an explanation for

the other two shields or an answer for the second question. Circumstantial evidence favors the possibility that these are the von Büttikon arms. The von Büttikons played important roles in Aargau. In the fourteenth century many of them were of knightly, even baronial rank, and others of the family held high positions in the Church. Of particular interest to us are Johans VI von Büttikon and his nephews Johans X and Johans XIII. Johans VI was prior of the collegiate abbey of Zofingen, the capital of Aargau, from 1323 till 1360, when he was succeeded by Johans XIII, who was prior till 1387. Johans X, surnamed *der Hofmeister* (the Seneschal), was *Landvogt* (governor) for the Habsburg dukes of Austria from 1353 until his death in 1361.

Accepting the first shield as that of the von Büttikons, one could easily decide that the center shield, with its golden field and red figure with blue elements, showed the arms of Zofingen: or, a lion gules, armed and langued azure. These arms, originally the arms of the counts of Habsburg, were used by both the town of Zofingen and the collegiate abbey from about 1295 on, showing their allegiance during the period when the Habsburgs were overlords of Aargau.

Following this line of thought, the third shield, with its red field, may have been the Austrian *Bindenschild*, gules, a fesse argent, representing the Habsburgs as dukes of Austria.

The arms of Zofingen were changed in 1386, after the Battle of Sempach, in which Duke Leopold of Austria paid with his life for his attempt to subjugate the rebellious Swiss. Hence, it may well have been a zealous patriot who eradicated the hated Habsburg arms and those of their von Büttikon “collaborators” from the manuscript. Whoever removed the shields did not stop, unfortunately, with those under the frame but destroyed as well those of the manuscript’s commissioners, perhaps in a blind determination to remove all association with nobility.

The stylistic evidence for our manuscript’s possible presence in Switzerland has already been presented (pages 14–17). There are also noteworthy heraldic connections between the Cloisters Apocalypse and the Manesse Codex. Two of the blazons on the altar cloth in the Cloisters miniature occur in one of the three miniatures by the Master of the Third Addition (figure 16), though in a puzzling context. Number 1 on the altar cloth (or, a fleur-de-lis gules) appears on the shield of a foot soldier and number 6 (three pales) appears on the surcoat of a mounted knight (paly of or and gules) and also on the leftmost banner on the towers of the besieged town (or, three pales gules).



16. Manesse Codex, folio 43 verso: Graf Werner von Homberg attacking an Italian town. The banners of the roofs—from left to right Aragon, Hungary, Anjou—correctly suggest the complicated dynastic conditions in the kingdom of Naples. The crests and arms of the attacking knights, except for the paly of or and gules, are Swiss.



17. Manesse Codex, folio 197 verso: Gösli von Ehenheim (left) and unidentified knights

Details in the third of the miniatures by the Master of the Third Addition (figure 17) are even more surprising. Here a knight's surcoat and horse trappings display bendy of gules and vair, the gules semé with stars or—a blazon remarkably like that of the von Büttikons, whose arms, seemingly, were added to folio 38 verso of the Cloisters Apocalypse. Though apparently no von Büttikon ever used stars for difference in his arms, the father and two brothers of Johans VI, prior of the collegiate abbey of Zofingen, have stars as space fillers—an exceptional feature—around their shields on their seals. The knight in the miniature wears on his helmet a fanlike *Schirmbrett* flanked by upright wings, and both these elements, *Schirmbrett* and wings, occur as crests on von Büttikon seals. The wings in the miniature, interestingly enough, are painted in a style seldom seen in German art but typical in western European art—another indication of French influence in this particular painter of the Manesse manuscript.

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COMMENTARY ON THE PAGES
OF THE FACSIMILE

†
Ihs
† Maria †

Thomas Dorcellus Anglus S. Theologiae Doctor Apostolicus
possidet hunc Librum ex dono rogati sui Dni Roberti
Perhami Angli Equitis Aurati, cuius corpus in Templo
S. Gregorii Romae in Monte Coelio positum honorifice est,
Anima eius delecta in Domino conquiescat.

† Ihs Maria †

1469.

Arzonius de Leuareo Aemoneus sacrae Theologiae Doctor
possidet hunc Librum ex Legato facti Domini Darrelli in
ecclesia cathedrali sancti Stephani Quanni ecclesiarum
meritorum cuius corpus in sacello sancti Agedij in dicta ecclesia
positum est. cuius anima felix et diuina in pace quiescat.

Stephannus ¹⁶⁰⁰ Caurvy Burdigalensis possidet hunc
Librum ex Menatori qui ambulabat illum per
viam anno Domini 1728 †

¶ Meuse 1835, hunc librum possident Man. de
Rey, Chirurgus major interius Notarii Dni Andreæ
Burdigalarum, Pignat ^{magacho} Dni Catharina, pauperum Curator
Dni Michaelis, v. g. f. hunc illa tenent ex dono
Sacerdotis Caurvy supra scripti.
santi protoni manon Rey

COMMENTARY ON THE PAGES OF THE FACSIMILE

PASTED to the inside of the manuscript's present binding, a sixteenth-century case of brown French leather with tooling in gold and black, is a parchment leaf inscribed in Latin by early owners. Translations of the inscriptions:

*Jesus
Mary*

Thomas Darellus, an Englishman, doctor apostolicus of the sacred theology, owns this book, a gift from his relative, Sir Robert Pecham, an English knight of the Golden Spur, whose body is honored to lie in the church of Saint Gregory of Rome in Monte Coelio. May his devout soul rest in the Lord.

*Jesus Mary
1569*

Antonius de Lescazes of Agen, doctor of sacred theology, owns this book inherited from the said Darellus, the most meritorious of churchmen of the cathedral church of Saint Stephan of Agen, whose body lies in the chapel of Saint Aegidius in the said church. May his faithful and devout soul rest in peace.

1600

Stephanus Cauvy of Bordeaux owns this book, which he acquired from a traveling merchant in the year of the Lord 1728.

In October of the year 1835, this book came into the possession of Max ... Rey, chief resident surgeon of the hospital [?] of Saint André of Bordeaux, from the nun Catherine, a worker etc. of the poor little sisters of the divine host of Saint Michael. She had received the book as a gift from the priest Cauvy, mentioned above.

I am well aware of the greatness of such a reward. Rey.

The text of the Cloisters Apocalypse, which begins on folio 3, closely resembles the Vulgate, the Latin translation from the Greek and Hebrew, begun in 382 by Saint Jerome. The English text used here is that of the Confraternity-Douay Bible, which is a translation from the Latin Vulgate.

Where miniatures are missing from the manuscript (folios 6, 6 verso), and where an extensive portion of the text is not present (between folios 33 verso and 34), the appropriate pages from the Paris manuscript are reproduced in the present volume, along with the Bible chapters and commentary, in order to provide a complete, illustrated text, and to convey an idea of the style and sequence of miniatures in the closely related manuscript.

The numbering of the folios in pencil, found in the upper right corners, is a modern addition, made before the manuscript was acquired by the Museum.

FOLIO I

The Annunciation
and the Visitation

UPPER SCENE: Interrupted from her reading by the sudden appearance of the angel Gabriel, the Virgin rises from her chair. The angel's outstretched wings contrast with the stability and quiet of the surroundings: the brickwork column, the chair, the reading stand, and the pot of lilies often associated with this event. The Virgin appears startled; she raises one hand and recoils before the angel's unfurled scroll, on which we read: "Ave maria gracia plena dominu" (Hail Mary, full of grace, the Lord).

LOWER SCENE: Joseph, leaning on his staff, looks on as Mary and her cousin Elizabeth embrace. Like Zachariah, Elizabeth's husband, Joseph is to be blessed in his old age with a child.

FOLIO I VERSO

The Nativity
and the Annunciation
to the Shepherds

UPPER SCENE: A curtain, its folds like the branches of a fir tree, separates the Nativity from the darkness of night. The deep blue of the sky filters through the linen, coloring it a soft blue. Joseph is asleep. The ox and the ass have snuggled up to the child, as if to warm his feet with their breath. Resting beside the infant, who is raised by the Virgin from his tomblike crib, the animals are like the soldiers at the sepulcher of the resurrected Christ.

LOWER SCENE: An angel holding an uninscribed scroll announces the miraculous birth to three shepherds tending their flocks.

UPPER SCENE: The three kings present their gifts. The first, who has removed his crown and hung it on his arm, offers gold coins. The child, standing on his mother's lap, reaches for the glittering treasure.

LOWER SCENE: The figures here also bear offerings. Mary presents the child to the priest, and Joseph and Elizabeth carry baskets with small birds in them, intended as sacrifices.

UPPER SCENE: Herod directs the execution from his throne. The soldiers, their faces darkened and distorted, slaughter the innocents. The mother of one tears her hair in grief, while another vainly attempts to protect her child.

LOWER SCENE: The Holy Family flees to Egypt, escaping the swords of Herod's soldiers. Joseph looks back, mindful of his wife and child, and possibly considers what he has left behind. His retrospective glance introduces one of the themes of the next miniature: John's reflections on the events of the past.

THE revelation of Jesus Christ which God gave him, to make known to his servants the things that must shortly come to pass; and he sent and signified them through his angel to his servant John; who bore witness to the word of God and to the testimony of Jesus Christ, to whatever he saw. Blessed is he who reads and those who hear the words of this prophecy, and keep the things that are written therein; for the time is at hand.

John to the seven churches that are in Asia: grace be to you and peace from him who is and who was and who is coming, and from the seven spirits who are before his throne, and from Jesus Christ, who is the faithful witness, the firstborn of the dead, and the ruler of the kings of the earth. To him who has loved us, and washed us from our sins in his own blood, and made us to be a kingdom, and priests to God his Father—to him belong glory and dominion forever and ever. Amen.

FOLIO 2

The Adoration of the Magi and the Presentation in the Temple

FOLIO 2 VERSO

The Massacre of the Innocents and the Flight into Egypt

FOLIO 3

John on the Island of Patmos

Behold, he comes with the clouds, and every eye shall see him, and they also who pierced him. And all the tribes of the earth shall wail over him. Even so. Amen. "I am the Alpha and the Omega, the beginning and the end," says the Lord God, "who is and who was and who is coming, the Almighty."

I, John, your brother and partner in the tribulation and kingdom and patience that are in Jesus, was on the island which is called Patmos, because of the word of God and the testimony of Jesus. I was in the spirit on the Lord's day, and I heard behind me a great voice, as of a trumpet, saying, "What thou seest write in a book, and send to the seven churches, to Ephesus, and to Smyrna, and to Pergamum, and to Thyatira, and to Sardis, and to Philadelphia, and to Laodicea." [1:1-11]

THE desolation of John's exile is strongly evoked. The isolation of the cloudlike island of Patmos is expressed by the waters that completely envelop the land, while the diapered background suggests the openness, the infinity of space. A ship seems to be raising anchor, in preparation for departure. On the island, John is completely alone: even a seabird perches on a smaller island offshore. The frame of the miniature separates the Evangelist from earthly experience, the richness of which is suggested by the initial A with its decoration of animal, bird, and plant forms. But John himself is "in the spirit," a state resembling sleep. From a cloud above, an angel appears with a scroll: "Quo vides in libro scribe" (What you see, write in a book).

FOLIO 3 VERSO

Vision of the Son of Man

AND I turned to see the voice that was speaking to me. And having turned, I saw seven golden lamp-stands; and in the midst of the seven lamp-stands One like to a son of man, clothed with a garment reaching to the ankles, and girt about the breasts with a golden girdle. But his head and his hair were white as white wool, and as snow, and his eyes were as a flame of fire; his feet were like fine brass, as in a glowing furnace, and his voice like the voice of many waters. And he had in his right hand seven stars. And out of his mouth came forth a sharp two-edged sword; and his countenance was like the sun shining in its power.

And when I saw him, I fell at his feet as one dead. And he laid his right hand upon me, saying, "Do not be afraid; I am the First and the Last, and he who lives; I was dead, and behold, I am living forevermore; and I have the keys of death and of hell. Write therefore the things that

thou hast seen, and the things that are, and the things that are to come hereafter. As for the mystery of the seven stars that thou sawest in my right hand, and the seven golden lamp-stands—the seven stars are the angels of the seven churches, and the seven lamp-stands are the seven churches.”

To the Church at Ephesus

TO the angel of the church at Ephesus write: Thus says he who holds the seven stars in his right hand, who walks in the midst of the seven golden lamp-stands: I know thy works and thy labor and thy patience, and that thou canst not bear evil men; but hast tried them who say they are apostles and are not, and hast found them false. And thou hast patience and hast endured for my name, and hast not grown weary.

“But I have this against thee, that thou hast left thy first love. Remember therefore whence thou hast fallen, and repent and do the former works; or else I will come to thee, and will move thy lamp-stand out of its place, unless thou repentest. But this thou hast: thou hatest the works . . .

[1:12-2:6]

JOHN falls “as one dead” at the feet of the enthroned figure of Christ. The softness of John’s robe, the limpness of his body, and the drowsiness visible on his face contrast with the vibrant angularity of Christ. Throughout, things are not what they appear to be: John seems dead, but this is only the result of his extrasensitive state. While Christ has a generally human appearance, like a son of man, he is distinguished by several unnatural features. His face (the features, once silvered, are now worn off and illegible) is surrounded by long white hair. His feet glow in the flames beneath them. A silver sword is suspended from his mouth. In his right hand there is a cluster of seven stars, in his left a book. The stars symbolize the angels of the seven churches; the seven golden lamp-stands behind Christ symbolize the churches themselves. Still faintly visible are the original rulings for the lamp-stands.

of the Nicolaites, which I also hate.

“He who has an ear, let him hear what the Spirit says to the churches: Him who overcomes I will permit to eat of the tree of life, which is in the paradise of my God.

FOLIO 4

Addresses to the Churches

To the Church at Smyrna

“AND to the angel of the church at Smyrna write: Thus says the First and the Last, who was dead and is alive: I know thy tribulation and thy poverty, but thou art rich; and that thou art slandered by those who say they are Jews and are not, but are a synagogue of Satan. Fear none of those things that thou art about to suffer. Behold, the devil is about to cast some of you into prison that you may be tested, and you will have tribulation for ten days. Be thou faithful unto death, and I will give thee the crown of life.

“He who has an ear, let him hear what the Spirit says to the churches: He who overcomes shall not be hurt by the second death.

To the Church at Pergamum

“AND to the angel of the church at Pergamum write: Thus says he who has the sharp two-edged sword: I know where thou dwellest, where the throne of Satan is; and thou holdest fast my name and didst not disown my faith, even in the days of Antipas, my faithful witness, who was slain among you where Satan dwells.

“But I have a few things against thee, because thou hast there some who hold the teaching of Balaam, who taught Balak to cast a stumbling-block before the children of Israel, that they might eat and commit fornication. So thou hast also some who hold the teaching of the Nicolaites. In like manner repent, or else I will come to thee quickly, and will fight against them with the sword of my mouth.

“He who has an ear, let him hear what the Spirit says to the churches: To him who overcomes, I will give the hidden manna, and I will give him a white pebble, and upon the pebble a new name written, which no one knows except him who receives it.

To the Church at Thyatira

“AND to the angel of the church at Thyatira write: Thus says the Son of God, who has eyes like to a flame of fire, and whose feet are like fine brass: I know thy works, [2 : 6-19]

thy faith, thy love, thy ministry, thy patience and thy last works, which are more numerous than the former.

“But I have against thee that thou sufferest the woman Jezebel, who calls herself a prophetess, to teach, and to seduce my servants, to commit fornication, and to eat of things sacrificed to idols. And I gave her time that she might repent, and she does not want to repent of her immorality. Behold, I will cast her upon a bed and those who commit adultery with her into great tribulation, unless they repent of their deeds. And her children I will strike with death, and all the churches shall know that I am he who searches desires and hearts, and I will give to each of you according to your works.

“But to you I say, to the rest in Thyatira, as many as do not hold this teaching and do not know the depths of Satan, as they call them, I will not put upon you any other burden. But that which you have, hold fast till I come. And to him who overcomes, and who keeps my works unto the end, I will give authority over the nations. And he shall rule them with a rod of iron, and like the potter’s vessel they shall be dashed to pieces, as I also have received from my Father; and I will give him the morning star.

“He who has an ear, let him hear what the Spirit says to the churches.

To the Church at Sardis

AND to the angel of the church at Sardis write: Thus says he who has the seven spirits of God and the seven stars: I know thy works; thou hast the name of being alive, and thou art dead. Be watchful and strengthen the things that remain, but which were ready to die. For I do not find thy works complete before my God. Remember therefore what thou hast received and heard, and observe it and repent. Therefore, if thou wilt not watch, I will come upon thee as a thief, and thou shalt not know at what hour I shall come upon thee. But thou hast a few persons at Sardis who have not defiled their garments, and they shall walk with me in white; for they are worthy. He who overcomes shall be arrayed thus in white garments, and I will not blot his name out of the book of life, but I will confess his name before my Father, and before his angels.

“He who has an ear, let him hear what the Spirit says to the churches.

[2 : 19–3 : 6]

THE condition of these half-pages suggests that two miniatures have been cut away. However, neither of the related manuscripts in London and Paris illustrates these passages. In the London version the lengthy text occupies two full folios; in the Paris manuscript it is combined with the text of illustrated folios corresponding to our folios 3 verso and 5.

To the Church at Philadelphia

“AND to the angel of the church at Philadelphia write: Thus says the holy one, the true one, he who has the key of David, he who opens and no one shuts, and who shuts and no one opens: I know thy works. Behold, I have caused a door to be opened before thee which no one can shut, for thou hast scanty strength, and thou hast kept my word and hast not disowned my name. Behold, I will bring some of the synagogue of Satan who say they are Jews, and are not, but are lying—behold, I will make them come and worship before thy feet. And they shall know that I have loved thee. Because thou hast kept the word of my patience, I too will keep thee from the hour of trial, which is about to come upon the whole world to try those who dwell upon the earth. I come quickly: hold fast what thou hast, that no one receive thy crown. He who overcomes, I will make him a pillar in the temple of my God, and never more shall he go outside. And I will write upon him the name of my God, and the name of the city of my God—the new Jerusalem, which comes down out of heaven from my God—and my new name.

“He who has an ear, let him hear what the Spirit says to the churches.

To the Church at Laodicea

“AND to the angel of the church at Laodicea write: Thus says the Amen, the faithful and true witness, who is the beginning of the creation of God: I know thy works: thou art neither cold nor hot. I would that thou wert cold or hot. But because thou art lukewarm, and neither cold nor hot, I am about to vomit thee out of my mouth; because thou sayest, ‘I am rich and have grown wealthy and have need of nothing,’ and dost not know that thou art the wretched and miserable and poor and blind and naked one.

“I counsel thee to buy of me gold refined by fire, that thou mayest become rich, and mayest be clothed in white garments, and that the shame of thy nakedness may not appear, and to anoint thy eyes with eye

salve that thou mayest see. As for me, those whom I love I rebuke and chastise. Be earnest therefore and repent. Behold, I stand at the door and knock. If any man listens to my voice and opens the door to me, I will come in to him and will sup with him, and he with me. He who overcomes, I will permit him to sit with me upon my throne; as I also have overcome and have sat with my Father on his throne.

“He who has an ear, let him hear what the Spirit says to the churches.

[3:7-22]

THE symbolism of the seven stars and the seven lamp-stands is here made visually clear. Each angel stands in the doorway of his church holding a scroll. From left to right (above): Ephesus, Smyrna, Pergamum; (below): Thyatira, Sardis, Philadelphia, Laodicea.

FOLIO 5 VERSO

The Court of Heaven

AFTER this I looked, and behold, a door standing open in heaven, and the former voice, which I had heard as of a trumpet speaking with me, said, “Come up hither, and I will show thee the things that must come to pass hereafter.” Immediately I was in the spirit; and behold, there was a throne set in heaven, and upon the throne One was sitting. And he who sat was in appearance like to a jasperstone and a sardius, and there was a rainbow round about the throne, in appearance like to an emerald.

