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ABSTRACTS

Rossana E. Guglielmetti, *WHEN THE AUTHOR IS NOT OF USE: THE STORY OF BRENDAN'S VOYAGE* (pp. 1-22)

The hiberno-latin text known as *Navigatio Brendani* circulated very widely in medieval Europe, both in its original language and in vernacular versions. Apparently, its being anonymous did not limit or damage its fortune as a hagiographical and monastic reading, rich in moral teachings, as well as an adventure novel, very popular also by a secular public. It is precisely the nature of both genres (hagiography and romance) that explains such a success, remarkable for a text not supported by any authoritative name: in the hagiographical field, it was a common practice to admit anonymous and apocryphal writings for readings, on the same level as the great authors' work; and in both cases, the importance and popularity of the main character itself (a saint, like Brendan, or a hero, like Alexander the Great) was enough to promote his history's diffusion.

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Francesco Stella, *MODERN SUCCESS AND MEDIEVAL MARGINALITY OF MODUIN OF AUTUN'S «KAROLUS MAGNUS ET LEO PAPA»* (pp. 23-57)

The poem variously entitled *Karolus magnus et Leo papa*, *Paderborner Epos*, *Aachener Epos*, and finally *De Karolo rege et Leone papa* – as it deals with king Charlemagne meeting pope Leo at Paderborn in 799 – attracted great interest among modern scholars, because of both its relevance as a historical source and its Virgilian style. Conversely, it received scant attention at the time it was written (about 799 or some years later) and exerted little influence on Carolingian poets. Such a disparity in reception provides eloquent testimony of how literary values change over time. The authorship of the text has been a heavily discussed and debated topic. If we are to take recent research into account, it is no longer possible to hold (like Schaller did) that the poem was written by Einhard. As it seems, it was more likely composed by Moduin of Autun. After an introduction about the significance of 'anonymity' in medieval literature, this paper recalls the history of the studies about the poem and the evi-

dences about Moduin, providing some further details in favour of his authorship, also by examining the sequence of the texts in the Zürich manuscript and the structure and the language of the poem as it is transcribed there.

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Anne-Marie Turcan-Verkerk, *THE DIFFUSION OF THE WALTHARIUS AND ITS ANONYMITY. A PROPOSAL OF INTERPRETATION* (pp. 59-122)

The Lorsch manuscript of the *Waltharius* (Hamburg, Staatsbibl., Cod. 17 in scriin. fragm. 1), which is one of the earliest witnesses of the poem, did not include Geraldus's prologue; indeed, this prologue is later than the work itself. Geraldus added the prologue to a manuscript belonging to the same family of the Lorsch manuscript, and offered it to Erkambald. The earliest evidences of the *Waltharius*, including the Lorsch fragment, are without exception related to the region of Metz-Strasbourg-Toul. These first traces of the circulation allow us to assume that the *Waltharius* was important for the carolingian family; the meaning of that can be found in a political significance. The protagonists of this story might represent the sons of Louis the Pious in the period between the Fontenoy battle (841) and the division of the empire (843), but the text was probably addressed to Charles the Bald as a political lesson. The anonymity, in such a context, could be a choice. The article proposes an identikit of the author and a hypothesis of identification.

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Peter Stotz, *ANONYMOUS LITURGICAL POEMS AS A MODEL FOR DEVOTIONAL POETRY* (pp. 123-53)

Among the anonymous medieval Latin texts capable of acquiring some authority and of being regarded as models for the creation of further texts, one can justifiably mention also liturgical poetry. Generally speaking, among the thousands of hymns and sequences composed during the Middle Ages the level of intertextuality is considerably high. As for the sequences, the adoption of a given melody for pieces written in subsequent times is quite essential in these multiple processes of borrowing. The paper deals with four typical examples in order to show the enormous influence that some famous pieces of liturgical poetry

