

## Two Hundred Years of Italian Manuscripts in Oxford Exploring the Canonici Collection

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### LAURA ALBIERO

Paris

*Hidden treasures in the Canonici Liturgici collection.*

The purpose of this paper is to do justice to the interest of the Canonici Liturgici collection. In fact, although it is one of the most stunning gatherings of liturgical manuscripts, it has not received the consideration that it deserves. Its importance lies in the relative homogeneity of the manuscripts' provenance, which we can partially trace thanks to the liturgical use and the marks of possession; but we should also contemplate the richness of this collection, which contains some of the most beautiful and fully decorated books. These features make this collection a unique research field for liturgical studies.

The Canonici Liturgici collection contains 258 manuscripts: they include Missals, Pontificals, Books of Hours, Rituals, Processionals, Antiphoners, Breviaries, and Graduals. One of them, MS. Canon. Liturg. 272, has been registered as missing since 2008. This paper will focus on the manuscripts that deserve to be studied for their liturgical, ornamental or codicological interest. It is worth noting that a great number of these manuscripts have never been studied.

Among the Books of Hours, we observe an interesting mix of Latin and vernacular -- Italian, French or Dutch -- texts: this is not surprising, but in one of them, MS. Canon. Liturg. 267, some verses of Petrarch are treated like a devotional text, which is quite uncommon. We can also mention MS. Canon. Liturg. 237: this small Diurnal is bound by the top, and the quires are kept together by a metal frame with a metal ring to be hung at the belt.

Finally, a closer look at MS. Canon. Liturg. 347 reveals a list of prescriptions for the nuns of a community which is extremely interesting for the history of practices and morality during the 15<sup>th</sup> century. This paper is intended as a starting point to encompass the entire Canonici Liturgici collection.

### MARGARET BENT

Oxford

*Late-medieval music in the Canonici collection.*

This paper proposes to survey the musical yield of the Canonici collection. The importance of MS. Canon. Misc. 213 (compiled in the 1430s) cannot be overstated; together with Bologna Q15 (1420-1435), also from the Veneto, these are the main sources of international musical repertory of the first third of the century. The second half of the paper will outline its contents, context and significance. The first half will introduce the other Canonici manuscripts containing music. MS. Canon. Pat. Lat. 229 contains two bifolios which come from the same important but fragmentary Santa Giustina manuscript as binding fragments in the Padua University Library. MS. Canon. Class. Lat. 112 contains what may be the oldest Italian motet, with the acrostic *Marcum Paduanum*, usually thought to signal the composer as the early 14<sup>th</sup>-century music theorist *Marchettus* of Padua. MS. Canon. Ital. 16 and MS. Canon. Pat. Lat. 56 both contain partly erased musical flyleaves and pastedowns that are very hard to read but nonetheless have important yields for early 15<sup>th</sup>-century Italian repertory. MS. Canon. Liturg. 291 is a Dominican liturgical manuscript whose

musical notation includes two 2-voice settings of *Benedicamus domino*. MS. Canon. Misc. 42 is a music theory manuscript with parts of treatises by Ugolino of Orvieto and *Marchettus* of Padua, to which late-15<sup>th</sup>-century polyphonic pieces have been added. The paper will be illustrated with live examples and followed by a short recital of pieces from MS. Canon. misc. 213.

### **PETROS BOURAS-VALLIANATOS**

London

*The Greek translation of Ḥunayn Ibn Iṣḥāq's (d. 873) Questions on medicine in MS. Canon. Gr. 1.*

This paper aims to examine for the first time the unedited and mostly unknown Greek translation of Ḥunayn Ibn Iṣḥāq's (d. 873) Arabic treatise *Questions on Medicine*. The work focuses on elementary medical knowledge for medical students and it became extremely influential in the Islamic World, and medieval Western Europe through its translation into Latin by Constantine the African in the late eleventh century. The Greek translation seems to survive only in two manuscripts, i.e. MS. Canon. Gr. 1 and Escorialensis Y.III.17, both dated to the late fifteenth/early sixteenth century. The first part of this paper aims to explore the surviving version of the text in the two witnesses, which will hopefully lead to the production of the first critical edition. It will also pay special attention to the provenance of MS. Canon. Gr. 1. The second part will discuss the identity of the translator and his working methods. Fortunately, MS. Canon. Gr. 1 preserves a long title which attributes the translation from Arabic into Greek to Mehmed Amoiroutzes, and thus allows us to further examine the audience and scholarly environment in which the Greek translation was undertaken. Mehmed was the son of the well-known late Byzantine government official and philosopher George Amoiroutzes. After the fall of Constantinople (1453) and Trebizond