And round about the throne are twenty-four seats; and upon the seats twenty-four elders sitting, clothed in white garments, and on their heads crowns of gold. And from the throne proceed flashes of lightning, rumblings, and peals of thunder; and there are seven lamps burning before the throne, which are the seven spirits of God. And before the throne there is, as it were, a sea of glass like to crystal, and in the midst of the throne, and round the throne, are four living creatures, full of eyes before and behind. And the first living creature is like a lion and the second like a calf, and the third has the face, as it were, of a man, and the fourth is like an eagle flying. And the four living creatures have each of them six wings; round about and within they are full of eyes. And they do not rest day and night, saying, “Holy, holy, holy, the Lord God almighty, who was, and who is, and who is coming.” [4:1-8]

THE imagery of the door (“Behold, I have caused a door to be opened before thee”) is interpreted here visually as a miniature doorway through which John is able to view remote events. This device

is sometimes used in scenes that John witnesses in heaven, as well as several earthly events of particular danger. Here John stands outside the frame, looking in at the events taking place in heaven. Before him is Christ enthroned within a mandorla, holding the book with seven seals in his right hand. The conventional scheme of Christ in Majesty is embellished by the rainbow, the seven lamps, the sea of glass, and the heads of six ferocious beasts representing thunder. Flanking the mandorla are the four living creatures. However, they have neither the multiple eyes nor multiple wings described in the text; these features, which are also mentioned in Ezekiel, are rarely included in Western representations. For the medieval reader, these four living creatures were probably associated with the four symbols of the Evangelists: Mark, the lion; Luke, the calf; Matthew, the man; and John, the eagle. Each carries a scroll inscribed with portions of the text: “Sanctus, sanctus, dominus deus omnipotens, qui est, et qui erat, et qui venturus est” (Holy, holy, Lord God omnipotent, who is, who was, and who will be). Seated in the wings of the triptych are the twenty-four elders, or holy ones of the Old Testament and New Testament, several of whom hold musical instruments.

FOLIO 6

AND when those living creatures give glory and honor and benediction to him who sits on the throne, who lives forever and ever, the twenty-four elders will fall down before him who sits upon the throne, and will worship him who lives forever and ever, and will cast their crowns before the throne, saying, “Worthy art thou, O Lord our God, to receive glory and honor and power; for thou hast created all things, and because of thy will they existed, and were created.”

And I saw upon the right hand of him who sits upon the throne a scroll written within and without, sealed with seven seals. And I saw a strong angel proclaiming with a loud voice, “Who is worthy to open the scroll, and to break the seals thereof?” And no one in heaven, or on earth, or under the earth, was able to open the scroll or to look thereon. And I wept much, because no one was found worthy to open the scroll or to look thereon.

And one of the elders said to me, “Do not weep; behold, the lion of the tribe of Juda, the root of David, has overcome to open the scroll and its seven seals.”

[4:9-5:5]

BELOW the half-page of text, two dragons growl at one another. From behind the initial E at the right, a grotesque face emerges, its tongue hanging out.

AND I saw, and behold, in the midst of the throne and of the four living creatures, and in the midst of the elders, a Lamb standing, as if slain, having seven horns and seven eyes, which are the seven spirits of God sent forth into all the earth. [5:6] FOLIO 6 VERSO

MINIATURES doubtless once accompanied these half-pages of text, since traces of the painted frames remain, particularly where folio 6 verso was cut. And both the London and Paris versions illustrate these passages. The corresponding pages from the Paris version provide an idea of the appearance and original sequence of the illustrations.

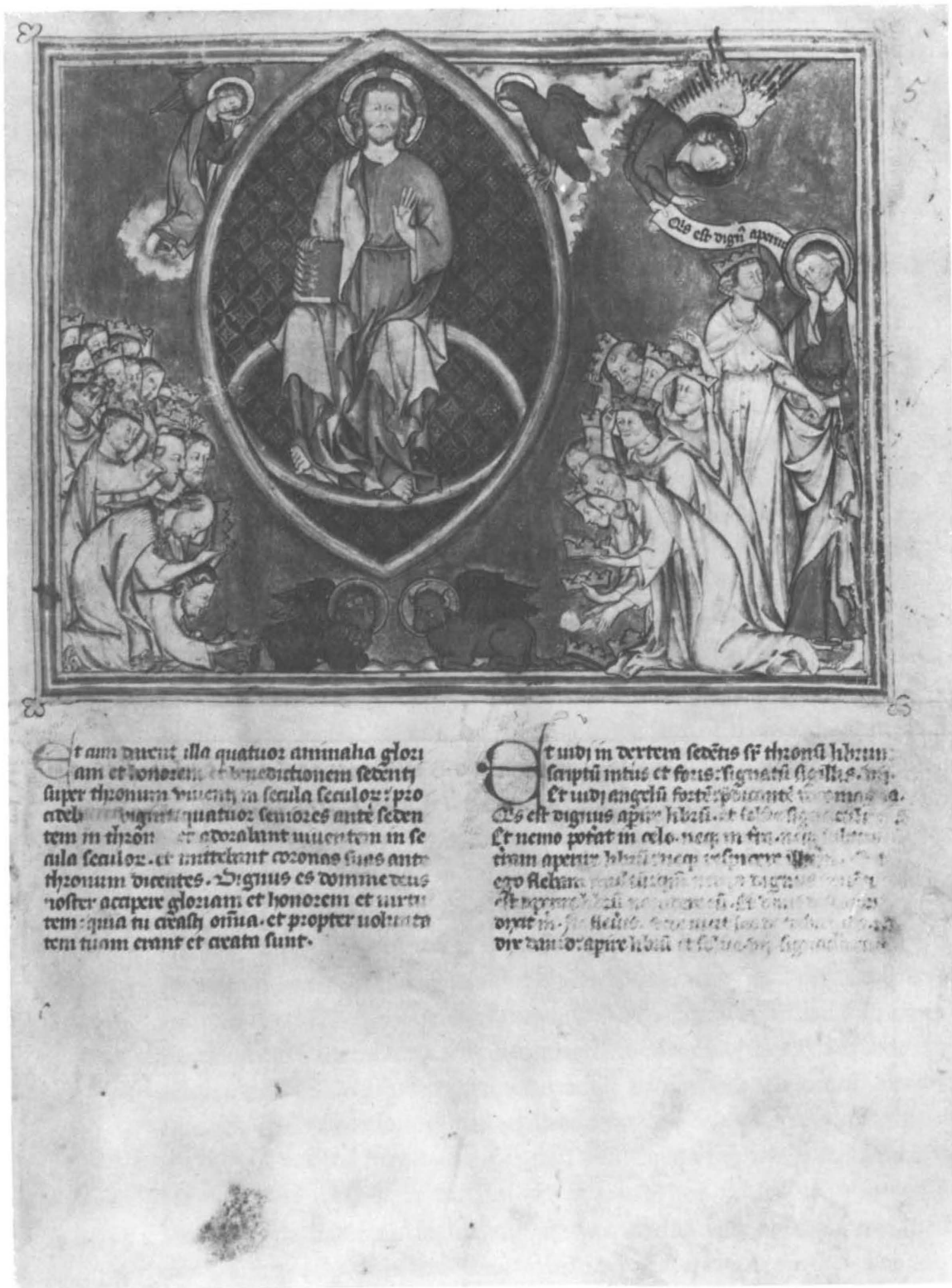
While there are remarkable similarities in the pictorial styles of the Cloisters and Paris miniatures, certain differences clearly distinguish them. The courtly, restrained style of the Cloisters illuminations is characterized by slender figures, firm lines, rich colors, precise details. In the Paris illuminations the lines are softer, tending to blur details and distinctions between forms, the colors are generally darker, and figures are fuller, almost fleshy. If one compares, for instance, the figures on folio 5 verso of the Cloisters manuscript with the ones on Paris manuscript page 6, these differences are evident, even in such details as the elbows and fingers.

REMOVING their crowns, the elders kneel before the enthroned figure of Christ. An angel asks, “Qui est digna aperuit” (Who is worthy to open the book?)—the book resting on Christ’s knee. The question disturbs John, for no one in sight is worthy of the task. Taking the despondent John by the wrist, one of the elders points to the book and explains that it will be opened.

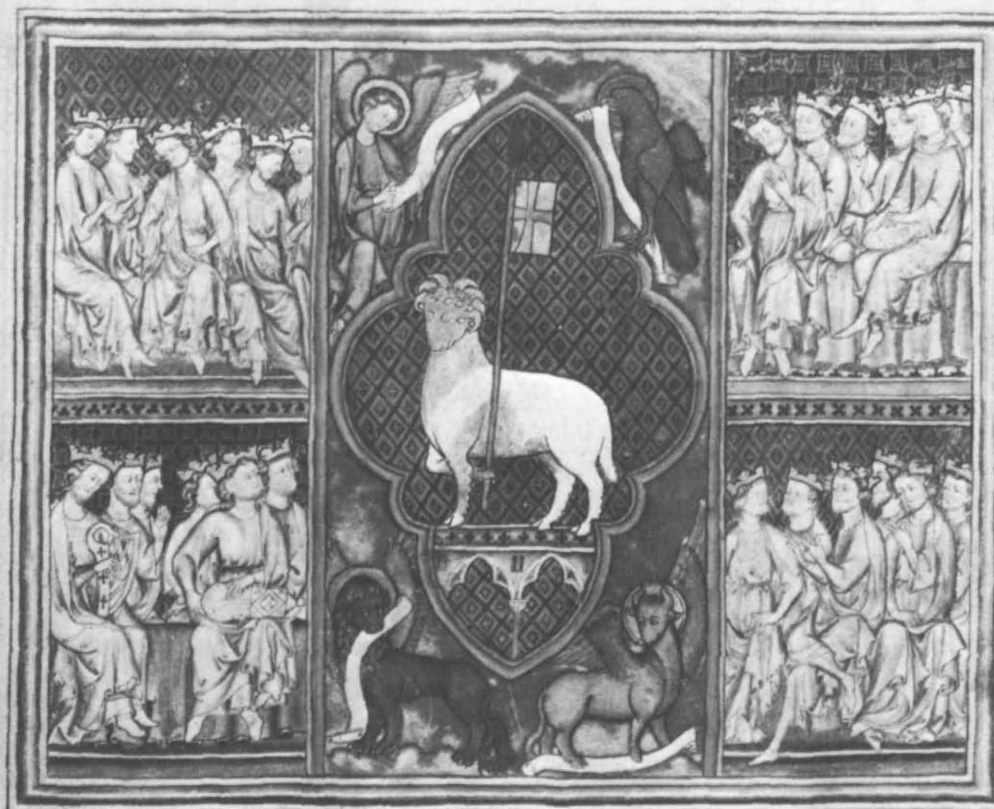
PARIS MANUSCRIPT,
PAGE 5
The Unopened Book

THE worthy one, the Lamb, appears on an architectural throne, surrounded by the four living creatures and, seated in the wings, the twenty-four elders. The Lamb has seven closed eyes, and seven horns radiate from its head. In its raised hoof it holds a staff on which a banner decorated with a cross is hung.

PARIS MANUSCRIPT,
PAGE 6
The Lamb



The Unopened Book Paris manuscript, page 5



Et iudex et ecce in medio throni et quatuor
circularum et in medio femorum agnum stantem

truncat oculis: hunc cornua septem et oculos septem.
qui sunt septem spiritus dei missi in omnem terram.

AND he came and took the scroll out of the right hand of him who sat upon the throne. And when he had opened the scroll, the four living creatures and the twenty-four elders fell down before the Lamb, having each a harp and golden bowls full of incense, which are the prayers of the saints.

And they sing a new canticle, saying, “Worthy art thou to take the scroll and to open its seals; for thou wast slain, and hast redeemed us for God with thy blood, out of every tribe and tongue and people and nation, and hast made them for our God a kingdom and priests, and they shall reign over the earth.”

And I beheld, and I heard a voice of many angels round about the throne, and the living creatures and the elders, and the number of them was thousands of thousands, saying with a loud voice, “Worthy is the Lamb who was slain to receive power and divinity and wisdom and strength and honor and glory and blessing.” And every creature that is in heaven and on the earth and under the earth, and such as are on the sea, and all that are in them, I heard them all saying, “To him who sits upon the throne, and to the Lamb, blessing and honor and glory and dominion, forever and ever.” And the four living creatures said, “Amen,” and the elders fell down and worshipped him who lives forever and ever.

[5:7-14]

JOHN watches through the door as the Lamb with Christ opens the book. The angels surrounding Christ and the Lamb become agitated, the four living creatures sing Amen, and the twenty-four elders, many of whom carry instruments and vessels of incense, join the angels in songs of praise. The excitement of the event is suggested by the animation of the worshipping figures and the dynamic composition, contrasting with the strict ordering of the compartments in the preceding scene.

AND I saw that the Lamb had opened the first of the seven seals, and I heard one of the four living creatures saying, as with a voice of thunder, “Come!” And I saw, and behold, a white horse, and he who was sitting on it had a bow, and there was given him a crown, and he went forth as a conqueror to conquer.

[6:1-2]

JOHN is back on earth, where earthly events are being revealed. The door opening to heavenly scenes is gone and he stands within the frame. The lion, one of the four living creatures, descends from heaven calling

to John, “Veni et vidi” (Come and see). The first horseman appears, carrying a bow and arrow. He is crowned by a winged and haloed figure, possibly the man of the four living creatures.

FOLIO 8

AND when he opened the second seal, I heard the second living creature saying, “Come!” And there went forth another horse, a red one; and to him who was sitting on it, it was given to take peace from the earth, and that men should kill one another, and there was given him a great sword. [6:3-4]

The Opening of
the Second Seal: Strife

UPON the opening of the second seal John is addressed by the calf, “Come and see.” The second horseman appears, armed and armored. His great sword signals the end of peace and the beginning of strife. The group of fighting men, using primitive weapons and wearing little armor, do not suggest military combat so much as civil war.

At the end of the text, a two-headed ogreish creature is pursued by a beast spitting venom or fire, echoing the violence above.

FOLIO 8 VERSO

AND when he opened the third seal, I heard the third living creature saying, “Come!” And I saw, and behold, a black horse, and he who was sitting on it had a balance in his hand. And I heard as it were a voice in the midst of the four living creatures, saying, “A measure of wheat for a denarius, and three measures of barley for a denarius, and do not harm the wine and the oil.” [6:5-6]

The Opening of
the Third Seal: Famine

JOHN is outside the frame peering in, his robe pulled up behind his head like a shawl. He leans forward as the third of the four living creatures, the winged man, calls “Come and see.” Before him is the horseman who represents famine, holding the balance as he rides off on a dark horse with knotted tail. The horseman looks over his shoulder as he is admonished from heaven by Christ, enthroned within a cloud and flanked by the four living creatures. This appearance from heaven may explain John’s position outside the frame.

In the upper tendrils of the initial E, a grimacing figure holds a scepter.

The Opening of the
Fourth Seal: Pestilence

AND when he opened the fourth seal, I heard the voice of the fourth living creature saying, "Come!" And I saw, and behold, a pale-green horse, and he who was sitting on it—his name is Death, and hell was following him. And there was given him power over the four parts of the earth, to kill with sword, with famine, and with death and with the beasts of the earth. [6:7-8]

THE eagle calls to John, "Come and see." The Evangelist peers through the door at the shrouded figure of Death on a pale horse. Death's hooded face is scorched, and he carries a bowl of fire. Hell, a flaming composite of monstrous heads and gaping jaws, follows closely like a float in a parade. Within it stands a fiery caldron containing the bodies of tormented souls; others are engulfed by flames emanating directly from the fiery mouth. Among the tortured can be seen tonsured clerics and a mitred bishop. A winged and horned devil presses cruelly down upon the heads of some of the damned, pushing them deeper into the flames of interminable suffering.

The Opening of the
Fifth Seal: The Martyrs

AND when he opened the fifth seal, I saw under the altar the souls of those who had been slain for the word of God, and for the witness that they bore. And they cried with a loud voice, saying, "How long, O Lord (holy and true), dost thou refrain from judging and from avenging our blood on those who dwell on the earth?" And there was given to each of them a white robe; and they were told to rest a little while longer, until the number of their fellow-servants and their brethren who are to be slain, even as they had been, should be complete. [6:9-11]

BENEATH the draped altar, on which there is a veiled chalice, the souls of the martyrs kneel in prayer. John looks on as the souls, told to be patient, emerge one by one from under the altar, while two angels reaching from a cloud clothe them in robes and prayer shawls. The lower portion of Christ's mandorla, repeating in shape the heraldic shields along the front of the altar, appears below a ruffle of cloud. The shields represent temporal, earthly power. In contrast, the globe beneath Christ's feet indicates his divine omnipotence, a severe reminder of the vengeance that will be visited on earth for those responsible for the blood shed by the martyrs.

In the upper tendrils of the initial E is a crowned figure, echoing the theme of earthly power.

AND I saw, when he opened the sixth seal, and there was a great earthquake, and the sun became black as sackcloth of hair; and the whole moon became as blood. And the stars of heaven fell upon the earth, as the fig tree sheds its unripe figs when it is shaken by a great wind. And heaven passed away as a scroll that is rolled up; and every mountain and the islands were moved out of their places. And the kings of the earth, and the princes, and the tribunes, and the rich, and the strong, and everyone, bond and free, hid themselves in the caves and in the rocks of the mountains. And they said to the mountains and to the rocks, "Fall upon us, and hide us from the face of him who sits upon the throne, and from the wrath of the Lamb; for the great day of their wrath has come, and who is able to stand?" [6:12-17]

IN the heavens, Christ and the Lamb are enclosed within a swelling of the frame. John watches, his hand raised to his breast, as the wrath promised in the preceding scene unfolds. Clouds, furled like a scroll, begin to drift away across the blanket of sky, on which the sun, moon, and stars are set. The earth is ruptured, trees are uprooted, and buildings topple. Everyone, regardless of station, is endangered. A naked king finds comfort in the warmth of another human's hand, as the two seek shelter in the caves under the rocks. The earth is bombarded by a meteoric shower of stars.

AFTER this I saw four angels standing at the four corners of the earth, holding fast the four winds of the earth, that no wind should blow over the earth, or over the sea, or upon any tree. And I saw another angel ascending from the rising of the sun, having the seal of the living God; and he cried with a loud voice to the four angels, who had it in their power to harm the earth and the sea, saying, "Do not harm the earth or the sea or the trees, till we have sealed the servants of our God on their foreheads." And I heard the number of those who were sealed, a hundred and forty-four thousand sealed, out of every tribe of the children of Israel; of the tribe of Juda, twelve thousand sealed; of the tribe of Ruben, twelve thousand; of the tribe of Gad, twelve thousand; of the tribe of

FOLIO IO

The Opening of
the Sixth Seal:
Signs on Earth and in
Heaven

FOLIO IO VERSO

The Control of
the Four Winds

Aser, twelve thousand; of the tribe of Nephthali, twelve thousand; of the tribe of Manasses, twelve thousand; of the tribe of Simeon, twelve thousand; of the tribe of Levi, twelve thousand; of the tribe of Issachar, twelve thousand; of the tribe of Zabulon, twelve thousand; of the tribe of Joseph, twelve thousand; of the tribe of Benjamin, twelve thousand sealed. [7:1-8]

JOHN sees the diamond-shaped earth, dotted with trees and crossed by a river, within a globe. At each corner of the earth an angel stands holding a head, each representing a different direction of the wind. With their hands the angels cover the mouths of the heads, protecting the earth from the destructive powers of the uncontrolled winds that would otherwise issue. An angel emerging from a cloud addresses the ones at the corners of the earth, three of whom turn and listen. His opening words are inscribed on the scroll: "Nolite nocere terrae et" (Do not harm the earth and . . .).

