ABSTRACT

Paolo Chiesa, *Tripartito = indimostrabile?* pp. 1-42

This article deals with a problem of theoretical stemmatics: the impossibility of positively demonstrating the existence of manuscript traditions with more than two branches. The assumption does not imply real criticality in the application of genealogic methods, but can lead to distortions in the analysis of manuscript traditions and in the selectio of variants. The question is addressed with particular reference to the Latin works of the Middle Ages, so far little examined in their complex by scholars. For these works, the incidence of traditions with three or more branches is apparently greater than for the works of classical literature; however, this may depend on a misuse of stemmatic representations, intended as a rough representation of axiological groups of manuscripts, without a strict genealogical analysis of their relationships.

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Oronzo Pecere, *Il Vat. lat. 4929 e l'esemplare sottoscritto da Rusticio Elpidio Domnulo* pp. 43-65

Ms. Vat. lat. 4929 (V) is a miscellany transcribed in the 9th c., probably in the *scriptorium* of Ferrières, and eventually under the supervision of Lupus himself. It bears two subscriptions, which go back to a late antique manuscript, corrected in Ravenna by Rusticius Elpidius Domnulus. Starting from their paleographic and textual analysis, and thanks also to a reconsideration of the paratextual devices employed in the manuscript, the paper offers a new reconstruction of the models used for the last section of V.

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Rossana Guglielmetti, *Twenty Years of Work on the Song of Songs. An Appraisal and a Proposal for Exegetic Studies* pp. 67-88

The paper reconstructs a research experience that led to the *editio princeps* or to the first critical edition of many commentaries on the Song of Songs of the early Middle Ages, and to the clarification both of the relationships among themselves and of the relationships between them and the authors already published. The state of the census from which the work had started, often proved to be misleading, as was inevitable in the absence of critical editions; on the other hand, in order to make these editions effective and well founded, it proved necessary to carry them forward in parallel and make them interact. This specific experience is an example of how the exegetical genre – but in fact every literary genre made up of texts very dependent on each other – would benefit from the experimentation of a new working method: not through limited and independent census and edition projects, but through unitary projects, to be thought in teams, with the aim of an integrated census and publication of all the commentaries on the same biblical book not yet critically published. As in the case of the Song of Songs, such an effort promises to significantly transform both the reliability of the editions of the texts themselves, and our knowledge of the exegetical history of each book (with repercussions also on the evaluation of the specific contribution and *modus operandi* of each author).

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Álvaro Cancela Cilleruelo, *Dos opúsculos alcuinianos sobre la Trinidad (ALCPs 16: «Fides Albini magistri» y «Ammonitio eiusdem magistri»): nuevas evidencias* pp. 89-134

This paper throws new light on two short Alcuinian texts (*ALCPs* 16), which have been recently edited by Warren Pezé: a doctrinal treatise on the Trinity (*Fides*) and a letter (*Ammonitio*) preserved in two versions. The

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first version is a collective letter which was probably sent by Alcuin of York to a group of Bavarian bishops; the second version – used by Pezé as the basis for his edition – was directed to an individual anonymous receiver, who is likely to be identified with Arn of Salzburg. Two previously unknown manuscripts of the *Fides* are identified and a tripartite *stemma codicum* is established. According to the available evidence, the collective version of the letter (*Ammonitio*) seems to be something prior to the second one: Alcuin probably wrote the collective version as the basis for the text; afterwards he adapted it and produced a special version for Arn of Salzburg. New sources and parallels from patristic and Carolingian works are identified. As shown by a significant passage, the *Fides* was used by the author of the *Commentary on the Athanasian Creed* attributed to Bruno of Würzburg. The evidence from stemmatics, sources and indirect tradition improves the text of the *Fides* and throws new light on the authenticity of these rare works, which Alcuin of York probably wrote at the end of his life. The collective version of the *Ammonitio* is critically edited in an appendix and provided with textual observations.

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Matteo Salaroli, *Lo «stemma codicum» dei «Gesta Karoli» di Notkero Balbulo*
pp. 135-202

The *Gesta Karoli*, written by Notker the Stammerer for the emperor Charles the Fat, are a peculiar biography of Charlemagne, in which the historical account of the sovereign's deeds is interwoven with subtle references to the political situation of the late 9th century. The text as we know it is incomplete, and modern editions have so far failed to accomplish reliable results; however, the impressive amount of information on the tradition of the carolingian corpora provided in recent times by M. Tischler (*Einharts Vita Karoli*, 2001) has paved the way towards a more in-depth analysis of Notker's text. The present article, which constitutes the groundwork for a new critical edition, provides a list of all the manuscripts containing the *Gesta*, and illustrates the results of the collation *ex novo* of

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the main textual witnesses; the evaluation of significant variants identified during the *recensio* leads to the reconstruction of the archetype of the *Gesta*, and the *stemma codicum* of all the witnesses is finally drawn up. The evidence obtained through the application of textual criticism is then crossed with the results of Tischler's detailed study, to provide a new hypothesis on the transmission of the text and a new interpretation of the tradition-bond between Notker's *Gesta*, Einhard's *Vita Karoli* and the *Annales regni Francorum*.

