

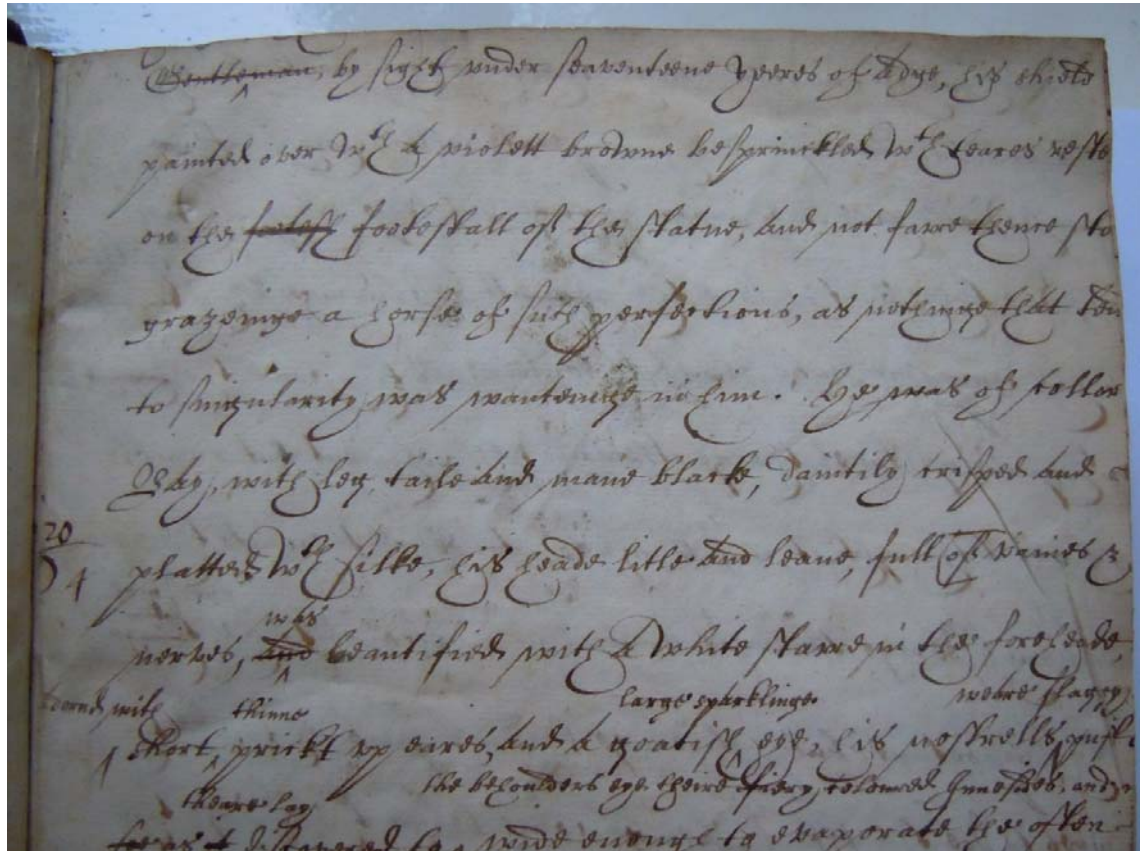
**Manuscript Waste:
Fragments of the Manuscript of the English translation of Biondi's *Donzella desterrada*
(1635)**

Many Oxford books of the sixteenth and early seventeenth century had their bindings strengthened internally by the addition of waste manuscript, and frequently this still survives – open an Oxford book bound in the 1590s, say, and you may well find its hinges toughened by the addition of a layer of fourteenth- or fifteenth-century vellum manuscript. Printed waste, on paper, was also used, and by the early seventeenth century, paper paste-downs had all but replaced their parchment predecessors.

It is however slightly unusual to find extensive manuscript material on paper virtually contemporary with a seventeenth-century book in which it is being used as binding reinforcement. New College's copy of the Jesuit Andreas Schott's educational manual *Adagia sive proverbia Graecorum ex Zenobio seu Zenodoto Diogeniano & Suidæ collectaneis* (Antwerp, 1612) is one such book (BT3.171.4(1); item (2) in the volume is the same author's similarly-intentioned *Adagialia sacra Novi Testamenti Græco-Latina* (Antwerp, 1629)).