In the upper tendrils of the initial P, an animal head.

FOLIO II

The Blessedness
of the Sealed

AFTER this I saw a great multitude which no man could number, out of all nations and tribes and peoples and tongues, standing before the throne and before the Lamb, clothed in white robes, and with palms in their hands. And they cried with a loud voice, saying, "Salvation belongs to our God who sits upon the throne, and to the Lamb." And all the angels were standing round about the throne, and the elders and the four living creatures; and they fell on their faces before the throne and worshipped God, saying, "Amen. Blessing and glory and wisdom and thanksgiving and honor and power and strength to our God forever and ever. Amen."

And one of the elders spoke and said to me, "These who are clothed in white robes, who are they? and whence have they come?" And I said to him, "My lord, thou knowest." And he said to me, "These are they who have come out of the great tribulation, and have washed their robes and made them white in the blood of the Lamb. Therefore they are before the throne of God, and serve him day and night in his temple, and he who sits upon the throne will dwell with them. They shall neither hunger nor thirst any more, neither shall the sun strike them nor any heat. For the Lamb who is in the midst of the throne will shepherd them,

and will guide them to the fountains of the waters of life, and God will wipe away every tear from their eyes.” [7:9-17]

THE upper two registers contain, in addition to the twenty-four elders and the angels, the image of Christ with the Lamb at his side, surrounded by the four living creatures, who bear scrolls without inscriptions. Some of the elders worship the image before them, others appear to be talking to one another. One turns to John, who stands outside the frame, and asks who the white-robed figures in the lowest register are. They are the blessed, represented in great numbers, male and female, lay and religious, royal and ruled.

AND when he opened the seventh seal, there was silence in heaven, as it were for half an hour.

And I saw the seven angels who stand before God, and there were given to them seven trumpets. And another angel came and stood before the altar, having a golden censer; and there was given to him much incense, that he might offer it with the prayers of all the saints upon the golden altar which is before the throne. And with the prayers of the saints there went up before God from the angel's hand the smoke of the incense. [8:1-4]

PREPARATIONS are made for the events that follow, as seven angels, crowded together, are given trumpets by an assisting angel. Another angel swings his censer toward a chalice on the draped altar, from which tongues of fire rise. In the midst of a cloud that floats above the altar, Christ sits upon a rainbow, within a starry mandorla.

In the upper tendrils of the initial E, an animal head.

AND the angel took the censer and filled it with the fire of the altar and threw it down upon the earth, and there were peals of thunder, rumblings, and flashes of lightning and an earthquake. [8:5]

THE fire on the altar has been gathered into the censer. As the angel looses the flames upon the earth, the heavens open. Along the top of a ruffle of clouds, dark profile heads release peals of thunder. Rain falls

FOLIO II VERSO

The Opening of
the Seventh Seal:
The Angels
Given Trumpets

FOLIO I 2

The Emptying of
the Censer

and the earth is again in turmoil: buildings collapse, trees tumble, and land masses slide.

FOLIO 12 VERSO

The First Trumpet
Sounded: Hail and Fire
Mingled with Blood Fall
upon the Earth

AND the seven angels who had the seven trumpets prepared themselves to sound the trumpet.

And the first angel sounded the trumpet, and there followed hail and fire mingled with blood, and it was cast upon the earth; and the third part of the earth was burnt up, and the third part of the trees was burnt up, and all green grass was burnt up. [8:6-7]

THE seven angels with their trumpets are gathered. The first angel sounds his trumpet until he is “blue in the face.” The heavens respond: fire falls on the trees below as flaming rockets mingled with hail and blood.

FOLIO 13

The Second Trumpet
Sounded: A Burning
Mountain Is Cast into
the Sea

AND the second angel sounded the trumpet, and as it were a great mountain burning with fire was cast into the sea; and the third part of the sea became blood, and there died the third part of those creatures that have life in the sea, and the third part of the ships was destroyed. [8:8-9]

As the second angel sounds his trumpet, a burning mountain drops to the sea, turning part of the waters to blood. A dismasted ship goes down with its crew, and the fish of these waters perish. The mariners at the left feverishly attempt to escape from the bloodied waters. Having taken their sails down, the crew of the boat on the right is going below; they can only hope that the moment will pass and that they will escape unharmed.

FOLIO 13 VERSO

The Third Trumpet
Sounded: The Waters
Become Wormwood

AND the third angel sounded the trumpet, and there fell from heaven a great star, burning like a torch, and it fell upon the third part of the rivers and upon the fountains of waters. The name of the star is called Wormwood. And the third part of the waters became wormwood; and many people died of the waters because they were made bitter. [8:10-11]

THE third angel sounds his trumpet, a star falls, and the poisoned waters kill all who drink of them. The earth is like a mountain of coral with

streams and caverns, into which small animals burrow to avoid the running waters. Outstretched, as if carried by the currents, are the bodies of those poisoned and dying. As in the preceding scenes, the various stages of destruction are represented. A lone surviving figure perhaps suffers from the first effects of the deadly waters or, clinging to hope, may await their purification.

AND the fourth angel sounded the trumpet, and the third part of the sun was smitten, and the third part of the moon, and the third part of the stars, that the third part of them might be darkened, and the day for the third part of it might not shine, and the night likewise.

And I beheld, and I heard the voice of an eagle flying in midheaven, saying with a loud voice, "Woe, woe, woe to the inhabitants of the earth!" because of the rest of the trumpet-voices of the three angels who were about to sound the trumpet. [8:12-13]

THE fourth angel sounds his trumpet, and the sun, moon, and stars are partly darkened. On earth, an animal retreats into its burrow, prompted by the darkening skies, and birds settle in the trees. A small barn is closed up for the night, perhaps with its flock inside. In the foreground a blind musician, possibly a shepherd, is led into town by a boy who holds a cane. There we find the details of two activities for which light is essential. One, reading, is represented by a figure with a book seated in the archway of a church. The other, falconry, is represented by a woman looking out from the crenelated tower of a secular, perhaps royal, building. She is a spectator, but the spectacle has ended: the falconer, bird in hand, is seated at the foot of the tower. The blind man is not, of course, aware of the sudden darkness; the others, chilled by the nocturnal air, have pulled their cowls over their heads. In the sky, as if to suggest that the visitation of darkness is nothing compared to what is to come, the eagle says: "Ve, Ve, Ve habitantibus" (Woe, woe, woe to the inhabitants).

Below, Christ with a nimbus—like another heavenly body, complementing the sun and moon above.

AND the fifth angel sounded the trumpet, and I saw that a star had fallen from heaven upon the earth, and there was given to him the key of the bottomless pit. And he opened the bottomless pit, and there

FOLIO 14

The Fourth Trumpet
Sounded: The Light of
the Earth Is Extinguished

FOLIO 14 VERSO

The Fifth Trumpet
Sounded: The First Woe

came up smoke out of the pit like the smoke of a great furnace; and the sun and the air were darkened by the smoke of the pit. And out of the smoke there came forth locusts upon the earth. And there was given to them power, as the scorpions of the earth have power. And they were told not to hurt the grass of the earth or any green thing or any tree: but only the men who do not have God's seal upon their foreheads. And they were not permitted to kill anyone, but to torture them for five months; and their torment was as the torment of a scorpion when it strikes a man.

And in those days men will seek death and will not find it; and they will long to die and death will flee from them. And in appearance the locusts were like horses made ready for battle; and there were on their heads crowns as it were like gold; and their faces were like the faces of men. And they had hair like the hair of women; and their teeth were like the teeth of lions. And they had breastplates like breastplates of iron; and the sound of their wings was like the sound of many horse-chariots running to battle. And they had tails like those of scorpions and there were stings in their tails; and they had power to harm mankind for five months. And they had over them a king, the angel of the abyss; his name in Hebrew is Abaddon, and in the Greek Apollyon; in Latin he has the name Exterminans.

The first woe is past; behold, two woes are yet to come hereafter!

[9 : 1-12]

THE first of the three woes chanted by the eagle in the preceding scene is revealed. As the fifth angel sounds his trumpet, a star falls to earth. The angel holds the key to the bottomless pit. Smoke rises from the newly opened pit, darkening the sun and bringing forth the locusts. One locust has slung its legs over the rim of the pit; another has completely emerged. Their form is revealed to John through the smoke: they are crowned, bridled, and armored, as if ready for battle. Long hair flows down their backs; their teeth are gnarled and their wings are folded at their sides. The one who is fully visible has the appearance of a horse with a man's head. He carries a rider: Exterminans, king of the locusts, angel of the abyss. Exterminans wears a distinctive crown, and wields a scepter, symbol of his kingship. With large wings and scorched face, he has the appearance of a fallen angel.

AND the sixth angel sounded the trumpet, and I heard a voice from the four horns of the golden altar which is before God, saying to the sixth angel who had the trumpet, "Loose the four angels who are bound at the great river Euphrates." And the four angels were loosed who had been kept ready for the hour and day and month and year, that they might kill the third part of mankind. [9:13-15]

The Sixth Trumpet
Sounded: The Angels
Bound in the
Euphrates Are Released

CHRIST appears against a starry sky, a draped altar beside him. An angel personifying the four horns of the altar emerges from a cloud, and admonishes the sixth trumpeting angel to ease up on the rope that binds the angels. The four angels, still roped together, rise from the water bearing arms.

At the end of the text, a small bestial form.

AND the number of the army of horsemen was twenty thousand times ten thousand. I heard the number of them.

The Army of Horsemen

And this is how I saw the horses in the vision: they who sat upon them had breastplates like to fire and to hyacinth and to sulphur, and the heads of the horses were like the heads of lions; and from their mouths issued fire and smoke and sulphur. By these three plagues the third part of mankind was killed, by the fire and the smoke and the sulphur which issued from their mouth. For the power of the horses is in their mouths and in their tails. For their tails are like serpents, and have heads, and with them they do harm.

And the rest of mankind, they who were not killed by these plagues, did not repent of the works of their hands so as not to worship the demons and the idols of gold and of silver and of brass and of stone and of wood, which can neither see nor hear nor walk. And they did not repent of their murders or of their sorceries or of their immorality or of their thefts. [9:16-21]

JOHN is asleep on a grassy knoll. The contours of the hill seem to cradle his body, recalling images of John sleeping on Christ's breast at the Last Supper. Before him, in contrast with the apparent placidity of his rest, a nightmare is revealed. A crowd of people is trampled by lion-headed, serpent-tailed horses spitting fire. They carry dark-skinned riders who brandish halberds and swords.

At the end of the text, a design and a hairy face.

AND I saw another angel, a strong one, coming down from heaven, clothed in a cloud, and the rainbow was over his head, and his face was like the sun, and his feet like pillars of fire. And he had in his hand a little open scroll; and he set his right foot upon the sea but his left upon the earth. And he cried with a loud voice as when a lion roars. And when he had cried, the seven thunders spoke out their voices. And when the seven thunders had spoken, I was about to write; and I heard a voice from heaven saying, "Seal up the things that the seven thunders spoke, and do not write them."

And the angel whom I saw standing on the sea and on the earth, lifted up his hand to heaven, and swore by him who lives forever and ever, who created heaven and the things that are therein, and the earth and the things that are therein, and the sea and the things that are therein, that there shall be delay no longer; but that in the days of the voice of the seventh angel, when he begins to sound the trumpet, the mystery of God will be accomplished, as he declared by his servants the prophets.

And the voice that I heard from heaven was speaking with me again, and saying, "Go, take the open scroll from the hand of the angel who stands upon the sea and upon the earth." And I went away to the angel, telling him to give me the scroll. And he said to me, "Take the scroll and eat it up, and it will make thy stomach bitter, but in thy mouth it will be sweet as honey." [10:1-9]

DESCENDING from heaven, crowned by a rainbow and partially enclosed by a cloud, the angel with the book stands with one foot on earth, the other on the sea. His feet have follicles of fire. At the upper left, the thunders are represented by the heads of seven beasts in an opened cloud. John, seated upon a mound and about to write, is interrupted by an angel. This angel's scroll is empty, a fitting image of his commandment that John not record the words of the seven thunders. The angel at the center, raising his hand, vows that the mystery of God will be accomplished at the sounding of the seventh trumpet. John appears twice in this scene, as still another angel grasps his halo, advising him to receive the heaven-sent book that he is to eat. "Vade accipe li ..." (Go accept the book). John reaches forth, repeating the image of the hand on his halo, and grasps the book.

Below, a faintly drawn creature.

AND I took the scroll from the angel's hand, and ate it up, and it was in my mouth sweet as honey, and when I had eaten it my stomach was made bitter. And they said to me, "Thou must prophesy again to many nations and peoples and tongues and kings." [10:10-11]

John Eats the Book and
Is Commanded to Prophesy

THE angel still stands partly on land, partly on water, as he gently helps John to eat the book.

AND there was given me a reed like to a rod, and I was told: "Rise and measure the temple of God, and the altar and those who worship therein. But the court outside the temple, reject it, and do not measure it; for it has been given to the nations, and the holy city they will trample under foot for forty-two months." [11:1-2]

The Measuring of
the Temple

JOHN sits on a rock to recover from the bitterness of the book. An angel hands him the reed and points to the temple that he is to measure. Inside the elaborately roofed and gabled structure, worshipers kneel before the altar that he will also measure.

Below, a profile head.

AND I will grant unto my two witnesses to prophesy for a thousand two hundred and sixty days, clothed in sackcloth."

The Two Witnesses

These are the two olive trees and the two lamp-stands that stand before the Lord of the earth. And if anyone desires to harm them, fire will come out of their mouths, and will devour their enemies. And if anyone desires to injure them, he must in this manner be killed. These have power to shut heaven, so that it will not rain during the days of their prophesying; and they have power over the waters to turn them into blood, and to smite the earth with every plague as often as they desire.

[11:3-6]

AT the left the two witnesses demonstrate what happens to those who wish to harm them. Fire issues from the mouth of one, destroying his enemies below. To the right of the tree, the witnesses point to the waters that they have changed to blood, as several people watch.

Below, a mitered figure rides a fantastic kangaroo-like beast.

FOLIO 18

The Locusts Wage War

AND when they have finished their testimony, the beast that comes up out of the abyss will wage war against them, and will conquer them and will kill them. [11:7]

AFTER their demonstration of great powers, the witnesses attempt to drive back a locust; their spears crack feebly against the beast's armor. Exterminans, mounted on one of his subjects, looks on as the locust tramples upon the witnesses.

Below, a painted scene of two confronted birds.

FOLIO 18 VERSO

The Breath of Life
Enters the Witnesses

AND their dead bodies will lie in the streets of the great city, which is called mystically Sodom and Egypt, where their Lord also was crucified. And men from the tribes and peoples and tongues and nations will look upon their bodies three days and a half; and they will not allow their dead bodies to be laid in tombs. And the inhabitants of the earth will rejoice over them and make merry; and they will send gifts to one another because these two prophets tormented the inhabitants of the earth.

And after the three days and a half, the breath of life from God entered into them. And they stood up on their feet, and a great fear fell upon those who saw them. And they heard a great voice from heaven saying to them, "Come up hither." [11:8-12]

THE slain prophets, hands clasped in prayer, lie within the city, represented by a crenelated wall. At the left people celebrate their death by exchanging gifts. Suddenly, the breath of life, symbolized by doves, revivifies the pair. They stand, spears in hand, and the crowd draws back in fear. An angel, appearing in the sky with an empty scroll, addresses the resurrected witnesses.

FOLIO 19

The Witnesses Ascend.
The Second Woe

AND they went up to heaven in a cloud, and their enemies saw them. And at that hour there was a great earthquake and the tenth part of the city fell; and there were killed in the earthquake seven thousand persons; and the rest were affrighted and gave glory to the God of heaven.

The second woe is past; and behold, the third woe will come quickly.

[11:12-14]

THE witnesses rise above the city wall in a cloud, and the townspeople now pray at the scene of this miraculous event. But the earth is again giving way. Trees are turned upside down, buildings crumble, and a multitude perish.

FOLIO 19 VERSO

AND the seventh angel sounded the trumpet; and there were loud voices in heaven saying, "The kingdom of this world has become the kingdom of our Lord and of his Christ, and he shall reign forever and ever." And the twenty-four elders who sit upon their thrones before God fell on their faces and worshipped God, saying, "We give thee thanks, O Lord God almighty, who art, and who wast, because thou hast taken thy great power and hast begun thy reign. And the nations were angered, but thy wrath came and the time for the dead to be judged, and for giving the reward to thy servants—the prophets, and the saints, and those who fear thy name, the small and the great—and for destroying those who corrupted the earth." [11:15-18]

The Seventh Trumpet
Sounded: The Elders
Give Thanks

IN heaven, the seventh angel reaches outside the frame to sound his trumpet to those on earth. Christ appears in a mandorla enclosed by a cloud; the twenty-four elders kneel in prayer, giving thanks.

FOLIO 20

AND the temple of God in heaven was opened, and there was seen the ark of his covenant in his temple, and there came flashes of lightning, and peals of thunder, and an earthquake, and great hail.

And a great sign appeared in heaven: a woman clothed with the sun, and the moon was under her feet, and upon her head a crown of twelve stars. And being with child, she cried out in her travail and was in the anguish of delivery. And another sign was seen in heaven, and behold, a great red dragon having seven heads and ten horns, and upon his heads seven diadems. And his tail was dragging along the third part of the stars of heaven, and it dashed them to the earth; and the dragon stood before the woman who was about to bring forth, that when she had brought forth he might devour her son. And she brought forth a male child, who is to rule all nations with a rod of iron; and her child was caught up to God and to his throne. And the woman fled into the wilderness, where she has a place prepared by God, that there they may nourish her a thousand two hundred and sixty days. [11:19-12:6]

A Storm.
The Woman and the
Dragon

AGAINST the starry heavens the richly decorated temple of God appears. Before it stands an altar, on which a lamp-stand with a lighted candle is placed. Five bestial personifications of thunder roar beneath a drifting cloud. Hail and lightning fill the sky, recalling the sounding of the first trumpet. A frightened bull is caught in the midst of this; an earthquake suddenly unsettles the ground beneath him, sending a tree with its roots hurtling through the sky.

In heaven the sun contains and warms the woman; a crescent moon supports her feet, and a radiating crown with twelve finials rests behind her head like a halo. She lifts up the newborn child with his nimbus to the figure who reaches out from the mandorla to receive the infant. Below, the dragon with seven heads, ten horns, and a diadem upon each head sweeps the stars of heaven to earth with his tail. In falling, the gold stars become red.

Having delivered the child, the woman retreats to the wilderness, represented alongside the preceding scene as if it were the succeeding act in a mystery play. Book in hand, she sits amidst trees. A small animal also makes a retreat, burrowing into a hole.

Below, in the tendrils of the initial, a bearded creature sticks out its tongue.

FOLIO 20 VERSO

War in Heaven

AND there was a battle in heaven; Michael and his angels battled with the dragon, and the dragon fought and his angels. And they did not prevail, neither was their place found any more in heaven. And that great dragon was cast down, the ancient serpent, he who is called the devil and Satan, who leads astray the whole world; and he was cast down to the earth and with him his angels were cast down.

And I heard a loud voice in heaven saying, "Now has come the salvation, and the power and the kingdom of our God, and the authority of his Christ; for the accuser of our brethren has been cast down, he who accused them before our God day and night. And they overcame him through the blood of the Lamb and through the word of their witness, for they did not love their lives even in face of death. Therefore rejoice, O heavens, and you who dwell therein. Woe to the earth and to the sea, because the devil has gone down to you in great wrath, knowing that he has but a short time." [12:7-12]

THE cloud of heaven assumes the form of a triangle moving toward the

earth below, severely reducing the space available to the dragon and his allies. Inside the cloud Saint Michael leads the offensive, armed, like his helpers, with shield and spear.

