

YALE UNIVERSITY
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MEDIEVAL AND RENAISSANCE MANUSCRIPTS

MS 822

Germany, 1422, 1423 or 1424

Latin grammatical treatise (fragment)

1. ff. 1r-7r ... Et arguitur primo quod nomina propria declinata: “Nos Ernestus dux Bavarie”, ibi “nos” est pluralis numero et “Ernestus dux” singularis, ergo falsa; respondetur quod quando ipsa est figurativa ... 2° arguitur “magister legit et illum video”. Respondetur quod “illum” tenetur relative et non demonstrative ... [f. 7r] de toto 1° libello per Dei gratiam et beate M[arie] virginis. Expliciunt hec collecta super grammatica, et finita [sunt] per Cchunradum Payel de Per[] in vigilia sancti Mathei [20 Sept.] anno D[omini] XXII[]].

Collecta super grammatica, final part. The extremely rapid script and the incomplete and dirty state of the leaves greatly hamper the reading. The mention, in a paradigm, of Ernest, Duke of Bavaria (1397-1438) seems to indicate that the treatise was composed in Bavaria during his reign.

2. ff. 7v-8r ... huius docti, doc<t>ioris, doctissimi. [] huic docto, -ori, tissimo; [] huic docte, -ori, -tissimo ... Accusativo: hos bonos, meliores, op[timos]; has bonas, meliore<s>, opti[mas]; hec bona, meliora, opti[ima]. Vocativo: o boni, meliores, optimi; o bone, meliores, opti[me]; o bona, meliora, opti[ma]. Ablativo: ab hiis bonis, melioribus, op[timis].

Full declension of the degrees of comparison of “doctus”, “fortis”, “sapiens” and “bonus”.

3. f. 8v *Responsum accep[it S]ymeon*. Responsum accepit Symeon non visurum se mortem nisi videret Christum Domini ... Nunc dimittis, Domine, servum tuum in pace.

Antiphon for Purification (CAO 4639), with musical notation.

Paper, ff. 8, c. 200 x c. 145 mm. Quarto folding. The fragments are badly cropped, soiled and damaged and important text parts are lost; reading is very difficult. Rectangular excisions at the upper or at the lower edge of the leaves.

I⁸.

Two columns delimited by single vertical lines only (art. 1); two columns (art. 2); 1 column delimited by single vertical lines (art. 3); 4-line musical staves in black ink drawn by hand.

Three hands: art. 1 is copied by the scribe Conrad Payel in a highly abbreviated *Gothica Cursiva Currens*; art. 2 is in *Gothica Cursiva Libraria*; art. 3 in the same type of script; “Hufnagel” musical notation.

Red heightening of the majuscules and red decoration of the horizontal lines separating the various sections of the text of art. 1, art.1 up to f. 4v; reserved initials (not executed) in the same art.; no decoration in the second part of art. 1 and in artt. 2 and 3.

In the lower margin of f. 7v the contemporary note “Ail (?) zers will []”. Between ff. 4 and 5 a bifolium of modern paper has been inserted, containing notes in English by a previous owner: transcription of a few sections of art. 1, a drawing of the watermark, and: “These manuscript leaves were taken from the cover of a book, viz. *Clarissimum virum Albertum de Eyb, utriusque iuris doctore*<m>, quod *Margarita poetica* inscripsit, impressum Basileae per magistrum Ioannem de Amorbach, Ioannem Petri et Ioannem Froben consocios, anno Domini M CCCC III”.

Binding s. XIX: marbled paper over pasteboard.

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Albert Derolez