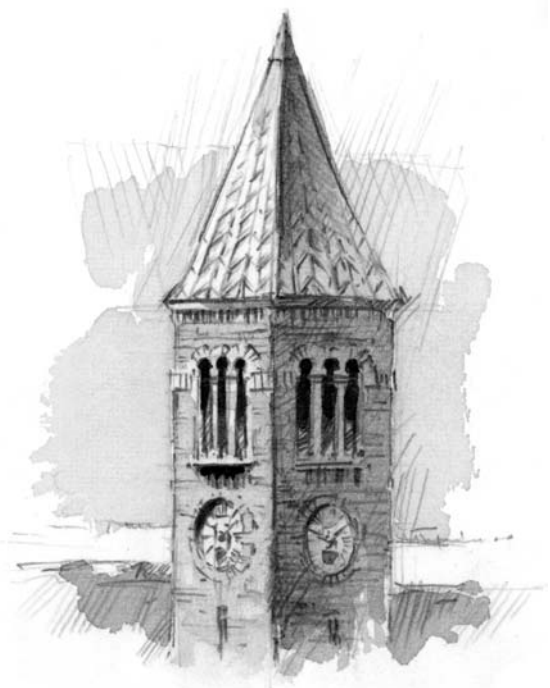


The Cornell Library Journal

*Medieval and Renaissance
Illuminated Manuscripts
In the Cornell University Library*

**COMPILED BY
ROBERT G. CALKINS**



Foreward to the 1972 Catalog by Robert G. Calkins, revised, 2003.

This collection of illuminated manuscripts developed from a nucleus painstakingly brought together by Andrew Dickson White, the first president of Cornell University. Of the 130 medieval and renaissance manuscripts now housed in the Division of Rare and Manuscript Collections of Kroch Library, the majority were obtained either by President White or by his assistant, Professor George Lincoln Burr. After his retirement in 1885, the former president accelerated the pace of manuscript acquisition as he made repeated trips to Europe. To this rich accumulation of manuscripts was added the Willard Fiske Petrarch collection in 1904. Some of the manuscripts in the collection are illuminated, and one of them, Petrarch Bound MS 4648 no. 24+ (presented as no. 42 in this catalogue), ranks among the finer humanistic manuscripts in this country.

The present catalogue includes fifty-four of the collection's manuscripts which could be considered illuminated. Strictly speaking, an illuminated manuscript is a handwritten book, usually on vellum, in which gold, silver, or bright colors are used to provide added brilliance to decorative initials, painted miniatures, or border ornamentation. It is legitimate, however, to extend this definition of illumination to include all painted decorations or calligraphic pen flourishes of artistic merit. Several of the Cornell manuscripts contain illuminations of extremely high quality. Most of the manuscripts, however, are representative of the average artistic production of their locale and date. Material of this kind is seldom illustrated in catalogues of the great manuscript collections because the space must necessarily be devoted to the more spectacular illuminations. Yet in their way the lesser books are equally important for they provide the specialist with essential evidence of the usual procedures of book production and the common decorative motifs and iconographical cycles. It is hoped that this publication will aid future scholars in their investigations of these and similar manuscripts.



In the descriptions, measurements are given in centimeters, height preceding width. Collations are given according to the practice of notation for printed books (omitting signatures J, U, W), but with the understanding that the techniques of compiling a handwritten book on vellum are different from those involving the folding and cutting of large sheets of printed paper. In medieval manuscripts we sometimes find that full-page miniatures are painted on leaves inserted into the regular gatherings; often we find that leaves have been removed with the resulting loss of text, probably because they contained miniatures. The collations given here indicate what is actually present in the manuscript; while keeping conjecture to a minimum, sections apparently missing are so indicated.

Since the first publication of this catalog in the *Cornell Library Journal* (Number 13, May 1972), medieval and renaissance manuscripts in Cornell University Library have been reassigned new classification numbers. In this revised version of the catalog, classification numbers have been updated, with cross referencing given to older call numbers.

There are additions and corrections to the de Ricci *Census* and its *Supplement*, and also to the Wilkins and Ullman listings of Petrarch manuscripts in American libraries. In particular, two Petrarch manuscripts, listed as MSS Pet. Z.5 and Pet. Z.15 in de Ricci, Wilkins, and Ullman, contain only simple pigmented initials which do not meet even the expanded definition of illumination adopted here. Petrarch Bound MS 4648 no. 25, presented as no. 41 in this catalogue, was omitted by Wilkins and Ullman.

Medieval and Renaissance Illuminated Manuscripts in the Cornell University Library was originally compiled by Robert G. Calkins, Professor of Art History, Cornell University. He was assisted by Sherman Clark, and by Professor James Marrow of SUNY-Binghamton, Professor James J. John Department of History, Cornell University, and Professor Donald D. Eddy of the Department of English and Department of Rare Books, Cornell University Library.

This catalog was republished in an online version in 2003, with revisions by Robert Ziomkowski, PhD, History (Cornell, 2000), and Katherine Reagan, Curator of Rare Books, Cornell University Library.

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Catalog No. 1, ff. 35v

1. *Book of Hours*

The Netherlands, second half fifteenth century

Rare Bd. MS. 4600 no. 24

In Dutch. Gothic script. 193 vellum leaves, 16.8 x 11.8 cm. 20 lines of text per page. Collation: a-b⁶ c⁸ d1 e⁸ f⁸ (f1-6 + χ 1 + f7-8) g-k⁸ l1 m-n⁸ o⁸ (o1-3 + χ 1 + o4-8) p-x⁸ y¹⁰ z1 2a⁸ 2b⁸ (2b1-5 + χ 1 + 2b6 + χ 1 + 2b7 + χ 1 + 2b8) 2c¹⁰ (2c1-2 + χ 1 + 2c3-5 + χ 1 + 2c6-10) 2d1. Rubricated. Numerous decorative initials in red and blue with calligraphic pen flourishes in margins of pages of text. Contents: Calendar, Hours of the Cross, Hours of the Virgin, Seven Penitential Psalms, Litany, Office of the Dead, 100 Articles of the Passion of our Lord, Hours of the Passion (lacking Laudes), Miscellaneous Prayers. Birth and Death records of the van der Dungen family from 1661 to 1699 (ff. 192r-193r). Five elaborate illuminated initials (ff. 13r, 36r, 72r, 93r, 114r) with painted borders of acanthus and exotic flowers. Eight full-page miniatures: Annunciation (f. 35v), Last Judgment (f. 70v), Mass of the Dead (f. 92v), St. John the Evangelist (f. 176v), St. John the Baptist (f. 178r), St. Cornelius (f. 180r), St. Jerome (f. 184r), St. Catherine (f. 188v). Bound in full red seventeenth-century morocco with elaborate giltwork. Provenance: van der Dungen family; gift of William G. Mennen.

The text follows the Dutch transcription of the Book of Hours compiled by Geert Grote in 1398. The miniatures are all on added folios. It is possible that the volume contained at least four more, one of which may have been a Crucifixion before f. 13, the beginning of the Hours of the Cross. The other missing miniatures were before f. 161, f. 185 (St. Anthony), and f. 188 (St. Barbara?).

The style and the bright almost strident palette of the miniatures exhibit a crude and probably late reflection of the art of the Master of Catherine of Cleves. The borders around the miniatures are evocative of decoration found in manuscripts thought to have originated in Delft. Likewise, the pen flourishes touched with green and yellow wash found on the pages of text are similar to those in Delft manuscripts.

(Formerly MS. Bd. Horae; MSS Bd. Rare BX C36 H839)



Catalog No. 2, ff. 1r.

2. *Breviarium Ordinis Fratrum Minorum*

Use of Rome

The Netherlands (?), late fifteenth century

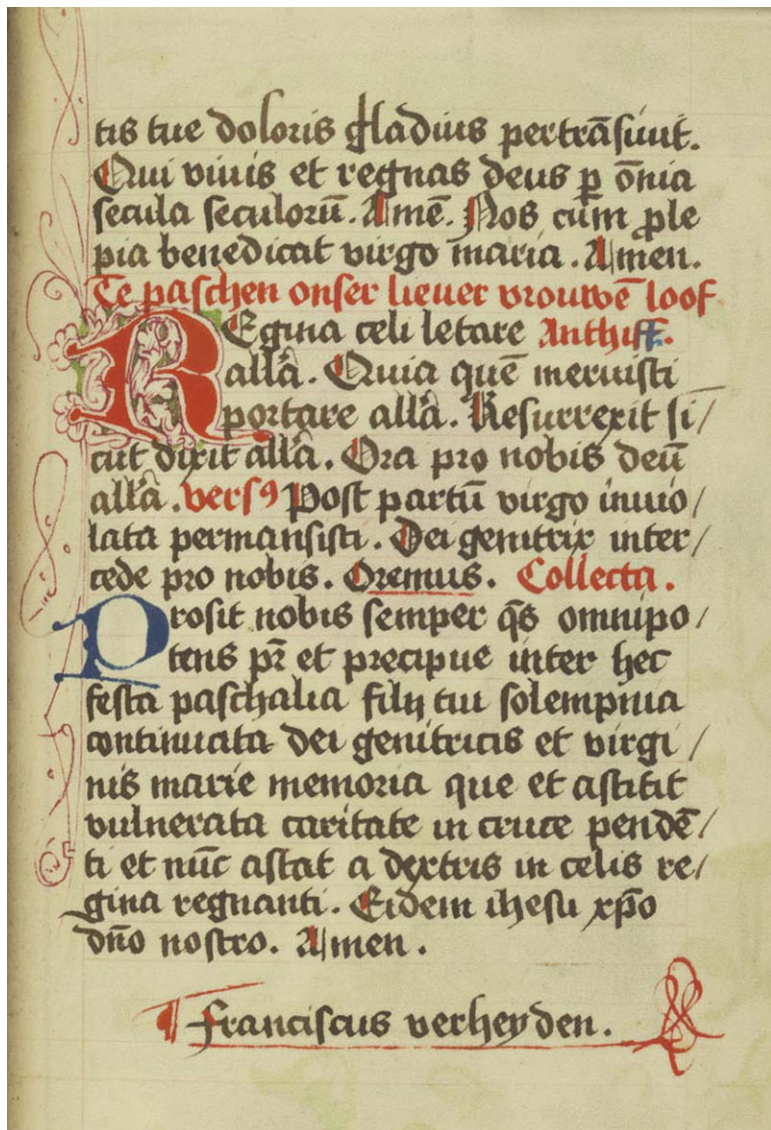
Rare Bd. MS. 4600 nos. 17 & 18 tiny

In Latin. Gothic script. 550 vellum leaves in two volumes (I: ff. 1-238; II: ff. 239-547), 12 x 8 cm. 33 lines of text per page. Collation: Vol. I: a-f¹⁰ g¹⁰ (—g4) h-k¹⁰ l¹² (—15, 9) m-z¹⁰ 2a¹⁰ (—a8); Vol. II: a-h¹⁰ i¹² (—i1) k1 l-r¹⁰ s¹² (—s1) t¹⁰ (—t1) v¹⁰ x¹⁰ (—x5) y-z¹⁰ 2a-2f¹⁰ 2g⁶ 2h⁶ (—2h6). The text commencing on the bottom half of f. 542v is a different and perhaps slightly later hand. Rubricated. Numerous divided initials in red and blue, filled with elaborate pen flourishes, occasionally touched with pigment. Four painted marginal borders (ff. 1r, 239r, 239v, 293r) added circa 1500. Bound in English olive morocco, gilt-gauffred edges (c. 1840). Provenance: A. J. B. Beresford-Hope sale (London, March 23, 1882, no. 32) to Ridler; purchased the same year by A. D. White.

The two volumes of this Breviary contain the complete text of the Temporale and Sanctorale according to the use of the Friars Minor or Franciscan Order. Contrary to de Ricci's suggestion that the manuscript was written in England in the fourteenth century, the decorative divided initials and their interior penwork touched with color appear similar to ornament common in Dutch manuscripts of the fifteenth century. The painted borders, with naturalistic flowers casting shadows on a yellow ground, is typical of the *trompe l'oeil* effects obtained by illuminators in the late fifteenth and early sixteenth centuries in France, Flanders, and the Netherlands. In this case, the borders appear to have been painted in the manuscript at a slightly later date.

BIBLIOGRAPHY: de Ricci, II, 1234.

(Formerly MSS B 32-33; MSS Bd, Rare BX C36 B845)



Catalog No. 3, ff. 43r.

3. Book of Hours

Use of Rome

Flanders, 1528

Rare Bd. MS. 4600 no. 29

In Latin, with Flemish rubrics and prayers. Gothic script. 79 vellum leaves, 14.7 x 10 cm. 24 lines of text per page. Collation: a⁶ b¹⁰ c⁶ d1 e-1⁸. Contents: Calendar, Hours of the Cross, Hours of the Virgin, Hours of the Holy Ghost, Office of the Dead, and prayers (in Flemish). Rubricated. Several painted initials. Twelve full-page miniatures: Mass of St. Gregory (f. 7v), Annunciation (f. 10v), Christ in Gethsemane (f. 16v), Flagellation of Christ (f. 23v), Mocking of Christ (f. 26v), Christ Carrying the Cross (f. 29v), Crucifixion (f. 32v), Lamentation (f. 35v), Entombment (f. 39v), Last Judgment (f. 43v), Pentecost (f. 56v), Raising of Lazarus (f. 59v). Bound in green French morocco, c. 1800. Provenance: obtained before 1878 by A. D. White.

The Calendar lists the feast days of Saints Rumoldus, Nichasius, Walbina, and Leonard, suggesting that the manuscript was intended to be used in the region of the southern Lowlands. It was probably written for the nun who is shown kneeling to the left in the Last Judgment, by the scribe who signed his name, Franciscus Verheyden (f. 43r) and Franciscus (f. 52r), and who inscribed at the end of the text (f. 79r), "Bidt voer den sryver. Anno 1528." The style of the miniatures manifests a continuing hard, archaic tradition which may have derived ultimately from that of the Master of the Gold Scrolls and the Master of Guillebert de Metz in Flanders in the middle of the fifteenth century. The borders reflect the late fifteenth- and early sixteenth-century concern for representing naturalistic plants painted in an illusionistic manner before a gold ground. The large, painted initials opposite the miniatures already manifest foliate decoration and a sense of clarity that herald the Renaissance.

BIBLIOGRAPHY: de Ricci, II, 1235.

(Formerly MSS Bd. Rare I BX C36 H848; and MS.B36)

4. *Ordinarius Ordinis Cisterciensis*

Flanders (Abbey of St. Servatius?), 1537

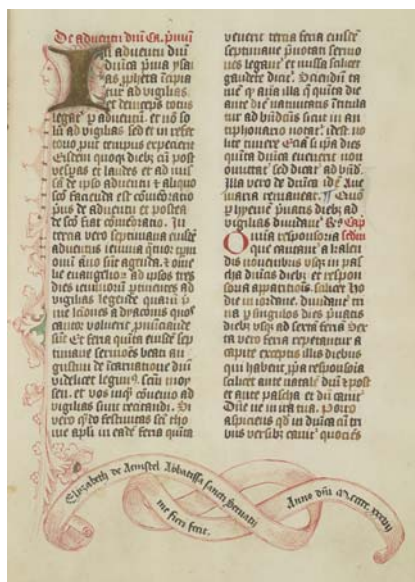
Rare Bd. MS. 4600 no. 33++

In Latin. Gothic script. 126 vellum leaves, 34.3 x 24 cm. Text in two columns of 30 lines per page. Collation: a-p⁸ q⁸ (—q6-8). Folio 125 blank. Rubricated. Numerous decorative initials in red and blue. Frontispiece (f. 4r) with penned marginal decoration. Bound in sixteenth-century wooden boards and stamped leather with metal ornaments. Provenance: pastorate of Leyden; John C. Jackson (1856); Henry Hagen; bought for A. D. White before 1878.