Below, the drama is complemented by the warring of a bird, recalled from the drollery of folio 18, and a dragon.

FOLIO 21

AND when the dragon saw that he was cast down to the earth, he pursued the woman who had brought forth the male child. And there were given to the woman the two wings of the great eagle, that she might fly into the wilderness unto her place, where she is nourished for a time and times and a half time, away from the serpent. [12 : 13-14]

The Dragon and
the Woman

ON earth, John leans away from the dragon, against the frame. As the dragon, about to pounce, rears his heads and bares his teeth, an angel supplies the woman with wings, enabling her to escape.

FOLIO 21 VERSO

AND the serpent cast out of his mouth after the woman water like a river, that he might cause her to be carried away by the river. And the earth helped the woman, and the earth opened her mouth and swallowed up the river that the dragon had cast out of his mouth.

[12 : 15-16]

THE winged woman soars above the land, her book held forward as if it were giving her direction. Below, animals are frightened by the approaching dragon; two lambs begin to run, and another animal scurries into its den. The dragon opens his largest mouth and a river pours forth. But his attempt to flood the land is thwarted: the earth opens and carries off the water.

Below, the dragon is translated into more human form.

The Woman Escapes

FOLIO 22

AND the dragon was angered at the woman, and went away to wage war with the rest of her offspring, who keep the commandments of God, and hold fast the testimony of Jesus. And he stood upon the sand of the sea. [12 : 17-18]

The Dragon Wages War

FRUSTRATED in his attempts to destroy the woman, the dragon turns

against her offspring, who, like her, keep the commandments. The faithful have halos, and with spears, swords, arrows, and stones that they pick up from the ground, they defend themselves and their faith. As the rampant dragon is injured, one of his heads turns face front, anguished in expression and discolored.

FOLIO 22 VERSO

The Beast of the Sea

AND I saw a beast coming up out of the sea, having seven heads and ten horns, and upon its horns ten diadems, and upon its heads blasphemous names. And the beast that I saw was like a leopard, and its feet were like the feet of a bear, and its mouth like the mouth of a lion. And the dragon gave it his own might and great authority. And one of its heads was smitten, as it were, unto death; but its deadly wound was healed.

[13:1-3]

THE beast of the sea has emerged from the water. His skin is spotted, his paws are cloven hooves. From his neck grow seven horned, human heads with lionlike mouths; there are ten horns in all, each bearing a diadem. John watches as the beast accepts a scepter from the dragon, an exchange representing the transfer of power and authority. Still the dragon, whose wounded head has healed, shows signs of strength: his back is arched, his tail vigorously curled. Beneath his feet, a frightened animal escapes into its burrow, while a boat carrying two passengers and an animal on its upper deck proceeds calmly along the water, undisturbed by these strange events.

Below, a figure, half woman, half bird, holds a falcon in one hand, and the leg of a bird, on which the falcon is nibbling, in the other. At the right, dogs pursue rabbits. The rabbits are tricky. One huddles as the dog leaps over it; the other stands on its hind legs and defends itself with a club.

FOLIO 23

The Beast of the Sea
and the Dragon
Worshipped

AND all the earth followed the beast in wonder. And they worshipped the dragon because he gave authority to the beast, and they worshipped the beast, saying, "Who is like to the beast, and who will be able to fight with it?"

And there was given to it a mouth speaking great things and blasphemies; and there was given to it authority to work for forty-two months.

And it opened its mouth for blasphemies against God, to blaspheme his name and his tabernacle, and those who dwell in heaven. [13 : 3-6]

THE hierarchy of power is demonstrated. The dragon, though still revered, stands behind the beast, who sits erect like a potentate and displays a scepter, symbol of his power. Men and women kneel and worship them.

Below, a head drawn in profile.

FOLIO 23 VERSO

The Beast Wages War
against the Saints

AND it was allowed to wage war with the saints and to overcome them. And there was given to it authority over every tribe, and people, and tongue, and nation. And all the inhabitants of the earth will worship it whose names have not been written in the book of life of the Lamb who has been slain from the foundation of the world.

If any man has an ear, let him hear. He who is for captivity, into captivity he goes; he who kills by the sword, by the sword must he be killed. Here is the patience and the faith of the saints. [13 : 7-10]

IN heaven, Christ, surrounded by the blessed whose names have been inscribed in the book of life, looks on from within a cloud. On the earth below, those whose names do not appear in the Lamb's book worship the beast as he slaughters a group of the faithful.

Below, a twisted half-naked figure shoots an arrow into the eye of a creature, half man, half fowl. At the end of the text, a hawk or owl looks out at the reader.

FOLIO 24

The Beast of the Earth

AND I saw another beast coming up out of the earth, and it had two horns like to those of a lamb, but it spoke as does a dragon. And it exercised all the authority of the former beast in its sight; and it made the earth and the inhabitants therein to worship the first beast, whose deadly wound was healed. And it did great signs, so as even to make fire come down from heaven upon earth in the sight of mankind.

[13 : 11-13]

JOHN, almost completely wrapped in his robe, seems to withdraw from what he sees. A beast has come up out of the earth. He has the

horns of a lamb, and wears a cloth covering his waist and thighs. Unlike the beast of the sea, who stands before his worshipers on all fours, the beast of the earth sits in human fashion upon a mountain, and wields a rod between his claws. At his command, a rain of fire pours from the heavens, scorching the side of a mountain. Some of his followers gaze up with concern at the fire.

Below, in the tendrils of the initial E, there nestles a faintly drawn figure with a beard. At the end of the text, the head of a beast with fangs and a viperous tongue forms a console on which a queen's head rests. A veil decorated with flowers flows from her head, delicately lacing the end of an enlarged letter.

FOLIO 24 VERSO

An Image of the Beast
of the Sea Fashioned

AND it leads astray the inhabitants of the earth, by reason of the signs which it was permitted to do in the sight of the beast, telling the inhabitants of the earth to make an image to the beast which has the wound of the sword, and yet lived. And it was permitted to give life to the image of the beast, that the image of the beast should both speak and cause that whoever should not worship the image of the beast should be killed. [13 : 14-15]

THE beast of the earth has commanded the people to make an image of the beast of the sea. This lifelike idol, placed on an altar, is adored by the figures kneeling before it. At the beast's command, the executioners attack those who have refused to worship the idol. Near a pile of those already slain, two who are about to die raise their hands in prayer.

Below, a bird whose haunches are formed by the head of a man.

FOLIO 25

The Worshipers of the
Beast Receive His Mark

AND it will cause all, the small and the great, and the rich and the poor, and the free and the bond, to have a mark on their right hand or on their foreheads, and it will bring it about that no one may be able to buy or sell, except him who has the mark, either the name of the beast or the number of its name.

Here is wisdom. He who has understanding, let him calculate the number of the beast, for it is the number of a man; and its number is six hundred and sixty-six. [13 : 16-18]

THE worshipers, diverse in dress and in social position, extend their hands to be marked. The beast of the earth presents them with a spear—perhaps the instrument with which the marks are made.

Below, a tendril from the initial becomes the tail of a dog that bites its own leg.

FOLIO 25 VERSO

AND I saw, and behold, the Lamb was standing upon Mount Sion, and with him a hundred and forty-four thousand having his name and the name of his Father written on their foreheads. And I heard a voice from heaven like a voice of many waters, and like a voice of loud thunder; and the voice that I heard was as of harpers playing on their harps. And they were singing as it were a new song before the throne, and before the four living creatures and the elders; and no one could learn the song except those hundred and forty-four thousand, who have been purchased from the earth. These are they who were not defiled with women; for they are virgins. These follow the Lamb wherever he goes. These were purchased from among men, first-fruits unto God and unto the Lamb, and in their mouth there was found no lie; they are without blemish.

The Lamb and the
Virgins

[14:1-5]

THE virgins stand at the foot of Mount Sion, adoring the Lamb, who holds a staff with a banner and cross. John, seated in front of a mound, looks up and sees the clouds that enclose the twenty-four crowned elders; above them are the four living creatures and a rainbow supporting a throne.

Below, a dog, about to pounce, looks back.

FOLIO 26

AND I saw another angel flying in mid-heaven, having an everlasting gospel to preach to those who dwell upon the earth and to every nation and tribe and tongue and people, saying with a loud voice, "Fear God, and give him honor, for the hour of his judgment has come; and worship him who made the heaven and the earth, the sea and fountains of waters."

The First Angel

[14:6-7]

JOHN leans forward on his staff as a group of figures, caught in a variety of poses, is addressed by the angel who soars above them, his scroll reading "Timete dominum" (Fear God).

Below, a beast with the body of a bird, horns, and the tail and feet of a horse.

FOLIO 26 VERSO

The Second Angel

AND another angel followed, saying, “She has fallen, Babylon the great, who of the wine of the wrath of her immorality has given all the nations to drink.” [14:8]

As the angel unfurls his scroll, “Cecidit, cecidit Babylon” (She has fallen, Babylon has fallen), the city is destroyed. Some of the inhabitants are crushed by falling towers, others are tossed above the city wall.

Below, a hooded figure with a wispy beard emerges from the tendrils of the initial.

FOLIO 27

The Third Angel

AND another, a third angel followed them, saying with a loud voice, “If anyone worships the beast and its image and receives a mark upon his forehead or upon his hand, he also shall drink of the wine of the wrath of God, which is poured unmixed into the cup of his wrath; and he shall be tormented with fire and brimstone in the sight of the holy angels and in the sight of the Lamb. And the smoke of their torments goes up forever and ever; and they rest neither day nor night, they who have worshipped the beast and its image, and anyone who receives the mark of its name.”

Here is the patience of the saints, who keep the commandments of God, and the faith of Jesus. [14:9-12]

THE angel, pointing to the Lamb, admonishes a group of people. At the right, angels turn their backs to the crowd. A fire burns at their feet, warning the people: fire and brimstone will torment those who follow the beast, and the angels and the Lamb will witness their suffering.

Below, two figures appear to be part beast, although they may be merely riding the animals whose heads, one of which is partially exposed, are covered with their garments. One figure points accusingly at the other.

FOLIO 27 VERSO

The Blessed Dead

AND I heard a voice from heaven saying, “Write: Blessed are the dead who die in the Lord henceforth. Yes, says the Spirit, let them rest from their labors, for their works follow them.” [14:13]

JOHN is instructed to write “Beati mortui” (Blessed are the dead). Beside him the lifeless bodies of the faithful are outstretched, some with their hands in prayer. The angel who addresses John points to the happy fate of these blessed, whose souls, pictured as youthful naked bodies, are lifted into heaven in a cloth by two assisting angels.

Below, an armless creature with antlers, the face of a man, and the body of a bird sprouts from the tendrils of the initial.

FOLIO 28

The Harvest of
the Earth Reaped

AND I saw, and behold, a white cloud, and upon the cloud one sitting like to a son of man, having upon his head a crown of gold and in his hand a sharp sickle. And another angel came forth out of the temple crying with a loud voice to him who sat upon the cloud, “Put forth thy sickle and reap, for the hour to reap has come, because the harvest of the earth is ripe.” And he who sat on the cloud cast his sickle upon the earth, and the earth was reaped. [14:14-16]

WITHIN a circle of clouds John sees a crowned figure carrying a sickle. An angel steps out from the doorway of the temple and tells the figure in heaven that the time has come to reap the earth’s harvest. On earth, the crowned figure wields his sickle, piling the grain into sheaves.

Below, a half-human, half-bird creature looks backward suspiciously as it walks across the page.

FOLIO 28 VERSO

The Vine of the Earth

AND another angel came forth out of the temple that is in heaven, he also having a sharp sickle. And another angel came forth from the altar, he who has authority over the fire, and he called with a loud voice to him who had the sharp sickle, saying, “Put forth thy sharp sickle and gather the clusters of the vine of the earth; for its grapes are fully ripe.” [14:17-18]

THE angel emerges from the temple in heaven carrying his sickle. Below, the richly clustered vines are supported on a trellis. Standing beside the altar from which he came forth, the second angel tells the one in heaven that the time has come to gather the ripened fruit.

Below, a creature with a wing on its head, like a crown of feathers, and feet with eyes and mouths, carries a spear. It reaches for its crouching prey, which defends itself with a club. At the end of the text, another pair of combatants, both armless, the form of one severely foreshortened as it cringes before its adversary.

FOLIO 29

The Angel Gathers
the Vintage of the Earth

AND the angel cast his sickle to the earth, and gathered the vintage of the earth, and cast it into the great wine press of the wrath of God. And the wine press was trodden outside the city, and there came forth blood out of the wine press, up to the horses' bridles, for a thousand and six hundred stadia. [14 : 19-20]

THE angel sickles the vintage, handing clusters of grapes to a beast sitting on the wine press; the beast may have been suggested by the phrase "wine press of the wrath of God." The wine pours forth as blood. It runs from the vineyard to the city; flooding the streets, it reaches to the necks of two horses.

At the end of the text, a masklike grotesque.

FOLIO 29 VERSO

The Angels and the
Plagues. The Sea of Glass

AND I saw another sign in heaven, great and marvellous, seven angels having the seven last plagues. For in them has been completed the wrath of God.

And I saw as it were a sea of glass mingled with fire, and those who had overcome the beast and its image and the number of its name, standing on the sea of glass, having the harps of God and singing the song of Moses, the servant of God, and the song of the Lamb, saying, "Great and marvellous are thy works, O Lord God almighty; just and true are thy ways, O King of the ages. Who will not fear thee, O Lord, and magnify thy name? for thou alone art holy. For all nations will come and worship before thee; because thy judgments are manifest." [15 : 1-4]

IN heaven, the angels who will bring the seven last plagues are revealed within a cloud. Below, the blessed, who have not submitted to the beast, sing the praises of God, accompanied by the music of their harps. They stand on a sea of glass mingled with tongues of fire. A bird at the feet of the seated John hesitates, reluctant to enter these waters.

FOLIO 30

The Angels and the Bowls

AND after this I looked, and behold, the temple of the tabernacle of the testimony was opened in heaven, and there came forth out of the temple the seven angels who had the seven plagues, clothed with clean white linen, and girt about their breasts with golden girdles. And one of the four living creatures gave to the seven angels seven golden bowls, full of the wrath of God who lives forever and ever. And the

temple was filled with smoke from the majesty of God, and from his power; and no one could enter into the temple till the seven plagues of the seven angels were finished. [15:5-8]

THE heavens open before John, and the seven angels emerge from the smoke-filled temple. The lion, one of the four living creatures, hands the seven wrath-filled bowls to the angels. Above, the feet of God are visible on a globe.

Below, a bird with hornlike ears looks back.

FOLIO 30 VERSO

AND I heard a loud voice from the temple saying to the seven angels, "Go and pour out the seven bowls of the wrath of God upon the earth." And the first went and poured out his bowl upon the earth, and a sore and grievous wound was made upon the men who have the mark of the beast, and upon those who worshipped its image. [16:1-2]

The First Bowl

FROM the doorway of the temple in heaven a wingless haloed figure directs the angels to empty their bowls upon the earth. The first responds, pouring the contents of his bowl at the feet of those who followed the beast, worshiped his image, and received his mark.

FOLIO 31

AND the second poured out his bowl upon the sea, and it became blood as of a dead man; and every live thing in the sea died. [16:3]

The Second Bowl

STANDING on a hill above the water, the second angel empties his bowl, turning the sea to blood. A dismayed boat sinks with its passengers, and lifeless bodies litter the sea's surface.

At the end of the text a winged figure spits fire or blood.

FOLIO 31 VERSO

AND the third poured out his bowl upon the rivers and fountains of waters, and they became blood.

The Third Bowl

And I heard the angel of the waters saying, "Thou art just, O Lord, who art and who wast, O Holy One, because thou hast judged these things; because they poured out the blood of saints and prophets, blood also thou hast given them to drink; they deserve it!" And I heard the altar saying, "Yes, O Lord God almighty, true and just are thy judgments." [16:4-7]

THE third angel empties his bowl into the springs of a mountain, and the blue waters change to torrents of blood. The altar, with a chalice on it—symbol of those prophets and saints who have died—is visible behind the mountain. Its voice is personified by the angel who stands behind it, signaling to the angel holding the fourth bowl.

Below, a beast with the head and arm of a woman directs the attention of its equally peculiar companion to the scene above.

FOLIO 32

The Fourth Bowl

AND the fourth poured out his bowl upon the sun, and he was allowed to scorch mankind with fire. And mankind were scorched with great heat, and they blasphemed the name of God who has authority over these plagues, and they did not repent and give him glory.

[16:8-9]

THE fourth angel pours his bowl on the sun, and a mountain of human bodies burns under the burst of fiery rays. One figure alone seems to express regret: she clasps her hands, perhaps pleading for mercy.

FOLIO 32 VERSO

The Fifth Bowl

AND the fifth poured out his bowl upon the throne of the beast; and its kingdom became dark, and they gnawed their tongues for pain. And they blasphemed the God of heaven because of their pains and their wounds, and they did not repent of their works.

[16:10-11]

THE fifth angel pours his bowl on the cushioned throne of the beast, and the kingdom that it represents suffers. In their agony the subjects of the beast point accusingly to heaven while they bite and pull at their hanging tongues. Two despairing women neither stick out their tongues nor blaspheme God.

FOLIO 33

The Sixth Bowl

AND the sixth poured out his bowl upon the great river Euphrates, and dried up its waters, that a way might be made ready for the kings from the rising sun.

[16:12]

THE sixth angel pours the contents of his bowl on the river, drying a path for the four crowned kings of the East.

Below, a rampant beast with bearded face, antlers, large ears, and flamboyant tail.

AND I saw issuing from the mouth of the dragon, and from the mouth of the beast, and from the mouth of the false prophet, three unclean spirits like frogs. For they are spirits of demons working signs.

[16:13-14]

JOHNN watches as frogs jump from the mouths of the dragon, the beast of the sea, and the beast of the earth. Startled, two small animals, one a rabbit, run into their burrows.

The initial gives off a profile head. Below, an armless human figure.

Following the text are two notes, added at early dates, probably in the fifteenth century. The first (“Et procedunt ad reges”) indicates the opening words of the text that would follow were there not a hiatus in the manuscript at this point. It also directs the reader to the end of the book (“vide in fine libri”) where the missing Bible text has been added to the manuscript, apparently in the same hand as this note, on two paper leaves (folios 39 and 40, illustrated at the end of the present volume). The second note, in a different hand, indicates the extent of the missing text.

Because neither of the closely related Apocalypse manuscripts in Paris or London has this hiatus, one might assume that text and pictures originally included in the Cloisters book are missing from the manuscript today. It is, however, possible that the manuscript never contained, and perhaps was never intended to contain, these pages. This is suggested by details such as the catchwords. Catchwords are indications to the binder or the scribe of the first words of the subsequent gathering of folios; they are usually written on the last folio of each gathering near the bottom of the page. On folio 33 verso of the Cloisters manuscript, the close of a gathering, we see the catchwords “Et vidi.” These are not, however, the next words of the Bible in the Paris and London manuscripts. They are, instead, the opening words of the next page (folio 34) of the manuscript as we know it today, indicating that there may never have been pages between folios 33 verso and 34.

Sixteen pages of text with miniatures from the Paris Apocalypse are reproduced here.

AND they go forth unto the kings of the whole earth to gather them together for the battle on the great day of God almighty. “Behold, I come as a thief! Blessed is he who watches and keeps his garments, lest

he walk naked and they see his shame." And he gathered them together in a place that is called in Hebrew Armagedon. [16:14-16]

THE kings, prepared for battle, are assembled at Armagedon. They are obedient, in spite of their own power, to the dragon and the beasts of the sea and the earth, who have gathered them here. At the left a frightened animal scurries into its burrow.