(1461) to the Ottoman Turks, Mehmed (previously Basil) converted to Islam and held high-ranking posts in the court of Mehmed II and his successor Bayezid II. It is also known that Mehmed translated the Bible from Greek into Arabic for the sultan. To sum up, MS. Canon. Gr. 1 carries a unique testimony which provides us with an opportunity to substantially add to our current knowledge of cultural transfers and contacts between different ethno-religious groups in the late medieval Eastern Mediterranean.

### **TERESA DE ROBERTIS**

Florence

*Il contributo dei manoscritti Canonici alla storia della scrittura umanistica.*

An overview of the development of humanistic script in the Veneto, comparable to the picture which B. L. Ullman and A. de la Mare have drawn for Florence, is still lacking. The attention of scholars (J. Wardrop and A. de la Mare) has focused on some exceptional and fascinating personalities (e.g. Felice Feliciano and Bartolomeo Sanvito), while the context in which their experience developed remains unexplored. Yet some surveys of manuscript production in the Veneto witness not only the adoption of the new script in the early 15<sup>th</sup> century, but also, starting from Guarino Veronese, the development of an ideal of writing *all'antica* which was an alternative to the Florentine model. The period of development was more or less the same, as well as the circumstances in which manuscripts were produced, but the models which inspired humanistic script in the Veneto were different, as well as the details employed to make the script appear 'ancient'. In sum, two different souls promoted the restoration of the *littera antiquae formae*: the Florentine soul, practical and balanced, which never broke its bonds with the late Middle Ages, and which offered to professional scribes an extraordinary model for manuscript production; and the

soul of the Veneto, lost in the myth of antiquity, which was not able to discipline itself to establish a canon and continued throughout the century to express a diverse range of writings. In other words, an artistic, antiquarian, utopian soul that contrasts with the Florentine one, disciplined and nourished by the philological, grammatical and orthographic demands of scholars.

The Canonici collection, characterized by a large presence of manuscripts from the Veneto, provides material of exceptional importance to verify the existence of these two souls and retrace the history of the restoration of the *littera antiquae formae*.

### **GRETI DINKOVA-BRUUN**

Toronto

*The Canonici Biblici manuscripts: the expected and the unexpected.*

The biblical class of manuscripts in the Canonici collection comprises 94 codices, labelled “Biblia Sacra” in Henry Coxe’s catalogue from 1854. This label, however, is misleading. The “Bibles” in the Canonici collection are far from a uniform entity and after a careful examination can be divided into the following categories:

1) Whole or partial Bibles. Within this group, one needs to distinguish the Bibles that include the *Psalterium* and the ones that do not. Also, some codices contain only the New Testament, only Old Testament Books, or only sections of either.

2) Glossed Bibles. Here we can mention manuscripts containing the *Glossa ordinaria* or Nicholas of Lyra’s biblical *Postillae*.

3) Bibles excerpted for liturgical use. Whether whole, partial or glossed, the first two categories contain the full biblical text of the sections they preserve. The situation is different in this cluster of manuscripts which are included in the Canonici Biblici but which are not Bibles per se. These are, in fact, examples of a particular liturgical book called *Evangeliarium*, or a Gospel Lectionary for the Mass.

This paper will both explore these categories of biblical books and present some of the additional material found in the Canonici “Bibles”, such as mnemonic and liturgical poetry. It will also give an overview of some of the codicological features of the books, i.e. sizes, writing support, scripts, and decoration.

