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MEDIEVAL AND RENAISSANCE MANUSCRIPTS

MS 837

Northern Italy, s. XIV^{med}

Anti-Jewish controversy, in Latin

1. ff. 1r-73r [Prologue, beginning missing] // enim deberent confundi, ipsi e contrario ut te rubescere faciant et auditoribus rationes tuas veras et fortes nullas ac frivolas reddant ... et omnibus qui circa hoc ad Dei honorem et gloriam laboraverint cedere faciat laborem ad meritum et ad premium sempiternum. Amen. [f. 1v, text:] § *Incipit prima pars capistri Iudeorum*. Quoniam melius fundamentum nemo ponere potest quam Christum Ihesum, idcirco ab ipso libellus iste incipitur ... [*De Gog et Magog*] ... et non sunt intelligentes totum librum Iohannis, qui Revelationis titulo prenotatur, esse misticum. Hucusque Ieronimus. remainder of f.73r and f. 73v blank

Raymundus Martini OP (c. 1215-after 1285), *Capistrum Iudaeorum*, composed c. 1267. Incomplete at the end. Kaeppli 3398 (mentions three manuscripts: Bologna, University Library 1675, ff. 1r-92r; Naples, National Library VII.C.65, ff. 1r-132r; Paris, BNF lat. 3643, ff. 1r-93v). A. Robles Sierra, Wü-Altenberge, edd. (1990-1993) [not seen]. The second part begins f. 38v with the heading “§ *Incipiunt ea quibus Iudei probare conantur Messiam nondum venisse*”. Numerous captions in the outer margins, all opening with a paragraph mark; a few marginal notes by other hands. Numerous interlinear glosses, amongst others Latin translations of Hebrew terms and identifications of the Biblical passages quoted in the text; the longer glosses are written in blocks in smaller script within the written area and separated from the text by a vertical bar consisting of various decorative motifs (ending in a bird’s head f. 14r).

2. ff. 74r-88r *Questio magistri Nicolai de Lira contra Iudeos* [heading by later hand]. Queritur utrum per scripturas a Iudeis receptas possit probari misterium Christi in lege et prophetis per Messiam esse completum ... et ideo pro talibus a fide catholica avertuntur et etiam plures iam baptizati ad vomitum revertuntur, etc. Laus Christo. § Explicit questio de probacione adventus Christi per scripturas a Iudeis receptas, determinata et edita a fratre Nycolao de Lyra ordinis Minorum, sacre theologie professore dignissimo, qui Iudeorum bene novit errores quia ipse prius fuit Hebreus, etc.

Nicolaus de Lyra (c. 1270-1349), *Probatio adventus Christi*, 2nd redaction, written 1331-1334. Stegmüller 5982; Glorieux, *Répertoire* 345h (both with list of manuscripts). Printed from 1470 onwards. A few variants are written in the margins.

3. ff. 88v-104v *In nomine sancte et individue Trinitatis, Patris et Filii et Filii [sic] et Spiritus Sancti, que Deus est unus. Amen. Epistola*. Oddo Blasii de Ancona, Christiane fidei cultor, magistro A. Iudeo de Piceni provincia, fysyco, Latine erudito. Utinam deposito luminum velamine ac cordis duricie salutis eterne premium ab eo qui est infinitus et ineffabilis mereare ... que quidem non solum tibi, sed omnibus fideliter ac studiose legentibus opitulari poterunt ad salutem, aliis sanioribus, prolixioribus et forte verioribus

responsionibus et decisionibus sanctorum fidelium doctorum ecclesie semper salvis, a quibus neque intendo neque puto me ullatenus deviare. *Iesus Christus*. [text:] § *Questiones de vera fide*. § *Questio prima de circumcissione*. Quesivisti, Iudee, cur Christiani non servant circumcissionem, que ex divino precepto Abrahe facto instituta fuit in seculo. Respondeo ... et qualiter propter ipsorum demerita debebant pati penas proprioque rege privari, sicut se iam privatos videbant, et hinc rubore et confusione incenderentur //
f. 105 (former pastedown) blank

