

YALE UNIVERSITY  
BEINECKE RARE BOOK AND MANUSCRIPT LIBRARY  
MEDIEVAL AND RENAISSANCE MANUSCRIPTS

MS 709

Foligno (?) and Florence, 1450

**Virgil, *Aeneis***, with the Thirteenth Book by Maffeo Vegio

ff. 1-2 are original endleaves.

1. f. 3r Primus habet Libicam veniant ut Troes ad urbem, / Edocet excidium Troye clademque secundus ... Ultimus imponit bello Turni nece finem.

Summary of art. 5 ascribed to Basilius, one of the Twelve Wise Men. Schaller-Könsgen 12542; *Anthologia Latina* 634.

2. f. 3v Primus habet pelagi minas terreque secundus, / Tertius errores et amores quartus Elisse ... Undecimus Torchon, docet pars ultima Turnum.

Ps.-Ovidius, *De XII libris Aeneidos*. Schaller-Könsgen 12544; *Anthologia Latina* 672a. The heading, in pale red ink, is almost illegible ("\*\*\*\*\* argumentum \*\*\*\*\*).

3. f. 4r Eneas primo Libie depellitur oris, / Vir magnus bello, nulli pietate secundus ... Excidium Troye iussus narrare parabat.

Ps.-Ovidius, *Argumentum* of Book 1 of *Aeneis* (art. 5). Schaller-Könsgen 363; *Anthologia Latina* (ed. D.R. Shackleton Bailey, Teubner, 1982), 1.1. The heading, in pale red ink, is almost illegible.

4. f. 4v Ille ego, qui quondam gracili modulatus havena / Carmen, et egressus silvis vicina coegi, / Ut quamvis avido prestarent [*above the line*: vel pararent] arva colono, / Gratum opus agricolis, at nunc horrentia Martis.

Ps.-Vergilius, prologue to *Aeneis*. Schaller-Könsgen 7713; Donatus, *Vita Vergilii*, J. Brummer, ed. (*Vitae Vergilianae*, Teubner, 1912), 165-168; Servius, *Vita Vergilii* (same ed.), 34-37. The heading, in pale red ink, is almost illegible (\*\*\*\*\* prologus incipit).

5. ff. 5r-215r Arma virumque cano Troye qui primus ab oris / Italiam fato profugus Lavinaque venit ... Vitaque cum gemitu fugit indignata sub umbras. *Explicit duodecimus et ultimus liber Eneidorum Virgilii*. § *Virgilius Maro bis senos ordine libros / Excidii Troye magnique erroris Yuli / Explicit et longo fexus narrare quievit. // Per adulescens*.

Publius Vergilius Maro (70-19 B.C.), *Aeneis*, O. Ribbeck, ed. (Teubner, 1904), with the *Argumenta* of Books 2-12 ascribed to Ovid (see also art. 3): *Anthologia Latina* (ed. Shackleton Bailey), 1.2-12.

6. f. 215v *Versus in laudem auctoris. Muse omnes gaudete: novus surrexit ab urbe / Laude Maro Vegius sua nomina dicta Mapheus ... Talia gesta refert credesque videre Maronem.*

Six verses in praise of Mapheus Vegius (Maffeo Vegio, 1406-1458), author of the Thirteenth Book of the Aeneid (art. 8). Bertalot, *Initia (Poesie)* 3460. They are also found in Rome, Biblioteca Angelica MS 1472.

7. § *Maffei Vegii po<e>te Laudensis Virgilii libris Eneidorum additus liber incipit. § Argumentum ipsius Maffei super ipso libro. Victor ut Eneas bello fuit illico subdunt / Imperio sese Rutuli datur inde per ipsum ... Transtulit Eneam Venus astra in summa beatum.*

*Argumentum* to art. 8, also found in Munich, Bayerische Staatsbibliothek, Clm. 418, f. 111v. The final verses (5-11) coincide with those printed in Bonfanti, p. 24, but the four opening verses are different.

8. ff. 216r-229r *Incipit liber* [heading on f. 215v]. Turnus ut extremo confectus Marte profudit / Effugientem animam, medioque ex agmine victor ... Indigetem appellat tempusque imponit honores. § *Completus est hic liber octavo Idus Augusti anno Domini M° CCCC° L°, ducatus serenissimi ducis armorumque imperatoris prestantissimi, domini comitis Francisci Sforcie Vicecomitis anno primo Fulg(inie). Deo laus et gloria. Amen.*

Mapheus Vegius (Maffeo Vegio, 1406-1458), Book 13 of *Aeneis*. Bertalot, *Initia (Poesie)* 6428; S. Bonfanti, ed., Maffeo Vegio, *Supplementum. Libro XIII dell' Eneide* (Cinisello Balsamo, 1997), pp. 26-90. The ink of the colophon is much faded and its text is now almost illegible. Our text is based on the transcription written by Sydney Cockerell on the first rear flyleaf r and remains doubtful.

9. f. 229v [E]rgone supremis potuit vox improba verbis / Tam dirum mandare nephas? Ergo ibit in ignes ... Si mens ceca fuit iterum sentire ruinas.

Ps.-Octavianus Augustus, Poem in praise of Virgil's *Aeneis*. Schaller-Könsgen 4417; *Anthologia Latina* 672, verses 1-27 only; the remaining part may have been written on the subsequent leaf which is now missing. The heading, in pale red ink, is almost illegible ("Octaviani de libro \*\*\*\*\*").