### **GENNARO FERRANTE**

Naples

*ILLUMINATED DANTE PROJECT: The illuminated Dante manuscripts of the Canonici collection.*

The Bodleian Library’s Canonici collection of the earliest manuscripts of the *Divine Comedy* holds seventeen manuscripts dated or datable between the 14<sup>th</sup> and the 15<sup>th</sup> century (Roddewig, nos 511-527). If one adds to such a group four other manuscripts coming from the same collection (MSS. Canon. Ital. 100, 113 and MSS. Canon. Misc. 449, 567), and containing the texts of the earliest exegetes of the *Divine Comedy* (Iacomo della Lana, Benvenuto da Imola, Alberico da Rosciate), a total of twenty-one *Divine Comedy*-related manuscripts is included in a single historical collection of a public library. A very remarkable number, if one considers that the entire number of *Divine Comedy*-related manuscripts held in various collections of the British Library consists of twenty-two items. This shows the relevant interest the one-time Jesuit Canonici had in the Italian poet besides the Classical authors.

As principal investigator of the *Illuminated Dante Project (IDP)* aiming to realize, for the first time, an exhaustive survey – and a digital high-definition image repository – of the earliest illuminated manuscripts of the *Divine Comedy* held in different national and/or research Libraries all over the world, my paper will focus on the illuminated manuscripts of the Canonici collection (eight manuscripts). These artefacts are particularly interesting for their iconographical richness (MS.

Canon. Ital. 108), for the quality of their execution (MSS. Canon. Ital. 105, 106, 107) and for the philological and codicological questions they pose (MS. Canon. Ital. 115).

The paper will give an overview of those illustrated books, by providing a new codicological and iconographical description of each of them, along with a detailed recognition of their history. Moreover, the paper will show how such data would be included in the *IDP's* database, expressly built to make the codicological and iconographical metadata operable with the high-definition images of all the manuscripts examined.

### **RAHEL FRONDA**

Oxford

*Lions of Judah in a late-13<sup>th</sup>-century micrographic Hebrew Bible, MS. Canon. Or. 137.*

Employing micrography as a complementary tool to codicology and palaeography for dating and localising Hebrew manuscripts, I have been able to identify a group of related codices produced in 1264 and thereafter in the area of Würzburg. The unusual name of the scribe and artist, Judah, son of Judah, and the very special and personal signature of his workshop, as well as the multiple hands of his colleagues provide us with details about the division of labour and careful planning that was involved in the making of medieval Hebrew Bibles with micrography. My paper suggests that the workshop of Judah, son of Judah functioned as the cradle for the dated David Sofer Bible in London, Berlin manuscripts Or. fol. 1-4, Bodleian manuscript MS. Canon. Or. 137 and the Bologna fragment ebr. 44, while a few other manuscripts, related on codicological, palaeographical and stylistic grounds were also created in Franconia.

This group of Hebrew Bibles with micrography is very important in the history of decorated Hebrew manuscripts

in Ashkenaz since micrography has then become the dominant genre of decoration for the first time, covering large surfaces as an integral part of the layout of the manuscript pages. Not only has micrography become an alternative to painted illumination, taking over many of the functions of the latter, but this change, I propose, also marks a shift in the making of Hebrew manuscripts from individual scribes to an urban workshop, as these micrographed codices comprise works of a team of very professional Hebrew scribal artists. The increasing wealth of medieval Jewish communities and the demand for private books may have given rise to the professionalization of Jewish scribes and artists in a manner similar to their non-Jewish colleagues. After all, these codices were produced in an environment where scribal ateliers had been well established.

### **ADA LABRIOLA**

Florence

*In the shadow of Lorenzo de' Medici: Florentine illuminated manuscripts by Gherardo di Giovanni in the library of Matteo Luigi Canonici.*

In 1788 the Spanish Jesuit scholar Juan Andrés visited the library of Matteo Luigi Canonici in Venice. He was favorably impressed by this encyclopedic collection and by its miniatures which -- in manuscripts of varying periods and provenance -- could be considered documents that delineate the development of Italian painting. The library of the Venetian abbot reflected the increasing interest in illumination by collectors at the end of the eighteenth century. In addition to the large group of Northern Italian manuscripts, Canonici owned important Florentine illuminated codices, with notable examples from the fifteenth century.

