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Northern Italy, s. XIV

Grammatical treatise in Latin; *Disticha Catonis*

1. ff. 1r-10r [Prologue:] Ianua sum rudibus primam cupientibus artem / Hec nomine [?] me quisquam rite peritus erit ... Nam celeri studio discere multa potes. [text:] Poeta que pars est? Nomen est. Quare est nomen? Quia significat substantiam et qualitatem cum casu ... inclinat accenptum precedentis sillabe ad se, ut dixitque, legisne, putasve, communiterve; alie vero sunt communes, quia possunt preponi et supponi in ordine orationis. Deo gratias. Amen.

Anonymous grammatical treatise in prose (*Grammatica Latina secundum Donatum*). For the Prologue in verse, see Walther, *Initia* 9780.

2. ff. 10r- 14r [Prologue:] Cum animadvert<er>em quamplurimos homines graviter errare in via morum, succurrendum et consulendum opinioni eorum fore existimavi ut maxime et gloriose viverent et honorem contingerent ... Legere enim et non intelligere negligere est. [Breves sententiae:] Itaque Deo supplica. Parentes ama ... Illud stude agere quod bonum est. Libenter ferto amorem. [f. 10v, text:] Si Deus est animus, nobis ut carmina dicunt, / Hic tibi precipue sit pura mente collendus ... Miraris verbis nudis me scribere versus, / Hos brevitatis sensus fecit coniungere binos. Deo gratias. Amen. f. 14v blank except for scribbles.

Disticha Catonis. Bloomfield, 1048, 5528. Ae. Baehrens, ed., *Poetae latini minores*, III (Leipzig, 1881), pp. 214-235; M. Boas, ed. (Amsterdam, 1952). Important corrections.

Parchment, ff. II (paper) + 14 + II (paper), 270 x 200 mm. The outer side of the quires is flesh side. Due to intensive use the pages are badly rubbed and the legibility is impaired; whole passages have been rewritten by a later hand. The corners of the leaves are worn off. Holes and sewings.

I⁸ (ff. 1-8), II⁴ (ff. 9-12), III² (ff. 13-14). Horizontal catchwords in the middle, between four wavy lines. The second one is written by another hand over an identical erased catchword.

Rake ruling for one column of 43 lines below top line, the vertical lines in lead (?), the horizontal lines in pale brown ink. Prickings for the bounding lines are visible in the lower margin. Ruling type 11, 212-220 x 142 mm. The *Breves sententiae* in art. 2 are copied in two columns.

Copied by one hand in large Southern Gothica Textualis Formata (Rotunda). The opening majuscule of each verse set off in a separate column.

1-line red versals and 2-line red plain initials. Two large initials: f. 1r, at the beginning of the text of art. 1, historiated 10-line initial in pink on a blue background, containing a half-length profile

of a poet or teacher in outline with a yellow dress; f. 10r, at the beginning of art. 2, decorated 9-line initial in pink on a blue background, filled with red, yellow and green leaves.

Original half brown leather binding over heavy bevelled wooden boards; sewn on two split leather thongs; the spine damaged. Remnants of one strap attached to the front cover, with iron pin on the rear cover.

The grey paper flyleaves and f. 14 are covered by all kinds of pen-trials and scribbles of various ages, mostly in Italian and difficult to decipher, and crude pen and ink drawings; "Al di lo Fiolo desto bon dito, / al di la passio de Cristo sulo ligno de la crose fo affito, / sancta Maria lacrimava, / dentro del core se suspirava ..."; "Iste est Antonius ****"; the owner's name "Antonius" or "Antonius de Sonardi (?)" recurs several times; "Jesus"; "Li honori de li quali tu è spoliato li me viam io ne fazo tanto conto ..."; "Ego Gidotus de Prestinarius scripsi"; etc. Drawings of a dragon and of a male saint with the caption "Sants Busbacus (?) est"; of a man with a sword; of a male head with a dragon-like head-gear; etc. On an inserted piece of paper is written in s. XVIII handwriting: "Il convento di S. Niccolò, fondato nel 1449 fuori di Carpi, fu compreso entro il recinto delle nuove mura, onde i Pio cinsero la città da quel lato verso il 1455". It appears from the above that the manuscript was c. 1500 in the possession of the Italian poet Guidotto Prestinari from Bergamo (d. 1525). Purchased from Bernard M. Rosenthal, San Francisco (MS 109 in his collection), on the Edwin J. Beinecke Fund.

R 15.04.10

Albert Derolez