

## ABSTRACTS

Michael Lapidge, GIOVANNI ORLANDI AND THE «NAVIGATIO S. BRENDANI» (pp. 1-35)

The publication of Giovanni Orlandi's great edition of the *Navigatio sancti Brendani*, brought to posthumous completion by the Herculean labours of Rossana Guglielmetti, provides the pretext for an assessment of Orlandi's contribution to modern understanding of this fascinating text. The importance of his contribution, seen above all in his *Introduzione* to the text, first published in 1968, is illustrated both by reference to the state of scholarly opinion concerning the *Navigatio* in the century before 1968, and to the areas in which the *Introduzione* helped to advance our understanding of crucial aspects of the text: its relationship to the large corpus of hagiography concerning St Brendan, in Latin and Irish; its relationship to vernacular Irish tales of voyaging, especially the so-called *immrama*; its relationship to apocryphal and hagiographical Latin literature of Late Antiquity; the Latinity of the *Navigatio*, especially its syntax; and the ways in which understanding of these several bodies of evidence helps to demonstrate that the *Navigatio* was composed in Ireland itself for an Irish audience (not on the Continent by an Irish exile), probably in the second half of the eighth century.

Michael Lapidge  
Clare College, Cambridge  
ml26@hermes.cam.ac.uk



Anna Maria Fagnoni, THE EDITION OF THE «NAVIGATIO BRENDANI»: A LONG ADVENTURE WITH A HAPPY ENDING (PP. 17-35)

This study deals with genesis and peculiarities of the recent edition of the *Navigatio sancti Brendani* (*Navigatio sancti Brendani. Alla scoperta dei segreti meravigliosi del mondo*, edd. G. Orlandi - R. E. Guglielmetti, Firenze 2014). In the Sixties, Orlandi detected many defects in Selmer's edition of the *Navigatio* (1959) and started preparing a new critical edition. He wrote a preliminary monograph with regard to literary features (published in 1968); he also selected 100 mss., collated them and devoted himself to the *recensio*. The results of his philological work (a new provisional classification of ms. tradition and a partial genealogical arrangement) were published in the article *Considerazioni sulla tradizione manoscritta della Navigatio sancti Brendani* («Filologia Mediolatina» 9, 2002, pp. 51-75). He identified 15 groups of mss., but he was unable to complete the *stemma codicum* because of the particular

difficulties of this tradition. In his last years, Orlandi involved in the work his pupil R. Guglielmetti, and after his death (November 2007) she carried on the edition and brought it to completion. She collated completely 141 mss. and used Orlandi's provisional notes and suggestions for *selectio* and *emendatio*. In spite of a very active manuscript tradition and a frequent and early *contaminatio*, Guglielmetti – using the reconstructive method with rigour but also with flexibility – succeeded in gathering the mss. in five families, all directly derived from the archetype. This way the critical text is now established on a solid basis.

Anna Maria Fagnoni  
 Università degli Studi di Milano  
 anna.fagnoni@unimi.it



Benedetta Valtorta, «ACCEPTO IPSE CALAMO... SCRIPSI IN HUNC MODUM». RATHERIAN AUTOGRAPHS AND IDIOGRAPHS (pp. 37-64)

The Ratherian autographs are still a worthwhile field for investigation. Besides writings which can be easily assigned to Ratherius's hand, still others exist which can be for some reasons attributed to Ratherius's entourage, even if it is not possible to positively identify the bishop's handwriting. In the first part of the study the author examines some glosses written in the margins of Clm 14420, a X<sup>th</sup> century manuscript containing a commentary on Terentius's comedies, which shows unexpected relationships with Ratherius's works. In the second part, the supposed Ratherian influence on the manuscript casts new light on the short poem *Tempore iam brumae*. An appendix focuses on the short glossary which in Clm 14420 follows (f. 144v) the commentary and the poem. The analysis of the lemmas of the glossary shows that they are taken from a collection of hagiographical texts, including the Acts of St. John the Apostle, the *Passiones* of Pope Marcellus I, Cyprian and Justine, the Four Crowned Martyrs, the second book of the Merovingian *Vita s. Eligii*, the *Vita s. Pelagiae*, St. Jerome's Life of Hilarion the Great; moreover, the identification of the source of the glossary leads to the integration and correction of some lemmas, which had previously been damaged by a laceration of the page.