This volume containing the Rule of the Cistercian Order was written for Elyzabeth of Amstel, Abbess of St. Servatius Abbey, in 1537, as indicated by the inscription, "Elyzabeth de Amstel Abbatissa sancti Servatij me fieri fecit, Anno dni m.ccccc.xxxvij" in the scroll running through the bottom margin of the frontispiece. The foliate decoration of the inner margin and the woman's face emerging from the gold initial "I" are rendered in brown ink.

BIBLIOGRAPHY: de Ricci, II, 1236.

(Formerly MSS Bd Rare BX C 57 065++ & MS. B. 43++)



Catalog No. 33++, ff. 4r

5. *Gervaise of Tilbury, Liber de Mirabilibus Mundi*

Southern France? late thirteenth to early

fourteenth century

Rare Bd. MS. 4600 no. 60

In Latin. Rounded Gothic script. 220 vellum leaves, 18 x 13 cm. 30 lines of text per page. Collation: a-s¹² t⁴. Rubricated. Glossed in slightly later hand, accompanied by marginal drawings throughout. Text ends f. 219r, followed on f. 219v by a note apparently in the same hand as the glosses: "Venerabili amico, uni expaucis Johanni Marelio preposito de ildenesham. . . ." Frontispiece with historiated initial and sparse foliate border with drolleries. Bound in sixteenth-century French calf. Provenance: Barrier, advocat (1614); gift of Frederick S. Crofts.

In the historiated initial (f. 1r), the author is shown kneeling before Emperor Otto IV and presenting him with a copy of this work. The text is one of the three books comprising the *Otia Imperialis* which Gervaise of Tilbury wrote for Otto in 1211. The style of the initial and of the rudimentary border is late thirteenth-century northern French, yet the script resembles more closely the *gotica rotunda* of Italy than the pointed *fractura* of the North (cf. no. 6). Moreover, the penned decoration within the lesser initials resembles Lombard work (e.g., f. 72v and f. 73r). Although previously attributed to Paris, this manuscript may have been written in southern France by a scribe influenced by Italian script and illuminated by an artist trained in or familiar with Northern traditions. Many of the manuscripts produced at the Papal court at Avignon after 1305 display similar schizophrenic characteristics. An index of references to the city of Arles (f. 220r, dated 1576) may refer to the activity of Gervaise there as Marshal of the Kingdom of Arles under Otto IV; it may also indicate that the manuscript was there at that time.

BIBLIOGRAPHY: de Ricci, *Supplement*, p. 318.

(formerly MS B 6000 & MSS Bd. Rare D G38)

6. Leaf from a Breviary

France, late thirteenth to early fourteenth century

Rare 6532 no. 10

In Latin. Gothic script. Single vellum leaf, 23.9 x 17.2 cm. with 18 lines of text. Commences "In vigilia sancti Andree apostoli" and ends "da nobis in eterna beatitudine de eorum societate gaudere. Per...." Rubricated. Smaller initials in red and blue with pen flourishes. Large blue decorative initial "C" enclosing entwined ivy *rincaux* on gold ground and enframed by a red field decorated with white filigree. Rudimentary ivy branches spring from vertical staff in left margin.

BIBLIOGRAPHY: de Ricci, II, 1237. (Formerly Rare Bd. MS. 4600 no. 282 +++)

7. James of Viterbo and Pseudo-Dionysius the Areopagite

France ? Fourteenth century

Rare Bd. MS. 4600 no. 39

In Latin. Gothic script. 121 vellum leaves, 22.8 x 17.2 cm. 44 lines of text in two columns (after f. 91, irregular number of lines). Catchwords. Collation: a¹⁴ b-f¹² g¹⁶ h⁶ i1 k1 l⁶ m-n⁸ o1. Contents: Jacobus de Viterbio, Quodlibeta, libri III (ff. 1r-89r); Pseudo-Dionysius Areopagiticus, De caelesti hierarchia (ff. 96v-104v), De divinis nominibus (ff. 105r-118r), De mystica theologia (ff. 118r-118v), and Epistolae quaedam (ff. 118v-121v). Note that James of Viterbo published four books of Quodlibeta; this manuscript omits Book III (what it calls Book III is actually Book IV). The section of works by St. Dionysius Areopagiticus is written on scraps of vellum in a different, more irregular hand, possibly English. It has no connection with the first portion of the manuscript. On f. 90v, a note in a later hand, partially erased: "hunc librum in Fabriano a fratre Guillelmo ordinis heremitarum beati Augustini." Small decorative initials throughout the Jacobus de Viterbo. Three illuminated divided initials in blue and gold with interior and marginal pen flourishes in red touched with gold (ff. 1r, 37v, 75r). Rebound in stiff gray paper boards with leather ties. Provenance: W. D. B. (1701); obtained from Tregaskis, London (Cat. 242, May 1892, no. 16) for A. D. White.

BIBLIOGRAPHY: de Ricci, II, 1227; Ypma, E., ed., *Jacobi de Viterbio O.E.S.A., Disputatio Prima de Quolibet*, Würzburg, 1968, p. x; Ypma, E., ed., *Jacobi de Viterbio O.E.S.A., Disputatio Quarta de Quolibet*, Würzburg-Rome, 1975, pp. vi-vii.

(Formerly MSS Bd. Rare BX J17 and MS. B 11)

8. Book of Hours

Use of Paris

France, c. 1405-1415

Rare Bd. MS. 4600 no. 272

In Latin, with occasional rubrics and prayers in French. Gothic script. 228 vellum leaves, 19.8 x 13.4 cm. 13 lines of text per page. Collation: a¹² b⁶ c1 d-f⁸ g⁸ (g1-3 + χ1 + g4-8) h-p⁸ q⁴ r⁸ s⁴ t⁸ v1 x-z⁸ 2a-2g⁸ 2h⁶. Contents: Calendar (Use of Paris), Sequentiae from the Gospels, Hours of the Virgin, Penitential Psalms, Litany, Prayer to the Virgin in French, the Five Wounds of Christ in French, Hours of the Trinity, Hours of the Cross, Hours of the Holy Ghost, Mass of the Dead, Psalms, *Obsecro te*, Suffrages of the Saints. Three full-page inserted miniatures: Annunciation (f. 19v), Visitation (f. 47v), and Crucifixion (f. 141v). Twelve half-page miniatures: Nativity (f. 63r), Annunciation to the Shepherds (f. 70r), Adoration of the Magi (f. 75v), Presentation at the Temple (f. 80r), Flight into Egypt (f. 85r), Coronation of the Virgin (f. 93r), God the Father with Symbols of the Evangelists (f. 101r), Virgin and Child (f. 121r), Last Judgment (f. 128v), Trinity (f. 133r), Pentecost (f. 151r), Mass of the Dead (f. 158v). Twelve small marginal roundels depicting the labors of the months in the Calendar, four small rectangular miniatures of the Evangelists introducing the Sequentiae, and twelve small rectangular representations of the saints in the margins of the suffrages. One historiated initial containing the Trinity (f. 20r), and two large decorative initials (ff. 50r, 142r). Numerous marginal grotesques interspersed in ivy-leaf borders throughout. Bound in modern brown morocco. Provenance: obtained from Baer by A. D. White.

As indicated above, not all of the fifteen miniatures in this fine Book of Hours are integral with the text. The three full-page miniatures are on single leaves inserted into the volume, and two of these paintings, the Annunciation and the Visitation, have been carefully pasted onto the inserted folio. In addition, three of the half-page miniatures, Annunciation to the Shepherds, the Flight into Egypt, and the Coronation of the Virgin, have been pasted in the appropriate space above the four lines of text on their respective folios. There appear to be three principal hands evident in the illumination of the manuscript. The first was responsible for all of the pasted miniatures mentioned above and the Trinity initial and the musical angels in the margin of the page opposite the Annunciation. He manifests an affinity with the style of the Luçon Master and his workshop, an artist named after a Pontifical he executed circa 1405 for Etienne Loypeau, Bishop of Luçon (Paris, Bibliothèque Nationale, MS. Lat. 8886). The second artist, responsible for the remaining half-page miniatures, evinces the sharper modeling and caricatural visages found in many miniatures associated with the so-called

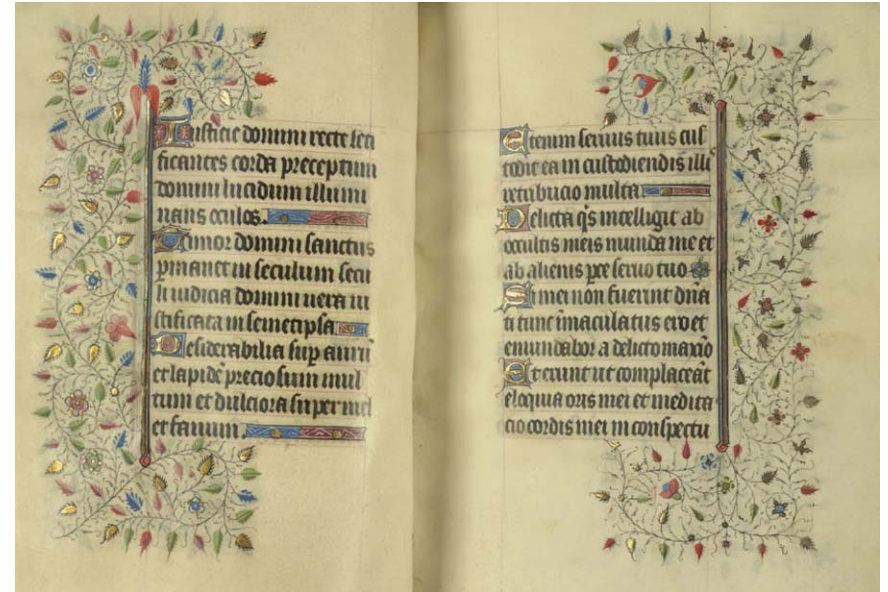
Pseudo-Jacquemart and his atelier. A third, considerably cruder hand appears to have painted most of the marginal grotesques.

BIBLIOGRAPHY: de Ricci, II, 1233; Calkins, no. 105.

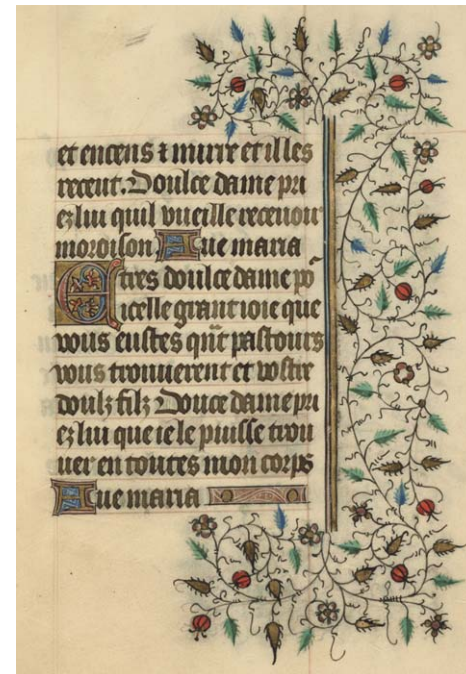
(Formerly MSS Bd. Rare BX C36 H835 & MS. B 24)



Catalog No. 8, ff. 142r.



Catalog No. 9, ff. 17v – 18r.



Catalog No. 9, 159r.

9. *Book of Hours*

Use of Auxerre

France, second quarter of fifteenth century

Rare Bd. MS. 4600 no. 23

In Latin and French. Gothic script. 193 vellum leaves, 21.5 x 15.3 cm. 12 lines of text per page. Catchwords. Collation: a1 b⁸ (—b1) c⁸ (—c1, 2) d⁸ (—d8) e⁸ f² g⁸ (—g1) h⁸ (—h1, 6) i⁸ (—i2, 7) k1 l⁶ (—l6) m⁶ n⁸ (—n1) o1 p1 q² r⁸ s⁸ (—s1) t⁶ v⁸ (-v7) x⁸ (-x1) y¹⁰ z⁸ 2a⁸ 2b¹⁰ (—2b1, 3) 2c⁴ 2d⁸ (—2d1) 2e⁸ (—2e⁸) 2f¹⁰ 2g². Rubricated. Contents: Inserted prayer: "Commemoracio sancti Emondi" on f. 1v (2v according to modern foliation) in a different hand. Sequentiae from Gospels, Hours of the Virgin, Seven Penitential Psalms, Vigil of the Dead, Prayers in French, *Obsecro te, O Intemerata*. Most of these texts are fragmentary due to numerous missing pages. All of the pages except the first are decorated with delicate French ivy *rincaux* with blue and green leaves, gold pods, and occasional fruits and flowers (e.g., f. 159r). Bound in red leather by Meuthey and lettered "Livre de mariage, MS. XVe siècle, Latin-Français" on spine. Provenance: belonged c. 1500 to Azelie Laroche at Le Blanc; obtained before 1878 by A. D. White.

From the number of missing pages and the resulting lacunae in the text it appears that this manuscript once contained many miniatures, all of which have been removed. The delicate foliate borders reflect the marginal decoration current in France in the second quarter of the fifteenth century.

BIBLIOGRAPHY: de Ricci, II, 1234.

(Formerly MSS Bd. Rare BX C36 H837 & MS. B 35)

10. *Book of Hours*

Use of Le Mans

France, second quarter of fifteenth century

Rare Bd. MS. 4600 no. 27

In Latin. Gothic script. 112 vellum leaves, 16.5 x 12 cm. 12 lines of text per page. Catchwords. Collation: a1 b⁸ c¹⁰ d1 e-k⁸ l⁴ m² n⁸ o⁸ (01-3 + χ 1 + 04-8) p⁸ q¹⁰ r⁴. Rubricated. Contents: Calendar in French, Use of Le Mans, Hours of the Virgin with the Sequentia of the Gospel of St. John between Nones and Vespers, Penitential Psalms, Litany. Seven folios have foliate borders (e.g., f. 34r). Two miniatures, the Annunciation (f. 19r) and the Flagellation (f. 73r) are by a French artist; two historiated initials, the Pentecost (f. 1v) and the Creation (f. 84v), and a decorative initial (f. 112v) have been pasted in, and are by Italian artisans. Bound in green morocco with gilt edges. Provenance: John Bolton; gift of Pauline M. Rubens.

The two remaining French miniatures in this volume are of crude, provincial workmanship, reflecting a style prevalent in France throughout the first half of the fifteenth century. The two Italian historiated initials, possibly from a large Lombard choir book, are of considerably greater significance. The artist or artists responsible for these initials manifest close connections with the traditions of Michelino da Besozzo, the Master of the Vitae Imperatorum and the Master of the Franciscan Breviary, all active in the area around Milan before the middle of the fifteenth century. Mirella Levi d'Ancona has suggested (in a letter to R. G. Calkins dated March 5, 1970) that the artist of the Creation could be the Master of the Budapest Antiphonary. For more information concerning this artist, see M. L. d'Ancona, *The Wildenstein Collection of Illuminations: The Lombard School*, Florence: Olschki, 1970, pp. 29-34. From the limited impression that the Creation affords, however, it appears to lack the lightness of touch and the curvilinear grace evinced by the Master of the Budapest Antiphonary. The Pentecost may be by a different and lesser hand, but one still deriving from the same artistic traditions.

BIBLIOGRAPHY: R. G. Calkins, "A Lombard Gradual at Cornell," the *Cornell Library Journal*, no. 6 (Autumn 1968), pp. 40-41.