Fortunately we can fix the arrival of this volume into the college's collections, as it bears a donation inscription from Ralph Riggs, sometime scholar, who gave the book in '1624'. He is in fact listed in the Library Benefactors Register as having bequeathed this book, as well as two others, in 1634 (p. 80). His other bequests at his death were the Jesuit Theophilus Raynaudus's (Théophile Raynaud) *De virtutibus et vitiis ... tractatio* (Leiden, 1631) (BT3.134.5) and the famous Dutch scholar G. J. Vossius's evergreen textbook on rhetoric (possibly the 1630 edition at BT3.73.2, otherwise lost). At any rate, the publication date of Raynaudus's book shows that 1634 is the better date for Riggs's death; it is quite common for the Benefactors Register to be misleading in this respect.

Now it is striking that the Schott volume has been bound using endpapers cut from seventeenth-century manuscripts roughly contemporary with both the publication and the binding of this volume. There are two leaves at the front in continuous secretary hand, scarcely mutilated at all and eminently legible, commencing with '... by sight vnder seaventeene yeeres of adge, his shield painted over wth a violet browne besprinkled wth teares reste[d] / on the footstall of the statue, and not farre thence st[ood] / grazing a horse of such perfections, as nothing that ten[ded] / to singularity was wanteing in him.' The text then continues for several paragraphs. At the back of the book there is further material from a different text and in a different hand.



Thanks to the fun-spoiling marvels of the internet resource Early English Books Online it takes but a few moments, at least in this case, to establish from which book the pages at the front of the volume derive. They match exactly the text of the English translation of Giovanni (Gian) Francesco Biondi, *Donzella desterrada, or the Banish'd Virgin ... Englished by I.H. of Graies Inne, Gent* (London: T. Cotes, for Humphrey Mosley, 1635), commencing near the foot of p. 19. The Italian writer Giovanni Francesco Biondi (1572-1644), a native of Lesina in Croatia, had early embraced the Protestant faith, and with the encouragement of the ambassador Henry Wotton, Biondo emigrated to England, where he married the sister of the famous court physician Theodore de Mayerne; he eventually died in Switzerland, having fled the incipient Civil War.¹ But in the thirties as a courtly Italian on the English scene he was an attractive literary figure for a young Inns of Court lawyer going places. This young man was James Hayward, as he states at the end of his preface to *The Banish'd Virgin*, and indeed the same man had recently translated another of Biondi's three novellas of this period under the title of *Eromena, or Love and Revenge* (London: Richard Badger for Robert Allot, 1632). In Oxford today, there is a copy of this edition in the Bodleian, and two in the English Faculty, whereas there are two copies of *The Banish'd Virgin* in the Bodleian (one apparently missing), and one in Jesus College.

The first edition of *Donzella desterrada* was published in Venice, 1627, and so the text of the translation can only have been composed and written down after this date and before its first printing in English in 1635. The wording of the manuscript fragments in the

¹ He plays a cameo in Hugh Trevor-Roper's marvellous *Europe's Physician: The Various Life of Sir Theodore De Mayerne* (New Haven, 2006), esp. pp. 203-4, 257, 313, 413n.26.

New College binding and the wording of the printed text are exactly the same bar differences of orthography, and so our manuscript fragments can only be the source for, from the source for, or just conceivably from a later copy of, the published text. Given that binders bought paper waste by weight from others involved in the book trade, it is plausible that the fragments in the New College copy are themselves part of the original manuscript from which the printed translation was set. This can in fact be demonstrated by comparing the corrections made to the MS against the printed edition. Looking solely at the first page alone of the MS, we have:

