

ABSTRACT

Jérémy Delmulle, Emanuela Colombi «*Si dvos vis codices fieri...*»: *The Form of the Augustinian Text Between Author's Will and Transmission's needs* (pp. 1-56)

The authors' intentions and their ideas regarding the structure and the form of their books are rarely clear. Augustine's case is exceptional in that it combines an abundance of works and a series of reading guides that encourage a direct confrontation between the author's will and the concrete transmission of his works through the centuries. This article first examines, with a few examples, the use that has been made, since Late Antiquity and throughout the Middle Ages, of the *Retractationes*: it is frequent that, in order to copy a work of Augustine, copyists have referred to the corresponding chapter of the *Retractationes*, that has been copied as an *accessus* to the work or has been used to stress or correct certain passages revised by Augustine. In the second part, some case studies are considered, in order to verify the relationship between the expectations on the form of the text expressed by Augustine and their concrete realization in the manuscript tradition. In addition to the case of the *De civitate dei* and the instructions sent by Augustine to Firmus, the indications contained in the *Retractationes* and the results in the manuscript tradition for the *De doctrina christiana*, the *De trinitate*, and the *De diversis quaestionibus octoginta tribus liber* are examined.

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Vera Fravventura «*Pictura est imago exprimens speciem rei alicuius*». *Text and Image in Rabanus Maurus' «De rerum naturis»* (pp. 57-104)

Among the manuscripts transmitting Rabanus Maurus' *De rerum naturis* (written ca. 842-845), several share a monumental pictorial cycle, consisting of approximately 300 miniatures (diagrams, small pictures within the text area, full-page illustrations, etc.). It has long been debated whether this extraordinary, unique illustrated *apparatus* should be regarded as an authentic structural feature of Rabanus' work or rather as a later (and somewhat deceitful) development, taking the text away from the author's intended message. This paper discusses the *status quaestionis* and traces the historical and cultural roots of the so-called 'Hrabanus cycle', with special focus on those elements which suggest its closeness to Rabanus' thought and *milieu*.

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Paolo Fioretti *Grammarians between Book and Text: The Case-study of Ursus from Benevento* (pp. 105-26)

The codex 1086 of the Biblioteca Casanatense of Rome, with the *Abbreuiatio artis gramaticae* of Ursus Beneventanus, is a case study particularly significant to deepen the relationship between author, text and book: in its first part the manuscript is an idiograph, because it reports the text published by the author; in the second one it collects the notes of the author himself, who worked on materials which remained at the stage of sketch or partial drafting. A reconstruction of the figure of Ursus is attempted, a grammar teacher active in Benevento in the first half of the IXth century, and the didactic nature of his manual is deepened. Finally, some reservations are proposed about the recent critical edition by Barbara Maria Tarquini.

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Greti Dinkova-Bruun *Marking One's Own: Aegidius of Paris's Revisions of Peter Riga's «Aurora»* (pp. 1027-42)

This article discusses a previously ignored aspect in the manuscript transmission of Peter Riga's *Aurora*, namely, how the verses added to the original poem by its main reviser Aegidius of Paris were marked in the codices. A variety of *notae*, both known and novel, are mentioned in the study. In addition, some important questions about what happened to the signs in the process of copying are addressed. This material aspect in the Riga manuscripts opens the door to important considerations of medieval reading practices and ideas of primary and secondary authorship.

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Marco Rainini «Textual Figure», «Book Of Figures», «Repository Text». *Some Categories For Organizing Joachim Of Fiore's Works* (pp. 143-72)

In Joachim of Fiore's writings it's very common to find diagrams and symbolic representations. Mostly these famous «figure» can be found in the pages of his major works, and in the collection known – from the testimony of Salimbene of Parma – as *Liber Figurarum*. On this basis Scholars distinguished Joachim's pictures in «textual figures» (which can be found in the writings), «Liber Figurarum» (the collection of diagrams and pictures) and «Fragments of the *Liber Figurarum*» (single or little groups of diagrams in a manuscript)). Actually, pictures can be found which appear both in the writings and in the *Liber Figurarum*, and conversely others that aren't neither in this collection nor in the writings. Some remarks about Joachim's *figure*, and especially about their texts, suggest that their production and their first circulation was in single images on single sheets. Most of those materials were then copied on codex, and the single parchments leaves went lost. One of them can still be found in Vercelli, Archivio Capitolare, in which diagrams and short texts are combined. These considerations show that the manuscript fo Vercelli is a very important trace of a great and lost circulation.

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Gabriella Pomaro *Rubrics Between Text And Paratext* (pp. 173-92)

The philological disciplines have long understood the importance of paratextual elements in the reconstruction of a text and its history. In contrast, the fields of codicology and codicography have not given this topic similar attention. This paper uses concrete examples in order to stress the important role of the cataloger, who has to be able to grasp the meaningful elements within the paratext as a whole (titles, running titles, rubrics, *capitula*, indexes), bringing them back into codicological descriptions.