This paper will consider three manuscripts illuminated by Gherardo di Giovanni, the most refined and innovative Florentine illuminator of the last quarter of

the fifteenth century. He had dealings with both Botticelli and Leonardo, but was also profoundly influenced by Flemish art. Gherardo illuminated the 1476 Breviary MS. Canon. Liturg. 168, signed in the colophon by a nun. This Breviary, previously thought to be of Vallombrosan or Camaldolese origin, came in fact from the scriptorium of the Benedictine female convent of Santissima Annunziata delle Murate in Florence. A provenance from this important monastery – which was under the protection of Lorenzo de' Medici -- can be assumed for a Book of Hours (MS. Canon. Liturg. 266), likewise illuminated by Gherardo di Giovanni and perhaps realized for the abbess Caterina Ubaldini.

Gherardo also illuminated the Medicean manuscript with the *Elegies* of Propertius (MS. Canon. Class. Lat. 31), written by Antonio Sinibaldi. The miniatures bear emblems that apparently did not belong to Lorenzo the Magnificent, but are identical to those in a small group of manuscripts, including the famous Greek codex with the Works of Homer traditionally supposed to have been intended for Lorenzo's brother, Giuliano de' Medici (Florence, Biblioteca Medicea Laurenziana, Plut. 32.4). This latter provenance will be discussed. The Propertius codex will be investigated in an attempt to shed light on the historical and cultural context within which the volume was produced.

## **OUTI MERISALO**

Jyväskylä

*The dissemination of Poggio Bracciolini's works in the light of the Canonici manuscripts.*

Poggio Bracciolini (1380-1459), one of the foremost Italian humanists of the pioneering generation, was celebrated not only for his contribution to the development of the Humanist script and his discoveries of Ancient texts during the Council of Constance (1414-1418) but also as a master of letter writing and author of

dialogues on diverse socio-moral subjects such as *De avaritia*, *Contra hypocritas* and *De nobilitate*. Poggio also used the dialogic form for his maybe most important historical work, *De varietate fortunae*, a politically controversial text that he worked on from the beginning of the 1420s until 1447. The first book contains an archaeological description of the ruins of Rome round 1430 and the fourth one a detailed account of the Indian travels of Niccolò Conti. Both sections circulated independently and were printed within 60 years of the completion of the whole treatise. Another best-seller of Poggio's was the collection of eretical and scabrous stories entitled *Facetiae* enjoying Europe-wide popularity until the end of the fifteenth century. The Canonici collection holds altogether eight fifteenth-century manuscripts with Poggio's works, from letters (MSS. Canon. Class. Lat. 140, Canon. Misc. 351, 352, 484, 523) through different treatises (MSS. Canon. Misc. 3, 351, 557) to a full copy of *De varietate fortunae* (MS. Canon. Misc. 557) and an independently circulating book four (MS. Canon. Misc. 280). Most of the volumes contain a number of other works (Classical, Patristic and Humanist), and the level of execution ranges from exquisite Humanist luxury volumes such as MS. Canon. Misc. 557 to esthetically humble products. This paper will examine the eight volumes from the point of view of palaeography, codicology, contents and transmission history in order to reconstruct the dissemination of the works of this Florentine humanist, and, through this case study, contribute to our understanding of the fifteenth-century dissemination of Florentine humanism itself.

## MARCELLO NOBILI

Rome

*The textual transmission of a neglected witness for the Fortleben of the ‘Tre Corone’ in the 15<sup>th</sup>-century Romagna: the ‘Libellus de honore mulierum’ by Benedetto da Cesena in MS. Canon. Ital. 288.*

Little attention has been paid so far to a *canzoniere* written at Rimini around 1455 by Benedetto da Cesena, court embroiderer of Sigismondo Pandolfo Malatesta (1417-1468). It contains four books in 48 “capitoli” in the vernacular written in tercets which, beginning as a fictive correspondence about Love’s labours and joys, provide a bird’s-eye view of world history from *Genesis* to mid-fifteenth century Italy: the title refers to the women representing a paragon of countenance who feature in several of the *capitoli*. The work does not try to conceal conventional praise for Sigismondo and his family, but it is likely to raise interest for the first-hand account it offers of Sigismondo’s court. It appears to be the first echo of the spreading of *La bella mano* by Sigismondo’s emissary Giusto de’ Conti (ca. 1445); and it represents a notable witness for the humanistic reception of the *Commedia*, of Petrarch (MS. Canon. Ital. 288 has Benedetto on fols. 1-91, but a fragment of *RVF* at fols. 92-105 from another manuscript, and of Boccaccio (his erudite works), as many passages from these sources are imitated if not shamelessly plundered (several chapters repeat the topography and whole lines of *Paradiso*). The few scholars who have studied this work have not realized that there are at least three extant manuscripts (all dating from the third quarter of the 15<sup>th</sup> century): Vatican City, Barb. Lat. 4004; Oxford, Bodleian Library, MS. Canon. Ital. 288; Firenze, Biblioteca Nazionale Centrale, Pal. 347. It was printed once, in the year 1500 (*IGI* 1451). Provisional results of our study include the fact that the Canonicianus, whose folios suffered losses and were rearranged carelessly, is not