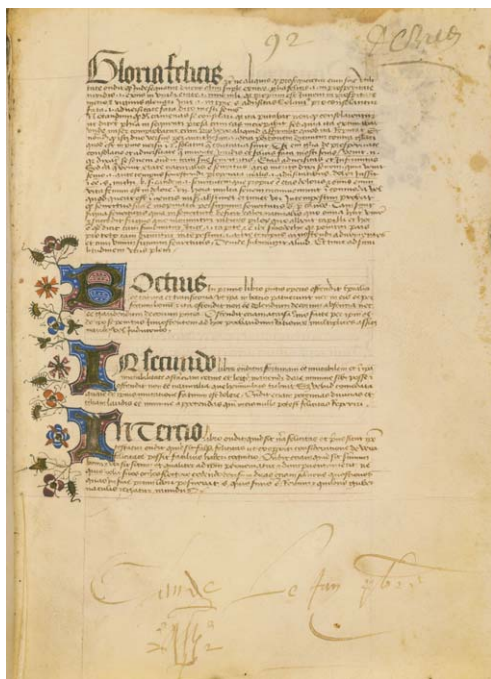
(Formerly MSS Bd. Rare BX C36 H843 & MS. B 68)

11. Boethius, De Consolatione Philosophiae
France, second quarter of fifteenth century
Rare Bd. MS. 4600 no. 13

In Latin. Bâtard script. 132 vellum leaves, 21.5 x 15.3 cm. 16 lines of text per page. Catchwords. Collation: a1 b¹⁶ (—b1) c-d¹⁶ e¹⁶ (—e10) f¹⁶ (—f5, 12) g¹⁶ h¹⁴ (—h1) i¹⁶ k¹⁰. Illuminated foliate initials occur on ff. 26v and 97v, together with densely penned ivy borders punctuated by gold pods and leaves and colorful acanthus sprays and flowers. Numerous small decorative initials with marginal foliate sprays. A penned diagram of the winds occurs on f. 26r. Metrical portions of the text have a capital at the beginning of each line, slightly separated from the remainder of the line. Marginal and interlinear glosses, and in the same hand, *accessus* and summary on ff. 1, 128-131. Bound in French seventeenth-century brown calf with gilt tooling on spine. Provenance: Claude Le Jay; D. C. Bret; bought in 1886 from Maisonneuve, Paris, for A. D. White.

BIBLIOGRAPHY: de Ricci, II, 1226.

(Formerly MSS Bd. BX B67 & MS B 7)



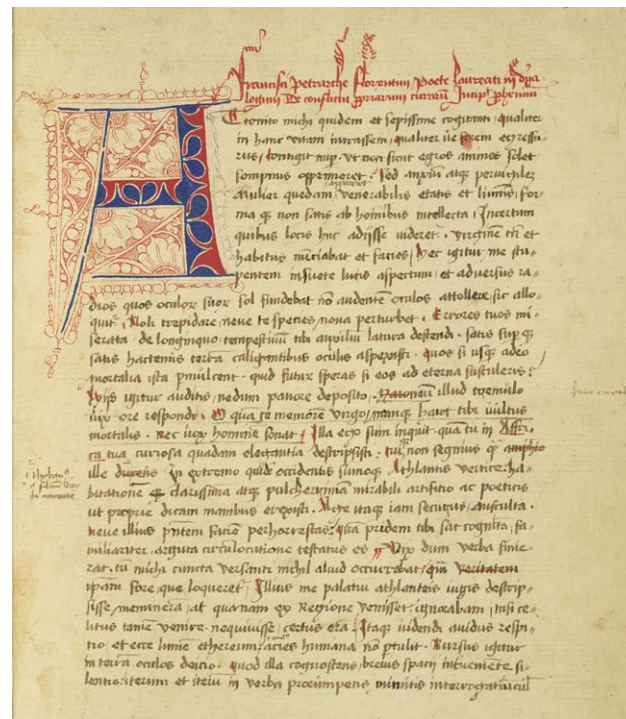
Catalog No. 13, ff. 1r.

12. Petrarca, Secretum
Northern France, c. 1450
Rare Bd. MS. 4648 no. 31+

In Latin. Hybrid Gothic script by three hands. 142 paper leaves, 28.5 x 21.5 cm. 33 lines (ff. 1-43, 48-142) and 43 lines (ff. 44-48). Watermarks: Bull's head and cross (ff. 1-82) and anchor (ff. 83-142). Catchwords. Collation: a-f¹² g-h¹⁰ i-l¹² m¹⁴. Contents: Petrarch, De Contemptu mundi (ff. 1-43), *idem*, Epistola de patientia (ff. 44r-47r), Alphonsus de Aragon, De morte non timenda (ff. 47v.-48v), Petrarch, De otio religiosorum (ff. 49-92), *idem*, De vita solitaria (ff. 93-141). Three large red and blue divided initials with pen flourishes (ff. 1r, 23r, 49r) and three smaller ones (ff. 2r, 10v, 81v). Bound in eighteenth-century French binding. Provenance: purchased in 1953 from E. P. Goldschmidt.

BIBLIOGRAPHY: de Ricci, *Supplement*, p. 319; Ullman (1964), no. 41, p. 454.

(Formerly MSS Bd. Petrarch P P49 S4+ & MS Pet. Z 101)



Catalog No. 12, ff. 1r.

13. Book of Hours

Use of Paris?

France, second third of fifteenth century

Rare Bd. MS. 4600 no. 26

In Latin. Gothic script. 139 vellum leaves, 19.5 x 13.8 cm. 16 lines of text per page. Catchwords. Collation: a¹ b¹² c-k⁸ l² m-q⁸ r¹² s⁸. Contents: Calendar, Hours of the Virgin, Hours of the Cross, Hours of the Holy Ghost, Mass of the Dead, Seven Penitential Psalms, Sequentiae of the Gospels, *Obsecro te*, and various prayers. The leaves of the first three gatherings have been misbound: the text for Matins runs ff. 15, 24-27, 20r-23r; that for Lauds, ff. 23r-23v, 32-35, 38-39, and ends on 16r; and that for Prime, ff. 17-19 and 36r. On folio 139 the text is in a later hand. Rubricated. On f. 1v, a coat of arms by a later hand (on f. 14r a note in pencil, "J'ai enlevé les armoires de cette page et reproduites à la première"). Fifteen full-page miniatures: Annunciation (f. 14v), Nativity (f. 16v), Annunciation to the Shepherds (f. 36v), Presentation to the Temple (f. 39v), Massacre of the Innocents (f. 42v), Adoration of the Magi (f. 45v), Resurrection (f. 51v), Crucifixion (f. 69v), Pentecost (f. 73v), Betrayal of Christ (f. 77v), Funeral Procession (f. 78v), Trinity with Christ Crucified (f. 104v), Coronation of the Virgin (f. 123v), Four Evangelists (f. 130r), the Trinity Enthroned (f. 131v). The miniatures and many pages of text are accompanied by richly decorated borders with acanthus leaves, naturalistic plants, flowers, fruits, animals, and birds forming a dense ornamental frieze. Bound in nineteenth-century brown morocco with blind tooling, gilt edges. Provenance: given to Cornell University Library by Mrs. William E. Gurley.

The miniatures and borders appear to be northern French or Franco-Flemish in style.

(Formerly MSS Bd. Rare BX C36 H8441 & MS. B 66)

14. Book of Hours

Use of Nantes?

France (Western Loire Valley), last third of fifteenth century

Rare Bd. MS. 4600 no. 276

In Latin. Gothic script. 139 vellum leaves, 12.5 x 9.5 cm. 16 lines of text per page. Catchwords. Collation: a² b¹ c-d⁶ e¹⁰ (—e1, 2, 3, 5, 9) f⁶ (—f1, 2) g⁸ (—g1) h⁸ i⁸ (—i7) k⁶ (—k1) l⁸ (—l5) m⁸ (—m1, 5) n⁸ (—n5) o⁸ (—o1) p⁸ q⁴ r-v⁸ x¹ y¹ z¹ 2a1. Contents: Prayer in a later bâlard hand commencing "Sensuyt les orasions sainte gregoire" and ending (f. 3r) "votre orateur et serviteur en dieu, frère Alain Rouille"; Calendar; Sequentiae of the Gospels, *Obsecro te*, Hours of the Virgin, Hours of the Holy Spirit, Penitential Psalms, Mass of the Dead, Prayers to Saints. Rubricated. Nine half-page miniatures: St. Matthew (f. 20r), St. Mark (f. 22r), Visitation (f. 40r), David Praying in the Waterhole (f. 104r), Burial scene (f. 109r), Saints Peter and Paul (f. 136r), the Pentecost (f. 137r), the Blessed Armigillio (f. 138r), St. Barbara (f. 139r). Numerous decorative initials and line endings in red and gold. Elaborate acanthus and flowering borders, occasionally with areas of gold ground. Bound in English blue morocco, c. 1870. Provenance: obtained by A. D. White before 1878.

This manuscript has been stripped of many of its miniatures, resulting in numerous lacunae in the text. Those that remain appear to reflect the style of Jean Colombe, who was active in Touraine in the last third of the fifteenth century. The stylistic proximity to the workshop of Jean Colombe at Tours is strengthened by the probable usage of Nantes in the western Loire valley (indicated by the text and Calendar containing the feasts of Saints Felicis and Clari, and the presence of a prayer to the Blessed Armigillio, venerated in Brittany).

BIBLIOGRAPHY: de Ricci, II, 1234.

(formerly MSS Bd. Rare BX C36 H842 & MS B. 34)

15. Book of Hours

Use of Troyes?

France, c. 1500

Rare Bd. MS. 4600 no. 28

In Latin and French. Gothic script. 136 vellum leaves, 18 x 13.8 cm. 16 lines of text per page. Collation: a¹² b-h⁸ i⁴ k-r⁸. Rubricated in French. Contents: Calendar in French, Sequentiae of the Gospels, Hours of the Cross, Hours of the Holy Ghost, Hours of the Virgin, Penitential Psalms, Litany, Office of the Dead, Prayers to the Virgin. On ff. 135r-136v, "Oratio sancti Augustini" in a later hand. Fourteen miniatures, each above four lines of text: St. John on Patmos (f. 13r), Crucifixion (f. 19r), Pentecost (f. 22r), Annunciation (f. 25r), Visitation (f. 35r), Annunciation to the Shepherds (f. 45r), Nativity (f. 50r), Adoration of the Magi (f. 54r), Presentation at the Temple (f. 57v), Flight into Egypt (f. 61r), Coronation of the Virgin (f. 67r), David and Bathsheba (f. 73r), Job on the Dunghill (f. 89r), Virgin and Child with Singing Angels (f. 129r). Four small miniatures of Saints Luke, Matthew, Mark (ff. 14v, 16r, 17v), and a praying female Saint (f. 133r). Dense foliate borders of acanthus leaves, naturalistic plants, birds, animals, and grotesques. Many of the borders are enlivened by bands of geometric areas of gold ground. Bound in brown morocco with gilt edges. Provenance: Rev. Geo. R. Hadow; gift of Mrs. Pauline M. Rubens.

The text, and the appearance of the feasts of Saints Savinian, Lupus, Mastida, Hoyldis, and Savina suggest the use of Troyes. The miniatures are renaissance rather than medieval in aspect. They reflect the clarity of contour, volume of form, and sense of expansive landscape found particularly among the imitators of the style of Jean Bourdichon.

(Formerly MSS Bd. Rare BX C36 H844 & MS. B 67)

16. Book of Hours

Use of Rome

France, c. 1500

Rare Bd. MS. 4600 no. 30 (tiny)

In Latin and French. Bâtard script. 94 vellum leaves, 11.6 x 7 cm. 27 lines of text per page. Catchwords. Collation: a⁶ b⁴ c¹⁰ d¹⁰ (—d1, 9) e⁴ f⁸ g⁸ (—g1, 3, 7) h⁸ (—h1, 7) i-l⁸ m¹⁰ (—m1) o⁴ p⁸ (—p1-3) q1. Contents: Calendar in French, Hours of the Virgin, Penitential Psalms, Mass of the Dead, prayers to saints and to the Virgin. On last folio (94) prayers in a later hand: "Orationes ad S. Joannem Nepomucenum." Rubricated. Three full-page miniatures: Annunciation (f. 7v), Visitation (f. 13r), and Adoration of the Magi (f. 23v). Eighteen small miniatures of saints in the text. Numerous minute painted initials and line endings. Bound in modern morocco by Riviere and Son, gilt edges. Provenance: gift of Mrs. Pauline M. Rubens.

(Formerly MSS Bd. Rare BX C36 H849 & MS. B 69)



Catalog No. 16, ff. 23 v.



Catalog No. 16, ff. 13r.

17. Initial "S" from a Gradual

Germany or Bohemia, fifteenth century

Rare 6532 no. 5

The letter "S" (18.1 [27.5 left side] x 19.1 cm.), lavishly decorated with blue acanthus, is set against a burnished gold ground enframed with a red band. Red, blue, and white acanthus sprays curve through the interior of the design. Nude putti cavort among the foliage while a figure reads a book from a pulpit below. An infant figure of Christ holding a crossed orb appears above. Provenance: obtained in Munich in 1876 for A. D. White.

BIBLIOGRAPHY: de Ricci, II, 1237.

(Formerly Bd. MS. 4600 no. 282 +++, Broadside Box no. 3, & MS. B 49 ++ a)

18. Initial "E" with Adoration of the Magi

Germany? first half of fifteenth century

Rare 6532 no. 8

The burnished gold initial (15 x 14.1 cm.) is set in a red field decorated with gold filigree designs. Vestiges of a green foliate border are evident in the upper and left margins. The interior of the letter is filled with a scene of the Adoration of the Magi. In the lower portion, two magi converse while the third kneels before the Virgin and Child sitting on a red bed. Joseph observes from behind a pillow on the left while two of the kings' attendants hold a discussion on the right. The upper portion of the miniature contains the thatched roof of the manger, tan, conical hills with shepherds tending their flocks, two horsemen, a ploughman, peasants sowing their fields, a town and windmill, and copses of trees. In the pale blue sky are scudding clouds, birds in flight, and three hovering angels.

The elegant garb of the Magi, their mincing poses, and the stylized landscape with its vestiges of realism link this miniature with the international style circa 1400 in France. However, the rough, sketchy style of painting, the nature of the decoration, and the form of the pointed gothic script on the reverse suggest a German origin for the miniature. The initial was cut from a choir book. Provenance: obtained in Europe circa 1895 by A. D. White.

BIBLIOGRAPHY: de Ricci, II, 1237.

(Formerly Bd. MS. 4600 no. 282 +++, Broadside Box no. 2, and MS. B 49 ++ d)



19. Benedictional

Germany, mid-fifteenth century

Rare Bd. MS. 4600 no. 279+

In Latin. Gothic script. 84 vellum leaves, 23.2 x 16.6 cm. 27 lines of text. Collation: a² b-d⁸ e¹⁰ (—e8) f-h⁸ i1 k¹⁰ l⁸ m⁶. Contents: on inserted double folio, prayers in two different hands: "pro pestilentia" (f. 1r), "Pro tribulatione Ecclesie" (f. 1v), "In anno Jubileo" and "Pro fructibus terrae"; text proper begins f. 3r with "Benedicturus aquam" and ends on f. 83v with "praecipue pro benefactoribus et fratribus nostri monasterii." Folios 65 and 84 blank. Numerous pages with musical notation. Rubricated. Painted initials in red and blue. More elaborate initial in red and blue with green acanthus and long trailing acanthus stem in left and bottom margins (f. 3r). A divided initial in red and blue (f. 39r) and a green initial with red pen flourishes (f. 39v). Bound in sixteenth-century German boards with stamped yellow pigskin, brass clips, bosses, and corner guards. Provenance: A. J. B. Beresford-Hope (not identified in his sales, London, 1882, 1888, 1892); no. 4 in an English Bookseller's catalogue; obtained by A. D. White.

