

## MS. 202

### Horace, *Opera*, with glosses

England; s. xii<sup>1/4</sup>

#### Text

Works of Quintius Horatius Flaccus with contemporary marginal and interlinear glosses.

1. (fols. 4r–65v) *Carmina*: ‘*Horatii Flacci ca[r]minvm liber .I. incipit. Mecenas atauis edite regibus | ... [Flemmyng’s lemma and gloss:] Mecenas atauis edite regibus. In hac ωδε Mecenatem alloquitur indicans alium alio ... [text ends:] Pro geniem ueneris canemus;*’. [\[Image\]](#)
2. (fols. 65v–75r) *Ars poetica*: ‘[Text:] Humano capiti ceruicem pictor equinam lungere si uelit. ... [Gloss:] Artem poeticam traditurus oracius ordine congruo ... [Text ends:] ... | Non missura cutem. nisi plena cruoris hyrudo. | Horatii Flacci de arte poetica expliciit.’ [\[Image\]](#) [\[Image\]](#)
3. (fols. 75v–88v, rubric on 75r) *Liber Epodon*, with the ‘Mavortius subscription’: ‘*Incipit epodon ad Mecenate[m]. metrvm iambicvm dicolon. primvs versvs est exameter sive dimeter qvi et epodos dicitvr. id es uno pede minor. || Ibis liburnis inter alta nauium | ... [Gloss:] Epodon. epi. [stained and difficult to read] ... [Text ends:] | Plorem artis inte nichil agentis exitum. | Vettivs. Agorivs. Basilivs. Mavoritivs. v. c. et inlustris excom’ Q. Horatii Flacci dom’ excon’s ordine. legi et ut potui emendau. conferens. epodon expliciit.’ (Ellis, *XX facsimiles from Latin MSS* (Oxford, 1891), pl. 5, and R. Ellis, *Specimens of Latin palaeography from MSS. in the Bodleian Library* (Oxford, 1903), pl. no. 7, both show fol. 79v). [\[Image\]](#)*
4. (fols. 88v–90r) ‘*Incipit carmen seculare | Phebe siluarumque potens diana | ... [Gloss, next to the rubric:] Hoc carmen seculare dicitur ... [Text ends:] Doctus et phebi chorus & dianæ | Dicere laudes.*’ [\[Image\]](#)
5. (fols. 90r–132r) *Sermones*: ‘*Incipit sermonum liber I. ad Mecenatem | Qui fit mecenas \ut/ nemo quam sibi sortem | ... [Gloss, next to rubric:] Hic liber de sermonibus intitulator quia presentibus loquitur ... [Text ends:] ... | Canidia ad flasset peior serpentibus afris.*’ [\[Image\]](#)
6. (fols. 132v–161v) *Epistolae*: ‘*Prima dicte mihi summa dicende camena | ... | Rideat. et pulset lasciuia decentius ætas; | Expliciit liber. Incipit pastus.*’ [\[Image\]](#)
7. (fol. 161v) List of contents, added in the late 12th century, with the ‘*poetica*’ placed last. [\[Image\]](#) [\[Image\]](#)

#### Decoration

One three-line initial in green with red embellishment (fol. 4r) [\[Image\]](#); two-line initials alternately in plain red or green (fols. 4v, 5v, 6v, 7r, etc.), for which guide-letters in ink are visible; the first initial of each line on fol. 4r stroked in red.

Marginal ink sketch of a male head, 12th-century (34v, lower margin).

### Physical description

Parchment, *c.*235 x *c.*170 mm., with holes and flaws, some repaired by sewing, some areas considered by the scribe too poor to write on, and thus left blank, e.g. the top 6 lines of fol. 78v; some of Flemmyng's glosses are cropped.

ff. iii (paper, fols. i–iii) + iii (parchment endleaves, 16th-century or older, fols. 1–3) + 158 + iii (paper), foliated in 19th- and 20th-century pencil: i–iii, 1–164.

Quires mostly of 8 leaves each, but variable: 1–4<sup>8</sup> (fols. 4–35), 5<sup>8+1</sup> (9th leaf inserted) (fols. 36–44), 6<sup>8-2</sup> (7th & 8th leaves cancelled, leaving stubs) (fols. 45–50), 7<sup>10</sup> (fols. 51–60), 8<sup>18-3</sup> (13th to 15th leaves cancelled leaving stubs after fol. 72) (fols. 61–75), 9–12<sup>8</sup> (fols. 76–107), 13<sup>16</sup> (fols. 108–123), 14–17<sup>8</sup> (fols. 124–155), 18<sup>8-2</sup> (7th & 8th leaves cancelled) (fols. 156–161); quires arranged with a hair-side outermost; original alphabetical quire signatures present in most quires, from 'A.' to 'S.', in the lower margin of the first recto of each quire; later quire numbers in Arabic numerals also on first rectos, lower down.

Ruled in drypoint on the hair-side, usually with 25 horizontal lines, typically with the top two and the bottom three extending the full width of the page (but sometimes the top one and bottom two, or top one and bottom one, etc.), between double vertical bounding lines extending the full height of the page; the ruled space *c.*160 x *c.*110 mm.; prickings usually survive in all three outer margins.

Written usually with 25 lines per page in a caroline script; fols. 56r–58r, 59v–60r, 62r, 63v, 66r, etc. written below the top ruled line; rubrics in red rustic capitals; punctuation (which has been added to over a period of time, see M. B. Parkes, *Pause and effect: an introduction to the history of punctuation in the West* (Aldershot, 1992), at p. 149 n. 44) includes the low point, *punctus interrogativus*, *paragaphus*, *punctus versus*, and positura in the form of a raised point with a high circumflex accent: '·^'; fol. 44, added at the end of a quaternion, has only 22 lines of text on the verso.

