

STRUCTURE

Material: Thin, smooth parchment (skin, hair-hair), 206 × 133mm. Fol: i + 114; front flyleaf paper conjoint with the pastedown. Pencil foliation at top right (s. xx) for the first twenty-five leaves only.

Collation: Quires of eight: i-xiv⁸ xv². Horizontal catchwords at bottom centre, the top of their minims c. 33mm below the last line, and sometimes surrounded on all four sides by a pattern of dots and curved lines. These are used to reveal the scribe's identity; at the end of quires ii and iii, the catchword is surrounded by further letters, reading 'Iohannes' (fol. 16^v) 'de camenago' (fol. 24^v); at the end of quire iv, the catchword proper has sitting above it a highly abbreviated word: 's' with superscript and subscript suspension marks, followed by 'it', so reading 'scripsit'. Frequent signs of leaf signatures throughout, lightly written at bottom right, in one continuous series (eg fol. 2 = 'a 2', fol. 11 = 'b 3', fol. 20 = 'c iiiij', fol. 105 = 'o i', fol. 114 = 'p ii'). Each quire also has its first leaf marked (eg fol. 9 = 'b1') by the hand of the abortive foliation (s. xx).

Layout: Throughout = (24 + [134] + 48) × (13 + 5 + [76] + 6 + 33)mm. Dry-ruled on the hair-side of each bifolium, with the double vertical bounding lines alone reaching to the edges of the folio. 23 long lines, below top line.

Script: Written throughout in one thin *littera antiqua*. As noted above, the scribe identifies himself in the colophons as Johannes de Camenago. On this manuscript and other work by him, see Derolez, i, no. 203 and Zaggia, 'Copisti', pp. 29-33. It must be said that the script here is much more calligraphic than in the other manuscripts, where he writes a heavy *littera antiqua* with some non-humanist letter forms, eg z-shaped **r** seen in both *BAV, MS. Ottob. lat. 1966 (Suetonius; dated 1438) and *PHILADELPHIA: FREE LIBRARY, MS. Lewis E 138 (Jacques de Vitry, *Historia Hierosolymitana*; dated 1459). It would seem unlikely that there were two contemporaneous scribes from the *paese* of Camnago (north-east of Como). Thus, as the dating of those two manuscripts demonstrate that the change between them and this codex cannot be a matter of chronological development, it was presumably a case of the scribe's choice of grade.

Illumination: There are *bianchi girari* initials in the Milanese style through this manuscript. That at fol. 1 dominates the page, occupying the full width and being 15 lines high, placing the gold initial 'E' with the vine-stem within its arch on a carpet-like background of dark pink decorated lightly with repeated small circles and ovals with an impressionistic flower pattern. The vine-stem is tinted in light pink and on a field of light green, above the capital's cross-bar, and blue, below the cross-bar, in both parts stippled with a repeated pattern of three tiny white dots. The subsequent initials at the start of each item and each preface (ie fol. 2^v, 19, 22, 93, 95) are five- or six-lines high; they are in the same style but dispense with the carpet background, each varies the field between light pink, rich green and blue, and the edges are gently concave.

At the foot of fol. 1 is a coat-of-arms surmounted by a helmet from which sprouts a bale of wheat. The arms are azure, a castle with three turrets or, a bordure of argent and gules. To each side of the charge there was once an initial which was later erased. The arms have been misidentified as those of the Castelli family (Wieck, p. 130); as noted by Hankins, they are, in fact, those of Iñigo D'Avalos (1414-1484). The erased letters are presumably, then, 'I' and 'N' (by comparison with, for instance, BL, MS. Harl. 3305). The palette used is different from that of the initials, suggesting the arms are a separate insertion.

Binding: Brown leather over millboards, sewn on four thongs (s. xviii). Blind-stamped with a rectangle around a lozenge-shaped centrepiece, a fleuron inside the rectangle at each corner, and a fleur-de-lys at each corner of the board. A label attached to the spine between top and second thong, with stamped in gold: 'Leonard Aretin Vita M. Anton'. Nicholas Pickwood, in a conservation report dated 29 March 1996, suggests the manufacture may be Italian; the wording of the label and the fleurs-de-lys may suggest it is French.