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Riccardo Macchioro *The Latin Translation Of The «Vita Sabae» By Cyril Of Scythopolis. Investigations On The Manuscript Tradition* (pp. 193-240)

The Latin version of the Greek *Βίος Σάββα* by Cyril of Scythopolis turns out to be one of the most remarkable enterprises among the translations from Greek to Latin realized during the Early Middle Ages. It is very likely that this translation, which was so far unstudied and is still unpublished, has been realized in Rome, within the alive Greek-Latin monastic *milieu* of the city. The Latin *Vita Sabae* has a surprisingly wide manuscript tradition, since it is conveyed by forty-eight witnesses, dating back from the early 11th century (which is the only reliable *terminus ante quem* for the translation) to the 16th, a full inventory with bibliography is provided. Generally, the Latin text matches quite precisely the wording of the Greek original. Nevertheless, there are many passages where the Latin text, compared to the Greek, has been slightly shortened and modified; moreover, some brief sections have been cut off. These features are shared by all but one manuscript: the ms. Roma, Biblioteca Vallicelliana, tomo V, in fact, preserves a fragment of the *Vita Sabae* which was copied from a strict *verbum-de-verbo* translation of the original Greek (the fragment is edited in the *Annexes*). Such a significant discovery allows us to demonstrate that the extant and widespread Latin redaction is a rewriting of a previous, literal and rough translation, that afterwards had almost disappeared. All the 47 manuscripts with the rewritten redaction are indeed epitomes. Two chapters of the Greek (nn. 44 and 65) are missing from all of them, and only two codices contain nearly the whole remaining text (Bruxelles, BR, 9920-31 and Vatican, Arch. S. Pietro A.5); the other 45 transmit different selections of episodes. The collation of the fifteen main witnesses, with the survey of some others, shows that this tradition stemmed from an already shortened archetype, and that it early split into a Roman and a Beneventan branches. Moreover, this collation allows to establish some *criteria* that will prove reliable towards a full *recensio*, in view of a critical edition of the Latin *Vita Sabae*.

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Adriano Russo *The Manuscript Tradition Of Paul The Deacon's «Versus In Laude Sancti Benedicti»* (pp. 241-86)

The current edition of Paul the Deacon's *Versus in laude sancti Benedicti* is that of Karl Neff (1908). It is based on five manuscripts and on previous editions by Georg Waitz and Ernst Dümmler. Neff de-

rected three recensions of the poem. The first version (vv. 1-138) was conceived as an independent poem (a). After that, Paul reworked the text (creating some variants and cutting off vv. 127-130 and 134-138) and included it in his *Historia Langobardorum* (b). Later, an anonymous Cassinese monk created the g-version, conflating a and b, and adding vv. 139-154 (that would thus be an interpolation, not a part of Paul's original poem). A reexamination of the manuscript tradition (based on collations of 44 manuscripts) leads to a rearrangement of Neff's hypothesis. It is probable that vv. 139-154 are not an interpolation of g but an authentic portion of the text, lost in a, intentionally omitted in b, and recovered by g through contamination with an a-witness independent from the archetype of this class. New evidence is adduced in support of Neff's theory that some discrepancies between a and b may be regarded as authorial variants. A *stemma codicum* in the end of the article represents the relationships between the different branches of the tradition.

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Lukas J. Dorfbauer, Florian Mittenhuber *Allegedly Lost Leaves From Theodulf Of Orléans's Exegetical Miscellany (Paris, Bnf, Lat. 15679): A Discovery In The Burgerbibliothek Bern* (pp. 287-314)

This article informs about the identification of 8 parchment folios at the Burgerbibliothek Bern which originally belonged to Theodulf of Orléans's exegetical miscellany, now Paris, BNF, lat. 15679. The leaves which hitherto have been thought to be lost contain the end of Theodulf's Psalm commentary as well as the beginning of a commentary on Proverbs, unknown so far. A detailed description of the newly identified folios is provided, as well as a fresh discussion of the structure and history of Theodulf's miscellany. Finally, the present article offers the first critical edition of Theodulf's commentary on Proverbs, as far as the new witness is extant.

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Christopher A. Jones *The Hexameter In Odo Of Cluny's «Occupatio»* (pp. 315-76)

This article describes and analyzes the principal metrical features of hexameter verses in the *Occupatio*, a nearly 6000-line Latin poem composed by Odo of Cluny (d. 942). The data indicate a tendency of Odo's hexameters to conform to the 'Ovidian norm' in favoring dactyls over spondees and in using elisions moderately. At the same time, Odo's verses also display numerous tendencies of the 'me-

dieval hexameter' as defined by Klopsch, including an insistence on the penthemimeral caesura, an increased tolerance of non-standard clausulae, and an extensive use of both leonine and vertical rhymes. The analytical part of my study considers what Odo's metrics may reveal about particular classical and medieval influences on his versification. Finally, I also examine patterns of metrical variation across Odo's long poem for clues they may provide about the compositional history of the work.

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Ernesto Berti *The Spreading Of The Text In Proximity To The Author: A Manuscript Family Of The Latin Translation Of Platon's «Phaedo» By Leonardo Bruni* (pp. 377-418)

Leonardo Bruni's version of Plato's *Phaedo* began to spread in Florence only after Autumn 1408, when Bruni, then working for the papal court, sent Niccolò Niccoli a specimen of the text that was not without mistakes and mechanical corruptions. After Bruni's return to the city, another textual line of excellent quality developed in Florence and this was probably due not only to the author's presence but also to the direct control which he somehow carried out on the text's accuracy. This paper identifies all the testimonies of this particular branch of the transmission, reconstructs their stemmatic relationships and documents two episodes of contamination that have consistently amended two of the manuscripts which derived from the earlier Florentine sub-archetype. This manuscript family includes a codex owned by Piccolomini, another one belonged to the Aragonese household, the manuscripts which belonged to Niccolò Cusano and to Giovanni da Capestrano, the one owned by Jean Jouffroy (written by Piero Onesti), as well as Marsilio Ficino's, Giorgio Antonio Vespucci's and Jakob Questenberg's copies.

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