PARIS MANUSCRIPT,
PAGE 62

The Seventh Bowl

AND the seventh poured out his bowl upon the air, and there came forth a loud voice out of the temple from the throne, saying, "It has come to pass!" And there were flashes of lightning, rumblings and peals of thunder, and there was a great earthquake such as never has been since men were first upon the earth, so great an earthquake was it. And the great city came into three parts; and the cities of the nations fell. And Babylon the great was remembered before God, to give her the cup of the wine of his fierce wrath. And every island fled away, and the mountains could not be found. And great hail, heavy as a talent, came down from heaven upon men; and men blasphemed God because of the plague of the hail; for it was very great. [16:17-21]

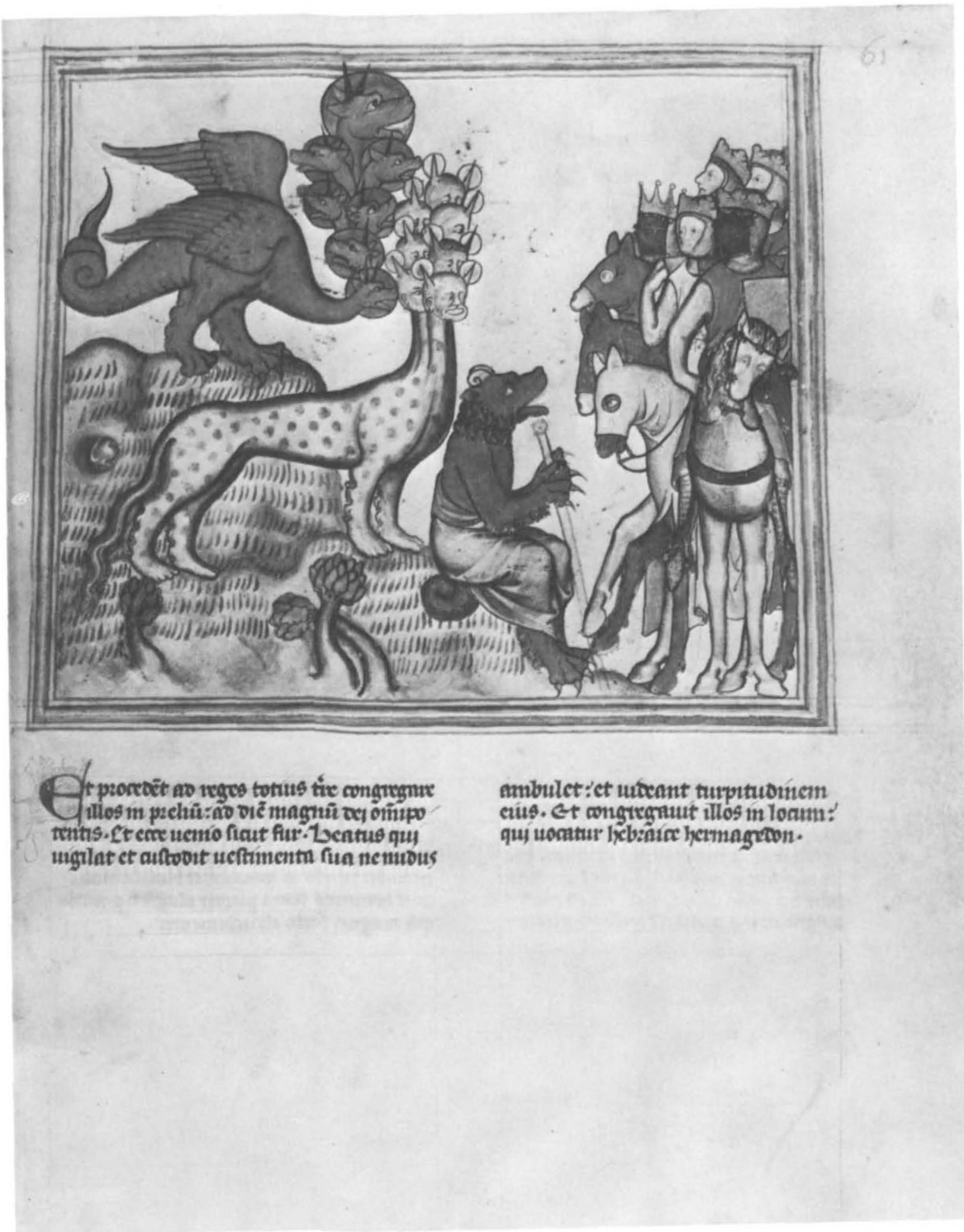
THE angel empties the seventh bowl into the air. Hail, thunder, and fire follow, uprooting trees and toppling the city with its inhabitants. From the mandorla above the cloud Christ proclaims, "It has come to pass!" One man, thrown from a building, angrily points to the figure in heaven, cursing it, while flames fall on his face.

PARIS MANUSCRIPT,
PAGE 63

The Harlot Who Sits
upon Many Waters

AND there came one of the seven angels who had the seven bowls, and he spoke with me, saying, "Come, I will show thee the condemnation of the great harlot who sits upon many waters, with whom the kings of the earth have committed fornication, and the inhabitants of the earth were made drunk with the wine of her immorality." [17:1-2]

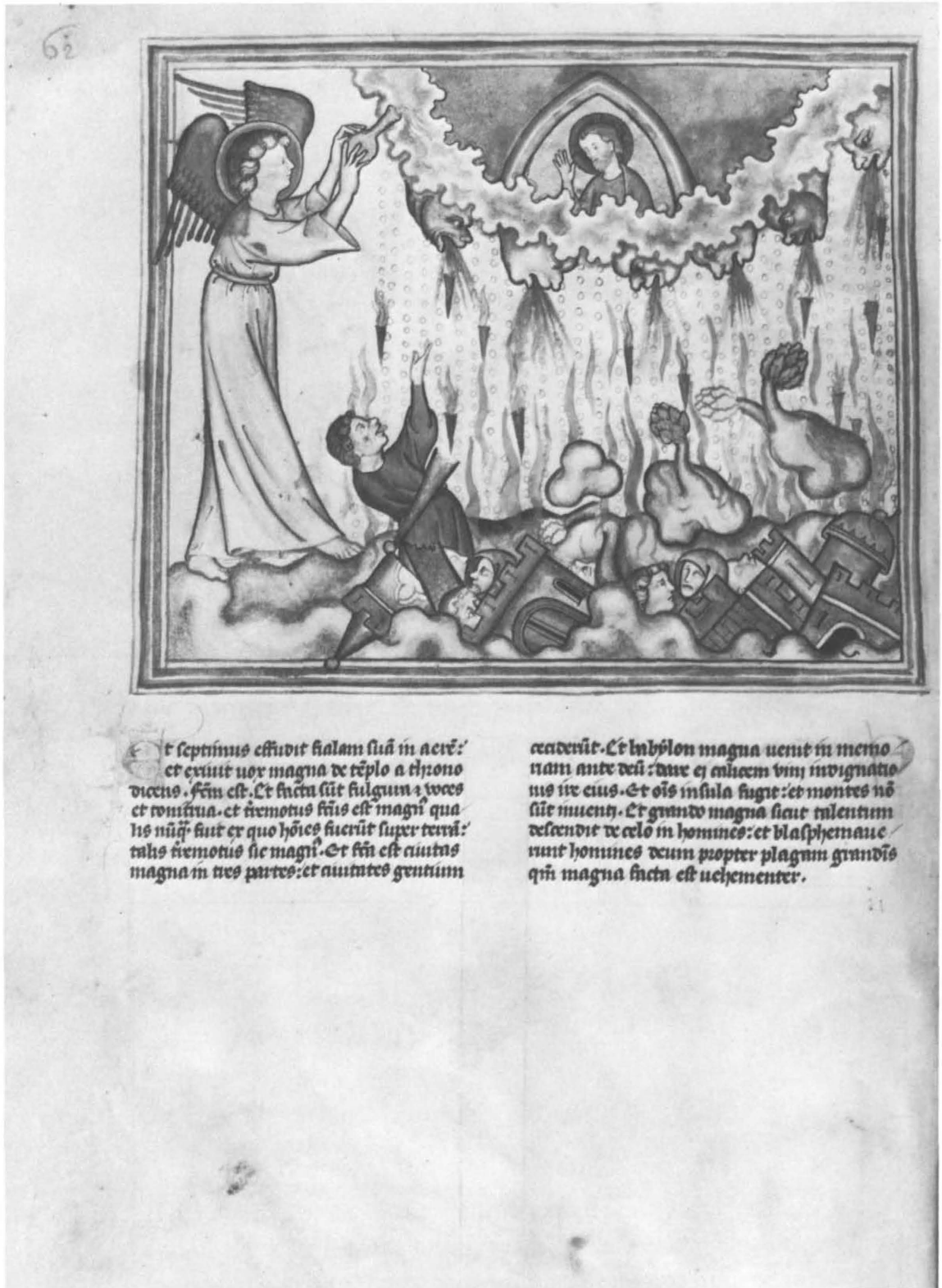
JOHN, represented in the Paris manuscript as an older man, is led by one of the angels of the seven bowls to the harlot, who sits upon a hill from which streams run. She holds up a decorated disc, perhaps a mirror with whose aid she was adjusting a brooch on her robes.



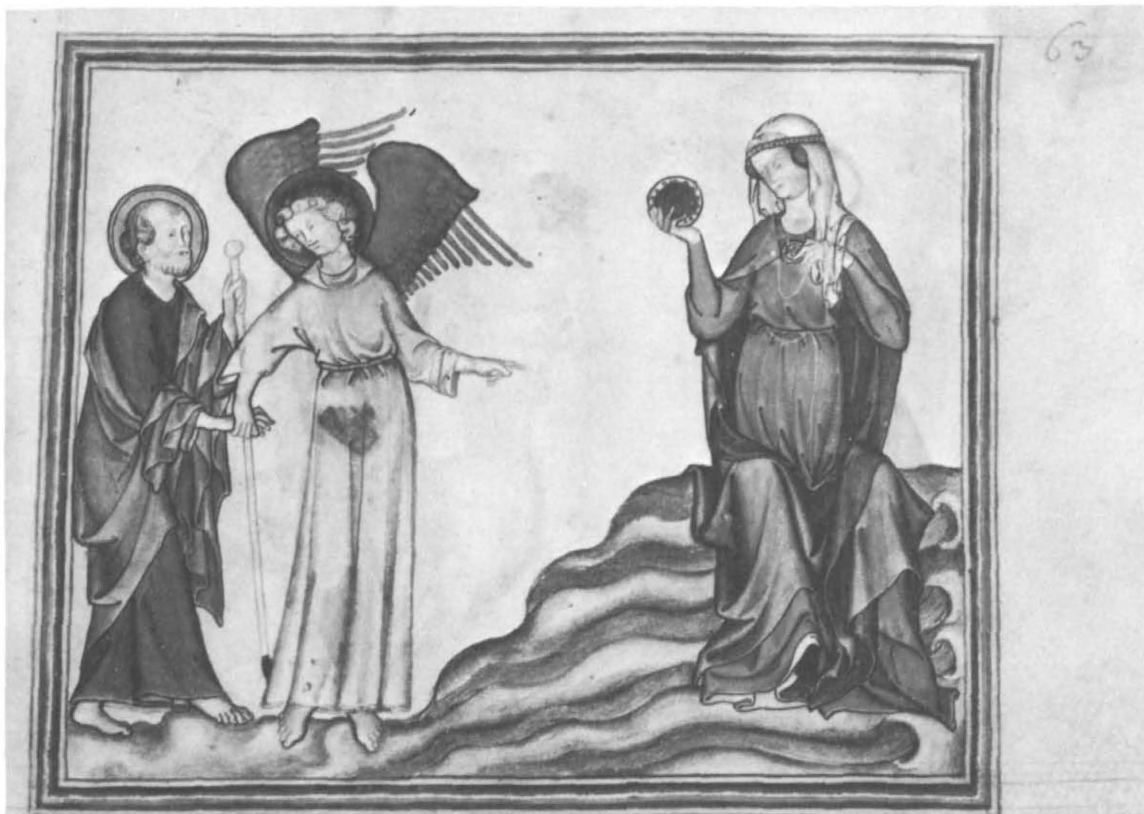
Et procedet ad reges totius terre congregare illos in prelium: ad diem magnum dei omnipotentis. Et ecce uenio sicut fur. Beatus qui uigilat et custodit uestimenta sua ne nudus

ambulet: et uideant turpitudinem eius. Et congregauit illos in locum: qui uocatur hebraice hermagedon.

The Kings of the Earth Gathered Together Paris manuscript, page 61

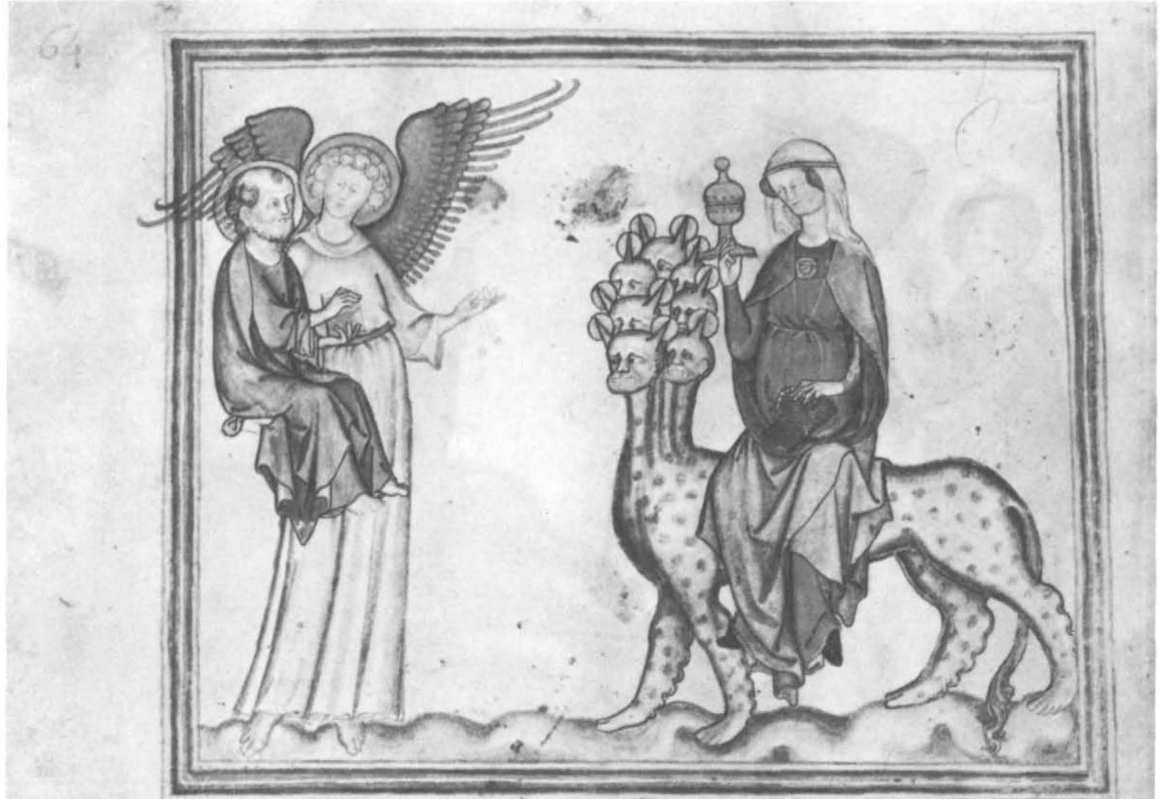


The Seventh Bowl Paris manuscript, page 62



Et uenit vnus de septē angelis qui hē
 lant septē phialas: et locut' est meū
 dicens. Veni ostendā t' dāpnatōem meretricis

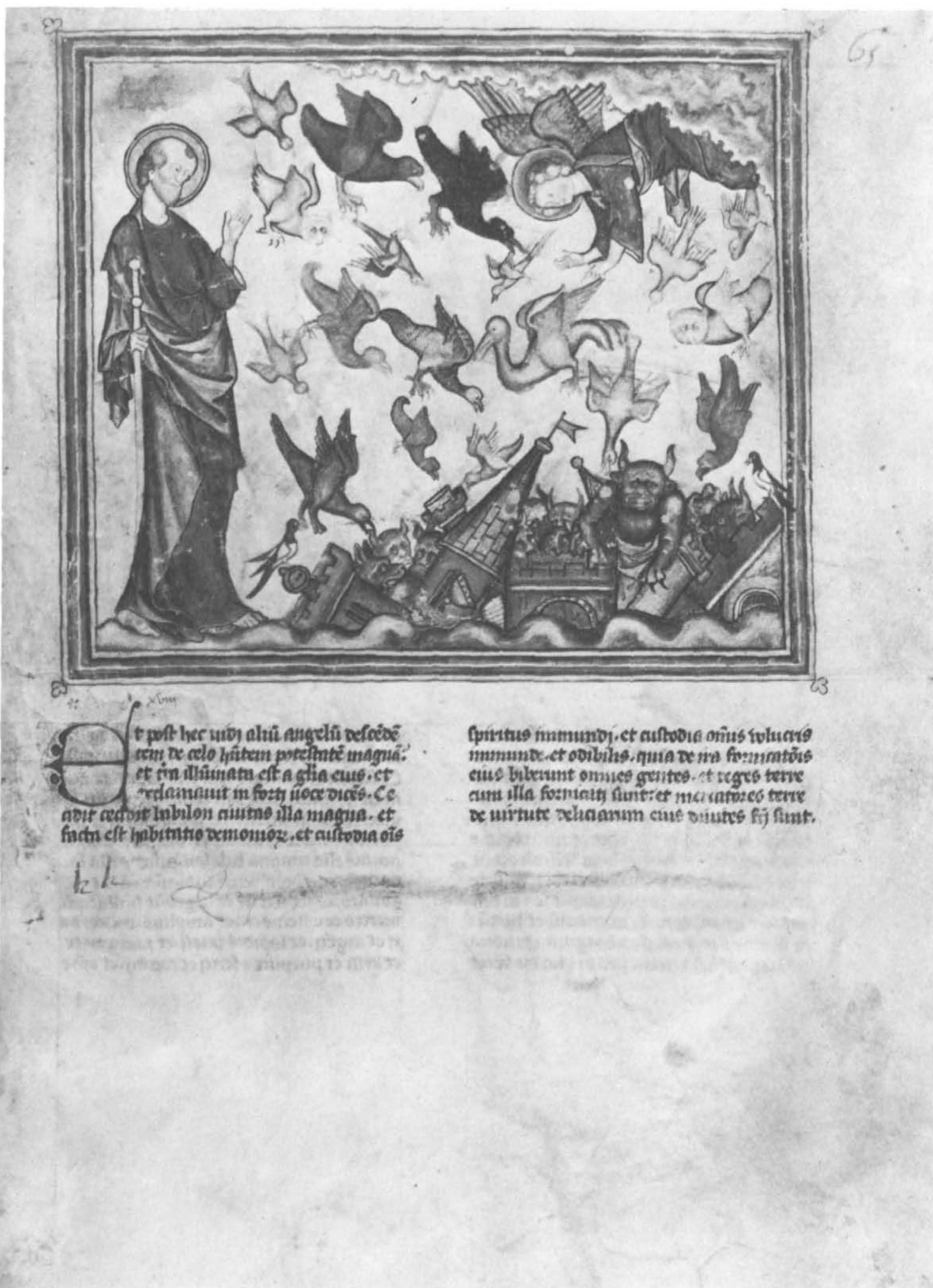
magne q̄ sedet s̄r aquas mltas. cū qua
 fornicatj sūt reges t̄re: et mēbratj sūt q̄
 m̄h̄nūt t̄m̄m de vīno p̄stitutōis eius.