The decorative initials and the attenuated spiraling acanthus border on the frontispiece appear to be of mid-fifteenth century German execution. The inserted prayer "In anno Jubileo" may refer to the Jubilee Year of 1450 and strengthens the possibility that the manuscript was produced shortly before that date.

BIBLIOGRAPHY: de Ricci, II, 1235-36.

20. Leaves from Bede, Homiliae

Italy, late eleventh or early twelfth century

Rare 6532 no. 17

In Latin. Written in a fine Italian Caroline miniscule. Three vellum leaves (numbered cijj, cx, cxx), 42 x 30 cm. 43 lines of text in two columns (cxx has 45 lines). Contains part of the homilies for the eighth Sunday after Pentecost ("Leprosi non . . .") and the seventeenth Sunday after Pentecost. Two decorative initials ("L," f. cijj, and "I," f. cx) in red, orange, yellow, green, blue, and white with interlace and white intertwined tendrils. The loose organization of the decoration is similar to the ornament in a manuscript of the Lives of the Saints attributed to the twelfth century in the Biblioteca Ambrosiana in Milan (MS. B. 49 inf. See M. L. Gengaro and G. V. Guglielmetti, *Inventario dei codici decorative miniati della Biblioteca Ambrosiana*, Florence: Olschki, 1968, pl. 49, pp. 51-52). Provenance: bought in 1888 in Lucca for the A. D. White Library.

BIBLIOGRAPHY: de Ricci, II, 1240.

(Formerly Broadside Box, No. 4 & MS. B 63 + + + a)

Catalogue No. 20 (f. cijj)

21. Leaf from St. John Chrysostom, Homily on St. Paul

Italy, early twelfth century?

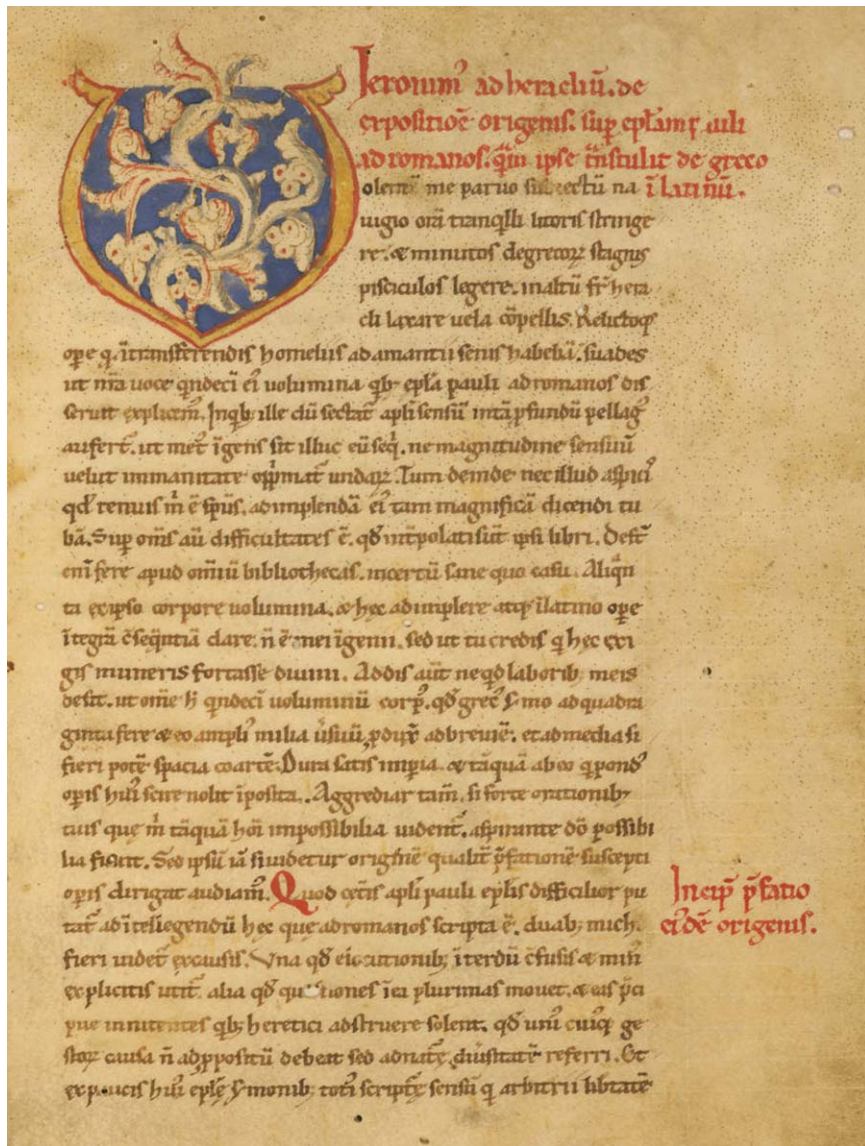
Rare 6532 no. 19

In Latin. Fine Italian Caroline miniscule. One vellum leaf, 43 x 29 cm. 50 lines of text in two columns. Rubricated. Provenance: bought in Lucca in 1888 for the A. D. White Library.

The page is remarkable for the clarity and precision of the Caroline miniscule script, and for the understated elegance of the decorated initial. The yellow letter "B" on a blue ground with white foliate tendrils is similar to a decorative initial in a Tuscan Sacramentary in the Morgan Library (MS. M. 737, f. 89r) of the twelfth century; see K. Berg, *Studies in Tuscan Twelfth Century Illumination*, Oslo: Universitetsforlaget, 1968, figure 209.

BIBLIOGRAPHY: de Ricci, II, 1240.

(Formerly Broadside Box, No. 5 & MS. B 63 + + + c)



22. *Origenes, Commentarii in Epistolam ad Romanos*
Italy, late eleventh or early twelfth century
Rare Bd. MSS. 4600 no. 44+

In Latin. Italian Caroline miniscule. 109 vellum leaves, 26.2 x 18.0 cm. 30 lines of text per page. Collation: a-z⁸ 2a⁸ (—2a7, 8; probably blank as text ends on f. 190v). Large decorative initials with fleshy acanthus tendrils drawn in brown ink introduce each of the ten books. Some of these initials have been partially painted in red, blue, or yellow. Interlinear and marginal corrections in the same hand; marginal glosses in a later hand. Bound in mottled calf. Provenance: obtained in 1886 from Maisonneuve, Paris, for A. D. White.

A rubric on f. 1r attributes the translation to St. Jerome, but the postscript, ff. 189v-190v, notes that it is the translation of Rufinus. The interlaced vine tendrils decorating the initials are somewhat similar to those ornamenting the text of a manuscript of St. Gregory's *Homilies on Ezekiel* attributed to the eleventh century in the Biblioteca Ambrosiana in Milan (MS. D.98 sup. See M. L. Gengaro and G. V. Guglielmetti, *Inventario del codici decorative miniati della Ambrosiana*, Florence: Olschki, 1968, pl. 28 and p. 29). Analogous initials, although completely painted, also appear in an eleventh-century Roman Missal for Benedictine Use in the Biblioteca Ambrosiana (MS. H.232 inf. *Ibid.*, pl. 27 and pp. 32-33).

BIBLIOGRAPHY: de Ricci, II, 1227.

(Formerly MSS Bd. BX 062+ & MS. B 12+)

24. Ordo Manualis Ferrariensis Ecclesiae
Italy (Ferrara), second quarter of fourteenth century
Rare Bd. MSS. 4600 no. 32

In Latin. Rounded Gothic script. 267 vellum leaves, 21.1 x 16.6 cm. Up to 36 lines of text in two columns. Collation: a-b¹⁰ c-m¹² n¹⁰ (—n 10, probably blank) o-s¹² t⁶ v¹⁰ (v2-6, 9-10 are replacements of missing text in a later hand) x⁶ (entire gathering is a replacement of missing text in a later hand) y¹⁰ z¹² 2a1 2b¹⁰ 2c² (blank, but ruled). Contents: services for special occasions, commencing with the notation "In sancti georgij martyris inclitus patroni nostri"; Calendar (ff. 15r-20v), "Incipit ordo manualis ferariensis ecclesie secundum consuetudinem romane curie" (f. 21r), "Incipiunt festiuitates sanctorum proprium" (f. 150r), "Incipit ordo ad faciendum aquam benedictam" (f. 264r, in a later hand); and sundry prayers in later hands (f. 265v) on palimpsest vellum. Rubricated. Musical notation. Twenty-five illuminated figurative or historiated initials, fourteen decorative initials, and numerous painted capitals with elaborate pen flourishes in red or blue. Margins severely cut and mended with fragments of white parchment on which are later notations of polyphonic music. Bound in boards. Provenance: obtained from Dotti of Florence by A. D. White in April, 1885.

The inclusion of the feast of St. Thomas Aquinas in the Calendar (Mar. 7) and the insertion of a prayer in his honor in the lower margin of f. 163r suggest a date shortly after the Saint's canonization in 1323. This dating is consistent with the figurative style and the predominately blue and orange palette of the painted initials.

BIBLIOGRAPHY: de Ricci, II, 1234.

(Formerly MSS Bd. Rare BX C36 O635 & MS B 31)



Catalog No. 24, ff. 20v – 21r.

25. Initial "M" and Fragment of Border
Italy, fourteenth century
Rare 6532 no. 11

The initial "M" (20 x 12.5 cm.) painted in tan on a blue field and decorated with red, mauve, and blue acanthus leaves was cut from a fourteenth-century Italian choir book. A fragment of border decoration (20 x 4 cm.) with blue, tan, and mauve acanthus leaves, gold dots and an egret-like bird may have been cut from the same volume. Provenance: obtained circa 1895 by A. D. White in Europe.

BIBLIOGRAPHY: de Ricci, II, 1237.

(Formerly Rare Bd. MS. 4600 no. 282 +++, Broadside Box no. 6, & MS. B 49 ++ g-h)

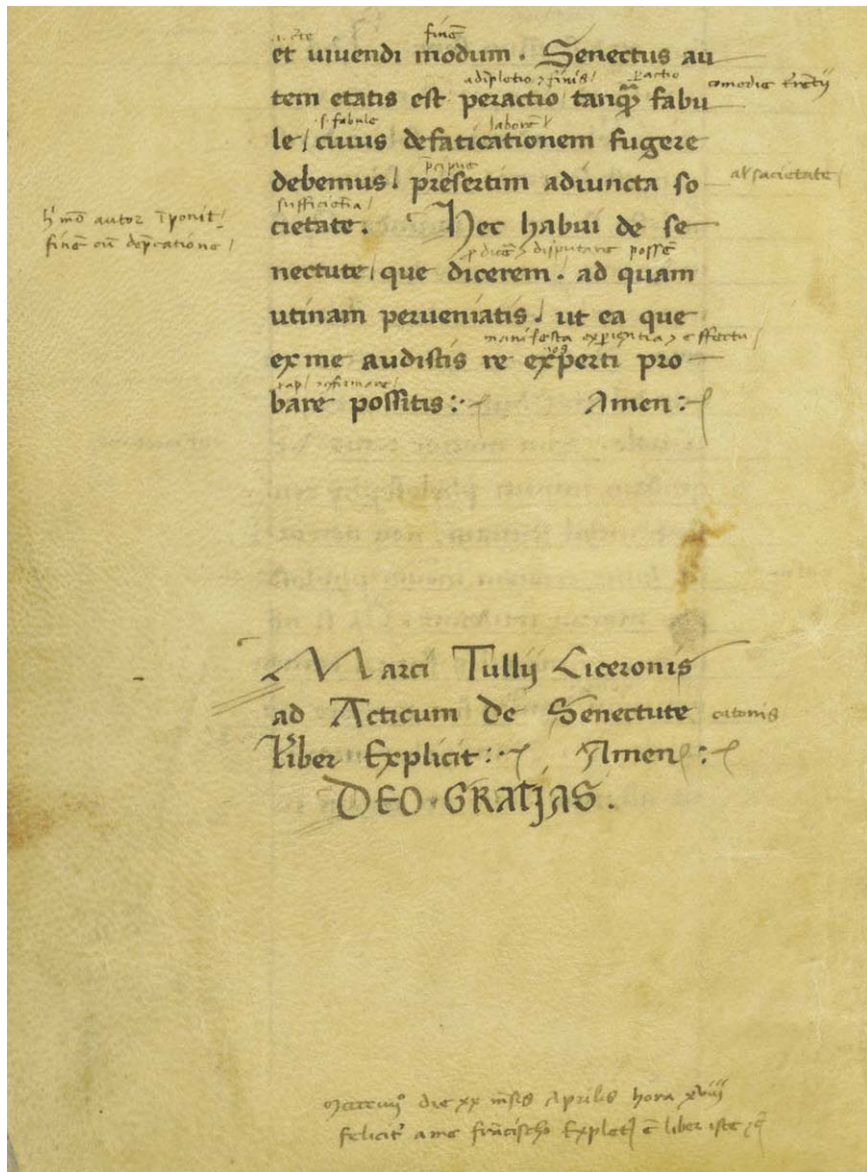
26. Petrarca, Canzoniere, Trionfi
Italy (Florence?), 1402 or later?
Rare Bd. MS. 4648 no. 21

In Italian. Cursive humanistic script. 204 vellum leaves, 20.5 x 13.7 cm. 25 lines. Catchwords. Collation: a1 b-v¹⁰ x¹⁰ (—x7-10). Contents: Sonetti e canzoni (ff. 2r-161v), Trionfi (ff. 162r-204v), Folios 1-11 and 16-17 are modern replacements. Two illuminated initials with sprays of border foliage (ff. 162r, 165r); the former is imitated on f. 2r by a modern hand. The illuminated title-page (f. 1r) is also modern. Red and blue initials throughout. The date MCCCCII, partially erased, is visible at the end of the text. Bound in nineteenth-century red morocco, tooled. Provenance: marked WO in a catalogue of L. Arrigoni, Milan; Willard Fiske; bequeathed to Cornell University Library in 1904.

Although the partially erased numeral at the end of the text may be the date 1402, the cursive humanistic (or as it has recently been called, "rapid calligraphic") script is generally regarded to have become current in manuscripts of the later 1420s. The dating of this manuscript therefore remains problematical.

BIBLIOGRAPHY: Fowler, p. 70; de Ricci, II, 1249; Wilkins (1947); Wilkins (1951), pp. 207, 209, 215, 236; Ullman, no. 33, p. 453.

(Formerly MSS Bd. Petrarch P P49 R5 & MS. Pet. Z 14)



Catalog No. 27, ff. 73v.

**27. Cicero, De Paradoxa, De Senectute, De Amicitia
Northern Italy, 1404 (or earlier).
Rare Bd. MS. 4600 no. 124**

In Latin. Gothic script. 123 palimpsest vellum leaves, 18.4 x 12.8 cm. 18 lines of text per page. Catchwords. Collation: a-c⁸ d² (both blank) e-i⁸ k⁸ (— k⁸, probably blank) l² (both blank) m-r⁸. Contents: De Paradoxa (ff. 1-24), De Senectute (ff. 27-73), De Amicitia (ff. 76-123). Rubricated. Interlinear and marginal glosses and captions at beginnings of essays in brown ink and different script, possibly a different hand. Also in this hand, at the bottom of f. 24v: "Mcccciiij indictione xij^a die xxi mensis Junij expletus est hora xx," and at bottom of f. 73v: "Mcccciiij die xx mensis Aprilis hora xvij feliciter a me francesco expletus est liber iste &c." Three painted initials with calligraphic pen flourishes at the beginning of each essay. Bound in Italian brown calf with gold tooling, lined with green silk satin. Provenance: bookplate of Comte D. Bourtelin, Florence (Cat. 18, no. 71), his sale (Paris, 16 Nov. 1840, II, no. 325) to Farrel; Monmerque sale (Paris, 12 May 1851, no. 2788) to Boulouze; bookplate of A. Firmin-Didot (sale, Paris, 1882, no. 38) to Labitte; bought in Paris in 1886 for A. D. White.