Benedetta Valtorta  
 Società Internazionale per lo Studio del Medioevo Latino  
 bvaltorta@gmail.com



## ABSTRACTS

Donatella Frioli, BETWEEN AUTOGRAPHS AND IDIOGRAPHS: THE EVIDENCE IN GERHOCH OF REICHERSBERG (pp. 65-104)

The manuscript tradition of Gerhoch's works includes an autograph draft and many other manuscripts not written by the author's hand, but with his autograph interventions (so called 'idiografi'). Both the typologies of manuscripts bear witness to re-writing of the text, inversions of the word order, additions/amplifications, seldom cuts. Especially in the 'idiografi' Gerhoch verifies the copy, re-writes erroneous words, fills homeoteleuts, inserts punctuation, revises wrong quotations. The study analyses graphic, codicological and textual features of the manuscripts: they are of interest to understand the provost's literary process and the history of every text composed by him; they also allow to know the strong, pragmatic bond between the provost and his 'secretaries' (i.e. the canons of Reichersberg).

Donatella Frioli  
Università di Trento  
donatella.frioli@lett.unitn.it



Alessia Angelino, THE EPITOME OF BEDE'S COMMENTARY ON «CANTICLE OF CANTICLES» IN MS. DÜSSELDORF, UNIVERSITÄTS- UND LANDESBIBLIOTHEK, B.3 (pp. 105-48)

Ms. Düsseldorf, Universitäts- und Landesbibliothek B.3 contains an epitome of Bede's commentary on *Canticle of Canticles*. Thanks to its peculiar script, often referred to as 'Corbie ab', the codex is supposed to be written not far from Corbie sometime in 820's. The manuscript belonged to the canonesses of Essen, where it came perhaps forty years after its composition. The aim of the epitome is to reduce the complexity of Bede's work; to achieve an organic and coherent summary of it through reassembled pieces; to portray the Church effort for evangelization, thus conveying, even if in a simplified form, the most important meaning of *Canticle* in Bede's lecture. As a witness of Bede's commentary, the epitome is very valuable, for being elder than every direct and complete manuscript of the work, and for its faithful reproduction of the model. The critical text of Bede's commentary was published by David Hurst in 1983; using his *apparatus criticus*, it is possible to formulate a hypothesis about the position of the epitome in Bede's *stemma codicum*.

Alessia Angelino  
Università degli Studi di Milano  
alessia.angelino@outlook.it

Paolo Chiesa, PARVA EINHARDIANA (pp. 149-84)

This article discusses six questions linked to Einhard's *Vita Karoli (VK)*: 1) the relationships between Einhard's prologue and Walafrid Strabo's *accessus* at the work, concluding for Walafrid being acquainted of Einhard's text; 2) the absence, in the so-called (by M. Tischler) *Widmungsfassung*, of the name of Roland, concluding for a deliberate elimination of it in the court circle, even if is not possible to explain the reasons; 3) the use of Solinus' *Collectanea* in *VK*, with a new reference; 4) the use of *Historia Augusta* in the *VK*, referring in particular to the word *dicaculus*; 5) the insistence of *VK* about the choice of Charles' burial place in Aachen, which could be an answer to later claims by other sites for detaining the body; 6) the language of the epitaph of Charles, quoted (and perhaps written) by Einhard, which recalls classical descriptions of Alexander the Great's grave.

Paolo Chiesa  
Università degli Studi di Milano  
paolo.chiesa@unimi.it



Eugenia Russo, THREE UNPUBLISHED HOMILIES FROM MS. MONTECASSINO, ARCHIVIO DELL'ABBAZIA, 805 (pp. 185-216)

MS Montecassino, Archivio dell'Abbazia 805 is an 11th century composite codex in Beneventan script, which formerly belonged to the Old Library of Montecassino and then to the Library of the Monastery of SS. Severino e Sossio in Naples; it returned to Monte Cassino in 1833, when it was given as a gift to the Abbot D. Giacomo Diez. The first section of the manuscript *inter alia* contains the longest redaction of the Pseudo-Augustinian *Sermo de pace*, known so far only from a codex of Escorial, and three unpublished homilies dedicated to the Nativity. This paper presents the edition and analysis of the sources of the unpublished homilies.