Parchment (goatskin), ff. III + 229 + III, 245 x 165 mm. The outer side of the quires is flesh side. The lower margins of ff. 149, 181 and 192 have been cut and were replaced; in the first case this was done before writing; the upper and lower corners of the leaves are cut; ff. 1-14 have been repaired by pasting pieces of parchment to the damaged edges or corners. There is a triangular incision in the lower part of the outer edges in the large central section of the codex

I<sup>2</sup> (ff. 3-4), II-XXIII<sup>10</sup> (ff. 5-224), XXIV<sup>6</sup> (-6, ff. 225-229). Vertical catchwords written between the double bounding lines, close to the text area.

Ruled with crayon for one column of 23-25 lines below top line. Ruling type 33, 148/155 x 83/90 mm. There are normally 24 lines of script, deviations occurring in quires III-VI only: quire III (ff. 15-24) is ruled for 25 lines, except its inner bifolium (ff. 19+20) which is ruled for 24 lines, of which only 23 have been written; quire IV (ff. 25-34) has the normal ruling, with the exception of the inner bifolium (ff. 29+30) which is ruled for 25 lines; in quire V (ff. 35-44) the two outer bifolios (ff. 35+44 and 36+43) are ruled for 25 lines; in quire VI (ff. 45-54) the inner bifolium (ff. 49+50) is ruled for 23 lines.

Artt. 1-8 are copied by a single scribe writing a careful but somewhat unusual Humanistica Textualis Formata, with lengthened descenders at the bottom line. Art. 9 is added by a contemporary scribe writing Humanistica Cursiva Libraria, whom A.C. de la Mare in a report dated 8 April 1981 identifies with one of the annotators of the codex (but the note on f. 17r, to which she refers, appears to be in a different hand).

The decoration of artt. 1-8 is uniform: very pale red rubrics and running numbering of the Books (on rectos, in Roman numerals); blue paragraph-marks; blue plain initials (2-3 lines) for the *Argumenta*; white vinestem initials (6 lines) with marginal extensions on ff. 21r (Book 2), 37v (3), 53r (4), 68r (5), 86v (6), 106r (7), 123v (8), 139r (9), 156v (10), 176r (11), 195v (12), 216r (13); on f. 5r (Book 1) 10-line white vinestem initial and full white vinestem border augmented with groups of three gold balls in the outer and lower margins; in the lower section a damaged coat of arms in a wreath, identified as argent, a fess azure. Art. 9 is undecorated (initial on the first line not executed). The illuminator is according to A.C. de la Mare an artist active in Florence about 1450 who decorated several dated manuscripts and may probably be identified with Giovanni Varnucci (1416-1457); see about him M. Levi d'Ancona, *Miniatura e miniatori a Firenze dal XIV al XVI secolo* (Florence, 1962), pp. 143-144 and A.C. de la Mare and L. Hellinga, "The First Book Printed in Oxford", *Transactions of the Cambridge Bibliographical Society*, 7.2 (1978), p. 223, no. 9; reproductions of his work in A. Garzelli, *Miniatura Fiorentina del Rinascimento, 1440-1425. Un primo censimento*, v. 2 (Florence, 1985), figg. 62-72.

Binding s. XX<sup>in</sup> (1904) by Katharine Adams for Sydney Cockerell: green pigskin over pasteboard; spine with five raised bands and the gold-tooled inscriptions "VERGILI / AENEIS / MS." and "NORTH ITALIAN / 1450". White parchment endleaves. Gilt edges. The preceding binding was purple morocco by Zaehnsdorf.

If the reading of the colophon in art. 8 is correct, the manuscript was finished 6 August 1450, in the first year of the reign of Francesco Sforza (1401-1466), Duke of Milan. As to its origin, according to A.C. de la Mare it "was certainly decorated, and almost certainly written, in Florence, despite its puzzling 'Milanese' colophon". The handwriting, however, has some unusual features, and the ruling technique is very untypical of Florence. Little attention has been given to the abbreviation "fulg." in the colophon quoted in art. 8; in the 1983 Sotheby catalogue it is interpreted as being a form of the verb "fulgere" and translated "in the first illustrious year of the dukedom ...". If its reading is correct, it would instead point to Foligno (Umbria) as the place where the manuscript was copied, and the ruling of our manuscript would certainly be understandable in such a third-rank centre of Renaissance manuscript copying. Also the name Foligno recurs in a difficult to read ownership inscription in the manuscript (see below). The codicological features do on the other hand not fit into what we know about Milanese manuscript techniques.

On the basis of the damaged coat of arms on f. 5r Cockerell believed that the first owner was a member of the Trotti family of Milan or the Polani family of Venice. De la Mare on the contrary thought that he might have been a member of the Cafferelli family of Florence. Among the sixteenth-century scribbles on the flyleaf 2r and v: “Hic liber est meus qui vocor Nicolaus de Cuppellis” and “Hic liber est meus qui vocor Matheus”; Cockerell read also “Filius Ioanis Sima Bardasia delle Bardasi (corrected by de la Mare into “Bardatis de Bardatis”) di Foligno ...”. In the margin of f. 3r a reader made a rough pen-and-ink drawing of a grotesque man’s head with the inscription “Virgilio”. Quaritch, *Catalogue of Greek and Latin Classics*, 1884, no. 18999. Henry White (d. 1903). Sotheby sale of the White collection, 2 May 1902, lot 2240. Sir Sydney Cockerell (1867-1962). Sotheby sale of Cockerell manuscripts, 3 April 1957, lot 14. Bought by Traylen for an unidentified nobleman. Sotheby sale of 6 Dec. 1983, lot 50. Purchased from Laurence Witten on the Edwin J. Beinecke Fund in ..

*Bibliography:*

C. Kallendorf, V. Brown, “Maffeo Vegio’s Book XIII to Virgil’s *Aeneid*: A Checklist of Manuscripts”, *Scriptorium*, 44 (1990), pp. 107-125 (pp. 120-121).

Albert Derolez

R 18.02.09