It is difficult to know if the gloss hand is the same as the text hand. It is conceivable that the scribe Franciscus who dated the first two essays 1404 was dating his glosses rather than the completion of the original text, which would therefore have been written previously. Nevertheless, the penned decoration within the initials and the trailing spirals of the marginal pen flourishes are similar to the calligraphic work found in many northern Italian manuscripts of the early fifteenth century (cf. in particular, Oxford, Bodleian Library, MS. Rawl. G. 143, Seneca, *Epistles*, executed in Bologna, early fifteenth century: Pächt and Alexander, II, no. 654, pl. LXIII).

BIBLIOGRAPHY: G. R. Throop, "A New Manuscript of Cicero's 'De Senectute'" *Classical Philology*, 3 (1908), 285-301; de Ricci, II, 1225.

(Formerly MSS. Bd. Rare P C564 A3 & MS. B 3)



Catalog No. 28, ff. 35v.

28. Book of Hours

Use of Rome

Northern Italy, first third of fifteenth century

Rare Bd. MS. 4600 no. 286 (tiny)

In Latin. Rounded Italian Gothic script. 188 vellum leaves, 9 x 6.7 cm. 11 lines. Collation: a-r⁸ s⁶ t-z⁸ 2a⁸ (—2a7-8). (Modern foliation skips a leaf between 169 and 170). Contents: "Incipit officium beate marie virginis secundum cursum romanum" (ff. 1-102), ff. 103-104 blank, "Incipiunt septem psalmi penitentiales" (ff. 105-135), "Incipit officium sancte crucis" (ff. 135v-139), ff. 140-142 blank, "Incipit officium mortuorum" (ff. 143-187). Rubricated. Numerous decorative initials. Frontispiece with decorative initial filled with diaper pattern, borders with curling acanthus sprays, birds, flowers, and in the lower margin, a landscape with trees in which two nude putti hold white flags with red crosses and support an escutcheon, the arms now defaced (possibly Medici?). Twelve historiated initials: St. Paul (f. 16r), St. Anthony (f. 35v), St. Peter (f. 43v), St. John the Baptist (f. 49r), St. Francis (f. 54r), St. James (f. 59v), St. Sebastian (f. 70v), St. Margaret (f. 76v), St. Catherine (f. 83v), King David (f. 105r), Crucifixion (f. 135v), Skeleton in coffin (f. 143r). Borders on each of these pages consist of foliate *rincaux* with flowers and birds, filled with a myriad of fine wriggly penned tendrils. Bound in modern calf, inlaid with red and bluish black. Provenance: Benno Loewy; to Cornell University (1923).

A minute and exquisitely written manuscript, although the initials and borders tend to be somewhat crude in execution. The illuminations appear to have an affinity with Lombard work before the middle of the fifteenth century.

BIBLIOGRAPHY: de Ricci, II, 1238.

(Formerly MSS. Bd. Rare BX C36 H851 & MS. B 58)



Catalog No. 29, ff. 80r.

29. Antiphonal

Northern Italy, first half of fifteenth century

Rare Bd. MS. 4600 no. 16

In Latin. Gothic script. 123 vellum leaves, 13.5 x 10.4 cm. 19 lines of text per page. Catchwords. Collation: a-f⁸ g⁸ (—g1) h-o⁸ p1 q1 r1. (Collation and contents use modern numbering of leaves; a numbering of the leaves contemporary with the manuscript indicates that a gathering of eight leaves preceded the text as it now exists.) Text proper ends on f. 109v; additional material is written by a second hand (ff. 110-119); a third has filled in repeated phrases of "Gloria patri & filio & spiritu sancto" (ff. 119v-120v), and prayers on the last three folios are written by a fourth hand. On f. 122v, a note in running script is dated 1600. Rubricated. Musical notation. Red and blue decorative initials. Three illuminated initials: Virgin and Child (f. 25r), the infant Christ Child reclining (f. 80r), and a foliate initial (f. 105r). Five other initials are decorated with red or blue pen flourishes. Bound in brown paper boards. Provenance: obtained by A. D. White in Europe in 1885.

De Ricci describes this manuscript as sixteenth-century German. However, the style of the historiated initials and of their accompanying border decoration and red and blue pen scrolls in the Lombard manner suggest that the book was illuminated in northern Italy in the first half of the fifteenth century (cf. the penna tendrils with the acanthus border of no. 30 below). A pen flourish on f. 110r decorating a text by a second and later hand does not, however, seem to be Italian. Moreover, the numerous black pen scrolls decorating the smaller initials throughout the first 110 folios, touched with green and yellow wash, appear to have been added later. Similar decoration has been added to the catchwords (or provided for them where they are missing).

BIBLIOGRAPHY: de Ricci, II, 1232.

(Formerly Rare BX C36 A637 & MS. B 21)

30. Antiphonal

Northern Italy (Lombardy?), second third of fifteenth century

Rare Bd. MS. 4600 no. 280++

In Latin. Rounded Gothic script. 267 vellum leaves, 41.2 x 28.5 cm. Ten lines (five of text, five of musical notation) per page. Catchwords. Collation: a-z¹⁰ 2a-2b¹⁰ 2c⁸. (Original foliation runs 1-100, 102-211, 112 [sic], 113-118 [sic], 219-266). Contents: from the first Sunday of Advent through Septuagesima Sunday. The "Venite exultemus" of the service for Christmas eve is abbreviated at the bottom of f. 102r; the full hymn is provided in a later hand at the end of the volume (ff. 266-267). Rubricated. Frontispiece with acanthus border, a medallion containing the YHS monogram in the bottom border, and an historiated initial with Christ appearing before a King (David?) and three other persons. Thirty brilliantly painted foliate initials. Bound in oak boards, covered with velvet, now very worn. The spine bears the number 751. Provenance: obtained in April 1885 for A.D. White from Dotti of Florence.

Elements of the acanthus and tendril border decoration are comparable to ornament found in Milanese manuscripts of the middle third of the fifteenth century (cf. in particular a Franciscan Breviary from the Franciscan friary of Crema, Milan, now in Oxford: Bodleian Library, MS. Canon. Liturg. 201: Pächt and Alexander, II, no. 717, pl. LXX).

BIBLIOGRAPHY: de Ricci, II, 1236.

(Formerly MSS. Bd. Rare BX C36 A638++ & MS. B 44++)



Catalog No. 31, ff. 12r.

31. Breviary

Padua, second third of fifteenth century

Rare Bd. MS. 4600 no. 278 (tiny)

In Latin. Rounded Italian Gothic script. Modern numbering of vellum leaves (beginning on a2r) is 1-465 with folios 172-211 inclusive missing. 13 x 9.2 cm. 32 lines of text in two columns. Catchwords. Collation: a¹² b-r¹⁰ [s-x¹⁰ missing] y-z¹⁰ 2a-2c¹⁰ 2d¹² 2e-2r¹⁰ 2s⁶ 2t-2z¹⁰ 3a⁶. Contents: Calendar (ff. 1-6), table of special antiphons (ff. 7-10), f. 11 blank, Temporale (commencing "Incipit breviarium monasticum secundum consuetudinem monachorum congregationis de observantia sancte iustine seu unitatis ordinis sancti Benedicti") ff. 12r-273r, the Proper of Saints (ff. 274-408), f. 409 blank, the Common of Saints (ff. 410-463). On f. 465v, the following note in a more cursive hand: "Istud breviarium est congregationis sancte Justine de Padua, ordinis sancti Benedicti de observantia: deputatum usui conventus monasterii sancti Xysti de Placentia ad libitum regiminis congregationis prefate, signatum numero .L." Folios 464r and 465r contain longer notes in Latin of a later date. Rubricated. Elaborate frontispiece (f. 12r) with miniature of the Annunciation. The foliate border on a gold ground contains a lozenge with a rabbit at the right and a medallion with the dove of the Holy Ghost at the bottom. In the text is an historiated initial with the bust of a prophet. Six other illuminated initials contain representations of a dove (f. 131r), a monstrance (f. 148r), St. Saturnin, a seraph and an acanthus spray in the margin (f. 274r), St. Benedict and a marginal acanthus spray (f. 305r), St. Paul (f. 410r). Numerous lesser decorative initials throughout. Provenance: Benedictine monastery of St. Giustina in Padua; no. 50 in the library of St. Sixtus of Piacenza; obtained before 1878 by A. D. White.

BIBLIOGRAPHY: de Ricci, II, 1235.

(Formerly MSS. Bd. Rare BX C36 B861 & MS B 39)

32. Two Leaves from a Gradual

Northern Italy, mid-fifteenth century

Rare 6532 no. 2

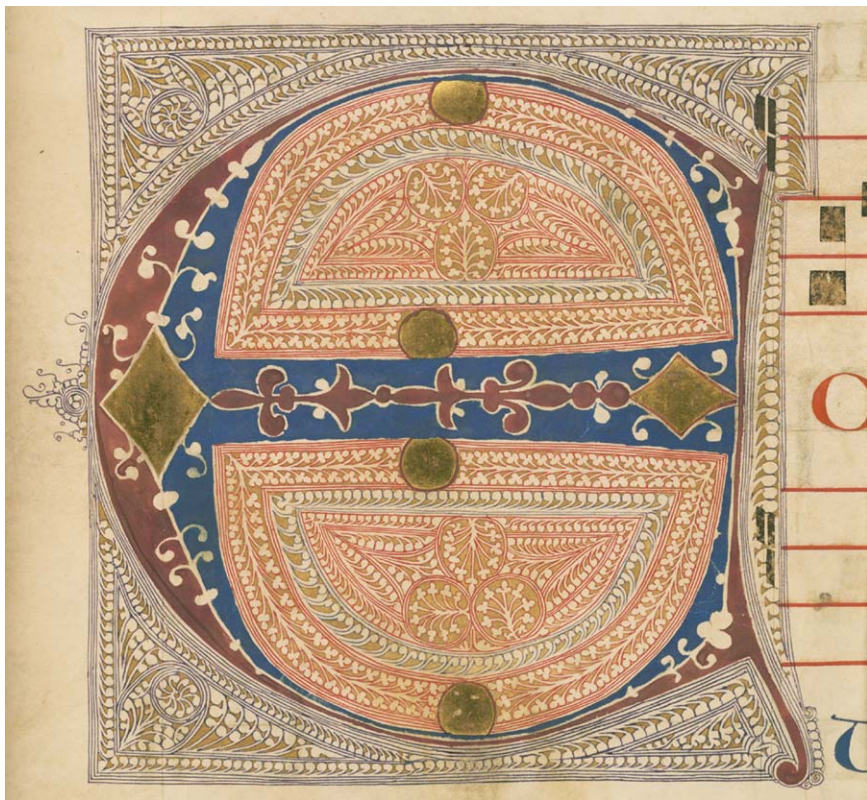
Both folios written in Latin, in rounded Gothic script on vellum. Folio numbered 222 (46.3 x 64.2 cm.) begins "tabor in mandatis tuis" and ends "consumationis vidi finem latum." This folio contains on the verso a beautifully painted foliate initial "M" with a green acanthus spray in the margin.

Folio numbered 369 (46.1 x 63.7 cm.) begins "xi alleluya" and ends "gaudebunt labia mea dum." An initial "R" on the verso is enclosed in a field of carefully wrought pen scrolls and is accompanied by a semi-naturalistic foliate border with blue flowers. The size, format, ruling, script, and even the numeration of the folios of these two pages appear to be almost identical, suggesting that although the decoration is different, these leaves may be from the same choir book. Provenance: obtained in Europe in 1878 by A. D. White.

BIBLIOGRAPHY: de Ricci, II, 1236.

(Formerly Broadside Box No. 7 & MS. B 47 ++ a and b)

Catalogue No. 32 (f. 222)



Catalog No. 33, ff. 101r (detail).

33. Gradual
Italy (Lombardy?), mid-fifteenth century
Rare Bd. MS. 4600 no. 19+++

In Latin. Rounded Italian Gothic script. 190 vellum leaves, 57 x 42 cm. Eight lines: 4 of text and 4 of musical notation. Catchwords and signatures. Collation: i¹⁰ ii-viii⁸ viii-ix⁶ x-xvi⁸ xvii⁸ (ff. 130-131 misbound) xviii-xxiv⁸. Contents: Chants of the Temporale, Sanctorale and Common of Saints. Text commences "In omnibus dominicis per annum" and breaks off on f. 190v "Benedic...." Rubricated. Numerous small initials in red and blue with pen flourishes, some with touches of pigment. Nine larger, more elaborate decorative initials (ff. 3r, 12v, 17v, 56r, 61r, 72r, 95v, 101r, 123r) filled with intricate penwork and touches of pigment. Bound in wooden boards and leather, with ornament. Provenance: obtained from Dotti of Florence by A. D. White in April 1885.

The spectacular "A" (*Ad te levavi*, f. 3r; 23 x 23 cm.), executed in blue with gold outlines and orange and beige foliate decorations, is filled with a myriad of penwork designs against a pale green, beige, and red ground. Such elaborate pen flourishes were common in the area around Milan in the mid-fifteenth century, as evinced by a sample book of initials and analogous calligraphic designs by Guinifortus de Vicomerchato in the Lilly Library of Indiana University (see D. Miner, *2000 Years of Calligraphy*, Baltimore: The Walters Art Gallery, 1965, no. 38), and a treatise of Fra Domenico Cavalca written by Fra Fortunato at Monte Olivette Maggiore in 1459 (Oxford, Bodleian Library, MS. Canon. Ital. 12; see Pächt and Alexander, II, no. 269, pl. XXIV). The individual motifs in the decoration of the Cornell manuscript differ from those in the books cited above and rather than ranging through the margin, they are restricted to the interior of the initial and its immediate frame. Undoubtedly decorated by yet another calligrapher, the initials of this Gradual rank among the finest specimens of this Lombard tradition.

BIBLIOGRAPHY: de Ricci, II, 1236.

(Formerly MSS Bd. Rare BX C36 G736++ & MS. B 45++)



Catalog No. 34, ff. 10v.



Catalog No. 34, ff. 28v.

34. Gradual

Northern Italy (Lombardy), mid-fifteenth century
Rare Bd. MS. 4600 no. 20+++

In Latin. Rounded Italian Gothic script. 193 vellum leaves, 54 x 37 cm. Ten lines (5 of text, 5 of musical notation). Catchwords and signatures. Collation: a-z⁸ Z⁸ 2a1. Original foliation painted in red and blue on verso of each leaf. An irregularity occurs in the foliation at the beginning of gathering k: the numeral LXX is repeated after LXXII, and a normal sequence proceeds from that point. Correct foliation has been penciled on the folios in proper order, with the consequence that the correct sequence is two higher than the original foliation for the rest of the volume. The painted numbers end on f. CLXXXVII (actually 189), the penciled instruction for the numerals ends on f. CLXXX (192). The original text ends on f. 192; f. 193 is an added page with text in a later hand. Contents: Chants for the Temporale, Sanctorale and Common of Saints. Rubricated. Twenty-seven decorative foliate initials, fifteen initials with representations of saints, and twelve large historiated initials: The Calling of Peter and Andrew (f. 1r), Presentation at the Temple (f. 10v), St. Helen before the Cross (f. 28v), Birth of John the Baptist (f. 36r), St. Peter Fishing (f. 39v), St. Peter in Prison (f. 41r), Visitation (f. 45r), Martyrdom of St. Lawrence (f. 51r), Assumption of the Virgin (f. 54r), Birth of the Virgin (f. 58r), God Blessing the Angels (f. 65r), Martyr Saints (f. 105v). One initial, a "G" (f. 72v) introducing the feast of All Saints, has been cut from the volume. Bound in fifteenth-century Italian boards with stamped leather decorated with brass bosses and spikes. Two leather straps with brass clips. Provenance: obtained in April 1885 for A. D. White from Dotti of Florence.