lacking the whole of Book 4, as Mortara’s catalogue states. The examination of variant readings has showed the *editio princeps* is not closely related to the Barberinianus as previous scholars conjectured, but rather to the Canonicianus; this might shed light on the provenance of the Canonicianus, and thus on the history of the Canonici collection and perhaps of the lost Sigismondo Pandolfo library. After discussion of some twenty variant readings, a provisional *stemma codicum* (including the incunable) is offered.

## LAURA NUVOLONI

Holkham Hall

*Searching for Trevisan manuscripts: the Canonici and Holkham collections.*

In May 1717, at the end of his Grand Tour to Europe, Thomas Coke (1697-1759) visited the library of Bernardo Trevisan (1652-1720) in Venice. Coke was a young English gentleman destined to become the first member of his family to be created a Peer of the Realm, and an art collector in the making, while Trevisan was an aged Venetian politician and philosopher, with a distinguished and well-known library. Keen to expand his own growing library, Coke bought a number of Trevisan’s manuscripts, many of which are still part of the collection of the Earl of Leicester at Holkham Hall. A few years after this event, Trevisan’s entire library was dispersed by his heirs; in 1817 the Bodleian Library bought about 220 Trevisan manuscripts as part of the collection of Matteo Luigi Canonici (1727-1805/6).

Some of the Canonici and Holkham Hall manuscripts, therefore, share a Trevisan provenance and perhaps also previous ones. Unfortunately, however, following an extensive early nineteenth-century binding campaign which obliterated marks of early provenances, only two of the Holkham codices can now be securely identified as Trevisan’s.

This paper will illustrate the results of an investigation of Trevisan manuscripts in both the Canonici and Holkham (*in situ* and elsewhere) collections, in search of common provenance signs such as inscriptions, marginalia, annotations and other marks left by previous owners. The investigation will not only lead to the identification of these manuscripts, but may also initiate the process of the virtual reconstruction of Trevisan's library.

In addition, this exchange of information between the two collections will shed light on the acquisition policy of the young Coke and also help to uncover the attitude of the elderly and ailing Trevisan towards his library by showing which manuscripts he was prepared to part with at the end of his life.

### **ANGELO PIACENTINI**

Milan

*Three humanistic anthologies in the Canonici collection.*

Imitating the title of the Sesto Prete monograph *Two Humanistic Anthologies* (Vatican City 1964), I would like to focus on three miscellaneous manuscripts in the Canonici Collection, as representative examples of anthologies of Renaissance literature in Italy:

1) MS. Canon. Ital. 50 (c.1464). Copied by Antonio di Cecco Rosso de' Petrucci from Siena, a soldier imprisoned in Pesaro, this manuscript is an outstanding collection of vernacular and Latin texts. Well known as a witness of Dante's *Rime*, it offers several ancient and modern epigrams: epitaphs for the 'ancient illustrious', Julius Caesar, Augustus, and Achilles (taken from the *Anthologia latina*), but also epitaphs for 'moderns' such as Dante (*Iura monarchie*), the warlord Braccio di Montone, the antiquarian Niccolò Niccoli and many epigrams from Antonio Panormita's *Hermaphroditus*.

2) MS. Canon. Misc. 169 (after 1449). Written in Northern Italy, this is a very interesting miscellany of Renaissance

poetry, including epigrams and epitaphs (for Cicero, Lucretia, Solon et al.). I would like to focus on the presence of Dante's epitaph *Inclita fama* (6 rhythmic hexameters), attributed to the humanist Porcelio Pandoni (fol. 63v), and a true rarity, the epitaph for Petrarch written by the Neapolitan secretary and poet Giovanni Moccia (3 elegiac couplets; inc. *Florentina mihi patria est nomenque Petrarca*).