1. The first legible word on the page is deleted, but the replacement, being inserted above the line, has been lost through cropping. The deletion is 'Gentleman,'
2. In the seventh to eighth lines, in the phrase 'full of vaines & nerves', an extended [bracket has been inserted before and around '[of', and seemingly keyed to a notation in the margin resembling '20' athwart a 'D 4'.
3. In the eighth line 'and beautified' has been corrected to 'was beautified'
4. In the ninth line 'short prick't vp eares' has been emended to 'adornd with short thinne prick't vp eares'; likewise 'goatish eye' has been expanded to 'goatish large sparkling eye'; and likewise 'his notrells puft' to 'his nostrells were flaggy puft'
5. In the tenth line 'as it discovered' has been emended to 'as theare lay discovered', and between 'to' and 'wide' has been inserted the long addition above the line 'the behoullder eye theire fiery coloured Innesides, and'
6. In the twelfth line 'chomping the bitt' has been changed to 'chomping on the bitt'
7. In the thirteenth line 'of the Crest' has been changed to 'of its Crest'
8. In the sixteenth line, 'high pasterne' has been changed to 'short pasterne', and after 'wth a hard' has been added 'high'

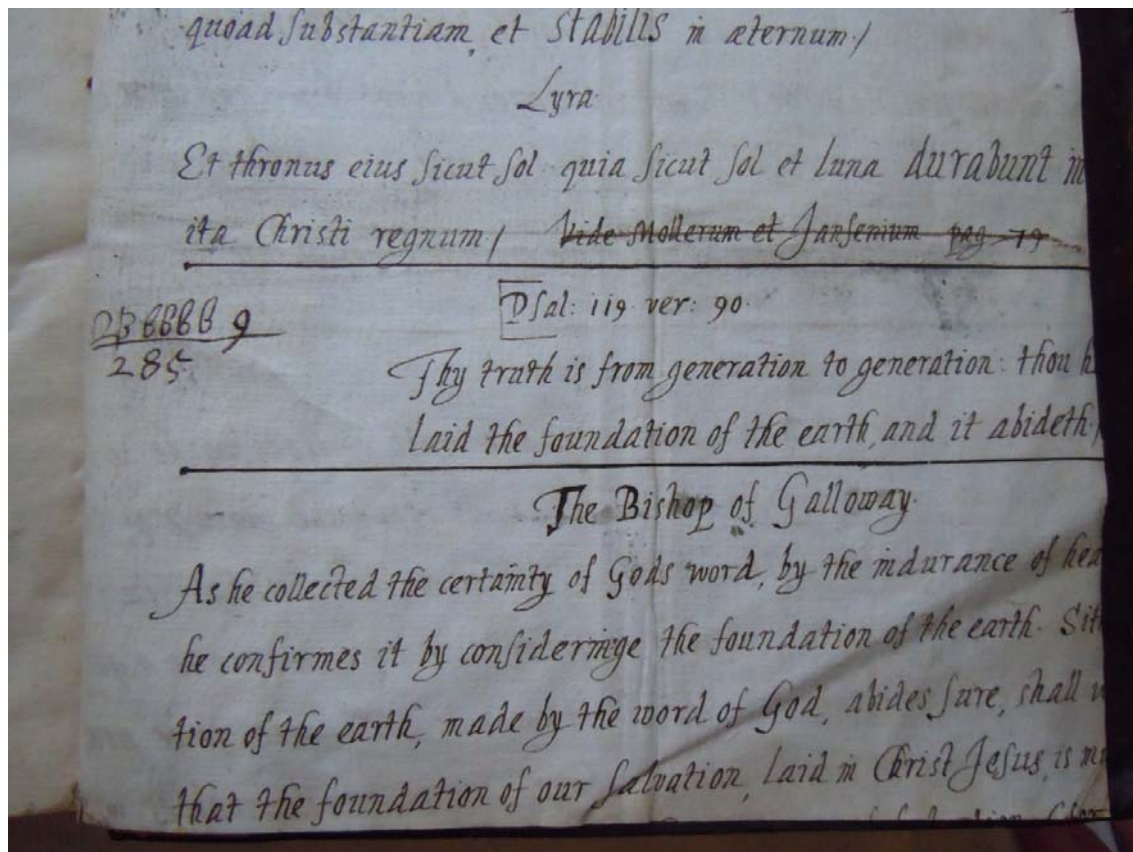
Let us compare this against the printed book itself (images below):

1. The printed text reads 'Knight' where the MS had deleted 'Gentleman' and replaced it with a word lost through cropping (presumably indeed 'Knight').
2. The inserted bracket occurs exactly at the page-turn in the printed text and the siglum in the margin refers to the printed pagination: 20. 'D4' corresponds to the fourth page of gathering D, i.e. sg. D2v.
- 3-8. These correction have all been adopted by the printed text, with a few trivial deviations.