The twenty-seven representational initials of this magnificent volume were painted for the most part by the Master of the Franciscan Breviary, an anonymous Lombard illuminator named after one of his manuscripts in Bologna (Biblioteca Universitaria, MS. 337). The artist's elegant figures, resplendent palette, and fanciful decorative schemes reflect a last phase of the courtly Gothic style on the threshold of the Renaissance in Lombardy. Other illuminations by this master are to be found in manuscripts and cuttings in Parma, Venice, Cesena, and Berlin (for the most complete listing to date, see M. Levi d'Ancona, *The Wildenstein Collection of Illuminations. The Lombard School*, Florence: Olschki, 1970, pp. 25-26).

BIBLIOGRAPHY: de Ricci, II, 1237; Calkins, no. 109; *idem*, "A Lombard Gradual at Cornell," *Cornell Library Journal*, no. 6 (Autumn, 1968), pp. 1-48; *idem*, "The Master of the Franciscan Breviary," *Arte Lombarda*, 16 (1971), 17-36. (Formerly MSS Bd. Rare BX C36 G737++ & MS. B 50++)

35. Initial "E" with Adoration of the Magi
Northern Italy, mid-fifteenth century
Rare 6532 no. 6

The letter "E" (26 x 20.5 cm.) is made of thick pink, blue, and green acanthus sprays, while similar foliate decoration, arranged symmetrically, fills the left and bottom margins. The richness of the design, and the form of the curling acanthus is similar to Lombard decoration of the middle of the fifteenth century. This cutting is apparently from a lavishly decorated choir book. Provenance: obtained in Europe circa 1895 by A. D. White.

BIBLIOGRAPHY: de Ricci, II, 1237.

(Formerly Bd. MS. 4600 no. 282 +++, Broadside Box no. 8, & MS. B 49 ++ b)

36. Two Leaves from a Psalter
Northern Italy, fifteenth century
Rare 6532 no. 4

In Latin. Rounded Gothic script. 21 lines of text in two columns (41 x 28 cm). A double folio which begins "Adoremus Dominum" and ends "Et percussit inimicos," containing the first part of Psalm 73 and a portion of the last half of Psalm 77. Rubricated. Initials in red and blue, decorated with pen flourishes. Provenance: obtained in Europe circa 1895 by A. D. White.

BIBLIOGRAPHY: de Ricci, II, 1236. (Formerly Broadside Box no. 9 & MS. B 48 ++ b)

37. Leaves from an Antiphonal
Northern Italy, fifteenth century
Rare 6532 no. 1

In Latin. Rounded Gothic script. Six vellum leaves, 57 x 41.3 cm., numbered 146-151 from an Antiphonal. Text begins "Agnus coram tondente se" and ends "Quem terra pontus ethera," and contains part of the feast of the Annunciation to the Virgin. Rubricated. Initials in red and blue with blue or red pen flourishes. Provenance: obtained in April 1885 for A. D. White from Dotti of Florence.

BIBLIOGRAPHY: de Ricci, II, 1236. (Formerly Broadside Box no. 10 & MS. B 46 ++)

38. Foliate Initial from a Choir Book
Italy, mid-fifteenth century
Rare 6532 no. 9

A pink "V" (12.4 x 12.6 cm.) decorated with white filigree, outlined in red and set against a burnished gold ground. Brilliant blue green and pink acanthus sprays emanate from the top and bottom portion of the letter. The tan ground of the initial sets off three luxuriant buds on stalks springing from a clump of varied leaves. Apparently cut from an Italian choir book, probably Lombard, of the mid-fifteenth century. Provenance: obtained in Europe circa 1895 by A. D. White.

BIBLIOGRAPHY: de Ricci, II, 1237.

(Formerly Bd. MS. 4600 no. 282 +++, Broadside Box no. 11, & MS. B 49 ++ e)

39. St. Gregory the Great, Dialogues
Northeastern Italy (Padua?), fifteenth century
Rare Bd. MS. 4600 no. 38

In Latin. Humanistic script. 207 vellum leaves, 15.7 x 11.6 cm. 22-25 lines of text per page. Catchwords. Collation: a-g¹⁰ h⁸ i-v¹⁰ x¹⁰ (—x¹⁰). Marginal corrections in various hands. Rubricated. Inscription at bottom of f. 1r "Iste liber est monachorum congregationis S. Justine commorantium in Monasterio S. Marie de pratalea diocesis paduensis signatus numero LXXXXV"; "LXXXXV" appears at the top of the page. On f. 107v seven lines of writing in a later hand have been erased. Folio 1r contains a large illuminated initial with a representation of St. Gregory as Pope, and is decorated with white tendril interlace against an irregular blue field punctuated with clusters of white dots in the left margin. Five smaller decorative initials are ornamented in a similar manner. Bound in modern vellum boards. Provenance: MS. no. 95 in the monastery of Sta. Maria de Pratalea (probably Praglia, diocese of Padua); item no. 453 in sales catalogue no. 164 of Lucien Gougy; obtained for A. D. White in 1903.

BIBLIOGRAPHY: de Ricci, II, 1224-25.

(Formerly Rare BX G82 D5 & MS B. 1)

40. Meditatione de la Passione

Italy, fifteenth century

Rare Bd. MS. 4600 no. 41

In Italian. Fine humanistic script. 204 vellum leaves, 19 x 13 cm. 18 lines of text per page. Collation: a-v¹⁰ x⁴. Rubricated. Illuminated initial "Q" enclosing floral design (f. 1r). Bound in fifteenth-century Italian stamped brown morocco. Provenance: Leo Callanus (?) Rossi (f. 104v, erased); G.W.C. (f. 104v, monogram).

The text is an Italian translation of the *Meditationes supra passionem Jesu Christi*, sometimes ascribed to Joannes Gerson.

(Formerly MSS. Bd. Rare BX M49 & MS. Bd. Meditatione)

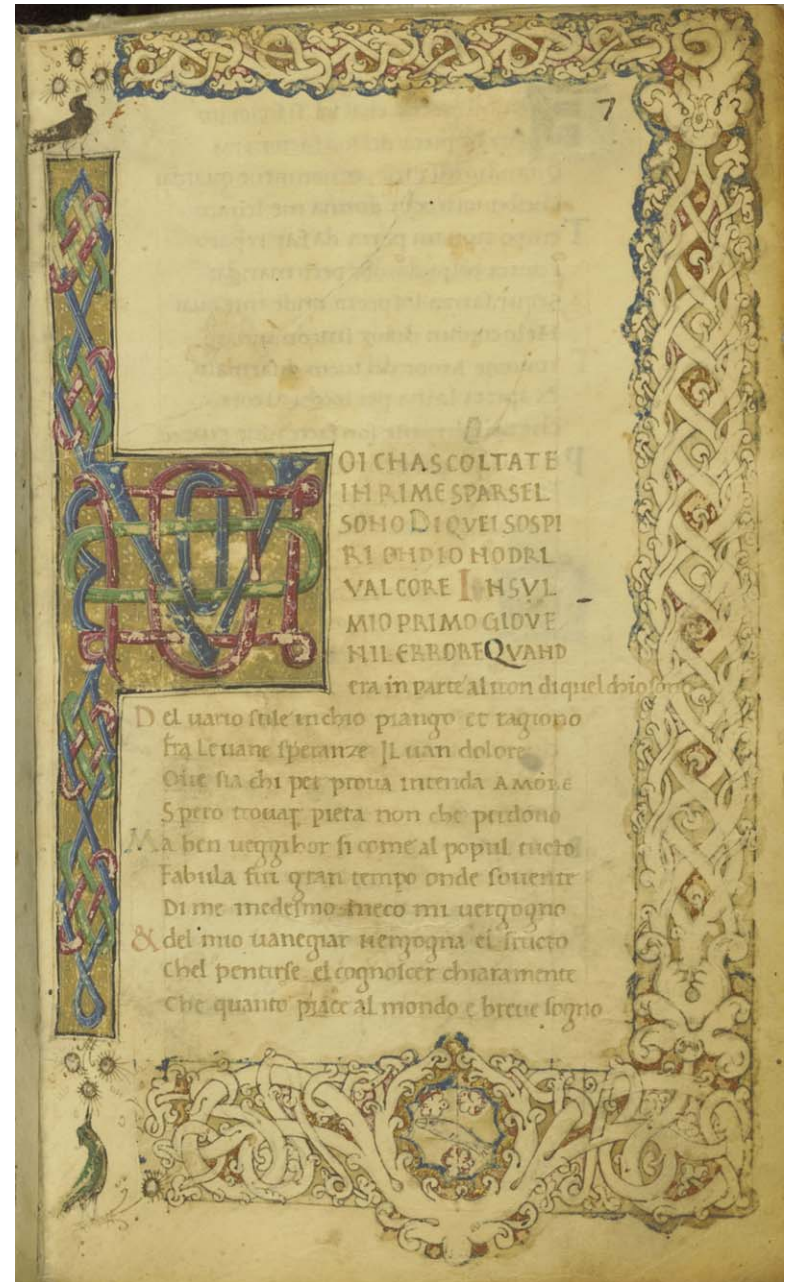
41. Petrarca, Canzoniere, Trionfi

Italy (Florence?), c. 1460

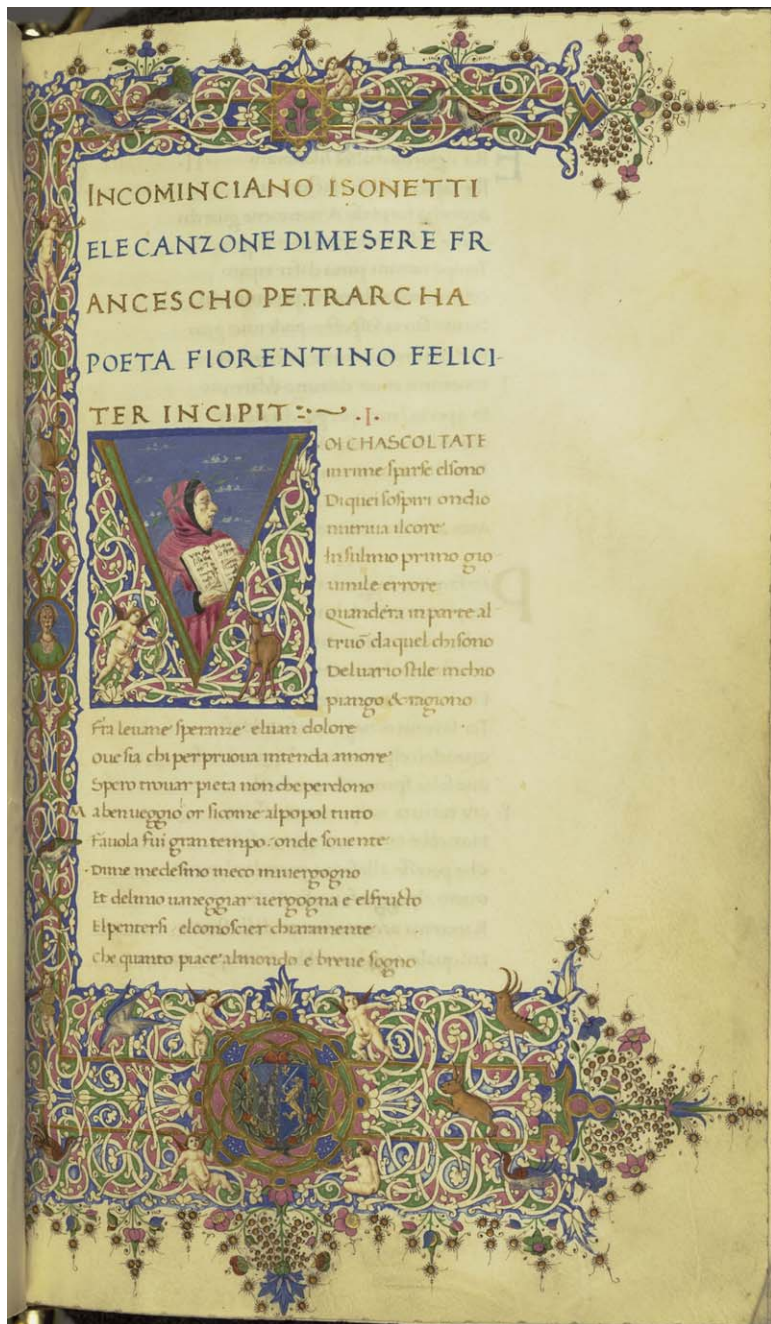
Rare Bd. MS. 4648 no. 25

In Italian. Humanistic script. 164 vellum leaves, 20 x 12 cm. 29 lines of text. Collation: a⁶ b-p¹⁰ q⁸ r¹⁰. (In spite of the fairly regular gatherings, many folios have been misbound; the sequence runs: 1-36, 43-47, 52-86, 49, 48, 38, 39, 37, 42, 40, 41, 51, 50, 87 ff. Three folios were skipped in the foliation, between 92-93, between 93-94, and between 112-113.) Contents: Memorabilia quedam de Laura (ff. 1-6) incomplete; Sonetti (ff. 7-133); Trionfi (ff. 134-162r), Index (163v-164). Twelve illuminated initials, most with white vine ornament on blue ground in adjacent margin. Frontispiece (f. 7r) incomplete, with unfinished white vine border and empty space above text, probably for an inscription in gold letters. Bound in vellum. Provenance: unknown.

(Formerly MSS Bd. Petrarch P P49 R513 & MS. Pet. Z 106)



Catalog No. 41, ff. 7r.



Catalog No. 42, ff. 41r.

42. Petrarca, Trionfi, Canzoniere
Italy (Florence), 1465-70
Rare Bd. MS. 4648 no. 24+

In Italian. Fine humanistic hand. 188 vellum leaves, 26.3 x 17 cm. 29 lines of text per page. Catchwords b-f, y-z; signatures g-x. Collation: a1 (frontispiece), b-e⁸ f⁶ g-z⁸ 2a⁴ (all blank, ruled) 2b⁸ (2b8 blank). Contents: Trionfi (ff. 2r-39r), Sonetti e canzoni (ff. 41-180), Index (ff. 182r-188r). Two historiated initials with borders (ff. 2r, 41r). Numerous small gold capitals. Title page with illuminated wreath held by three putti (f. 1v). Bound in olive morocco by Bedford. Provenance: arms of first owner, possibly Giorgio or Giovanni Scanderbeg (sinister half: azure a lion rampant or holding a sword argent, in chief a fleur-de-lis or; dexter mutilated); Abate Ferdinando Ughelli (1595-1670)—erased but visible signature f. 1v; Libri sale (London, 28 March 1859, no. 785); Sir William Tite, his sale (London, 1874, no. 2298); Quaritch (Cat. 1875-77, no. 33; 1880, no. 91; Nov. 30, 1880, no. 74); Willard Fiske; bequeathed to Cornell University Library, 1904.

The historiated initial introducing the Triumphs depicts Petrarch dreaming while Father Time retreats on crutches (f. 2r), while that commencing the Sonetti contains the portrait of the poet holding open a copy of his sonnets. Both pages are lavishly decorated with white vine interlace borders inhabited by putti, birds, animals, and medallions with busts of men and women. The fine, precise delineation of the forms is close to the style of Francesco d'Antonio de Cherico as evidenced in a copy of Cicero's *Orations* in Oxford (Bodleian Library, MS. Digby 231. See Pächt and Alexander, II, no. 289, pl. XXVI). The scribe is thought to be Niculous Riccine.

