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MS 1031

Italy, s. XV¹

Commentary on the Epistles of St Paul, in Italian

1. front flyleaf v Io, padre fra Gregoriu dea Rimine, del Ordine de Santo Agostin, ho scripto et facto la expositione overo la comendatione sopra la epistola de Paolo et per mia memoria ho facta la donatione a lo signore Galeoto Malatesta. *.G.R.***.

Note written in a s. XVI decorative frontispiece, according to which the authorship of the following commentary on the Epistles of St Paul is claimed by Gregorio da Rimini and this text would have been dedicated to the condottiere Galeotto Malatesta (1299-1385, lord of Rimini and other places). The note, partially based on the colophon at the end of art. 2, seems to have been retraced and its authenticity is very dubious.

2. ff. 1ra-290vb Iesus Maria. [prologue:] Primamente el è necessario de circhar i principii de le cosse, aziò che piena doctrina se possa haver de quelle, per che più facilmente se potera esser deschiarada la rasone de la causa se'le cognoscuda la origine de quella ... et così comenzaremo a deschiarare lo testo de parola in parola. [f. 2ra, text:] Paulus servus Iesu Cristi vocatus apostolus ... [Rom. 1:1]. In questa salutatione prima lo apostolo commenda la sua persona per quatro modi, zoè dal nome, da la dignitade, da la condicione et dal offitio ... Gratia Dei cum omnibus vobis. Amen [Heb. 13:25]. In questa pocha fine Paulo tene lo suo modo del scrivere in tutte le epistole, et dice: La gratia, zoè la purgatione dei peccati et li altri doni de Dio, sia cum vui. Amen, vol dire: Et così sia fatto. Finis. Laudato sia Dio. El è finida la expositione overo la commentatione sopra la epistola de Paulo scripta a li Hebrei da Roma.

Commentary in Italian on the Epistles of St Paul, here and elsewhere on uncertain grounds attributed to the philosopher and theologian Gregorius Ariminensis O.E.S.A. (Gregory of Rimini, d. 1358). Stegmüller 2658. The various commentaries begin on the following pages: Ro. f. 2r, 1 Cor. f. 65r, 2 Cor. f. 115r, Gal. f. 149v, Eph. f. 170r, Phil. f. 187v, Col. f. 199r, 1 Thess. f. 209r, 2 Thess. f. 218v, 1 Tim. f. 224r, 2 Tim. f. 236r, Tit. f. 244r, Philem. f. 249r, Heb. f. 251r.

Paper, ff. I + 293, 290 x 210 mm. In-folio folding. Errors in the foliation: ff. 156a, 156b; 194a, 194b; 205a, 205b.

I-XXV¹⁰ (ff. 1-247), XXVI¹² (ff. 248-259), XXVII-XXVIII¹⁰ (ff. 260-279), XXIX¹² (-12, ff. 280-290). Horizontal catchwords between four flourishes (no flourishes on f. 247v) in the center or right of the center.

Invisible frame ruling for two columns of about 32-41 lines, c. 200 x c. 145 mm, intercolumnar space c. 12 mm.

Copied by one hand in a script resembling Humanistica Cursiva with *d* with sloping shaft. Running headlines in Capitalis.

The quotations from St Paul are underlined. The manuscript was originally undecorated, space being provided for headings and initials, and guide-letters for the latter. The entire decoration visible in the manuscript was added in the second half of the sixteenth century, at the time the frontispiece (art. 1) was entered. Its distribution is very uneven and its forms are fanciful: painted initials of nondescript styles, with various types of extensions in the margin or in the intercolumnar space, are found on ff. 1r, 2r, 170r, 175v, 188r, 207r, 224r, 236r, 244v, 249r, 251r. One of the initials on f. 249r is historiated and shows on a rectangular background St Paul standing, holding a book and a sword pointing downwards. Other pictures: on f. 65r a decorative vignette in the open space before 1 Cor., and in the outer margin a long vertical pendant issuing from the mouth of a monstrous human face putting out its tongue; on f. 149v, in the open space before Gal., a rectangular painting featuring Christ, Paul and three Galatians; on f. 187v, in the space between the title and the prologue to the commentary on Phil., a painting of an irregular shape, showing a warrior with a lance, St Paul with a sword, a horse and a building; on f. 249r, in the space between the prologue and the text of the commentary on Philem., a small picture whose form connects with the initial *P*, showing Christ and St Paul; on f. 251r, between the title and the prologue to the commentary on Heb., an oblong small picture featuring St Paul, two Jews and the Tables of the Law. All these pictures and decorations are in the same “byzantinizing” style and dark colours as the frontispiece (art. 1); the latter is a full-page fancy decoration showing a small triptych in which three figures appear: Christ (?) between two saints, one of them holding a book, above an inscription which is no longer legible; the whole is surrounded by a decorative frame, consisting of a large horned human face, from whose mouth two cornucopias issue, which at both sides hold a pendant, decorated with fruit, leaves, insects, a lamp, a human head and a hybrid bird, foliage closing the whole frame at the bottom.

S. XVI binding: brown leather over wooden boards, spine with four raised bands. Both covers are blind-tooled with fillets and multiple rows or groups of stamps: a Burgundian steel, an animal in a circle, a rectangular stamp featuring three flowers in the windings of a tendril, a diamond-shaped stamp with a two-headed eagle, etc. There were probably five flower-shaped brass bosses on each cover, of which three on the front cover and one on the rear cover survive. The central brass boss on the front cover looks a modern substitute. Two clasps attached to the front cover. The manuscript has been chained at the lower edge of the rear board.

On the front pastedown is written in careful s. XV Capitalis and in vertical sense “Comento sopra le pistole de san Paulo”. A narrow strip of paper with twice the inscription “Ristauero” is pasted in the fold between the front pastedown and the flyleaf. The name “Canto Grassetti” is written by a s. XVII hand in the upper margin of f. 1r and of the facing page of the flyleaf. Collection of George Dunn of Woolley Hall near Maidenhead (1865-1912, bookplate). Collection of Major J.R. Abbey (1894-1969, bookplate; MS J.A. 6333, acquired 6 Dec. 1959). Bought with the income of the Starling W. Childs Fund.

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