Secundo folio: 'Uidimus'.

### Binding

Oxford binding, *c.*1595–1600. [\[Image\]](#) Wood boards, their inner face bevelled, covered with polished brown calf, blind-tooled with a renaissance-style roll (Gibson, *Early Oxford bindings*, Roll XIX, used *c.*1560–1618, being very common from *c.*1590; cf. MS. 299); traces of two clasps at the fore-edge; trace of a chain-staple near the bottom fore-edge corner of the back board; rebaked and repaired, probably in the 19th century; the spine with a leather title-piece lettered in gilt capitals 'Horatii | Opera | MS.'; marbled endpapers; the boards and cover detached from the leaves. The manuscript was very possibly given to Queen's College without a binding (as, apparently, was MS. 314, from the same donor), because fol. 1r was used as a pastedown after being inscribed.

### Provenance

1. Written in England, perhaps the west or south-west (ex info. Michael Gullick); added notes, 14th century, now erased (fol. 83r), and 14th/15th-century, also erased (fol. 161v).

2. Robert Flemmyng (d. 1483) (on whom see *DNB*), nephew of the founder of Lincoln College, with his numerous annotations in Latin and Greek (see A. C. de la Mare, 'Humanistic hands in England', in A. C. de la Mare and B. C. Barker-Benfield, eds., *Manuscripts at Oxford: an exhibition in memory of Richard William Hunt* ... (Oxford, 1980), pp. 93–101, at p. 98, and R. W. Hunt, *et al.*, *The survival of ancient literature* ... (Oxford, 1975), no. 111, pl. XVIIIb, showing a detail of fol. 5v, with marginalia by Flemmyng), his marginalia especially dense in the earlier part of item 5; given to Lincoln College in 1465. [\[Image\]](#)
3. Oxford, Lincoln College, identifiable by the secundo folio as no. 85 in the catalogue of 1474 (see R. Weiss, 'The earliest catalogues of the library of Lincoln College' *Bodleian Quarterly Record*, 8 no. 14 (1937), pp. 342–59, at p. 350; Ker & Watson, *MLGB*, p. 55).
4. John Lloyd, (1558–1603) (on whom see *DNB*), classical scholar, fellow of New College from 1579 to 1596 (see *Duke Humfrey's Library & the Divinity School 1488–1988* ... (Oxford, 1988), p. 76 under no. 57), with his annotations (see de la Mare, *op. cit.*). The lines of the *Ars poetica* are numbered every 5th line (except 1 and 5). [\[Image\]](#)
5. Queen's College, given by Lloyd on 12 November 1595: inscribed 'Joannes Luidus Collegio Regineo | dedit. | XII Nove(m)b. | A.D. | M D XCV' (fol. 3v) [\[Image\]](#) (cf. MS. 314), and by the same hand 'Q. Horatius Flaccus' (fol. 1r) [\[Image\]](#); the gift is recorded in the catalogue of benefactors: 'Io. Lloyd, MS. Horatii' (see Magrath, *Queen's*, II, p. 273); included in Langbaine's mid 17th-century catalogue (Bodleian Library, MS. Langbaine 7, p. 418) under the shelfmark Arch. B. 4. 1.; Richard Bentley (1662–1742, on whom see *DNB*) borrowed it for at least three years, and had to be asked to return it (see C. E. Doble, *Remarks and collections of Thomas Hearne*, I, OHS, II (Oxford, 1885), pp. 263, 386); inscribed with former shelfmarks: 'Arch:B.4.1', 'A.1', 'P.2', all crossed-through (fol. 1v), and '4. 1.' (fol. 3v); inscribed in a 19th(?) -century hand 'Seculo decimo conscriptum ut videtur' (fol. 2r).

## Bibliography

Bernard, *CLM*, p. 30 no. 938 (MS. 14).

Richard Bentley, ed. *Q. Horatius Flaccus* (Cambridge, 1711), leaf C2v; and later editions. ('Ex Britannicis, quos omnes ipsi oculis usurpavimus, palmam facile aufert Codex Collegii Reginensis Oxonii, DCC annorum & ab omni parte integer ...').

Coxe, *Catalogus*, p. 44 (dated 'sec. forsan x. ineuntis').

Wilhelm Hirschfelder, ed., *Q. Horatius Flaccus* (Berlin, 1885–6), p. vi (siglum 'χ').

E. C. Wickham, ed., *Quinti Horati Flacci opera omnia: the works of Horace* (2 vols., Oxford), II (1891), Appendix, pp. 433–447 (referred to by the former shelfmark 'P. 2'; I (3rd edn., 1896), p. 7 and Appendix IV, pp. 416–36.

O. Keller and A. Holder, eds., *Q. Horati Flacci Opera* (2 vols., Teubner, Leipzig, 1899–1925), I, p. xxxix ('Reginensis', 'saec. X').

Fredericus Klingner, ed., *Q. Horati Flacci opera* (Teubner, Leipzig, 1950), p. xxi, and *passim* (siglum 'Oxon'; 'saec. 11').

B. Munk Olsen, *L'étude des auteurs classiques latins aux XI<sup>e</sup> et XII<sup>e</sup> siècles, tome, I* (Paris, 1982), p. 475, no. 'C. 129' ('s. xii in.').

Used or referred to in many other editions, often apparently based solely on older editions: Francesco Delle Corte, Paola Venini, and Luca Canali, eds., *Q. Orazio Flacco: le opere I: le odi, il carme secolare, gli epodi* (2 vols., Rome, 1991), still refer to the manuscript as 'Coleggi Reginensis P2, saec. X'.

There is a microfilm at the Institut de recherche et d'histoire des textes, Paris.

Status: Draft