

LIST OF FIGURES

POGGIO BRACCIOLINI'S INTERNATIONAL REPUTATION AND THE SIGNIFICANCE OF BRYN MAWR, MS. 48

David Rundle

Figure 1 – Bryn Mawr, ms. 48, fol. 1 – Poggio, *De nobilitate*; scribe: Thomas Candour; artist: 'Caesar Master'.

Figure 2 – Bryn Mawr, ms. 48, fol. 38v – showing spray by the 'Caesar Master'.

Figure 3 – Bryn Mawr, ms. 48, fol. 48 – Poggio, *De avaritia*.

Figure 4 – Bryn Mawr, ms. 48, fol. 103v – Petrarch, epistle to Giovanni Colonna; scribe: Candour.

Figure 5 – Bryn Mawr, ms. 48, fol. 108v – showing early marginalia.

Figure 6 – Bryn Mawr, ms. 48, fol. 114 – Paschal table; scribe: Candour.

POGGIO BRACCIOLINI AND COLUCCIO SALUTATI: THE EPITAPH AND THE 1405-1406 LETTERS

Stefano U. Baldassarri

Figure 1 – Florence, Biblioteca Nazionale Centrale di Firenze, ms. Magl. VIII 1445, fol. 207v.

SHIFTING TIMES, CONVERGING FUTURES: TECHNOLOGIES OF WRITING BEYOND POGGIO BRACCIOLINI

Roberta Ricci

Figure 1 – Florence, Biblioteca Medicea Laurenziana, ms. Strozianus 96.

Figure 2 – Florence, Biblioteca Medicea Laurenziana, ms. Pluteo 48.22.

Figure 3 – Florence, Biblioteca Medicea Laurenziana, ms. Pluteo 50.31.

SCRIPT AS IMAGE: VISUAL ACUITY IN THE SCRIPT OF POGGIO BRACCIOLINI
Philippa Sissis

Figure 1 – Vatican City, Biblioteca Apostolica Vaticana, ms. Vat. Lat. 3245, Cicero, *De legibus*, 15th century, written by Poggio Bracciolini.

Figure 2 – Florence, Biblioteca Medicea Laurenziana, ms. San Marco 257, Cicero, *De legibus*, 9th century, Corbie.

Figure 3 – Florence, Biblioteca Medicea Laurenziana, ms. San Marco 257, fol. 1r, Cicero, *De legibus*, 9th century, Corbie.

Figure 4 – Florence, Biblioteca Nazionale Centrale, ms. Magliabechiano XXIX, 199, (Strozzi 1066), fol. 41r, in: De Robertis T., Tanturli G., Zamponi S. (eds.) 2008, *Coluccio Salutati e l'invenzione dell'umanesimo*, Mandragora, Firenze: 309, cat. no 98; Cicero, *De legibus*, 14th century, multiple scribes in gothic hands, partially cursive.

Figure 5 – Vatican City, Biblioteca Apostolica Vaticana, ms. Chig. I VII 259, Giovanni de Matociis, known as Giovanni Mansionario (d. 1337), *Historia Imperialis* (begun around 1310).

Figure 6 – Paris, Bibliothèque Nationale de France, ms. Lat. 8082, Claudius Claudianus, *De raptu Proserpinae libri tres*, fol. 4r.

Figure 7 – Berlin, Staatsbibliothek der Stiftung Preussischer Kulturbesitz, ms. Hamilton 166, Cicero, *Ad Atticum*, fol. 1r, written by Poggio Bracciolini.

Figure 8 – Berlin, Staatsbibliothek der Stiftung Preussischer Kulturbesitz, ms. Hamilton 166, Cicero, *Ad Atticum*, fol. 3v, detail lineage, written by Poggio Bracciolini.

Figure 9 – Berlin, Staatsbibliothek der Stiftung Preussischer Kulturbesitz, ms. Hamilton 166, Cicero, *Ad Atticum*, fols. 108v, 109r, written by Poggio Bracciolini.

Figure 10 – Florence, Biblioteca Medicea Laurenziana, ms. Pluteo 49.18, Cicero, *Ad Atticum*, fol. 46r, cursive model for Poggio's copy.

Figure 11 – Berlin, Staatsbibliothek der Stiftung Preussischer Kulturbesitz, ms. Hamilton 166, Cicero, *Ad Atticum*, initial, written by Poggio Bracciolini.

Figure 12 – Florence, Biblioteca Medicea Laurenziana, ms. San Marco 385, Flavius Josephus, *Antiquitates Judaicae*, fol. 1v.

Figure 13 – Florence, Biblioteca Medicea Laurenziana, ms. San Marco 385, Flavius Josephus, *Antiquitates Judaicae*, fol. 2v.

Figure 14 – Berlin, Staatsbibliothek der Stiftung Preussischer Kulturbesitz, ms. Hamilton 166, Cicero, *Ad Atticum, capitalis*, written by Poggio Bracciolini.

Figure 15 – Berlin, Staatsbibliothek der Stiftung Preussischer Kulturbesitz, ms. Hamilton 166, Cicero, *Ad Atticum*, colophon, written by Poggio Bracciolini.

POGGIO BRACCIOLINI, AN INSCRIPTION IN TERRANUOVA, AND THE MONUMENT TO CARLO MARSUPPINI: A THEORY

Paul Shaw

Figure 1 – Poggio inscription in S. Maria (Terranuova Bracciolini). [Ph.: Bronwen Job]

Figure 2 – Left side of Terranuova inscription. [Ph.: Bronwen Job]

Figure 3 – Detail of Terranuova inscription (lines 1-2). [Ph.: Paul Shaw]

Figure 4 – Detail of Terranuova inscription (lines 9-12). [Ph.: Bronwen Job]

Figure 5 – Letters traced from various inscriptions. Top: comparison of Trajan's Column, the Cantoria of Luca della Robbia (1437), and the Terranuova inscription. Bottom: comparison of the Terranuova inscription, the Monument to Carlo Marsuppini (1454-1459), and the Monument to Leonardo Bruni (1449-1452).

Figure 6 – Letters traced from various inscriptions. Top: comparison of the Terranuova inscription and the Monument to Carlo Marsuppini. Bottom: comparison of the doors to the Baptistry in Florence by Lorenzo Ghiberti, the Tomb of Martin V (1445), the alphabet of Felice Feliciano (c.1460), and the Tomb of Ludovico d'Albret (d. 1465).

Figure 7 – Detail of inscription on Monument to Carlo Marsuppini by Desiderio Settignano, 1454-1459. [Ph.: Paul Shaw]

Figure 8 – Detail of inscription on Monument to Leonardo Bruni by the workshop of Bernardo Rossellino, 1449-1452. [Ph.: Paul Shaw]