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exerted on the production of new texts. The first one is *Ave, maris stella*, a hymn to the Virgin Mary composed in the Carolingian age, whose words were resumed in many spiritual compositions throughout the Middle Ages. The remaining three examples are sequences; many of their formal contrafacts contain also textual reminders, be it to a greater or a rather moderate extent. As for the case of *Laetabundus exsultet fidelis chorus*, a sequence from the 11th century for Christmas, in numerous sequences composed according to its melody, the texts of the final lines of many (if not all) stanzas have been reutilised, possibly in a totally changed context. Also of great interest are the textual imitations of *Verbum bonum et suave*, a roughly contemporary Marian sequence, as they are shown in various devotional songs of the later Middle Ages. The sequence *Mittit ad virginem*, of a somewhat later date, is related with the Annunciation. Many of its formal contrafacts, composed in honour of the Virgin or of any other saint, contain a great deal of snippets from the wording of the original piece. Such phenomena bear witness to a remarkable coherence within the universe of the astonishingly multifarious religious poetry of the Latin Middle Ages.

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Paolo Gatti, *ADEMAR, PSEUDO-ADEMAR? ANONYMITY IN MEDIEVAL FABLES UNTIL THE 11TH CENTURY* (pp. 155-66)

The name of Phaedrus, in the late antiquity and the early middle age, is almost unknown: the author of fables is always Aesop. Ademar of Chabannes is probably just the copyist of the 67 fables in the ms. Leidensis Voss. Lat. 8° 15.

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Jill Mann, *WHY ARE NAMES SO IMPORTANT? YSENGRIMUS AND SOME OTHER WORKS OF BEAST LITERATURE* (pp. 167-84)

This article considers three works of beast literature: *Ysengrimus*, the *Speculum Stultorum*, and the «elegiac *Romulus*». The first of these must be regarded as anonymous, despite being associated with several names in manuscripts; the second has a named and identifiable author (Nigel of Longchamp, monk of Canterbury); the third was erroneously ascribed to «Gualterus Anglicus» by Léopold Hervieux, but this ascription is without foundation. In the

first two cases, the name(s) of the person(s) to whom the poem is addressed is of equal or greater importance than that of the author, since it is designed to win his favour and patronage. An indication of the work's content can also be more important than the name of its author. The *Speculum Stultorum* is often designated «Burnellus», the name of its donkey hero, while the elegiac *Romulus* is regularly referred to as «Aesop»; the authority of the mythical fable-writer completely obscures the identity of the medieval author.

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Peter Dronke, *ANONYMOUS SONGS IN THE «CARMINA BURANA»* (pp. 185-96)

The purpose of this essay is to look at three kinds of anonymity among the songs in the *Carmina Burana*. The first piece, *Veris dulcis in tempore*, has the anonymity of a song composed for the delight of a small private circle, with witty allusions to members of that circle itself. The second, *Stetit puella*, pointedly calls in question received opinions about love and marriage, subverting these in a way that is a succinct lyrical counterpart to a graffito. In the last, the lament of Dido, a poet who is shaping a new lyrical form and creating a new genre of extended dramatic soliloquy, may have chosen anonymity feeling that his or her experimentation was not yet quite perfected.

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Giuseppe Pipitone, *TEXTUAL COMPARISONS BETWEEN «HISPERICA FAMINA» AND «COLLOQUIA HISPERICA»* (pp. 197-228)

The contribution is devoted to the comparison between the text of *Hisperica Famina*, with particular attention to the *recensio A*, and *Colloquia Hisperica*. These *Colloquia* consist of a dialogue between a school teacher and an adolescent intended to become a student, that Stevenson published in 1929 as the second text within a collection of Anglo-Saxon school texts. The work was written in England between the X and XI century and has a structure similar to that of the colloquy of Aelfric, abbot of Eynsham. The comparison between the *Hisperica Famina* and *Colloquia Hisperica* is useful not only to highlight the affinities – not a few, and often *ad litteram* – between the two texts, but also to try to clarify some obscure points of section 1-132 of *recensio A*. The survey is also useful as a valuable evidence of the

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interest in Hisperic Latin in the last centuries of Middle Ages, of which *Colloquia Hisperica* are an important document.

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Claudia Villa, *BERLIN, STAATSBIBLIOTHEK, DIEZ. B. 66. A BIBLIOGRAPHIC SURVEY AND A REPORT ON FIDUCIA, «CLERICUS ET LOCOPOSITUS»* (pp. 229–38)

The manuscript Berlin Diez B 66 may be connected to the Court of Pepin of Italy, active in Pavia, Milan and Verona; only the Biblioteca Capitolare di Verona still provides information on books in use between the VIIIth and IXth centuries and therefore must be studied carefully. The code preserves the comment by Pompeius to Donatus and the verses of an unknown 'Fiducia', written with the help of this same comment. Fiducia is a rare name and matches that of a *locopositus*, witnessed by a Pisan Charter in 796.