Odo Biagi of Ancona (Odo Blasii de Ancona), *Quaestiones de vera fide*. A treatise addressed to the Jew A., a physician from Piceno, whom the author had met in Ancona the same year. Incomplete at the end. Author and text are apparently unrecorded. Among the sources quoted are the Bible, the letter of Lentulus ("Lentolus"), "virgo Sibilla", Flavius Josephus, Augustine, the Koran, Bede, Peter Comestor (d. c. 1179), Martinus Polonus (d. 1278), Nicolaus de Lyra (d. 1349). F. 101r-v the "recent" ("non est diu") Blood Miracle of Bolsena is recorded, which would have taken place in the years 1261-1264. There are 16 chapters ("questiones"): 1-3: "De circumcissione"; 4: "De novo ritu legis"; 5: "De Sabbati celebratione"; 6: "De contrarietate verborum evangelii"; 7-8: "De genelosia [*sic*] Christi"; 9: "De querela Christi in passione"; 10-11: "De Trinitate"; 12: "Cur Deus aliter quam Christum pati non providerit"; 13: "De excusacione Iudeorum"; 14-15: "De sacramento corporis Christi"; 16: "De probatione temporis adventus Christi veri Messye". The Genealogy of Christ (chapter 8) occupies the entire f. 94r; the facing page is blank except for four lines of text: "Sed ut clarius lectori appareat, sequar in hac parte doctrinam iuris civilis, ubi iubet imperator in gradibus cognacionum arborem figurari. Figurabo igitur arborem ascendencium secundum quod per sacros evangelistas describitur, cum ramo arboris descendenti ad personam Marie virginis, tali modo ut sequitur in figura". A few marginal notes and additions.

Parchment, ff. I (paper) + 105 + I (paper), 300 x 215 mm. Goatskin; the outer side of the quires is flesh side.

I-VII¹⁰ (ff. 1-70), VIII⁴ (- 4, ff. 71-73), IX-XI¹⁰ (ff. 74-103), XII² (ff. 104-105). Short horizontal catchwords at right, close to the lower edge (not on f. 93v). Signatures "I-V" in red ink are found on ff. 94-98 (quire XI).

Almost invisible rake ruling for one column of 34 lines below top line. There are two prickings both in the upper and in the lower margin for the vertical lines and one pricking in the outer margin, approximately at the height of the upper horizontal line. Ruling type 11 (?), c. 190 x c. 125 mm.

Copied by one hand writing Southern Gothica Textualis Libraria. In art. 1 the handwriting is larger and more careful, with fewer abbreviations, than in artt. 2-3.

Uniform decoration. Headings in red. Red stroking of majuscules. Numerous paragraph marks alternately red and blue. Alternately red and blue 2-line (rarely 3-line) flourished initials with penwork and more or less developed marginal extensions in the contrasting colour; up to f. 41v they have mostly a more developed pattern of penwork; towards the end of art. 3 they are only 1

line high; blue penwork of the initial on f. 31r is extremely pale. 2-3-line painted decorated initials with acanth extensions in the margins in art. 3 only. A 4-line historiated initial with acanth and gold balls in the margin at the opening of each art.: f.1v (bust of a man = Raymundus Martini?); f. 74r (Nicolaus de Lyra holding an open book); f. 88v (bust of Christ holding a book). At the top of the Genealogy of Christ on f. 94r two roundels containing the portraits of Abraham (“Abraam”) and David (“Davit”). There is a large drawing of a running bird in blue ink in the lower margin of f. 19r.

De luxe binding s. XIX (loose) in Neo-Renaissance style: red morocco over cardboard, both covers richly gold-tooled; the turn-ins gold-tooled; the flat spine gold-tooled in five compartments, the second one bearing the inscription “NICOLAI / de / LYRA.” Grey marbled paper endleaves; gilt edges. A repair at the middle of the top of the front parchment flyleaf may indicate that the original binding was chained, the staple being fixed at the top of the front cover.

On the verso of f. 1v (originally a pastedown), about the middle, a s. XVⁱⁿ inscription in Gothica Textualis Formata beginning with a cadel: “Reverendus in Christo pater et dominus, dominus Iohannes Burle, Dei gracia Niciensis episcopus aministratorque abbatie sancti Poncii extra muros Nicie, dedit hunc [the rest erased but more or less legible under UV light:] librum huic ecclesie collegiate sancti Pauli (?) Lugduni (?)”. John Burle was bishop of Nizza 1409-1417 and at the same time abbot of the Benedictine abbey of St. Pons near that city. The church to which he donated the manuscript cannot be identified with certainty due to the poor legibility of the name of this institution and of the city where it was located. Engraved bookplate of E. Crawshaw, showing the interior of a sixteenth-century studio in a Renaissance cartouche. Purchased from Bernard M. Rosenthal, Berkeley, CA, on the Edwin J. Beinecke Fund.

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Albert Derolez