Missal - Rome. XV cent.

Missal, in Latin, for the use of Rome, preceded by Kalendar and with musical notation in text.

Manuscript on vellum, written and illuminated in North Italy (Ferrara - Verona - Mantua?), in the second half of the XVth century (after 1461 and before 1479). The inclusion of St. Vincent in the Calendar, indicates a date after 1465.

Decoration: The illumination consists of 1 excellent full-page miniature of the Crucifixion on fol. 154v, which is faced by a half-page miniature of the Celebration of the Mass. They are delicate in colouring and are surrounded by rich borders, floreted, panel-borders with circular medallions at the foot.

The opening page of text (fol. 7) has an oblong panel miniature depicting (in a rocky landscape) David kneeling in prayer before the Lord. Borders as above, in the centre of the lower border, a medallion upon which a gold shield bearing the initials I.M.P. surmounted by a cardinal's hat. This probably indicates that the manuscript was executed for Jacopo Mensebona - Piccolomini (1461), created cardinal in 1461 by Pope Pius II (Aeneas Piccolomini) who, in manner, adopted him and caused his family name to be joined to that of Mensebona. It has been stated that Mensebona was the "nephew" or the natural son of Pius II.

There are 17 historiated initials in the text, from 2 of which spring borders which surround it.

Text: The text is written in 2 columns and is rubricated throughout. A North Italy provenance is indicated by the inclusion of St. Herasme and Cesario, and the fact that the feast of St. Ambrose is entered on Dec. 7th, as well as on the usual April 4th. Prayers of St. Augusting (St. Augosting was converted at Milan by St. Ambrosius) and St. Ambrosius are found on ff. 280-291. It may be significant of the ownership and approximate dating of the Ms. to note that on fo. 112v in the Exultet chant, the name of the Pope is indicated by the initial P and that three notes are written in for its intonation, this would apply to the name Pius II who was Pope from 1458-1464. The space left for the Emperor's name (indicated by the letter V) on the same page is supplied with 4 notes, which would suffice for the word "Fredericus" Frederick III, Emperor from 1415-1443.

D. Florence. Biblioteca Medicea Laurenziana Ms. Gr. 29. 4. Aviennus
Cardin. Medicinalis 94. 11. Ferram. XVe cent. 9
Vatican. Biblioteca Apostolica Vaticana. 15 cent. Antiphonaire
231 leaves (8 1/2 x 6 inches) two columns of 29 lines, 8°.

Binding: Brown mor. by Hayday lettered "Missale Romanum".

History: From the library of Cardinal Jacopo Mensbena Piccolomini (1422-1479) W. Bragg (Leeds exhib. 1886, no. 61(?), his sale London 1876, n.238; Quaritch cat. (1886, no. 35746), 1893, m.55); n. 3028 in a London cat. of 1900 (Tregaskis?) bought 31 Jan. 1900 by R. Bennett.

Note (1) For Cardinal Jacopo Mensbena - Piccolomini see Mas-Latrie, No. 10.

For full description see Catalogue of Morgan Mss. 1908, p. 1208.

Add Cards

[Handwritten notes: Ciacone, Vite Pontificum, Rome 1677, and Encyclopedic Italiana, Vol. 2, pp. 985-986.]

Exultet

Music

Provenance - Piccolomini, Cardinal Jacopo Mensbena

- Initials I. M. P. (see Piccolomini)

- Bragg, W.

Jesus Christ: Crucifixion, f. 1349.