3) MS. Canon. Misc. 308 (c.1469). This manuscript is a rich humanistic miscellany of Latin poetry, combining ancient texts, especially from the *Anthologia latina* and Martial, and Renaissance works such as Panormita's *Hermaphroditus* and Marrasius' *Angelinetum*. There are many unidentified and unknown poems. The presence of the elegiac couplet for a little dog named Zobot, an epigram traditionally attributed to Petrarch, is also very interesting. The same epitaph is copied in MS. Canon. Ital. 68 (I rejected the attribution to Petrarch in the paper 'L'epitaffio per il cane Zobot attribuito a Petrarca', *Studi petrarcheschi*, n.s., 23, 2010).

I would like to emphasize the importance of these miscellaneous manuscripts in order to gain a better understanding of the evolution of Humanism, characterized by reference to classical tradition, but also innovation and the renewal of literary genres.

### **DORIT RAINES**

Venice

*The Canonici 'modus operandi': acquiring rare manuscripts in 18<sup>th</sup>-century Venice.*

One of the aspects of Venetian culture at the time of the Republic is the exact role manuscript culture played in the overall situation of book collecting. The City-State accumulated throughout the centuries an impressive number of manuscripts that, added to those conserved in numerous religious houses' libraries, amounted to an estimated total of 30,000 manuscripts in the 1780s-90s. The Venetian sense of identity regarded the collected manuscripts

as part of the city treasure and was reluctant to give it away. Every (rare) sale to a foreigner was closed away from Venice or in the utmost secrecy. The outcome was a progressive accumulation of these treasures in the city itself by religious houses and citizens.

Yet, in the 1770s and the 1780s, the situation had dramatically changed. The Republic's decision to declare the property of the religious orders subject to Venetian law opened the way to clandestine sales of manuscripts, old books and paintings previously owned by a number of religious houses. Furthermore, with the massive extinction of patrician families from the mid-seventeenth century onward, a growing number of collections, especially manuscripts, was sold to a small number of collectors who still could afford the expenses. Matteo Luigi Canonici stepped into this paradise with very clear ideas in mind.

The paper aims at describing the methods used by Canonici in order to acquire rare pieces for his collection, the network of friends and accomplices used, the Council of Ten's investigation in which he was involved as prime suspect, and the Venetian collections from which he had bought part of his manuscripts. Based on archival records, letters and provenances which appear on the manuscripts themselves, the figure of Canonici emerges as a greedy collector ready to bypass the law whenever it stood in his way.

### **WILLIAM STONEMAN**

Harvard

*Canonici manuscripts outside the Bodleian Library.*

This paper seeks to place the Bodleian Library's 1817 acquisition of manuscripts from the collection of Abate Matteo Luigi Canonici in a larger context by examining important Canonici manuscripts in at least 25 other libraries around the world.

In the United States there are Canonici manuscripts at Yale, Princeton, Harvard,

Columbia, the Walters Art Museum, the Library of Congress, the Folger Shakespeare Library, the Pierpont Morgan Library & Museum, the University of Pennsylvania, Wellesley College, Bryn Mawr College, the Lilly Library at Indiana University, the New York Public Library, the Free Library of Philadelphia, and the Boston Public Library.

There are also Canonici manuscripts scattered as far afield as Toronto's Royal Ontario Museum, the Auckland Public Library, the Bibliothèque royale in Brussels, and the Comites Latentes collection in Geneva. Even in the United Kingdom there are Canonici manuscripts in London (at the British Library and at the Wellcome Institute), in Birmingham, in Cambridge at the Fitzwilliam Museum, and formerly at the Wigan Public Library. There are also a number in the Bodleian Library that are not part of the Canonici *fonds*, some selected by collectors as discerning as J.P.R. Lyell, Ingram Bywater and Paget Toynbee.