Eugenia Russo  
Università degli Studi di Cassino e del Lazio Meridionale  
e.russo@unicas.it



## ABSTRACTS

Jérémy Delmulle, AN UNKNOWN MEDIEVAL POEM INVOKING MONETA, MOTHER OF THE MUSES (pp. 217–38)

The present article aims to signal the existence of an until now unknown poetic text whose only four lines have been kept in a late seventeenth-century inventory of the library of the Cistercian abbey of Longpont (Aisne, France). These lines, copied from a medieval manuscript, are the proem of a much longer piece of poetry which very interestingly mentions the figure of Moneta, invoked as the mother of the Muses and the Latin equivalent of Mnemosyne. The allocation of this status to Moneta is extremely rare: it dates back to Livius Andronicus's *Odusia* and is only known through a fragment preserved by Priscian. A study of the manuscript's description given by the modern inventory and an analysis of the four particularly rich verses in question allow to identify the lost poem as probably a hagiographical poem written in honor of a certain St. Mary, no more nameable. Lexical and stylistic features of the verses, however, reveal a close relationship with a series of poems nowadays assuredly attributed to Peter Riga. It seems therefore to be plausible that this lost poem is a part of the poetic production of this author, already known for having composed two other metrical hagiographies; in this case, the work should be dated from the period of Peter's training in the 1160s.

Jérémy Delmulle  
Institut de Recherche et d'Histoire des Textes  
jeremy.delmulle@gmail.com



Greti Dinkova-Bruun, MEDICINE AND DEVOTION IN THE LATER MIDDLE AGES (pp. 239–56)

This article presents an edition and a brief analysis of one late medieval devotional poem addressed to the Virgin Mary and entitled *Oratio de Domina multum utilis*. The poem is preserved in a single manuscript copied in Wrocław in the fifteenth century and now London, British Library, Additional 18922. Even though it belongs to a rich tradition of personal devotional poetry, the *Oratio* analysed here exhibits a novel approach to describing the healing powers of the Virgin and to extolling her reputation as *divina medicina* for the Christian believer. The uniqueness of the piece is revealed in its highly technical medical vocabulary that suggests that its author, in addition to being an accomplished poet, was a *medicus* or an *apothecarius* with impressive empirical knowledge of the medical practices of his time.

Greti Dinkova-Bruun  
Pontifical Institute of Mediaeval Studies, Toronto,  
greti.dinkova.bruun@utoronto.ca

Daniele Solvi, INSIDE THE «SCRIPTORIUM» OF «FRATER A». COMPOSITION MODE AND REDACTIONAL LAYERS IN THE «MEMORIALE» BY ANGELA OF FOLIGNO (pp. 257-92)

As Enrico Menestò pointed out in his critical edition (2013), there is no philological evidence that a primitive redaction of Angela of Foligno's *Memoriale* ever circulated before the last version issued, about 1296, by the anonymous *scriptor* «brother A.». Nevertheless, a long and intricate genetic process took place from 1291 onwards and is well documented all along the text. This paper will analyze the internal evidence of this redactional stratification, distinguishing textual portions dating back to different moments: Angela's spontaneous account, questions asked by the confessor, additions *in praesentia* or *in absentia* of the woman, linguistic and structural revision, paratextual improvements (prologue, epilogue, table of contents, *testificatio*) etc. It will also provide a new hypothesis about an original textual core, that was probably already issued in 1292 for a very narrow circulation (i.e. limited to direct reading of the original itself, without producing any textual tradition), and was later incorporated into the final redaction.

Daniele Solvi  
Seconda Università di Napoli  
solvidaniele@libero.it



Carmen Puche López, LITERARY CREATION BY PERE MARSILI: EL PLANCTUS FOR THE MONTCADAS IN THE «LIBER GESTORUM» (pp. 239-318)

In this article we have studied, from a literary viewpoint, the *planctus* for the Montcadas which Pere Marsili included in his Latin version of the *Llibre dels fets* by Jaume I. Our analysis shows that the dominican monk not only composed a literary piece enriched with topics of the *planctus* genre and many *ornatus* elements, but also rewrote the whole episode of their death to reinforce the vision of the Moncadas as «martyrs of the Crusades», to confer an epic solemnity to the events and endow Jaume I with the status of his majesty.