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Robert Gary Babcock, *RATHERIUS, BOBBIO, AND THEODULF'S «CONTRA IUDICES»* (pp. 239–44)

In the 2009 issue of *Filologia mediolatina*, Benedetta Valtorta discusses the possible use by Ratherius (monk of Lobbes and Bishop of Verona, † 974) of a rare version of the *Opus imperfectum* that is particularly associated with the library of Bobbio. François Dolbeau had earlier suggested connections linking Ratherius to this extraordinary medieval collection of books. The present study calls attention to another apparent link between the Bobbio library and Ratherius, namely his previously unrecognized knowledge of the poem *Contra iudices* by Theodulf of Orléans. Bobbio is one of the few libraries known to have held a manuscript of that work, and Ratherius quotes from it in his *Praeloquia*, written between 934 and 936 in Pavia, not far from Bobbio.

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Benedetta Valtorta, *A NOTE ON ATTO OF VERCELLI* (pp. 245-68)

The *Polipticum* attributed to Atto of Vercelli is one of the most obscure works of the Latin Middle Age. Its use of *hyperbaton* and the choice of unusual words make it difficult to understand without the help of the second redaction, accompanied with glosses and *scholia*, which are usually ascribed to the same author. The article points out some cases in which the glosses seem to explain the text on the basis of dictionaries, even if the explanation is not fully fitting. Therefore, some reasonable suspicions may be raised concerning whether the author and the glossator are in fact the same person. If the author of the glosses, who is surely working in Vercelli, is different from the author of the main text, new hypotheses can be considered concerning the author of the *Polipticum*. From this perspective, the article highlights meaningful similarities, both in content and in literary sources, between the text of the *Polipticum* and the early works of Ratherius of Verona.

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Greti Dinkova-Bruun, *HEALING GOD'S CREATION: MARY AS MEDICINE IN TWO DEVOTIONAL POEMS FROM THE LATE MIDDLE AGES* (pp. 269-94)

This article includes the first edition, English translation, and brief discussion of one verse prayer to Virgin Mary found in a single fifteenth-century manuscript produced in Wrocław, now British Library, Additional 18922, ff. 233r-239r. This poem, which was quite likely written by the same anonymous author who composed the piece preceding it in the same codex (edited and analyzed in «Filologia mediolatina» XXII [2015], pp. 239-256), comprises 31 rhythmic stanzas and exhibits extensive knowledge of the natural world, both earthly and celestial, physical and metaphysical, human and divine. The work can be easily divided into two parts: stanzas 1-25 represent a remarkable *laudatio* offered to Mary by the entire creation in all its animate and inanimate manifestations, whereas the remaining six stanzas present a plea for health and salvation. As a result, when considered together, the two poems from Additional 18922 offer a depiction of the Virgin as a the most trusted and beloved healer of both the microcosmos (*homo*) and the macrocosmos (*mundus*).

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Angelo Piacentini, *REMARKS FOR THE CRITICAL EDITION OF GIOVANNI BOCCACCIO'S
«VERSUS AD AFFRICAM»*

The paper focuses on the textual tradition of *Versus ad Affricam*, the poem of 182 hexameters that Boccaccio addressed to a personification of Petrarch's *Africa* shortly after the poet's death in July 1374. This work survives only in two witnesses from the 14th century: ms. Venezia, Bibl. Marciana, lat. XIV 223 (4340), written in Padua in the circle of Giovanni Dondi dell'Orologio, a physician, astrologer and close friend of Petrarch; ms. Oxford, Bodleian Library, Bodley 558, autograph of Domenico Silvestri, a public notary and a friend of Coluccio Salutati. The former editors of the poem Aldo Francesco Massera and Giuseppe Velli detected the presence of author's variants and different versions of the poem. However, a closer analysis shows that the pretended authorial variants are most likely textual innovations by Silvestri, who practised conjectural criticism and corrected several Boccaccio's mistakes in prosody.

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