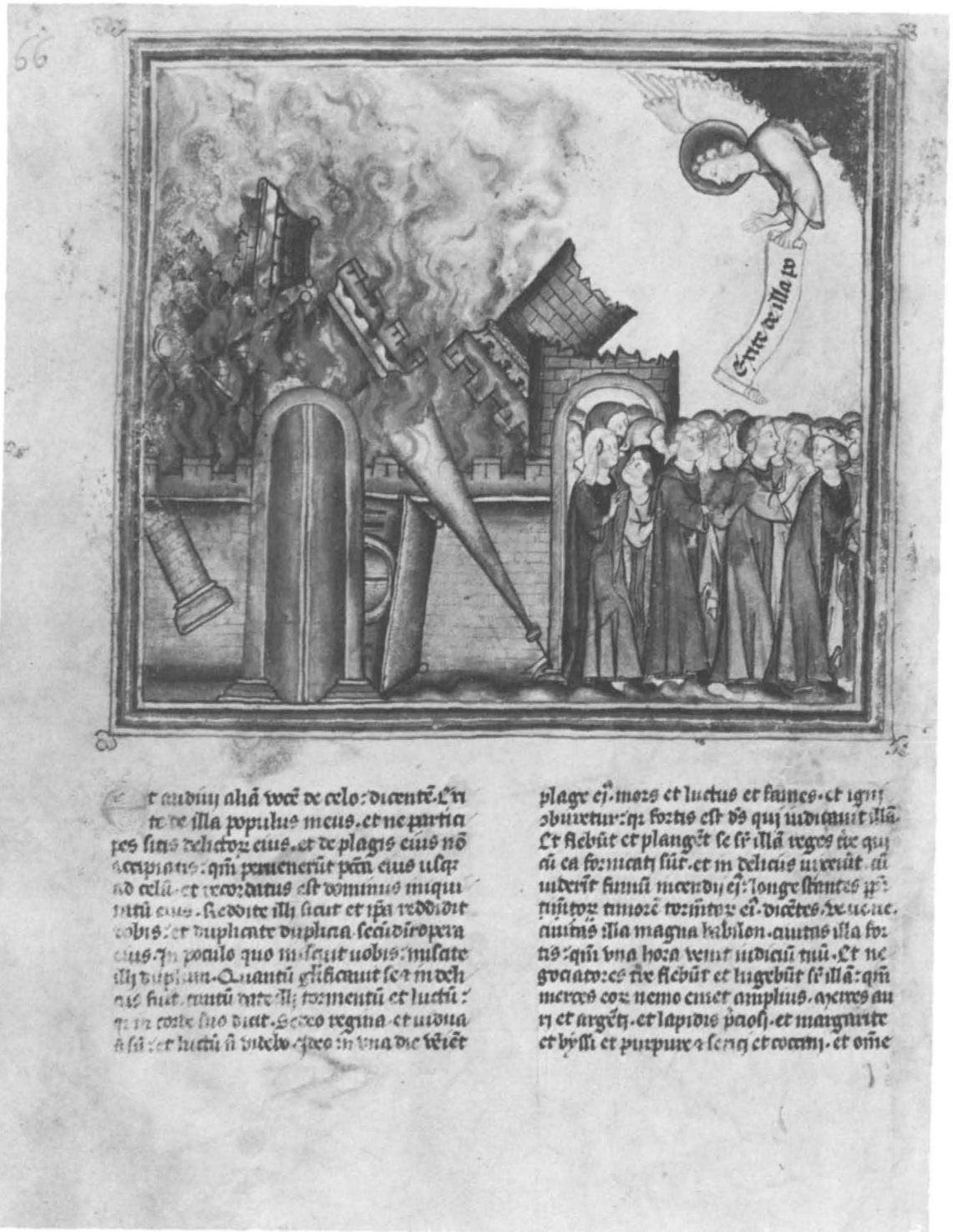
Et abstulit me in desertum in spiritu et vidi
 mulierem sedentem super vestem carnicam plenam
 nominibus blasphemie habentem capita septem et cor-
 nua decem. Et mulier erat circumdata pur-
 puram et cocino. et manabat aureo et lapide
 preciosos et margaritas. habens poculum aureum
 in manu sua plenum abominacione et immu-
 dicia fornicacionis eius: et in fronte eius nom-
 inum misterium babilon magna nra fornicacionis
 et abhominacionis sue. Et vidi mulierem
 ebriam de sanguine sanctorum: et de sanguine mar-
 tyrum illorum. Et nuntius super eam vidisse illam:
 adinuatorem magna. Et dixit michi angelus.
 Quare miraris? Ego dicam tibi sacramentum
 mulieris et vestis que portat eam: que sunt capi-
 ta septem et cornua decem. Et vestis quam vidisti
 super eam non est. et ascelum est de abyssis. et in-
 tentum ibit: et mirabuntur multitudine san-
 ctorum: non sunt scripta nomina in libro vite a osten-
 tatione motus. videtes vestem que erit et non est.
 Et hec est sententia: qui sunt sapientiam. Septem

capita septem motus sunt super quos mulier sedet: et re-
 ges septem sunt. Quis acciderit unus est. et alius
 novus venit: et cum venit oportet illum breve tempus ma-
 nere. Et vestis que erit non est. et ipsa octava est et de
 septem est: et in manibus habet. Et decem cornua que vidisti
 decem reges sunt qui regnum visum acceperunt: sed potes-
 tatem tamen reges accipiet una hora post vestem. In
 unum consilium habent: et virtute et potestate sua vestem
 det. In eum agnus pugnabit. et agnus vincet illos:
 quoniam dominus dominorum est et rex regum. et qui cum illo sunt vo-
 catus. electi et fideles. Et dixit michi. Aquas quas
 vidisti ubi meretrix sedet: populi sunt et gentes
 et lingue. Et decem cornua que vidisti in veste.
 hi odient fornicatorem. et desolatam facient illam
 et nudam: et carnes eius manducabunt. et ipsam
 igne concremabunt. Deus enim dedit in corda
 eorum ut faciant quod illi placatum est: ut
 dent regnum suum vestem. donec consumantur
 verba dei. Et mulierem quam vidisti est civitas
 magna: que habet regnum super reges terre.

The Woman on the Beast Paris manuscript, page 64



The Fall of Babylon Paris manuscript, page 65

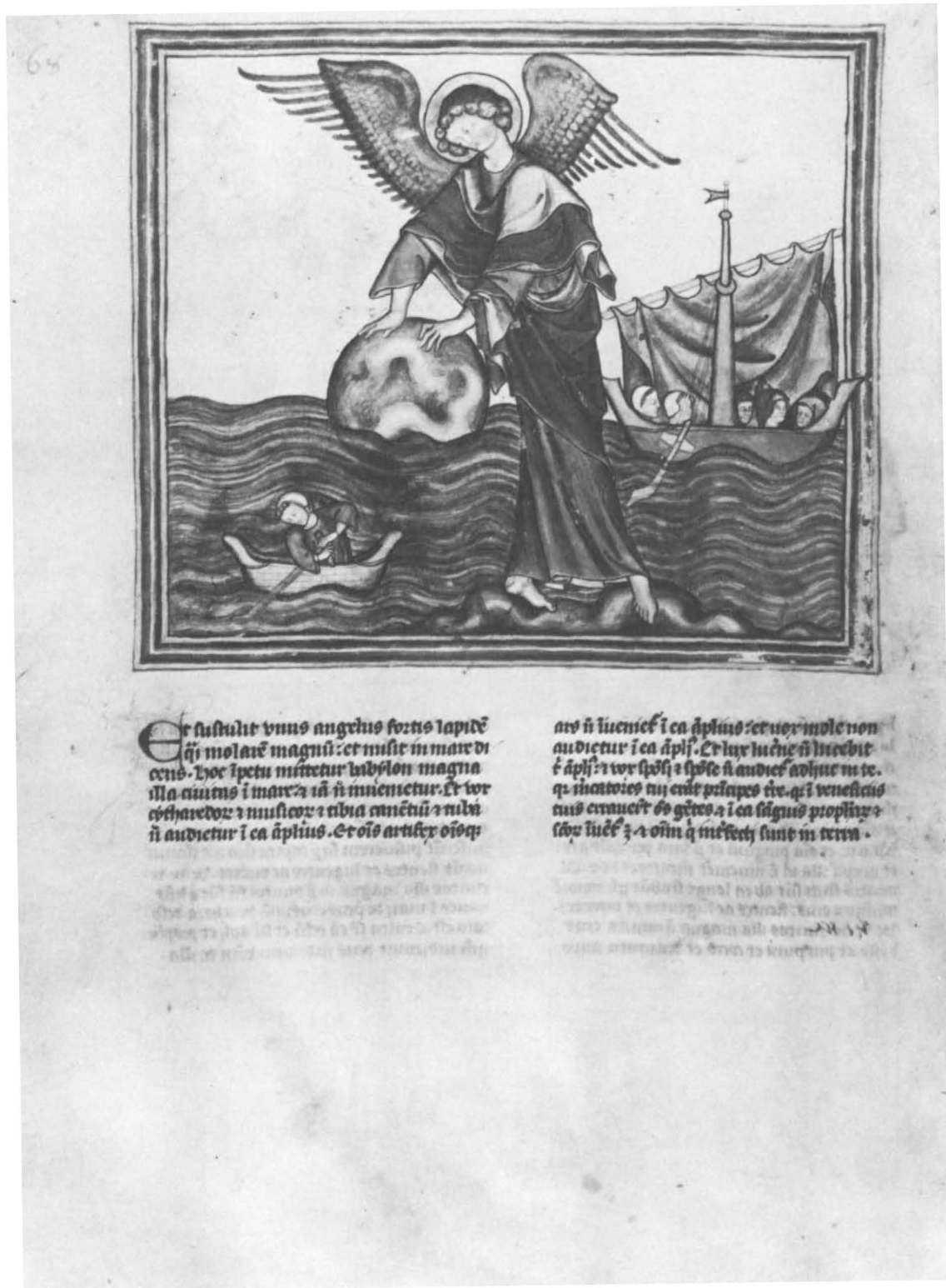


The People Instructed to Leave the City Paris manuscript, page 66

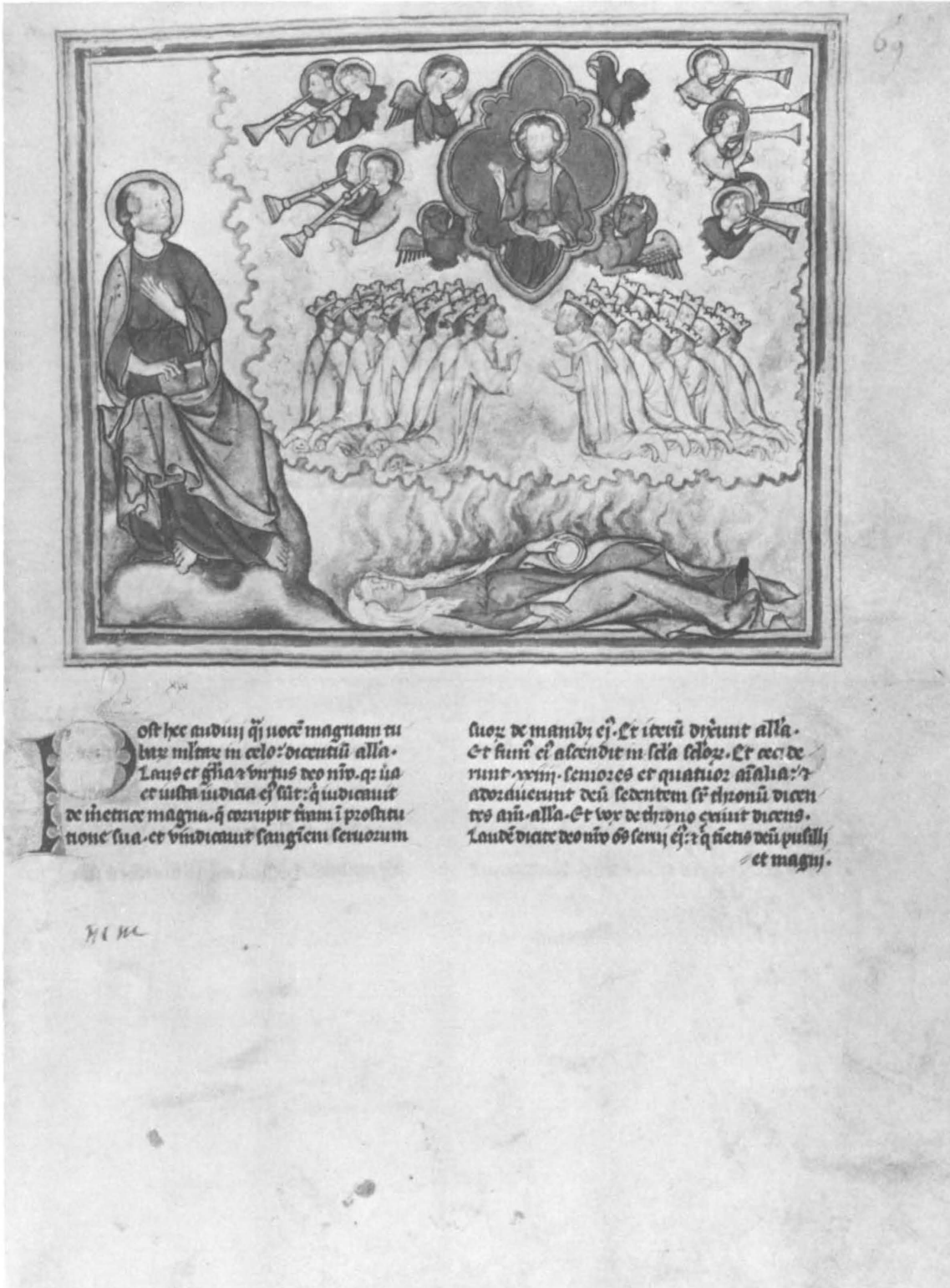


lignū thymū. et oīa iusa civis. et oīa iusa de
 lapide p̄ioso et crastū et ferro et marmore. et
 cymamomū et amomū. et odorantū et vngue
 nū et thuris et vini et olei. et simile i trina i u
 m̄tor et ouū et equoz et redū et manapozū
 et aīaz hōm. Et p̄ma desiderij aīe tue discesse
 rūt a te. et oīa pingua et p̄dara p̄nerūt a te:
 et amplū illa n̄ s̄ muenēt m̄catorēs hoz. Et
 diuites facti sūt ab ea longe stabūt p̄ timorē
 r̄uītor eius: fientes ac lugentes et dicentes.
 De te. te. ciuitas illa magna q̄ amicta erat
 bysso et purpura et coroz et deaurata auro

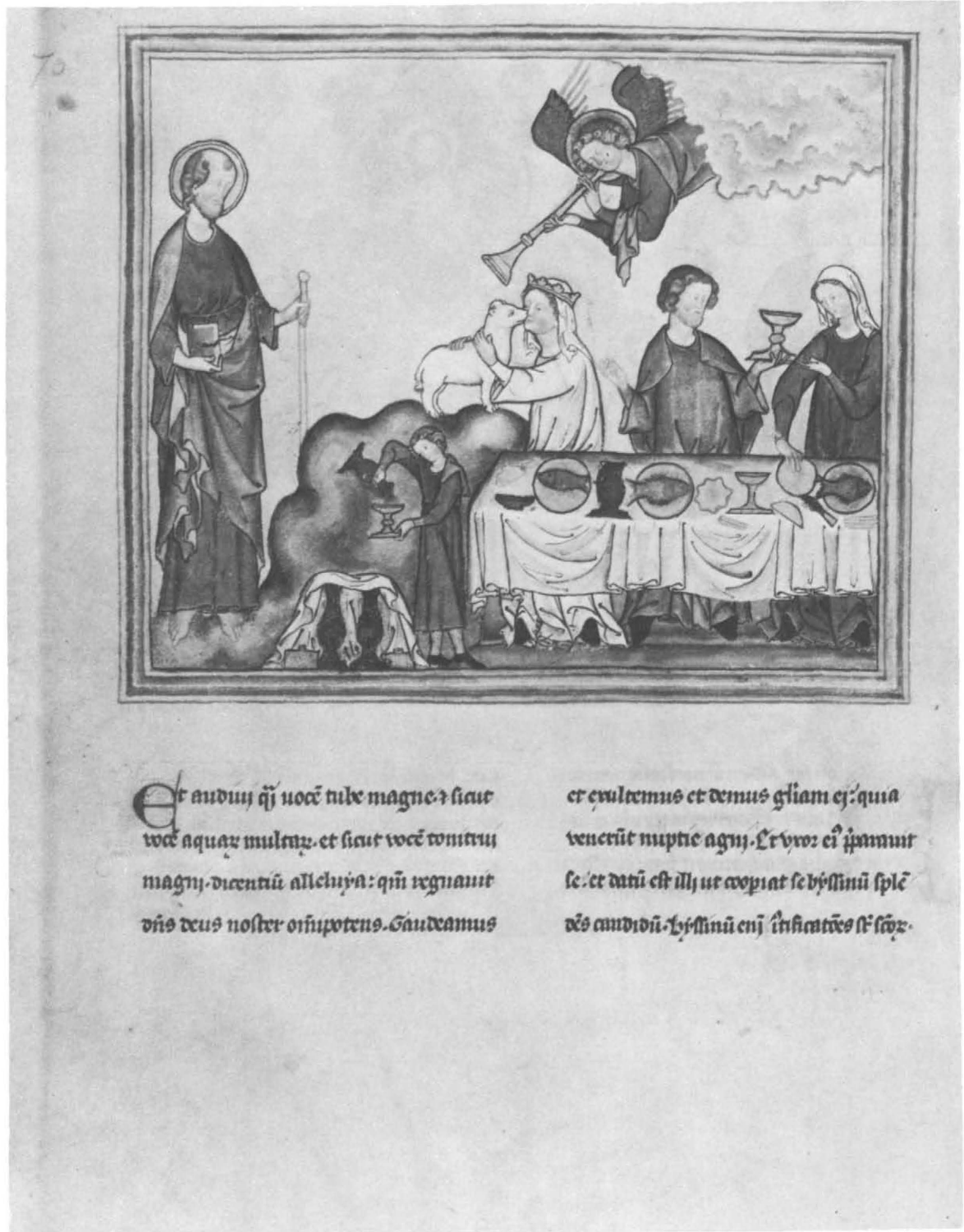
et lapide p̄ioso et margaritis. Quā vna ho
 ra destitit sūt tante diuitie: et om̄s guber
 nator. et om̄s qui in lacum nauigant i nau
 re. et qui in mari operuntur longe steterūt
 et clamauerunt videntes locū incendiū eius
 dicentes. Que s̄lis ciuitas huius magne. Et
 miserūt puluerem sup̄ capita sua: et clama
 uerūt fientes et lugentes ac dicentes. De te. te.
 ciuitas illa magna in q̄ diuites facti sūt q̄ h̄nt
 naues i mari de p̄cis eius: quā vna hora deso
 lata est. Exulta s̄t eā celi et s̄t ap̄l̄ et proph̄e:
 quā iudicauit deus iudiciū v̄m de illa.



A Stone Cast into the Sea Paris manuscript, page 68



Rejoicing in Heaven Paris manuscript, page 69



The Marriage of the Lamb Paris manuscript, page 70



Et dixit michi. Salve. Beati qui ad ce-
nam nuptiarum agnoscantur sunt. Et dixit
michi. Hec uerba fidelissima uerba dei sunt.
Et cecidi ante pedes eius: ut adorarem

eum. Et dixit michi. Vide ne feceris. Conser-
uus tuus sum et fratrum tuorum habentium
testimonium ihesu. Deum adora. Testimo-
nium enim ihesu est spiritus propheticus.

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Et vidi celum apertum. et ecce equus albus
 et qui sedebat super eum vocabatur fidelis et
 verax: et cum iustitia iudicabat et pugnabat. Oculi
 autem eius sicut flamma ignis. et in capite eius
 vitata multa. In his notis scriptum quod nemo
 novit nisi ipse. Et vestitus erat vestem aspersam
 sanguine: et vocabatur nomen eius verbum dei.

