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Italy, s. XV² (1463)

Ovid, *Metamorphoses*

1. ff. 1r-186r [I]n nova fert animus mutatas dicere formas / Corpora. Dii, ceptis (nam vos mutastis et illas) / Aspirate meis ... Ore legar populi, perque omnia secula fama, / Si quid habent veri vatum presagia, vivam. Finis. Deo gratias. Amen. [*added, in lighter ink: adi 26 1463*]. Virgilius magno quantum concessit Homero, / Tantum ego Virgilio Naso poeta meo [Pseudo-Ovid, Walther, *Initia* 20188]. Bis sex millenos versus in codice scriptos, / Sed ter quinque minus continet Ovidius [Walther, *Initia* 2199]. f. 186v blank

Publius Ovidius Naso (43 B.C. – 17 A.D.), *Metamorphoses*. The various books begin on the following pages: f. 1r (1), 13v (2), 26v (3), 37v (4), 49v (5), 60v (6), 72r (7), 84v (8), 98v (9), 111r (10), 123r (11), 135r (12), 144v (13), 160v (14), 173r (15). Running headlines for Book 1 only. There are hiatuses on ff. 37v (part of *Metam.* 4.16) and 38r (part of *Metam.* 4.37). The text is apparently of low quality. A few marginal notes and variant readings.

2. f. 187r Tabula compilata super mutationibus contentis in Ovidio Metamorphoseos. Super primo libro. Chaos in speties. ... f. 187v blank

Unfinished Table of Contents of the *Metamorphoses*; stops after the first chapters of Book 2. For the complete Table, see art. 5.

3. f. 188r Ovidii Metha. Imo cunctorum poetarum lumen aggredimur dum enim ad illum ... Ibi tamquam ad fontale principium lingua insistendum est . Corde vero ad ad illius sententiam, ut utrunque impleatur. Explicit dignum epigramma Ovidii Methamorphoseos conditum per me Franciscum de Aretio ad honorem et laudem ipsius auctoris.

Franciscus de Aretio (Francesco Accolti, 1416/1417-1488), *Epigramma Ovidii Metamorphoseos*. Coulson and Roy, 146. Written in very pale ink and at places hard to read. About the author, see *Dizionario biografico degli Italiani*, v. 1 (Rome, 1960), pp. 104-105.

4. f. 188v § Aliqua in principio huius operis sunt investiganda ... § Dicturus de vita, de Phrigia cum Enea venit quidam Sulmius nomine in Italiam, qui Sulmonem regionem a suo nomine appellavit ... quedam alia que habentur in regionibus proponit, invocat et ortatur. § Nec quicquam nostri nisi me lesere libelli. § Artificis periit cum caput arte sua. De Ibide.

Life of Ovid, based on that by Arnulf of Orléans (...). Coulson and Roy, 92. In the same pale ink as art. 3.

5. f. 189r-v § Tabula compilata super mutationibus contentis in Ovidio Metamorphoseos. Super primo libro. Chaos in speties. Terra in varias personas..... Finis. Deo gratias. Amen.

Table of Contents of the *Metamorphoses* (*tituli* of the so-called Lactantius). The description of the contents of each Book ends with the formula “et in hoc terminatur liber iste”. See Coulson and Roy, 51.

Paper, ff. I + 189 + I, 280 x 205 mm. In-folio folding. Parchment stays at the outer side of the quires. The outer edges damaged toward the end of the codex. Ff. 1 and 10 are of a different quality of paper.

I¹⁰ (ff. 1-10; ff. 1 and 10 are singletons), II-XVIII¹⁰ (ff. 11-180), XIX¹⁰ (- 10, ff. 181-189). Vertical catchwords alongside the inner bounding lines, in a rectangular frame made of six short double lines and dots. On many verso pages a contemporary hand has written short notes in horizontal or vertical direction, in similar frames, in the inner or lower margin, the sense of which apart from a few quotations from *Metamorphoses* itself is not clear: f. 5v: “Obruerat tumulos” (actually a catchword, *Metam.* 1.309); f. 9v: “Time Deum”; f. 12v: “Quam simulavit” (these are the opening words of quire IV, f. 31r); f. 26v: “Liber tertius” (Book 3 begins on that page); f. 27v: “Quo modo fugimus”; f. 35v: “Primam plimu (?)”; f. 44v: “Hominem bisognum”; f. 65v: “Quod tamen ipsa” (*Metam.* 6.24); f. 78v: “Ha qui modum bim”; f. 89v: “Quomodo piglium”; f. 96v: “Nomine meo”; f. 98v: “Prim quod signum”.

Frame ruling in lead for one column with extremely wide margins, 29-35 lines, 170-185 x 75-88 mm., except on ff. 1 and 10, which have lead ruling for one column of 30 lines above top line and ruling type 33. In conformity with this ruling type the first letter of each verse is written in a separate column on these folios. Artt. 2 and 5 in two columns, each metamorphose summarized in a separate line, resulting in lines of very unequal length.

Copied by one hand in a rather irregular Humanistica Libreria of an exceptional type: Textualis with *f* and long *s* descending below the line. Opening lines of Book 1 in Capitalis.

Red paragraph marks on ff. 1r-10v and 188v-189v. Spaces for headings blank. In art. 1 spaces for initials (5-11 lines) at the beginning of each Book and also on f. 10v (*Metam.* 1.583); the initials are not executed.

Binding of cardboard covered with fragments of a large s. XII Italian manuscript on parchment containing the Passion of Abdon and Sennen, into which the Passion of Olympiades and Maximus is incorporated; BHL 6; AA.SS, Iul. VII, p. 137 (2nd ed. p.148) and Apr. II, p. 375, 2-4 (2nd ed. pp. 371-372, 2-4): “Eodem tempore cepit Decius curiose querere Christianos, mittens auctoritatem suam in universam Persidam ... dicit eis: Sic et vos stulti facti estis? vel hoc recordamini, quia non colebatis deos, traditi estis in manibus Romanorum et nostris. Respondens Abdon dixit: Ma//[gis] ... Eodem die traditi sunt Decio Olimpiadis et Maximus nobilissimi viri ... Olimpiadis dixit: Nostra facultas, aurum et argentum et gemme Christus est. Nam disce, miser, quia corpora nostra tibi tradimus amissa facultate terrena peritura. Nam si consideramus //”.

Copied in two columns in large Southern Praegothonica Formata; the text opens with a red initial. The title “OVIDIUS”, preceded by a floweret, is written in ink in large capitals on the lower edge of the codex.

The manuscript was copied in 1463 by the lawyer and humanist Franciscus de Aretio (see art. 3). As the entire manuscript is copied by one hand and Franciscus signed art. 3 (obviously as author and as scribe), he is probably the scribe of the full codex, which indeed makes an amateurish

impression; ff. 1 and 10 are probably replacements, by the same hand, of an original bifolium which got lost or was rejected.

On the rear cover, upside down, a large letter “S” and the shelf-mark “E 29”. On the front pastedown engraved bookplate of William and Marianne Salloch with the devise “Studio et vigilantia”. Sam Fogg, *Text Manuscripts of the Middle Ages and Renaissance* (London, 1992), no. 33 (see *Scriptorium*, 47 [1993], p. 56). Purchased on the Edwin J. Beinecke Fund.

Bibliography:

F.T. Coulson, “Addenda to Munari’s Catalogues of the Manuscripts of Ovid’s *Metamorphoses*”, *Revue d’Histoire des Textes*, 25 (1995), pp. 91-127 (pp. 112-113, no. 50).

R 16.04.10

Albert Derolez