Although the arms are partially defaced, there are vestiges on the dexter side of "in chief, a six pointed star or on a pile azure" and below, possibly "or a double headed eagle sable crowned or." Except for differences in the color of the background of the sinister side and of the star, these arms may be identical with those in a Book of Hours in the Major J. R. Abbey Collection which have been identified as those of Scanderbeg impaling Albania (see J. J. G. Alexander and A. C. de la Mare, *The Italian Manuscripts in the Library of Major J. R. Abbey*, New York: Prager, 1969, pl. XXXVIII, p. 88). The Cornell manuscript may therefore have belonged to Giorgio Scanderbeg, defender of Albania against the Turks, or to his son, Giovanni, as is believed in the case of the Abbey Hours.

BIBLIOGRAPHY: Fowler, p. 69; de Ricci, II, 1249; Wilkins, 1947; Wilkins (1951), pp. 207, 209, 215, 236; Ullman (1964), no. 31; Calkins, no. 110.

(Formerly MSS Bd. Petrarch P P49 R512 & MS. Pet. + Z 12)

43. *Juvenalis, Satirae*

Italy, c. 1470

Rare Bd. MS. 4600 no. 138+

In Latin. Fine humanistic script. 71 vellum leaves, 24.5 x 16.2 cm. 32 lines of text per page. Catchwords. Collation: a-g¹⁰ h1. First five folios badly worm eaten, but f. 1 is repaired. Contents: Juvenalis, *Satirae* (ff. 1r-61r); Aulus Persius Flaccus, *Satirae* (ff. 61v-71v). Rubricated. Many small red and blue initials. Illuminated initial "S" with white vine interlace against an irregular blue, green, and red field (f. 1r), and a gold "N" on a green and purple field (f. 61v). Marginalia in a later hand. Bound in seventeenth-century half calf. Provenance: obtained in 1886 from Maisonneuve, Paris, for A. D. White.

BIBLIOGRAPHY: de Ricci, II, 1225.

(Formerly Rare P J97 S3 & MS. B 4)

44. *Petrarca, Canzoniere, Trionfi*

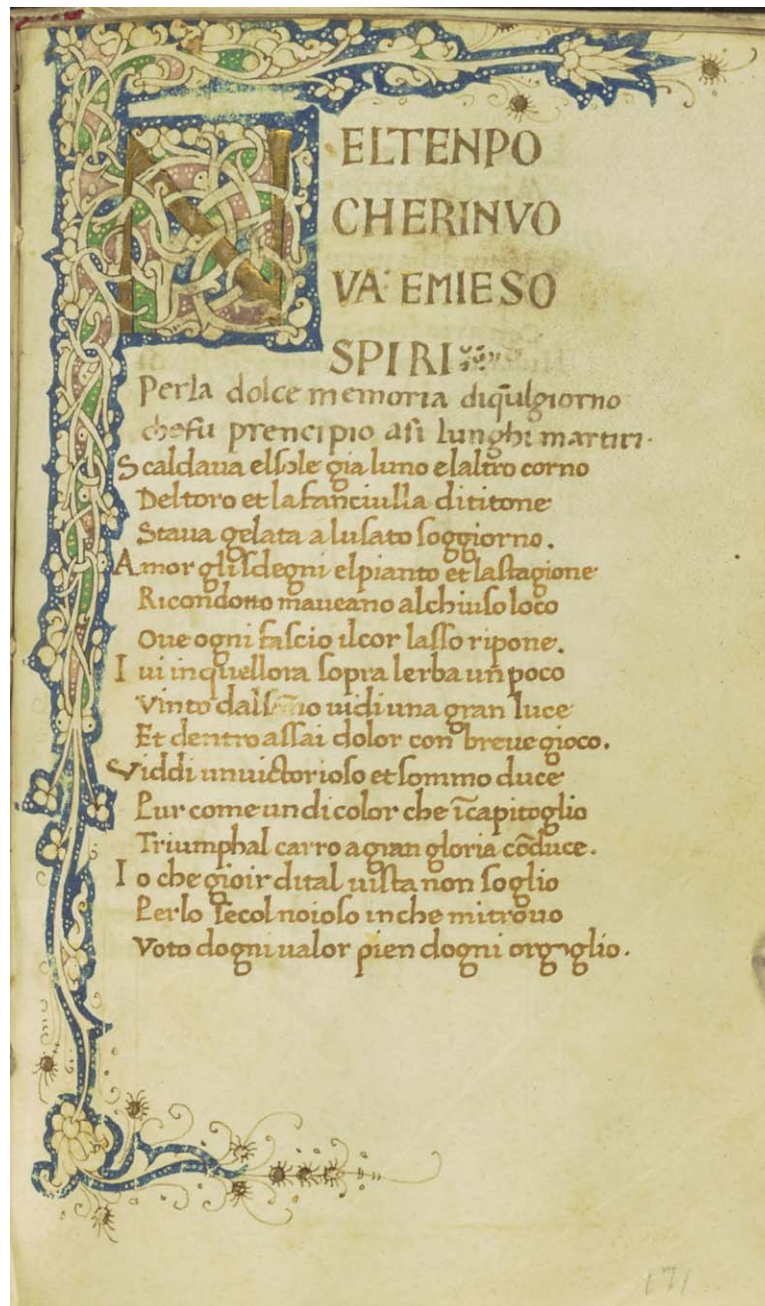
Italy, circa 1470

Rare Bd. MS. 4648 no. 23 (tiny)

In Italian. Humanistic script. 226 vellum leaves, 14.1 x 8.5 cm. 24 lines of text per page. Catchwords. Collation: a-z¹⁰. Contents: Sonetti e canzoni (ff. 1-170), *Trionfi* (ff. 171- 216), Indices (ff. 217-226). Small gold initials. Two illuminated initials and borders with white vine tendrils on irregular blue, green, and red ground (ff. 1r, 171r). Bound in modern vellum. Provenance: arms (argent, crosses rouge, semé); Willard Fiske, bequeathed to Cornell University Library in 1904. (This volume is said to have belonged to Eustachio Confidati, but there is no signature, and the arms appear to have been executed in the fifteenth century.)

BIBLIOGRAPHY: Fowler, p. 70; de Ricci, II, 1249; Wilkins (1947); Wilkins (1951), pp. 201, 209, 215, 236; Ullman (1964), no. 32, p. 453.

(Formerly MSS Bd. Petrarch P P49 R511 & MS Pet. Z 13)



Catalog No. 44, ff. 171r.

**45. Marsilio Ficino,
Claves Platonicae Sapientiae
Italy (Florence?), c. 1480
Rare Bd. MS. 4600 no. 2**

In Latin. Humanistic script. 58 vellum leaves, 19 x 11.4 cm. 21 lines of text per page. Catchwords. Collation: a-e¹⁰ f⁸. Rubricated. Illuminated decorative initials at beginning of each book. Frontispiece with dense foliate decoration in margin next to the initial and surrounding a coat of arms in the bottom margin. Bound in vellum with the initials W.D.B. and the date 1701 stamped on cover. Provenance: arms of first (?) owner; azure a chevron or between three besants; W.D.B. (1701); obtained in 1886 from Maisonneuve, Paris, for A. D. White.

Fol. 18r contains a note in Marsilio Ficino's own hand. According to Paul O. Kristeller (letter dated April 20, 1939) this manuscript is unique in presenting the five Claves as a separate work, although its text appears in a different order in Book II of Ficino's *Epistolae*.

BIBLIOGRAPHY: de Ricci, II, 1228; Raymond Marcel, ed., *Marsile Ficin: Théologie Platonicienne*, tome III (Paris: Les Belles lettres, 1970), pp. 255-56.

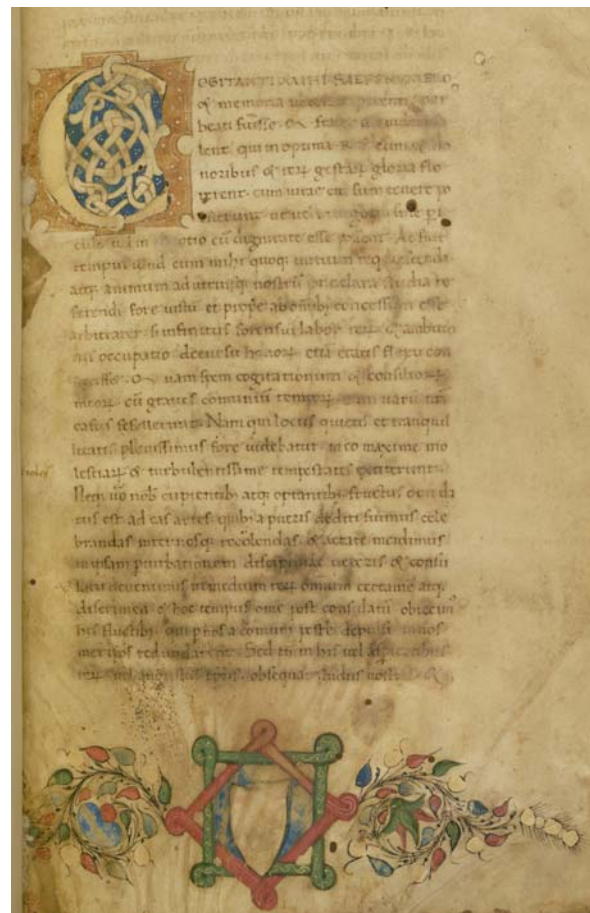
(Formerly MSS. Bd. Rare B F44 & MS. B 13)

**46. Cicero, Tusculanarum Quaestionum
Italy, fifteenth century
Rare Bd. MS. 4600 no. 126+**

In Latin. Italic script. 72 vellum leaves, 25 x 17.7 cm. 35 lines of text per page. Catchwords. Collation: a-e⁸ f⁸ (—f6) g⁸ h⁸ (—h5) i⁸. This text is incomplete and ends "Plures enim singulis solent esse nupte. Quae. . ." Glossed. Four illuminated decorative initials with painted interlace tendrils on burnished gold field (ff. 1r, 2v, 21r, 32v). Bound in half-vellum binding. Provenance: obtained April 21, 1908, from H. Hughes for the University Library (Sage Endowment Fund).

BIBLIOGRAPHY: de Ricci, II, 1233-34.

(Formerly MSS Bd. Rare P C565 T96 & MS. B 27)



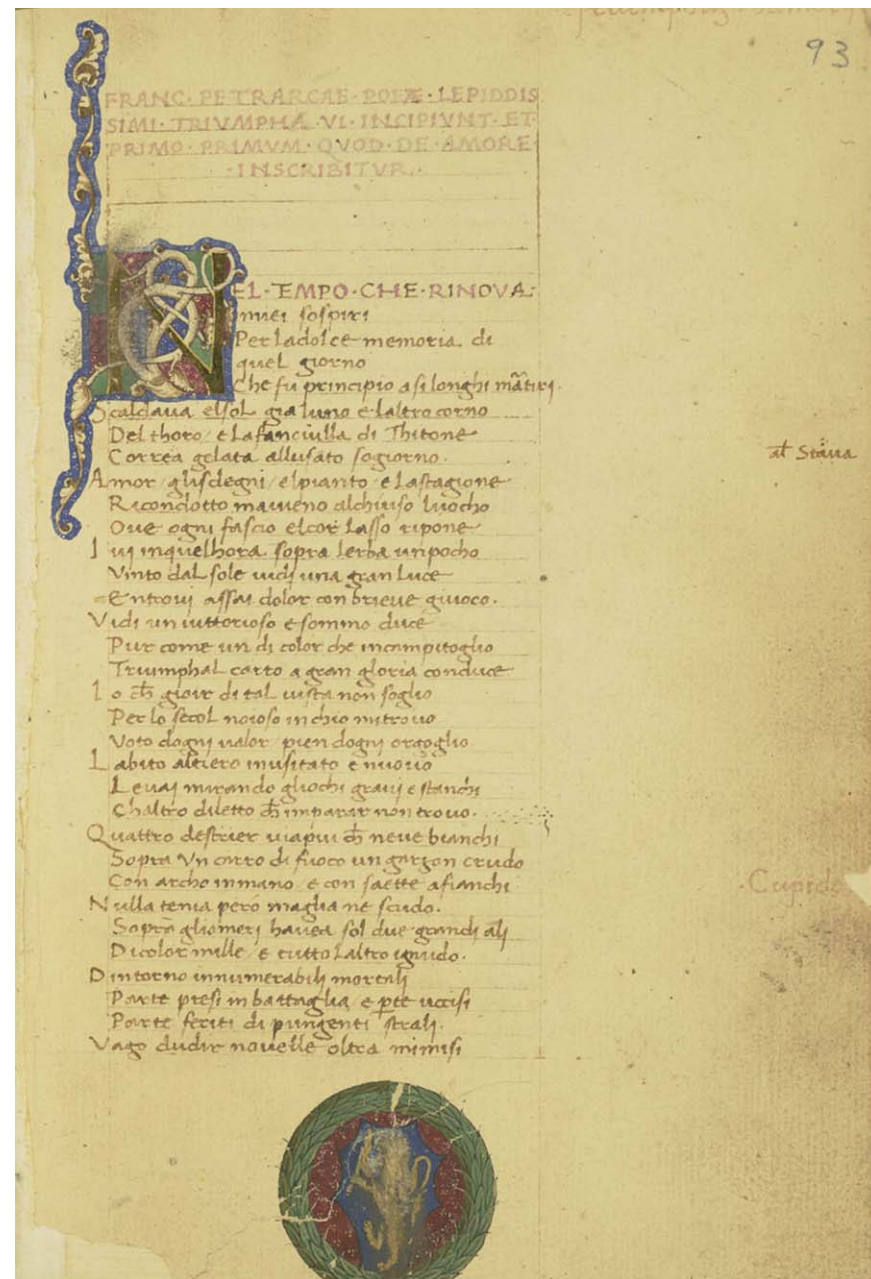
Catalog No. 47, 1r.

47. Cicero, *Selections from Opera Rhetorica*
Northeastern Italy, fifteenth century
Rare Bd. MS. 4600 no. 123+

In Latin. Humanistic script. 237 vellum leaves, 26.5 x 17.2 cm. 22-25 lines of text per page. Catchwords. Collation: a-z¹⁰ 2a⁶. Contents: De oratore (ff. 1r-137r), Orator (ff. 137v-178v), Brutus (ff. 179-234). On f. 234v, the inscription "Ex emendatissimo codice Johannis Lamole Bononiensis viri eruditissimi transcripsit hunc Alesius Germanus, et ad eundem postea emendatus est" written in the same hand as the numerous marginal glosses. On f. 236r, an inscription in a later hand: "Colonia Augusta, Verona [etc.] Epigramma vetustum supra portam geminam Bursarj urbis Veronensis." Rubricated. Illuminated with decorative initials of white interlace tendrils. Frontispiece has foliate decoration in bottom margin, flanking an escutcheon for a coat of arms, left blank. Bound in modern red morocco with gold tooling. Provenance: possibly identical with a MS. owned in 1862 by Didot (cf. Paris, BN. MS. n.a. fr. 10768); obtained in 1886 from Maisonneuve, Paris, for A. D. White.

BIBLIOGRAPHY: T. Stangl, "Cicerfund Charles L. Durhams," *Berliner philologische Wochenschrift*, 33 (1913), cols. 829-832 and 860-864; R. Sabbadini, *Storia e critica di testi latini*, Catania: F. Battiato, 1914, pp. 144-145; de Ricci, II, 1225.