This paper will explore the acquisition of some 915 Canonici manuscripts by the Rev. Walter Sneyd in 1835 subsequent to the Bodleian's 1817 historic acquisition. The sale of the Sneyd library took place in December 1903, at a time when other institutional libraries and private collectors around the world appreciated their research value and were ready and eager to compete for these Canonici-Sneyd books. The role of Charles Fairfax Murray at the Sneyd sale has been observed previously, but also important were Frank McClean and the little known private collector, T.W. Greene, in making Canonici manuscripts a worldwide resource of the greatest importance.

### **MARCO VENEZIALE**

Liège/Zürich

*The French medieval manuscripts of Matteo Luigi Canonici.*

The aim of this presentation is to explore the history and origins of the small

group – by comparison to the vast dimensions of the entire collection – of French medieval manuscripts, in Old French and Franco-Italian, which belonged to the abbot Matteo Luigi Canonici. In doing so, it will not limit itself to the codices which entered the Bodleian Library in 1817 and are still happily preserved there, but will also take into consideration those owned by the Abbot which in 1835 passed into the collection of the Reverend Walter Sneyd. The latter, moreover, once resold in 1903, have taken the most disparate paths and are today to be sought in libraries all over the world.

Taking an interest in this small group of manuscripts is, in my view, a profitable endeavour, since we already know that at least two miscellaneous Canonici codices belonged to the library of the Gonzaga of Mantua (one of the most prestigious Italian libraries of the Middle Ages and the Renaissance), as did certainly one codex from the collection of Sneyd. In the case of other codices, we must contemplate a different origin, rarely, however, straying far from the geographical area in question, i.e. the Veneto region.

In a first section of my presentation, I will thus provide a *Regesta* of the French codices having belonged to the Abbot Canonici. In the second, I will leave the realm of statistical data, in order to give a more detailed analysis of a number of codices hitherto largely neglected by scholars. In particular, I intend to study a French biblical codex, presumably having belonged to the Gonzaga (MS. Canon. Misc. 249), as well as a manuscript of the Arthurian cycle of *Guiron le Courtois*, formerly held in the collection of Walter Sneyd, which still carries the traces of its passage into the library of the abbot Canonici (London, British Library, Add. MS. 36880).

## IOLANDA VENTURA

Bologna

*Reconstructing Paduan academic medicine and pharmacology between the 14<sup>th</sup> and 17<sup>th</sup> centuries: the role of the Canonici collection.*

The Canonici collection includes several medical manuscripts, many of which date back to between the 14<sup>th</sup> and 17<sup>th</sup> centuries, a wide section of the history of medicine and pharmacology. In my paper, which is based on my current research project devoted to the reconstruction of the pharmacological discourse in European universities, I focus on the manuscripts playing a pivotal role in a – still to be written – history of academic pharmacology in the University of Padua between the 14<sup>th</sup> and 17<sup>th</sup> centuries. More specifically, I discuss manuscripts and texts exemplifying trends in Paduan academic pharmacology and the local practices of learning., viz.: 1) the pharmacological collection known as *Aggregator de medicinis simplicibus* attributed to the Pseudo-Serapion, a successful work translated in Padua, whose transmission and reception was promoted by its use within the local academic milieu, and connected to the local production of manuscripts (e.g. MS. Canon. Misc. 250); 2) the collections of recipes written by *Marsilius Sancta Sophia* (e.g., MS. Canon. Misc. 549), which exemplify the Paduan reception of Avicenna's *Canon* as a tool conveying basic information on pathology and therapeutics; 3) the manuscripts witnessing practices of teaching and learning pharmacology (e.g. MS. Canon. Misc. 31, a collection on *materia medica* written by the Paduan lector *Hieronymus Frigimelica* and based on Dioscorides that delivers a unique witness of local medical learning practices, and of the role played by Ancient sources in a University characterized by its interest in plants and their therapeutic properties).

## Posters

**SILVIA FINAZZI** (Rome), *Landolfo and Giovanni Colonna as readers of Lactantius in MS. Canon. Pat. Lat. 131.*

**TIZIANA IMSTEPF** (Oxford), *The 'Mariensequenz aus Muri' in MS. Canon. Liturg. 325. A Latin manuscript approached by Medieval German studies.*

**GIULIA PERUCCHI** (Munich), *Petrarch's works in Lodovico di San Bonifacio's collection.*