Carmen Puche López  
Universidad de Alicante  
carmen.puche@ua.es



Veronica Gobbato, AN EARLY CASE OF INDIRECT TRADITION IN MARCO POLO'S «MILIONE»: THE «LIBER DE INTRODUCTIONE LOQUENDI» BY FILIPPINO FROM FERRARA (pp. 319-68)

## ABSTRACTS

In the first half of Fourteenth century, the Dominican Filippino of Ferrara wrote the *Liber de introductione loquendi*, a Latin conversation handbook for the Order of Preachers. Among the treatise over 400 *exempla*'s sources appears the *Milione* of Marco Polo, from which Brother Philip drew on sixteen stories. The present work offers the results of the first full collation between those tales and the most reliable *Milione*'s versions: they have borne out the close relationship, already assumed in previous critical studies, with Z, one of the most authoritative versions of the Marco Polo's book. This relationship is here also supported by the discovery of new lexical and formal items in common. The few documents about the life of Filippino attest at least a stay in the Ss. Giovanni e Paolo's convent in Venice, where the Dominican might have had access to the *Millione*.

Veronica Gobbato  
Università Ca' Foscari, Venezia  
veronica.gobbato@unive.it



Valentina Lunardini, «INUSITATA VERBA» FROM THE «DECLARUS» BY ANGELO SENISIO: «A» LETTER (pp. 369-422)

The present paper examines 84 *inusitata verba* retrieved from the *Declarus* by Angelo Senisio, which form an unprecedented lexicon from the XIV century that was bequeathed by the only ms. Palermo, National Library, IV, H, 14, in one copy that scholars have ascribed to the XV century. The object of the investigation is a monolingual lexicon formed of words of vernacular use or that have been disguised with Latin endings. The present study thus aims to retrace the textual sequence of events related to each of the words. When dealing with such obsolete or irremediably corrupt terms, critical publishers are confronted with the great difficulty of having to understand the graphical and semantic metamorphoses that have occurred within the tradition. At the same time, they are also required to engage the eye in understanding the author's intended reading to go ahead with the publication, even though the term does not coincide with the exact form, which remained unknown to the lexicographer. The purpose of the present study is to provide scholars of this special literature with useful material that demonstrates how some words were collected and exposed to the *derivatio nominis* despite the fact that they have become obsolete and incomprehensible. The investigated terms are: *abbacero*, *abbatis*, *abbanum*, *abbanet*, *abbantes*, *abbasites*, *abbason*, *abbenna*, *abesia*, *abestis*, *acasis*, *acaron*, *acera*, *acerse*, *acerlis*, *acobrices*, *acomentariis*, *actamino*, *acutula*, *adaltuatrium*, *adri/adros*, *affodillum*, *affroctum*, *affrodoxe*, *affronosca*, *affronitum/abrontonium*, *affructabulum*, *agaso*, *agenei*, *agenevotus*, *agistrum*, *alecara*, *allers*, *alfitera*, *alogus*, *alopius*, *alopus*, *altabantes*, *altubalamus*, *amaton*, *ambuphila*, *ambissilla*, *amelon*, *amellum*, *amicinum*, *amfisma*, *amignus*, *amplestia*, *anamas*, *anabodalium*, *anates*, *anadiosus*, *ancinium*, *ancodes*, *anclabris*, *androda*, *amentes*, *anilla*, *antifren*, *antigio*, *antica*, *anxialites*, *apina*, *apifera*, *apodiscus*, *apodisocia/apodisocia*, *aporus/apo-*

*rius, apolesma, ardesus, argaspid, arisat, arpagio, arsedo, artabante, aschin, assida, assinbama, assidella, astalim, astigilith, athosian, avieo, avinum, auxilla.*

Valentina Lunardini  
Università degli Studi di Bologna  
valentina.lunardini@unibo.it