(Formerly MSS. Bd. Rare P C563 A3+ & MS. B 2+)



Catalog No. 48, ff. 93r.

48. Petrarca, Canzoniere, Trionfi
Italy, fifteenth century
Rare Bd. MS. 4648 no. 22

In Italian. Cursive humanistic and Gothic script. 143 leaves, first two and last two are vellum; remainder paper, frequently repaired, 22 x 14.7 cm. 41 lines. Collation: a-b² c⁸ d-g¹⁰ h¹² i-k¹⁰ l¹⁰ (-17) m-o¹⁰ p⁸ q¹⁰ r². Contents: Sonetti e canzoni (ff. 1-92r), Trionfi (ff. 93-119r), Various sonetti and canzoni by Petrarch, Dante, Cino da Pistoia, Boccaccio, Senussio del Bene, Giacopo de Garatori da Imola, Stramazzo da Perugia (f. 119v-133v), blank (134r-136r), Sallustius, De bello Jugurthae (ff. 136v—only 17 lines), Index in Italian (ff. 137-141), Note, Laura proprius (f. 142v), Lucretius, De rerum natura (ff. 142v-143r on palimpsest vellum), fragment of a poem: Impositum cinerem (f. 143). Marginal scrawls and marginal glosses in later hands. Two illuminated initials (ff. 1r, 93r) and decorative borders with white vine interlace against red, green, and blue irregular ground. Bound in fifteenth-century Italian wooden boards and brown stamped calf. Provenance: arms (azure a lion rampant holding a club or; ff. 1r and 93r); Eustachio Confidati (sixteenth century); D. Paolino Manciana Benedettino (BS. 6/84 MSS); Willard Fiske, bequeathed to Cornell University Library in 1904.

BIBLIOGRAPHY: Fowler, p. 69; de Ricci, II, 1248-49; Wilkins (1947); Wilkins (1951), pp. 26 (n. 21), 207, 209, 215, 222, 235; Ullman (1964), no. 30, pp. 452-453.

(Formerly MSS. Bd. Petrarch P P49 R51 & MS. Pet. + Z 11)

49. Petrarca, Trionfi
Italy, early sixteenth century
Rare Bd. MS. 4648 no. 32

In Italian. Humanistic script. 32 vellum leaves, 21.5 x 13.4 cm. 29 lines. Catchwords. Collation: a-b¹⁰ c¹⁰ (—c6), d⁶ (—d4-6). Incomplete. Three illuminated initials and borders with white vine interlace. Modern burgundy morocco binding. Provenance: Willard Fiske, bequeathed to Cornell University Library in 1904.

BIBLIOGRAPHY: Fowler, p. 70; Wilkins (1947); Wilkins (1951), pp. 207, 215; Ullman (1964), no. 35, pp. 453-54.

(Formerly MSS. Bd. Petrarch P P49 T8 & MS. Pet. Z 16)



Catalog No. 50, ff. 147r.

50. Gradual

Italy, early sixteenth century?

Rare Bd. MS. 4600 no. 21

In Latin. Written in Italian rounded Gothic script. 227 vellum leaves, 19.0 x 13.3 cm. Six lines of text and six lines of musical notation per page. Collation: a-r⁸ s¹⁰ (—s¹⁰), t-z⁸ 2a-2e⁸ 2f1. Title page with "Graduale" is later. Numerous decorative initials. Two badly worn historiated initials representing a figure praying (f. 1r) and the Resurrection (f. 147r) also appear to be later. In the lower margin of f. 99r is written "Est ecclesiae sancti Genesisii de cantono ex dono p. f. Petri Ceresie" in a later sixteenth-century hand. Marginal notations in the same hand. Bound in brown calf. Provenance: Brother Petrus Ceresia; Church of St. Genesisius of Cantono(?); acquired in Frankfurt-am-Main by A. D. White in 1877.

Although badly worn, the historiated letter "R" containing the Resurrection (f. 147r) is similar in form, ornamental motifs, border decoration, and style to an initial in a Gradual attributed to the sixteenth century (Milan, Archivio Storico Civico, Corale no. 2. See G. Bologna, "Una raccolta miscellanea all' Archivio Storico Civico di Milano," *Arte Lombarda*, 16 [1971], 163 and fig. 6).

BIBLIOGRAPHY: de Ricci, II, 1233.

(Formerly MSS. Bd. Rare BX C36 G738 & MS. B 25)

51. Miniature: Saint Peter and Assembled Saints

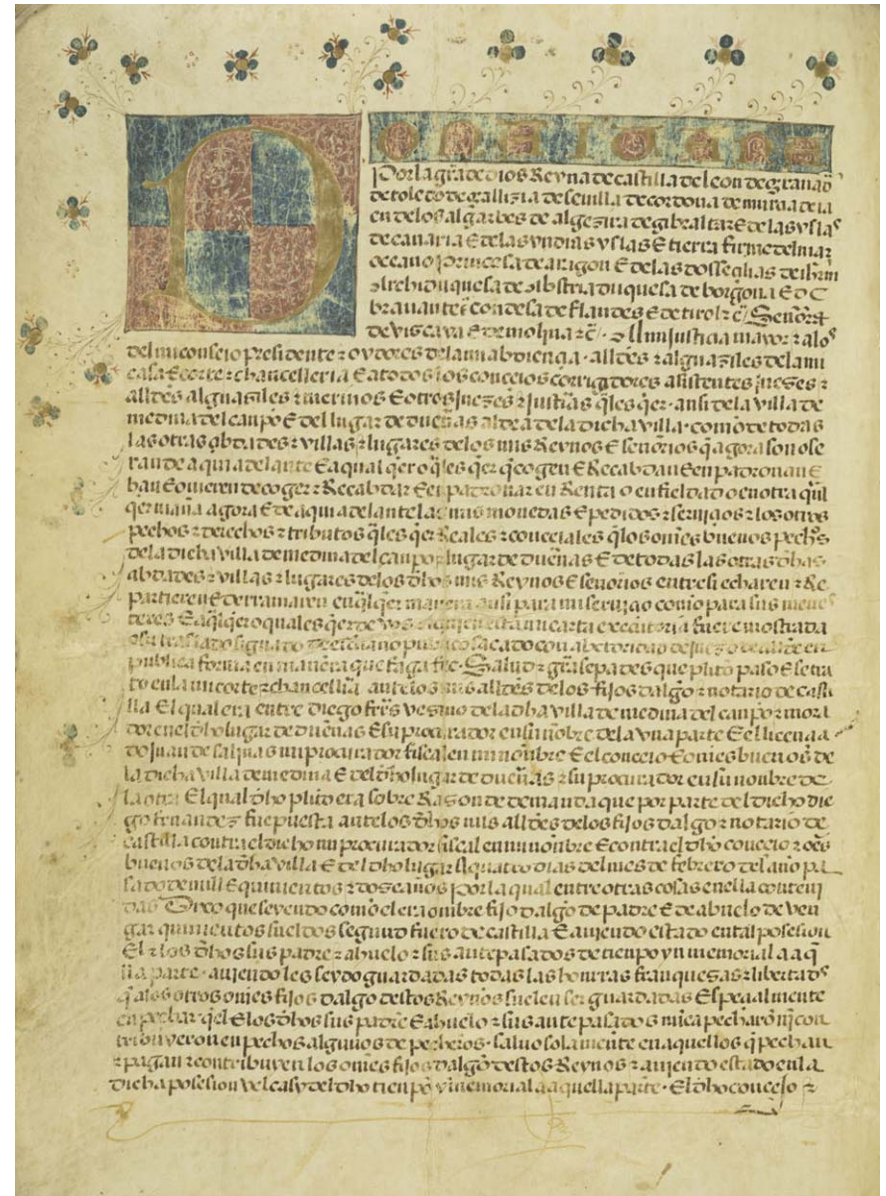
Italy, early sixteenth century

Rare 6532 no. 7

In this miniature (20.7 x 18.2 cm.) cut from a large choir book, St. Peter is shown in the center of the composition holding a key. Flanking him are St. Jerome and St. John the Baptist on the left, and St. Catherine and St. Lawrence on the right. Behind, a row of saints without attributes lead a host of other saints indicated by a further row of halos. Obtained in Europe, circa 1895, by A. D. White.

BIBLIOGRAPHY: de Ricci, II, 1237.

(Formerly Rare Bd. MS. 4600 no. 282+++ , Broadside Box no. 12, & MS. B 49 ++ c)



Catalog No. 52, ff. 1v.

52. Queen Joanna, Carta de Hidalguia

Spain (Valladolid), 1513

Rare Bd. MS. 4600 no. 55++

In Spanish. Rounded Gothic script. Eight vellum leaves, 30 x 21.2 cm. 35 lines of text per page. Collation: a⁶ b². Illuminated heading (f. 1v) with small foliate sprays in the margin. Bound in vellum. Provenance: family archives of Diego Fernandez at Medina del Canpo.

This Patent of Nobility was granted to Diego Fernandez, Vezino de Medina del Canpo, and Lugar de Dueñas in 1513 by Queen Joanna of Castille.

(Formerly MSS. Bd. Rare CS 959 F 36+)

53. Cicero, Selections from Opera Philosophica

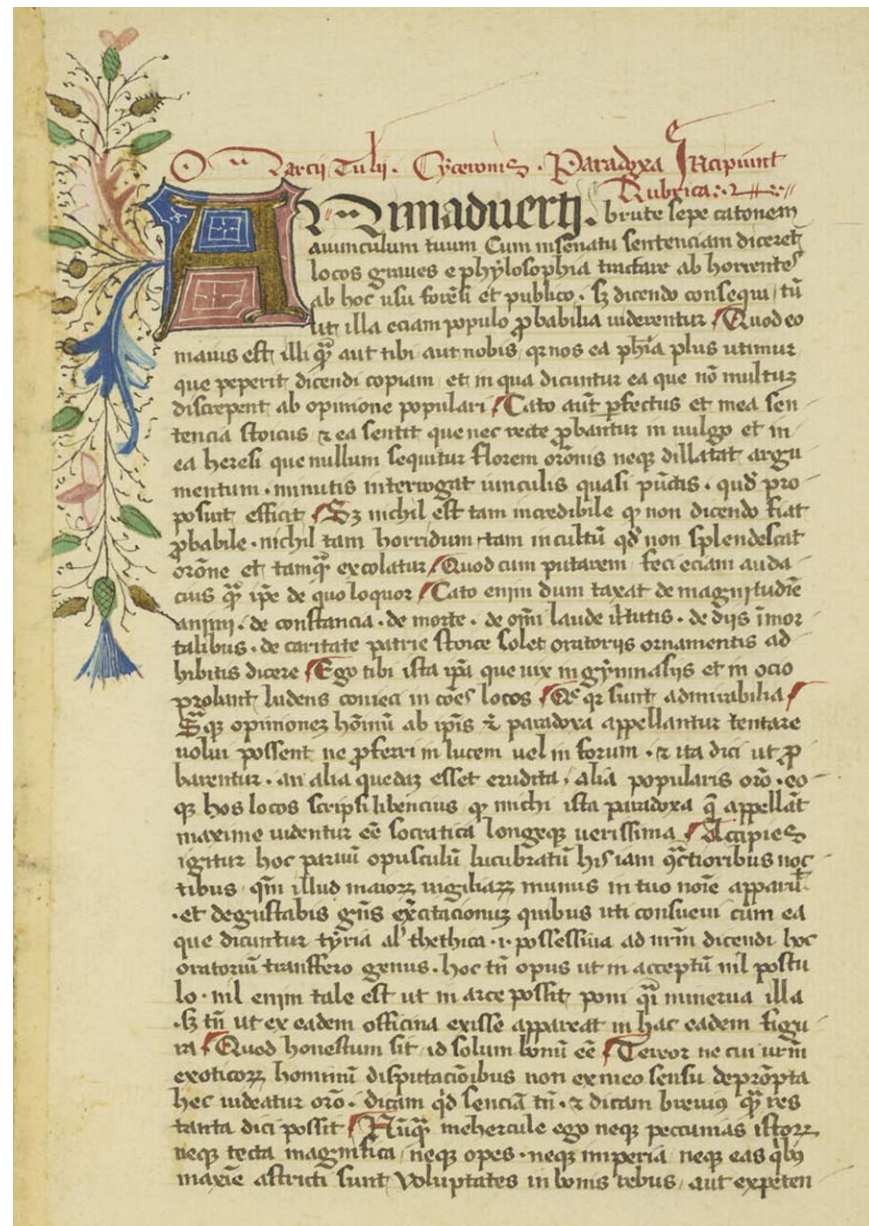
Spain?, c. 1450

Rare Bd. MS. 4600 no. 125+

In Latin. Gothic script. 96 paper leaves, 24.3 x 17.5 cm. 39 lines of text. Catchwords. Collation: a-e¹⁰ f² (f2 blank, but ruled) g-h¹⁰ i¹⁰ (i8-10 blank, but ruled) k¹⁰ (k7-10 blank, but ruled) l⁴ (all blank, but ruled). Gathering g, through a binder's error, has been turned inside out: ff. 31-35 follow 36-40. Written by A. Archipresbyter Conchensis (f. 51v). Contents: De officiis (ff. 1-51), De amicitia (ff. 53-66), De senectute (ff. 67r-79r), Paradoxa (ff. 83-88). Decorative illuminated initials with sprays of foliate decoration in the borders (ff. 1, 23, 36, 53, 67, 83). Frontispiece contains the unidentified arms of the first owner. Bound in fifteenth-century Spanish boards and stamped calf. Provenance: arms of first owner (quarterly: 1-4 argent three fesses azure, 2-3 or (?) a tree vert); obtained in Paris in winter of 1885-86 for A. D. White.

BIBLIOGRAPHY: de Ricci, II, 1225-26.

(Formerly MSS. Bd. Rare P C564 A4 & MS. B 5)



Catalog No. 53, ff. 83r.

54. King Philip II, Carta de Hidalguia
Spain (Valladolid), 1563
Rare Bd. MS. 4600 no. 56

In Spanish. Rounded Gothic script. 34 vellum leaves, 31.5 x 11.5 cm. 38 lines of text per page. Collation: One quire of 32 leaves, with two leaves inserted between leaves 31 and 32. Folio 1r blank except for inscription "Nicolas Gonçalez Villamoz sacro esta carta executoria." Frontispiece (f. 2v) with elaborate border containing arms of Gonçalez family and in the text of the prologue, an historiated initial. Three other painted borders (ff. 2r, 24r, 29r). Gold initials on red or blue grounds and red and blue line endings embellished with gold throughout. On f. 31r, signatures of members of the Gonçalez, De Vorillo and Morales families, and at the bottom "Sentencia y carta executoria de hidalguia de diego gonçalez, vezino del lugar de betarres jurisdicion de medina de pumar." Bound in sixteenth-century calf and stamped (front: "Non bene pro toto libertas venditur avro. Carta ex[ecutoria] de Hidalguia de Diego Gonzalez vez[ino] del Lugar de Betares" and back "Comenzo la año de .M.D.XXX.V. ãs acaba Nicolas Gonzalez villa Morensun ombre i de sv. padre i hermanos año de .M.D.LX.III. ãs."). Provenance: archives of the Gonçalez family, Medina, Spain; Hawkins Collection; William Gerhard Mennen Collection.

This Patent of Nobility was granted to Diego Gonçalez, Vezino del Lugar de Betares in 1563. It is lavishly illuminated by an artist reflecting Flemish characteristics, notably in the illusionistic placement of jewels and flowers in the borders and in the subdued treatment of the interior in the illuminated initial. Five figures clad in black, members of the Gonçalez family, are shown kneeling before a monstrance placed on a canopied altar.

(Formerly MSS. Bd. Rare CS 959 G64+)



Catalog No. 54, ff. 2v.