10. MISSAL. Vellum, 8½ x 6, ff. 291; double columns of 29 lines; cent. xv (circa 1420?); in a good Italian hand. Modern stamped leather binding by Hayday. Bookplate of Mr. Bennett. Formerly belonged to Mr. Bragge, of Leeds, and was shown in the National Exhibition of Works of Art, Leeds, 1868. In the first border is a medallion with a shield bearing a monogram, which may be P.C. or E.M., surmounted by a Cardinal's hat. A printed description, from a catalogue, in the volume says that it "is supposed to have belonged to a member of the Morosini family." The only Cardinal of that name during the period possible is Pietro Morosini, legate at Naples, who died in 1424. \( \sqrt{V} \)

**Collation:** 1\(^{b}\), 2\(^{10}-13\(^{10}\), 14\(^{8}\), 15\(^{10}-19\(^{10}\), 20\(^{8}\), 21\(^{10}-24\(^{10}\), 25\(^{12}\), 26\(^{10}-30\(^{10}\) (wants 10), (pencil foliation incorrect).

**CONTENTS**

Kalendar in red and black.

Inc.ordo misalis secundum consuetudinem Romanicurie.

Proper of Time.

Easter Mass, f. 134.

Inc. Proprium sanctorum de Missali.

Inc. commune sanctorum de Missali.

Missae votivae, f. (2)69, ending f. (2)87.


Oratio S. Augustini Ep.

Summe sacerdos.

Oratio S. Ambrosii Ep.

Sed (?) tamen de reatu.

Ordo ad faciendum aquam benedictam. (2)90

Benedictio panis cuiuscumque volueris. (2)91

The Kalendar marks S. Thomas (Aquinas) in red (but the Sanctoral gives no office for him). Also Ap. 5, Vincentius Conf. in red. 29, Peter Martyr in red. June 13, Antony (of Padua) in red: Clara is added on Aug. 12. Francis is in red. Dominic not entered. The Litanies and Sanctoral afford no help.

The book has full borders in three places of very heavy conventional foliage, red, green, blue, with burnished gold and feather-work in black. There are a good many initials with similar foliage attached. The smaller initials in gold, red or blue

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**Nos. 10, 11**

MISSALS

are adorned with delicate flourishes in red or violet ink. The figure work is confined to three miniatures and some historiated initials. It is very brilliant in colour.


Full border of foliage, interspersed with birds and animals. On each side of the shield described above is a genius playing a pipe.

2. f. 17. Initial. The Child lies in the manger (?), surrounded by rays; the Virgin kneels on n; ox and ass on f.


5. f. 134. Full page. The Crucifixion, with the Virgin and St. John. Christ's side is wounded; title on the cross; landscape.

In the lower margin a medallion, with a landscape showing a river with boat and bridge (?) and a walled town; the towers on the walls have spires; the sky on l. is discoloured, and there are curious dark marks across it.

6. f. 135. Half page. On l. under architecture (coloured purple) an altar with triptych (Virgin and Child and two saints); chalice and book on altar; priest in red chasuble and albe; server in surplice; small bell hung on the wall; gate and trees outside.

In lower margin, gold I.H.S. in medallion.

Both these pages have full borders.

7. f. 140. Initial. The Resurrection. Only the figure of Christ stepping out of the tomb.

10. f. 153. Initial. The Virgin and two Apostles look up at the feet of the ascending Christ.

11. f. 156. Initial. The Virgin and Apostles seen in a hexagonal enclosure; dove above.

12. f. 164. Initial (Corpus Christi). Monstrance or ciborium with host on altar.


16. f. 205. Initial. (Annunciation.) The Virgin, half length.

17. f. 226. (Assumption.) Initial. The Virgin, half length.


20. f. 239. All Saints. Busts of Apostle and two others.

For printed text or notices of this MS. see:

Epoca, Aug. 23, 1959,
p. 27, illus., article
by D. H., "Quando giocavano a carti con
mazzi di carte lavore

New York, Research Center for Musical Iconography,
Inventory of Musical Iconography 3: The Pierpont
Morgan Library, New York, Medieval and Renaissance
Manuscripts, comps. Terence Ford and Andrew Green,
New York, 1988,

no. 733, [fol. 7].

P.M. Italian Manuscripts in the Pierpont Morgan
Library, 1953, no. 82 p. 46-47, plate 59.