Et exercitus qui sunt in celo sequuntur
 eum in equis albis: vestitus vestimento albo et
 mundo. Et de ore ipsius procedebat gladius
 et utraque parte acutus ut ipse percussit omnes
 gentes: ipse regit eos in ligno ferreo. Et ipse ambulat
 torcular unguis suavis ut deus dixerit: et ipse in
 iudicio: in timore suo sepulchrum regum et dominus dominantium.

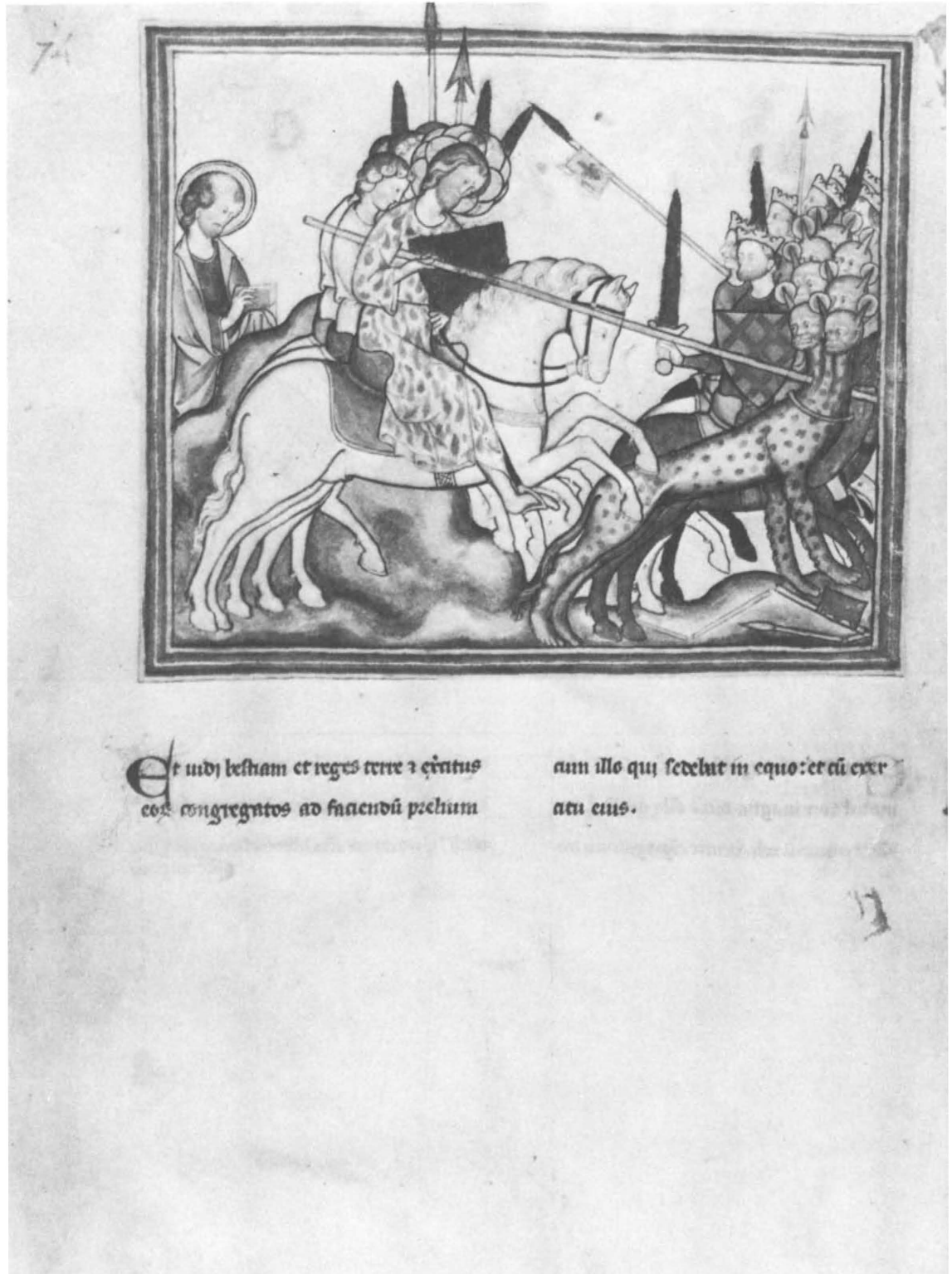
The Divine Warrior Paris manuscript, page 72



Et uidit unum angelum stantem in sole: et clamavit voce magna dicens omnibus auiibus que uolabant per medium caeli. Venite congregamini ad

cenam magnam dei: ut manducetis carnes regum et carnes tribunorum et carnes fortium et carnes equorum et sedentium in ipsis et carnes omnium liberos ac senios et pusillos et magnos.

oo



Et iudij bethiam et reges terre et civitas
eos congregatos ad faciendū p̄chium

ann illo qui sedebat in equo: et cu' exer
atu eius.

The Divine Armies Attack Paris manuscript, page 74.



Et apprehensa est bestia. et ai illa pseudo
 propheta qui fecit signa coram ipso quibus se
 dixit eos qui acceperunt carniterem bestie
 qui adorauerunt ymaginem eius. Dniij

missi sunt hi duo in stromu ignis ardētis
 sulphure: et ceteri occisi sunt in gladio se
 dētis sē equū. qui procedit de ore ipsius. et
 omnis aues sativante sunt carub; eorum.

The Defeated Cast into the Pool of Fire Paris manuscript, page 75



Et vidi angelum descendentem
 de celo habentem clavem abyssi:
 et catenam magnam in ma-
 nu sua. Et apprehendit oratio-
 nem serpentem antiquum qui est dyabo-
 lus et sathanas: et ligavit eum p[er] annos

mille. Et misit eum in abyssum. et
 clausit et signavit super illum: ut
 non seducat amplius gentes donec
 consummentur mille anni. Et post
 hec oportet illum solui modicum tempo-
 re.

The Dragon Enchained Paris manuscript, page 76

AND he took me away in spirit into a desert. And I saw a woman sitting upon a scarlet-colored beast, full of names of blasphemy, having seven heads and ten horns. And the woman was clothed in purple and scarlet, and covered with gold and precious stones and pearls, having in her hand a golden cup full of abominations and the uncleanness of her immorality. And upon her forehead a name written—a mystery—Babylon the great, the mother of the harlotries and of the abominations of the earth. And I saw the woman drunk with the blood of the saints and with the blood of the martyrs of Jesus. And when I saw her, I wondered with a great wonder.

And the angel said to me, “Wherefore dost thou wonder? I will tell thee the mystery of the woman, and of the beast that carries her which has the seven heads and the ten horns. The beast that thou sawest was, and is not, and is about to come up from the abyss, and will go to destruction. And the inhabitants of the earth—whose names have not been written in the book of life from the foundation of the world—will wonder when they see the beast which was, and is not. And here is the meaning for him who has wisdom. The seven heads are seven mountains upon which the woman sits; and they are seven kings; five of them have fallen, one is, and the other has not yet come; and when he comes, he must remain a short time. And the beast that was, and is not, is moreover himself eighth, and is of the seven, and is on his way to destruction.

“And the ten horns that thou sawest are ten kings, who have not received a kingdom as yet, but they will receive authority as kings for one hour with the beast. These have one purpose, and their power and authority they give to the beast. These will fight with the Lamb, and the Lamb will overcome them, for he is the Lord of lords, and the King of kings, and they who are with him, called, and chosen, and faithful.”

And he said to me, “The waters that thou sawest where the harlot sits, are peoples and nations and tongues. And the ten horns that thou sawest, and the beast, these will hate the harlot, and will make her desolate and naked, and will eat her flesh, and will burn her up in fire. For God has put it into their hearts to carry out his purpose, to give their kingdom to the beast, until the words of God are accomplished. And the woman whom thou sawest is the great city which has kingship over the kings of the earth.”

[17: 3-18]

JOHN, carried by the angel (“he took me away in spirit”), approaches the woman, here riding on the beast of the sea. She holds a coffret and

the disc or mirror in one hand, while with the other she shamelessly displays the gold cup containing her abominations and uncleanness. The angel explains these mysteries to John, prophesying the destruction of the woman, who is Babylon, and the beast with seven heads and ten horns.

PARIS MANUSCRIPT,

PAGE 65

The Fall of Babylon

AND after this I saw another angel coming down from heaven, having great authority, and the earth was lighted up by his glory. And he cried out with a mighty voice, saying, "She has fallen, she has fallen, Babylon the great; and has become a habitation of demons, a stronghold of every unclean spirit, a stronghold of every unclean and hateful bird; because all the nations have drunk of the wrath of her immorality, and the kings of the earth have committed fornication with her, and by the power of her wantonness the merchants of the earth have grown rich." [18:1-3]

THE destruction of Babylon is announced by an angel who descends from heaven into a sky darkened by a cloud of birds of many kinds, several of which peck at the new inhabitants of the city: horned demons, crowded together amidst the falling buildings.

PARIS MANUSCRIPT,

PAGE 66

The People Instructed
to Leave the City

AND I heard another voice from heaven saying, "Go out from her, my people, that you may not share in her sins, and that you may not receive of her plagues. For her sins have reached even to heaven, and the Lord has remembered her iniquities. Render to her as she also has rendered, and give her the double according to her works; in the cup that she has mixed, mix for her double. As much as she glorified herself and gave herself to wantonness, so much torment and mourning give to her. Because in her heart she says, 'I sit a queen, I am no widow, and I shall not see mourning.' Therefore in one day her plagues shall come, death and mourning and famine; and she shall be burnt up in fire; for strong is God who will judge her."

And the kings of the earth who with her committed fornication and lived wantonly will weep and mourn over her when they see the smoke of her burning, standing afar off for fear of her torments, saying, "Woe, woe, the great city, Babylon, the strong city, for in one hour has thy judgment come!"

And the merchants of the earth will weep and mourn over her; for no one will buy their merchandise any more: merchandise of gold and silver, and precious stones and pearls, and fine linen and purple, and silk and scarlet, and all . . .

[18 : 4-12]

AN angel orders the people of Babylon to evacuate their crumbling city, “Exite de illa po . . .” (Go out from her, people). Walking three and four abreast, the people issue slowly from the city gate, led by a king who looks back upon the destruction. The procession is well ordered rather than urgent.

PARIS MANUSCRIPT,

PAGE 67

The Fall of Babylon

Bewailed

thyine wood, and all vessels of ivory, and all vessels of precious stone, and of brass, and of iron, and of marble, and cinnamon and amomum and spices, and ointment and frankincense, and wine and oil, and fine flour and wheat, and beasts of burden and sheep and horses, and chariots and slaves, and souls of men. And the fruit which was the desire of thy soul departed from thee; and all the fat and splendid things perished from thee, and men will find them nevermore. The merchants of these things, who grew rich by her, will stand afar off for fear of her torments, weeping and mourning, and saying, “Woe, woe, the great city, which was clothed in fine linen and purple and scarlet, and gilded in gold, and precious stone, and pearls; for in one hour riches so great were laid waste!”

And every shipmaster, and everyone who sails to a place, and mariners, and all who work upon the sea, stood afar off, and cried out as they saw the place of her burning, saying, “What city is like to this great city?” And they cast dust on their heads, and cried out weeping and mourning, saying, “Woe, woe, the great city, wherein all who had their ships at sea were made rich out of her wealth; for in one hour she has been laid waste!” Make merry over her, O heaven, and you the saints and the apostles and the prophets, for God has judged your cause upon her.

[18 : 12-20]

THOSE who had profited in pleasure or in wealth from the luxuriance, beauty, and sinfulness of Babylon bewail its fall. Here, outside the city walls, the calmness of the procession in the preceding scene breaks down. Men and women twist their hands, pull at their hair, and appear to rend the trees from the earth.

A Stone Cast
into the Sea

AND a strong angel took up a stone, as it were a great millstone, and cast it into the sea, saying, "With this violence will Babylon, the great city, be overthrown, and will not be found any more. And the sound of harpers and musicians and flute-players and trumpet will not be heard in thee any more; and no craftsman of any craft will be found in thee any more; and sound of millstone will not be heard in thee any more. And light of lamp will not shine in thee any more; and voice of bridegroom and of bride will not be heard in thee any more; because thy merchants were the great men of the earth, for by thy sorcery all the nations have been led astray. And in her was found blood of prophets and of saints, and of all who have been slain upon the earth."

[18 : 21-24]

THE millstone, symbol of the prosperity of the city, is plunged effortlessly into the sea by the angel, marking the final destruction of Babylon. A ship, probably carrying mariners who had trafficked with the city, moves upon the waves created by the sinking stone. A lone rower steadies his craft in the violence of the waters.

Rejoicing in Heaven

AFTER these things I heard as it were a loud voice of a great crowd in heaven, saying, "Alleluia! salvation and glory and power belong to our God. For true and just are his judgments, who has judged the great harlot who corrupted the earth with her fornication, and has avenged the blood of his servants at her hands." And again they have said, "Alleluia! And the smoke of her goes up forever and ever!" And the twenty-four elders and the four living creatures fell down and worshipped God who sits on the throne, and they said, "Amen! Alleluia!" And a voice came forth from the throne, saying, "Praise our God, all you his servants, and you who fear him, the small and the great!"

[19 : 1-5]

THE inhabitants of heaven, cradled in clouds, rejoice at the fall of Babylon. Angels sound their trumpets, and the elders and the four living creatures join in worship around Christ, seated within a flamboyant mandorla. On earth, John hears the heavenly rejoicing, while flames consume the dead harlot who lies at his feet, her cup overturned.

AND I heard as it were a voice of a great crowd, and as the voice of many waters, and as the voice of mighty thunders, saying, "Alleluia! for the Lord, our God almighty, now reigns! Let us be glad and rejoice, and give glory to him; for the marriage of the Lamb has come, and his spouse has prepared herself. And she has been permitted to clothe herself in fine linen, shining, bright. For the fine linen is the just deeds of the saints." [19:6-8]

An angel sounds a trumpet. A banquet table is set with fish and bread, and an attending figure pours wine into cups that are passed among the guests. Two large covered jugs contain a reserve of wine. John watches as the Lamb is embraced by his spouse, a crowned woman dressed as a bride.

AND he said to me, "Write: Blessed are they who are called to the marriage supper of the Lamb." And he said to me, "These are true words of God." And I fell down before his feet to worship him. And he said to me, "Thou must not do that. I am a fellow-servant of thine and of thy brethren who give the testimony of Jesus. Worship God! for the testimony of Jesus is the spirit of prophecy." [19:9-10]

At the instruction of the angel, John records the events of the marriage supper. He then falls at the feet of the angel and begins to worship him. The angel, explaining that they are fellow servants and that John should worship God instead, prompts him to his feet by lifting his chin.

AND I saw heaven standing open; and behold, a white horse, and he who sat upon it is called Faithful and True, and with justice he judges and wages war. And his eyes are as a flame of fire, and on his head are many diadems; he has a name written which no man knows except himself. And he is clothed in a garment sprinkled with blood, and his name is called The Word of God. And the armies of heaven, clothed in fine linen, white and pure, were following him on white horses.

And from his mouth goes forth a sharp sword with which to smite the nations. And he will rule them with a rod of iron, and he treads the wine press of the fierce wrath of God almighty. And he has on his garment and on his thigh a name written, "King of kings and Lord of lords."

[19:11-16]

THE star-filled heavens open, revealing to John the horseman with many diadems on his head, clothed in a garment sprinkled with blood. He rides forth, the sword in his mouth and the iron rod in his hand, followed by the armies of heaven mounted on their horses. On earth, the Divine Warrior stands in the wine press holding his sword.

PARIS MANUSCRIPT,

PAGE 73

The Flesh of Men
Attacked

AND I saw an angel standing in the sun, and he cried with a loud voice, saying to all the birds that fly in midheaven, "Come, gather yourselves together to the great supper of God, that you may eat flesh of kings, and flesh of tribunes, and flesh of mighty men, and flesh of horses, and of those who sit upon them, and flesh of all men, free and bond, small and great."

[19:17-18]

STANDING in the sun, the angel directs all manner of birds to attack the flesh of men. John watches, unharmed, as the birds gnaw at the limbs, buttocks, and faces of naked kings and men, much as the birds had chewed on the grotesque inhabitants of Babylon.

PARIS MANUSCRIPT,

PAGE 74

The Divine Armies
Attack

AND I saw the beast, and the kings of the earth and their armies gathered together to wage war against him who was sitting upon the horse, and against his army.

[19:19]

SOME of their weapons already destroyed, the beast of the sea and the armed kings of the earth are attacked by the armies of heaven, led by the Divine Warrior, whose spear pierces the neck of the beast of the sea. As the horses of the divine forces spring toward the enemy, John looks on from a safe position behind a hill.

PARIS MANUSCRIPT,

PAGE 75

The Defeated Cast
into the Pool of Fire

AND the beast was seized, and with it the false prophet who did signs before it wherewith he deceived those who accepted the mark of the beast and who worshipped its image. These two were cast alive into

the pool of fire that burns with brimstone. And the rest were killed with the sword of him who sits upon the horse, the sword that goes forth out of his mouth; and all the birds were filled with their flesh. [19: 20-21]

THE keeper of the pool of fire spears the beast of the sea and the beast of the earth, pushing them into the flames. He performs his task with elegance, like the angel who plunged the millstone of Babylon into the sea. The kings of the earth are already within the pool of fire, their features blurred by the flames. The Divine Warrior keeps watch, and surfeited birds rest in a tree.

PARIS MANUSCRIPT,

PAGE 76

The Dragon Enchained

AND I saw an angel coming down from heaven, having the key of the abyss and a great chain in his hand. And he laid hold on the dragon, the ancient serpent, who is the devil and Satan, and bound him for a thousand years. And he cast him into the abyss, and closed and sealed it over him, that he should deceive the nations no more, until the thousand years should be finished. And after that he must be let loose for a little while.

[20: 1-3]

THE angel descends with chain and key in hand, while three of the dragon's heads turn and watch in concern. Opening the lock, the angel prepares to lead the chained dragon into the abyss where he will be imprisoned for one thousand years.

FOLIO 34

The First Resurrection

AND I saw thrones, and men sat upon them and judgment was given to them. And I saw the souls of those who had been beheaded because of the witness to Jesus and because of the word of God, and who did not worship the beast or his image, and did not accept his mark upon their foreheads or upon their hands. And they came to life and reigned with Christ a thousand years. The rest of the dead did not come to life till the thousand years were finished. This is the first resurrection. Blessed and holy is he who has part in the first resurrection! Over these the second death has no power; but they will be priests of God and Christ, and will reign with him a thousand years.

[20: 4-6]

WITH this miniature, we return to the pages of the Cloisters Apocalypse. Six judges are seated on a large stone throne, before them the souls of

those who had been beheaded for refusing to worship the beast. In resurrection, they have been made whole. John watches from behind a rock as a number, brought to life, stand with their hands clasped in prayer.

FOLIO 34 VERSO

Satan Released from
Prison

AND when the thousand years are finished, Satan will be released from his prison, and will go forth and deceive the nations which are in the four corners of the earth, Gog and Magog, and will gather them together for the battle; the number of whom is as the sand of the sea. And they went up over the breadth of the earth and encompassed the camp of the saints, and the beloved city. And fire from God came down out of heaven and devoured them. [20:7-9]

THE dragon, released from prison after a thousand years, begins its tour of the earth, backed by soldiers and kings. As the force nears the city, the dragon tramples upon the armies of the faithful, while the inhabitants, sheltered within the walls, watch anxiously. Suddenly a rain of fire falls on the invading force. In the lower left corner appears the mouth of hell—a presage of the following scene.