2^o fo.: [pon]deris ei (fol. 2); Vos autem (fol. 3)

CONTENTS

fol. 1-18^v: St Basil, *De Liberalibus Studiis* (trans. Leonardo Bruni):

Leonardo Aretini ad Colucium Salutatum. Ego tibi hunc librum Coluci ... [fol. 2^v]

animadvertete queso quanta grauitas sit. | *Basilius* | Multa sunt filii quae hortantur me ... recta consilia aspernantes. | *Magni Basilij Liber explicit feliciter*. | *Deo Gratias. Amen*.

fol. 19-93: Plutarchus, *Vita Marci Antonii* (trans. Leonardo Bruni):
Leonardo Aretini Ad Colucium Salutatum. | Marci Antonij uitam multiplici ac uari ... [fol. 21^v] quam satis. Nunc ipsum Antonium uideamus. [fol. 22] Marco Antonio auuus fuit Antonius orator ... quartus ab Antonio per gradus successor. | De vita Antonij Explicit Liber Gratias Deo.'

fol. 93-113^v: Xenophon, *Hieron* (trans. Leonardo Bruni):
'*Leonardo Aretini Ad Nicolaum Suum*. | Xenophontis phylosophi quendam libellum ... [fol. 95] nullo modo ausi sumus attingere. | *Tyrannus* [sic] *Xenophontis Incipit feliciter*. | Cum ad Hyeronem tyrannum Symonides poeta poeta [sic] ... sis nemo tibi inuidebit. | *Explicit de vita tyramnide et priuata*. | LAVDES DEO.'

fol. 114: blank but ruled only on the recto.

HISTORY

As the arms at fol. 1 demonstrate, this is a manuscript from the library of Iñigo d'Avalos, Castilian-born but in the Neapolitan service of Alfonso V of Aragon. This is by no means the only manuscript of his which was produced in Milan; for instance, Pier Candido Decembrio sought his favour by dedicating texts to him (on which, see most recently, H. Schadee, 'The First Vernacular Caesar', *Viator*, xlvii (2015), pp. 277-304). Even leaving aside the unlikelihood that Decembrio would provide a copy of works by the person he saw as his rival, Leonardo Bruni, this volume does not have the hallmarks of a product of his milieu. Given that the arms here may not be integral to the manuscript's production, it may be that d'Avalos bought this manuscript on one of his diplomatic missions to Milan.

There is little sign of the early fortunes of this manuscript: d'Avalos does not mark his ownership as he does in some of his books (eg BL, MS. Harl. 3305, fol. 121^v and MADRID: BIBLIOTECA NACIONAL DE ESPAÑA, MS. 10301, front pastedown), unless the erased note between the end of item [1] and its colophon at fol. 18^v was by him (not checked under UV). The only marginalia involve the addition of text, usually individual words, in a large humanist cursive not by the scribe (fol. 16^v, 45, 47, 70^v, 73, 79^v, 97, 99^v), suggesting a process of editorial oversight.

The only sign of later engagement with the text is the addition of a contents list to the front flyleaf (s. xviii/xix); the slightly florid script may be French. By the second quarter of the nineteenth century, the manuscript was in American hands, but not necessarily United States: it has at the centre of the inside of the upper board a book-plate of 'Mr. I. I. Middleton', that is John Izard Middleton of Charleston SC (d. 1849), who, as Scott Gwara has written, was based in Paris from 1816. Gwara states that this manuscript was in South Carolina, but it is not clear what evidence for that exists. The next known owner is from the twentieth century: Philip Hofer, whose book-plate appears on the spine and on the inside of the inner board (where it is accompanied by that of his wife, Frances). It is not known how he came by it, though he owned it by May 1940, since at that point he was receiving advice on the coat-of-arms — erroneous, as it proved, as this is the source of the misattribution of them to the Castelli family (report held in the manuscript's curatorial file at the Houghton). It was Hofer

(W. P. Stoneman tells us) who attached the gray paper tabs to the edge of those folios where there is illumination.

The manuscript reached its present location as part of Hofer's bequest; at the inside top right of the lower board, a Houghton bookplate records both its shelfmark and its accession number, '*68M-150 (102)'.

BIBLIOGRAPHY

S. Gwara, *Medieval and Renaissance Manuscripts in the American South, 1798-1868* ([Columbia SC], 2016), p. 3; Hankins, *Repertorium Brunianum*, no. 296; *Iter*, v, col. 236a-b; de Ricci, p. 1698 (Hofer, no. 27); J. J. Fernández Sangrador, 'Textos patrísticos en la colección de manuscritos latinos antiguos de The Houghton Library', *Revista Helmántica*, lxi (2010), pp. 259-78 at p. 270; Wieck, p. 130 and fig. 215.

27 April 2018