The conclusions are both obvious and interesting. Because of the literary character of the emendations, the manuscript is presumably autograph, as a mere scribe would not attempt this kind of revision, and the corrections are in the same hand as the main text. This therefore represents James Hayward's final revision of his own translation, readied for the press. More than this, our fragments are indeed from the actual manuscript from which the printed text was set, as the opening page has been marked by the press compositor, here to show the page-turn. These endpapers were in fact listed by J. K. Moore, who was however unable to identify the text, which we have now done.²

² J. K. Moore, *Primary Materials Relating to Copy and Print in English Books of the Sixteenth and Seventeenth Centuries* (Oxford, 1992), p. 30.

Moore also noted the presence in the back-endpapers of more manuscript waste, from some 'Explication of the Psalms'. Only one leaf survives, although cropped; a second manuscript leaf from the same text has been almost entirely excised. The legible material is indeed from a biblical commentary on Psalms, here Psalm 119, verses 89-91. The commentary is a cento of previous commentators, being in order for verse 89 Musculus, Theodoretus, Bellarminus, and Lyra, all in Latin. There is also a deleted cross-reference to the scholars Mollerus and Jansenius. At verse 90 there is placed in the margin the sign 'Bbbb9' athwart a '285', another printer's mark, and the sign of a lengthy book, possibly a duodecimo. The first authority quoted here is 'The Bishop of Galloway', whose comment commences 'As he collected the certainty of Gods word, by the indurance of hea[ven]...' For verse 91 the Bishop of Galloway is again the only commentator cited, again in English.



Now this bishop is William Cowper (1658-1619), and the work being referred to is obviously his *A Holy Alphabet for Sion's Scholars ... by way of commentary upon the whole 119 Psalme* (London, 1613). His *Workes* were also published in 1623 and again in 1626, in which the *Holy Alphabet* was reprinted. So this manuscript fragment must date from after 1613 and possibly 1623 or 1626. It is from a biblical commentary or rather a digest of biblical commentators, either restricted to the psalms, or more extensive, and in Latin and English. It is not from the obvious collection, Matthew Poole's *Synopsis Criticorum* (1669-76), as that does not cite in English and is moreover a five-volume folio publication. If we consult a late edition of John Wilkins' popular bibliography for preachers, *Ecclesiastes* (this edn., London, 1693), amidst the dozens of commentators on the psalms, nineteen are listed as 'E' or 'English', but our fragment is seemingly not from any of these. So we are in for a harder time

here! What we are looking for is an English-published book that excerpts from the commentators, in Latin and in English, but alas I have not yet managed to track it down ...

William Poole
Fellow Librarian
New College

Appendix:

Page images from the printed Biondo:

Now the way to get up to the hill passed through the wood, on the one side whereof stood erected under a lofty Siccamore-tree the Image of *Ioue* the preserver, and on the other one of *Venus* with her Sonne; in the shade of the tree at the foote of the Goddesse, the Gent: (who was the good old *Count of Bona*.) might see, sleeping with his face upwards; a goodly and well-featured young Knight, by sight under seventene yeares of age, his shield painted over with a violet-browne, besprinkled with teares rested on the foote-stall of the statue; and not farre thence stood grazing a horse of such perfections, as nothing that tended to singularity was wanting in him. Hee was of colour bay, with legge, taile, and mane black, daintily crisped and platted with filke, his head litle and leane, full

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of veins and nerves, was beautified with a white starre in the forehead, and adorn'd with short thinne prick't up eares, and a goatish large sparkling eye, his nostrils were flaggy and so puffed out, as there lay discovered to the beholders eye their fiery coloured insides, and withall wide enough to evaporate the often fumes of his proud lungs; his mouth ragged, full of thick foame ever champing on the Bitt, his neck short, and eminently hooked in the bent of its crest; broad and ample was his brest, his back short and dented downe to his very taile, his crupper large and fleshy, his legges straight and leane with one white foote, a short pasterne with a hard, high concavous, and round huffe.

...well promising demeanour of the Squire