FOLIO 35

The Dragon and the
Beasts Cast into Hell

AND the devil who deceived them was cast into the pool of fire and brimstone, where are also the beast and the false prophet; and they will be tormented day and night forever and ever. [20:9-10]

FIRE continues to rain from the sky as the mouth of hell, a composite of many faces, swallows the dragon, the beast of the sea, and the beast of the earth. At the edge of the mouth, a horned beast settles the dragon into place with a crooked rod. His eyes are bloodshot, his coat is mangy, and two faces form part of his body—one looking forward from his belly, the other back from his haunches.

FOLIO 35 VERSO

The Last Judgment

AND I saw a great white throne and the one who sat upon it; from his face the earth and heaven fled away, and there was found no place for them. And I saw the dead, the great and the small, standing before the throne, and scrolls were opened. And another scroll was opened, which is the book of life; and the dead were judged out of those

things that were written in the scrolls, according to their works. And the sea gave up the dead that were in it, and death and hell gave up the dead that were in them; and they were judged each one, according to their works.

And hell and death were cast into the pool of fire. This is the second death, the pool of fire. And if anyone was not found written in the book of life, he was cast into the pool of fire.

And I saw a new heaven and a new earth. For the first heaven and the first earth passed away, and the sea is no more. [20:11-21:1]

THE moment of judgment is signaled by the image of Christ enthroned. He holds up the book of life in which the souls of the dead can read their fate. John watches as the souls examine the books on a mound of earth, each one hoping to find his name inscribed. At the right, the mouth of hell, a fragment of the representation of the preceding scene, opens to receive the doomed—among them a king and tonsured clerics.

FOLIO 36

The New Jerusalem

AND I saw the holy city, New Jerusalem, coming down out of heaven from God, made ready as a bride adorned for her husband. And I heard a loud voice from the throne saying, "Behold the dwelling of God with men, and he will dwell with them. And they will be his people, and God himself will be with them as their God. And God will wipe away every tear from their eyes. And death shall be no more; neither shall there be mourning, nor crying, nor pain any more, for the former things have passed away."

And he who was sitting on the throne said, "Behold, I make all things new!" And he said, "Write, for these words are trustworthy and true." And he said to me, "It is done! I am the Alpha and the Omega, the beginning and the end. To him who thirsts I will give of the fountain of the water of life freely. He who overcomes shall possess these things, and I will be his God, and he shall be my son. But as for the cowardly and unbelieving, and abominable and murderers, and fornicators and sorcerers, and idolaters and all liars, their portion shall be in the pool that burns with fire and brimstone, which is the second death."

[21:2-8]

JOHN is seated by water, the setting for many of his visions. It is neither night nor day; both sun and moon are visible in the sky. The holy city,

its multicolored walls inset with precious stones, descends from heaven. John receives God's word from a haloed figure in a mandorla.

FOLIO 36 VERSO

John Led to
the New Jerusalem

AND there came one of the seven angels who had the bowls full of the seven last plagues; and he spoke with me, saying, "Come, I will show thee the bride, the spouse of the Lamb." And he took me up in spirit to a mountain, great and high, and showed me the holy city Jerusalem, coming down out of heaven from God, having the glory of God. Its light was like to a precious stone, as it were a jasper-stone, clear as crystal. And it had a wall great and high with twelve gates, and at the gates twelve angels, and names written on them, which are the names of the twelve tribes of the children of Israel. On the east are three gates, and on the north three gates, and on the south three gates, and on the west three gates. And the wall of the city has twelve foundation stones, and on them twelve names of the twelve apostles of the Lamb.

And he who spoke with me had a measure, a golden reed, to measure the city and the gates thereof and the wall. And the city stands foursquare, and its length is as great as its breadth; and he measured the city with the reed, to twelve thousand stadia: the length and the breadth and the height of it are equal. And he measured its wall, of a hundred and forty-four cubits, man's measure, that is, angel's measure. And the material of its wall was jasper; but the city itself was pure gold, like pure glass. And the foundations of the wall of the city were adorned with every precious stone. The first foundation, jasper; the second, sapphire; the third, agate; the fourth, emerald; the fifth, sardonyx; the sixth, sardius; the seventh, chrysolite; the eighth, beryl; the ninth, topaz; the tenth, chrysoprase; the eleventh, jacinth; the twelfth, amethyst. And the twelve gates were twelve pearls; that is, each gate was of a single pearl. And the street of the city was pure gold, as it were transparent glass.

And I saw no temple therein. For the Lord God almighty and the Lamb are the temple thereof. And the city has no need of the sun or the moon to shine upon it. For the glory of God lights it up, and the Lamb is the lamp thereof. And the nations shall walk by the light thereof; and the kings of the earth shall bring their glory and honor into it. And its gates shall not be shut by day; for there shall be no night there. And they shall bring the glory and the honor of nations into it. And there shall not enter into it anything defiled, nor he who practises abomination and falsehood, but those only who are written in the book of life of the Lamb.

[21:9-27]

SUN and moon have vanished: the heavenly Jerusalem is resplendent in its own light. John is led by one of the angels of the seven bowls up the mountain, above the tree line and the clouds, to behold the glorious sight.

FOLIO 37

The River and
the Tree of Life

AND he showed me a river of the water of life, clear as crystal, coming forth from the throne of God and of the Lamb. In the midst of the city street, on both sides of the river, was the tree of life, bearing twelve fruits, yielding its fruit according to each month, and the leaves for the healing of the nations.

And there shall be no more any accursed thing; but the throne of God and of the Lamb shall be in it, and his servants shall serve him. And they shall see his face and his name shall be on their foreheads. And night shall be no more, and they shall have no need of light of lamp, or light of sun, for the Lord God will shed light upon them; and they shall reign forever and ever.

And he said to me, "These words are trustworthy and true; and the Lord, the God of the spirits of the prophets, sent his angel to show to his servants what must shortly come to pass. And behold, I come quickly! Blessed is he who keeps the words of the prophecy of this book." And I, John, am he who heard and saw these things. [22 : 1-8]

KNEELING on the mountain, John gazes into the heavenly Jerusalem. The angel points to the water of life, flowing from the throne of God and the Lamb. Above the rooftops of the holy city grows the tree of life. Two servants of God cling to it, by this means embracing knowledge and beholding God. The resting place of the servants of God resembles a pocket cut into the mountain, suggesting permanence.

FOLIO 37 VERSO

John Worships the Angel

AND when I heard and saw, I fell down to worship at the feet of the angel who showed me these things.

And he said to me, "Thou must not do that. I am a fellow-servant of thine and of thy brethren the prophets, and of those who keep the words of this book. Worship God!" [22 : 8-9]

JOHAN drops to his knees to worship the angel. Correcting him, the angel grasps John by the wrist and points to heaven, where the feet of the true object of worship, Christ, are visible in a mandorla.

AND he said to me, "Do not seal up the words of the prophecy of this book; for the time is at hand. He who does wrong, let him do wrong still; and he who is filthy, let him be filthy still; and he who is just, let him be just still; and he who is holy, let him be hallowed still. Behold, I come quickly! And my reward is with me, to render to each one according to his works. I am the Alpha and the Omega, the first and the last, the beginning and the end!" Blessed are they who wash their robes that they may have the right to the tree of life, and that by the gates they may enter into the city. Outside are the dogs, and the sorcerers, and the fornicators, and the murderers, and the idolators, and everyone who loves and practises falsehood.

"I, Jesus, have sent my angel to testify to you these things concerning the churches. I am the root and the offspring of David, the bright morning star." And the Spirit and the bride say, "Come!" And let him who hears say, "Come!" And let him who thirsts come; and he who wishes, let him receive the water of life freely. I testify to everyone who hears the words of the prophecy of this book. If anyone shall add to them, God will add unto him the plagues that are written in this book. And if anyone shall take away from the words of the book of this prophecy, God will take away his portion from the tree of life, and from the holy city, and from the things that are written in this book. He who testifies to these things says, "It is true, I come quickly!" Amen! Come, Lord Jesus! The grace of our Lord Jesus Christ be with all. Amen.

[22 : 10-21]

AN arc of clouds supports Christ as he receives the worship of John. Christ holds a book, perhaps John's completed work, as he addresses his faithful servant.

The text concludes with the added words "The Apocalypse according to John the Apostle."

A YOUNG man and woman kneel before a tonsured saint and the Virgin and Child, much as John knelt before Christ. The couple, no doubt, are the ones for whom the manuscript was produced. Traces of their coats of arms and those of subsequent owners of the manuscript may be seen behind the kneeling figures and beneath the frame.

IN the original binding of the manuscript this parchment leaf, with neither text nor miniature, faced the dedication page. In a subsequent rebinding the two paper leaves with the missing Apocalypse text (16:14–20:3) were placed immediately after the dedication page, before this leaf. (Later, the paper leaves were numbered 39 and 40.) With the blank parchment leaf returned to its original position, one sees how the shields beneath the frame on the dedication page made impressions that are still faintly visible on the facing leaf. FOLIO 38 bis

THE letters on this page may be the remains of an inscription or simply the practice strokes of a scribe warming up his quill. FOLIO 38 bis VERSO

FOLIOS 39 AND 40

THESE pages, paper rather than parchment, were probably added to the manuscript in the fifteenth century. They contain the chapters of the text (16:14-20:3) that are missing between folios 33 verso and 34.

Et procedit ad reges totius terrae congregare illos in glim ad die magna oportet de
Et ecce venio sed sine signis et portis et custodite ostium vestrae suae in mundum mundum
Et videant quid dicit eis, et congregabit illos in locum qui vocatur Eboracum armageddon.
Et septem angeli effuderunt pocalam suam in aere: et homines viderunt magna
de templo a terris, dicens, factum est, Et facta sunt fulgura, et voces et tonitrua
et terrae motus factus est magnus qualis nunquam fuit ex quo factus fuerat super terram
terribilis factus magnus, et facta est civitas magna cuius habitatores et civitates gentium
ciderunt, et babiloy magna venit in memoria ante deum dicit illi calice
vini indignationis huius. Et orbis insulae sunt, et montes non sunt inventi, et
grande magna sunt talenta descendit de caelo in homines: et blasphemant
quod deus habet potestatem praesentibus quoniam facta est regnum eius.

Capitulum 17

Et venit unus de septem angelis qui habent septem pocalas, et locutus est
mihi, dicens, Veni et ostendam tibi denudationem mirabilem magnam, quae fiet
super aquas multas, non quae fuerunt super reges terrae, et in ebrietate sed qui
in eis habitabant terra de uno pocalam eius. Et abstulit me in spiritu in desertum.
Et vidi mulierem sedentem super aquam cocciniam, plena virginitatis, habens
septem capita septem et coronas decem, et mulier erat candida nivea
et coccinea, et manata melle, et lapide preloso, et margaritis, habens
oculos aureos in manibus suis, plena abominacione et immunditia fornicacionis
suae, et non scitis nomen eius. Habiloy magna, mater fornicacionis et
abominacionis terrae, et vidi mulierem ebriam de sanguine sanctorum, et de san-
guine iustorum, et mirabar sed ad videro illam admiracione magna
et dixit in angelis, Quare miraris? Ego dicit tibi sacramentum
omnium, et bestia qui portat eam, quae habet capita septem et coronas
decem. Bestia quae vidisti fuit et non est, et astutia est de abisso, et in
interitum ibit: et mirabuntur inhabitantes terram quoniam quod non
fuit scriptum in libro vitae a constitucione mundi. Videntibus bestia quae
erat et non est, et qui est sensus, qui habet superius, septem capita: septem
montes sunt super quos mulier sedet, et reges septem sunt, quibus ceciderunt
vni est, aliud nomen venit: et non viderit, oportet illud bene tenere
manere, et bestia quae erat et non est: et ipsa octava est, et de septem
est, et in interitum vadit, et decem coronas quae vidisti: decem reges
sunt, qui regnabunt deo accipiant, si potestatem unum regis vni horum ac-
cipiant post bestiam, hi vni consilium habent, et spiritus, et potestatem
sua bestia peccant, hi ad agnos pugnabunt, et agnos vni et illos
quod dicit dicitur est, et vero reges, et qui ad illos sunt: vocati, et electi, et
fideles, et dicitur in, aquas quae vidisti ubi mulier sedet: papuli sunt,
et gentes, et linguae, et decem coronas quae vidisti in bestia: hi ad regem
fornicacionis, et desolata fuerit illa et munda, et cunctis eius manducabunt
et ipsi igni concremabunt. Deus enim dedit in corda eorum ut faciant

quod placuit est illi: ut dicit regnum suum baptis, donec consumatur dea
Dei, et multum quod vidisti: est civitas magna, que habet regnum
sup reges terre.

cap. 18

Et post que vidi alium angelum descendente de celo, habente pateram
magna, et terra illuminata est a gloria eius, et exclamavit in
fortitudinis dicitur, et adit cecidit babilon magna: et facta est
habitatio demonum, et custodia eis sunt mundi, et custodia eis
volucris imunde et odibilis, quia de homo iuxta pateram eius
bibit et oes gentes, et reges terre ad illa fornicari sunt: et
inter cetera res terre de dicit de liciis eius dicitur facta sunt.
Et audivi aliam vocem de celo dicitur, et de illo pateram
meum: ut me pateram suis de liciis eius, et de plagis eius
non accipiat. Quoniam pateram pateram eius videri ad celo,
et res dicitur est domus iniquitatis eius, et dicitur illi sunt et
ipad reddidit vobis: et dicitur duplici duplici pateram sua eius. In
pateram quo misit vobis, misit illi duplici, quoniam glorificavit se
et de liciis sunt: tamen dicit illi tormentum et luctus: quia
in corde suo dicit, sedeo regina, et vidua non facta sunt, et luctus
non videt. Fecit in una die veniunt plagi eius, mors, et luctus, et fames,
et ignis dicitur: quia factus est dicitur qui indignabit illam, et
luctus, et plangit se sup illam reges terre qui ad illa fornicari
sunt, et in de liciis videri, ad videri sunt mundum eius: longum
stantes pateram timorem pateram eius, dicitur, de de civitas
illa babilon magna, civitas illa factus: quoniam una hora
venit iudicium eius, et negotiosos terre fletus, et luctus
sup illam: quoniam mercos eorum erunt angustis, mercos
auri et argenti et lapidis preciosi, et margarite et cissi,
et purpure, et serici, et cocci, et omne liquidum thymum, et olea
vasa ebore, et omnia vasa de lignis preciosis et odoratis, et res
et maximo, et cinamomo, et amomo, et odoramento, et vinum
granatum, et fluxus, et vini, et olei, et simile, et textori, et in
mentis, et omnia, et equorum, et equorum, et maciporum
et amaranthorum, et poma desiderij omnium dicitur
a te: et omnia pateram et pateram pateram a te, et amplius
illa id non inveniant, mercos res pateram, qui dicitur factus
sunt, ab eis longe stant pateram timore terre pateram eius, fletus,
et luctus, et dicitur, de de civitas illa magna, in pateram
dicitur factus dicitur qui amictus erat vobis, et fames et
coccus, et dicitur erat ameo, et lapidum preciosi, et margarite: quoniam

una hora desolati sunt caeli dimittit: et omnes gubernatores, et omnes qui in terra
 nauigant, et nantes, et qui in mari operantur, longe stiterunt, et clamauerunt
 videntes hoc mirandum eius dicens, Qui similis civitati huius magna
 vocat civitas illa magna, in qua dimittit facti sunt omnes qui habitant
 naves in mari de parte eius: quoniam una hora desolata est, et multa
 super eam caeli et sancti apostoli et prophetarum: quoniam indignum dicitur in
 vestra de illa. Et sustulit umbra angelus fortis lapideum quasi molarium
 magnum, et misit in mare: dicens hoc impetu mittet civitatem illam
 magna: et ultra rari non invenietur, et vox citare dicitur et non sicut
 et tibia cementum et tuba, non audietur in te amplius: et omnes artifices
 omnes artibus non invenietur in te amplius, et vox moli non audietur in te
 amplius et lux luxuriae non luxuriet in te amplius, et vox sponsi
 et sponsae non audietur: et ad hoc in terra: quia mercatores tui
 erant principes terrae, quia in venis tuis exaraverunt omnes
 gentes, et in ea sanguis prophetarum et sanctorum inventus est: et omnes qui
 interferti sunt in terra.

Capitulum 19

Post hoc audimus quasi vocem tubarum multarum in caelo dicentium alleluia.
 Paucis et gratia, et virtus deo meo est: quia vera et iusta iudicia sunt eius qui
 iudicavit de iudicibus magna, qui colere non potest in iustitia sua et non
 dicitur sanguis fratrum suorum de manibus eius, et terra dixerunt alle
 luia, et sancti eius ascendit in secula seculorum, et cetera dixerunt
 viginti quatuor, et quatuor milia, et adoraverunt deum sedentes super thronos
 in dicens, Amen alleluia / Et vox de throno egreditur dicens, Et dicitur
 dicitur deus quod omnes sancti eius: et qui tunc erant parvuli et magis, et
 audimus vocem multam magnam, et sunt vox aquarum multarum, et sunt
 vocem tonitrui magnam, dicentium, alleluia: quoniam regnavit
 dominus deus noster omnipotens. Et dicitur et exultant et dicitur glo
 riam eius: quia venerunt iustis agni, et vox eius apparuit se. Et
 dicitur est illi ut cooperiat se byssino splendenti et candido, et byssum
 eius: iustificatio eius sunt stipes, et dicitur micah, Scitote quod qui ad
 eum iustitiam agni vocati sunt, et dicitur micah, haec verba dei
 vera sunt, et accedi ante pedes eius, ut adorare eum, et dicitur micah
 unde me feceritis: conferunt tui se, et fructus tuos habentur testi
 monium Iesu deo adora, et thronus Iesu, et sunt prophetiae, et vidi
 colid aperit, et erat equus albus: et qui sedebat super eum, vocabatur
 fidelis et verax, et cum iustitia iudicat et pugnat, Oculi autem eius
 sicut flamma ignis: et in capite eius dracemata multa, habentur no
 men Iesu, quod nemo novit nisi ipse, et vestitus erat veste alba
 sanguinis et vocabatur nomen eius verbum dei, et exerat qui sunt in caelo, se
 quibat eum in equis albis, vestiti byssino albo et nudo, et de ore eius vadit

gladius ex utraque parte acutus: ut in ipso penetrat gentes,
Et ipse regnet sub in virga ferrea: et ipse calcet rotundas
vini furcibus ioc. dei omnipotentis, Et habet in vestimento et
in femore suo scriptum. Rex regum et Dominus dominantium
Et vidi vnum angelum stantem in solis et clamans voce
magna, dicens omnibus ambibus que volabant per medium
celi, Venite, et congregamini ad cenam magnam dei: ut
manducetis carnes regum, et carnes principum, et carnes
fortium, et carnes equorum, et sedentium in ipsis, et carnes omni-
um liberorum et servorum, et consularum et magnarum, Et vidi bestiam
et reges terrarum, et exierunt coram angelo regum
ad faciendum prelium ad illo qui sedebat in equo et ad exercitum
eius, Et appropinquata est bestia, et ad ea propinquata: qui
fecit signa coram ipso, quibus seduxerunt eos qui acceperunt signa
reptantem bestiam, et qui adoraverunt imaginem eius, Vini
missi sunt hi duo in stagnum ignis ardentis sulphurei: et
ceteri occisi sunt in gladio sedentis super equum, qui procedit
de ore ipsius, et omnes ambibus sativatis suis carnisibus eorum

Ca. 20^m

Et vidi angelum descendentem de celo habentem clavum
abissi, et catenam magnam in manu sua, Et apprehen-
dit draconem serpenterem antiquum, qui est diabolicus et
sathanas, et ligavit eum per annos mille et misit eum in
abysso, et clausit, et signavit super illud, ut non seducat
amplius gentes, donec consummaverint mille anni. et post
hoc oportet illud solui modis temporis. Et vidi sedentem

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