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David A. Traill, *A Tale of Two Manuscripts: Arundel 384 and Vat. Lat. 4389*
pp. 203-224

The British Library manuscript, Arundel 384, and the Vatican manuscript, Latin 4389, both contain two poems, *Iam vere fere medio* by Peter of Blois (canonist), and De grege pontificum by Water of Châtillon, that are not found elsewhere. Since the first sixteen Arundel poems, all love poems, have been generally attributed to Peter of Blois, and two (17 and 20) of the religious poems (17-23) have also been attributed to him, this paper argues that poems 18 and 19, should also be assigned to him. It also holds that the poems between 21 and 24 (both known to be by Walter) should be attributed to Walter also along with the satires 25 *De grege pontificum* and 26 *Si quis dicit: «Roma, vale»*. The author of the first eight poems of the Vatican collection is the «no-name» author, while Walter is the author of 9 and Peter of Blois (canonist) is certainly the author of 10 and 12 and probably the author of 11. It seems very likely that the «no-name» author was an admirer of Peter and Walter and was the scribe of the Vatican manuscript. He may also have been the creator of the original manuscript from which Arundel 384 was copied.

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Francesco Marzella, *Towards a New Edition of Geoffrey of Monmouth's «Vita Merlini»* pp. 225-56

This preliminary study explores the manuscript tradition of the *Vita Merlini*, a hexametrical poem (1529 lines) written by Geoffrey of Monmouth in c. 1150. Special attention is paid to MS XVI Q 14 in York Minster Library, a witness that was not used for the editions published so far. A description of the manuscript will be followed by the analysis of some of its variant readings that will prove the importance of this witness for a new edition of the poem.

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Daniele Solvi, *Nuove evidenze sull'apocrifo francescano «Absorbeat» (con un censimento della tradizione manoscritta dell'«Arbor vite» di Ubertino da Casale)* pp. 257-81

Ubertino of Casale's *Arbor vitae crucifixae Iesu* includes a very short prayer that had been for a long time published among the opuscula of st. Francis of Assisi. The last two critical editors of Francis' writings – Kajetan Esser (1976) and Carlo Paolazzi (2009) – reject the prayer as apocryphal, while admitting that Francis could have known and used it. The paper, as part of the preparatory work for the critical edition of the Arbor, undertakes a careful analysis of the literary context and manuscript tradition of Ubertino's quotation and discusses new evidences, by which any connection between the «Absorbeat» and Francis of Assisi can be finally excluded. It also suggests that the false authorship could have been originated by an attempt by Bernardino of Siena to emendate an erroneous reading of Ubertino's passage. The Appendix of the paper (ed. by S. Nocentini) provides an updated inventory of the manuscripts (both complete and fragmentary) transmitting Ubertino's *Arbor vitae*.

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Pietro Colletta, *Il «De gestis Siculorum» di Nicolò Speciale: prime ricognizioni sulla tradizione manoscritta* pp. 283-313

Nicolò Speciale's *De gestis Siculorum sub Friderico rege et suis* is one of the most interesting historiographic texts written in Sicily in the decades following the Vespro revolt of 1282. Nevertheless, a critical edition is not yet available (the last edition dates back to 1791). In this article, we provide, first of all, a catalog and a description of the manuscripts; furthermore, we observe some elements, which can be helpful in reconstituting the manuscript filiation. Finally, we reveal the results of the first survey in relation to the author's identity and provenance, the title of the work, its paratextual organization and the presence or absence of two final chapters, entitled *De vita et conversatione regis Friderici* and *De epistola Henrici eremite ad Robertum regem*.

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Rino Modonutti, *La «Tabula de libris Titi Livii» attribuita a Donato Albanzani* pp. 315-46

The essay analises the structure and the tradition of a tabula of Livy's *Ab urbe condita libri* transmitted by several fourteenth- and fifteenth-century manuscripts. The oldest seems to be MS Paris, Bibliothèque nationale de France, Par. lat. 5690, owned by Landolfo Colonna and then by Francesco Petrarca. Three codices ascribe this *tabula* paratext to Donato Albanzani, Petrarch's disciple and friend: The last section of the paper discusses such attribution, which seems reliable. The section of the *tabula* concerning Livy's books 1-4 is published as an Appendix.

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Veronica Dadà, *Filelfo, Boezio e la metrica latina dei «Carmina»* pp. 347-67

Filelfo expressed his appreciation for Boethius' works since his early letters. This paper focuses on the specific contributions of Boethius' works – especially the poetry of the *Consolation of Philosophy* – on the lyric poetry of Filelfo's *Carmina*. The analysis is organized on three levels: first of all, for what concerns metrics, Filelfo resumes eight of the less common Boethian meters of the *Consolation* and reuses them in his *Carmina*, in order to obtain an effect of varietas. Thus, Boethius becomes Filelfo's main model, next to Horace, for the meters of the *Carmina*. The second level concerns the musical theory that Filelfo develops in his programmatic *Carm*. I 1, to state the *magna vis* of the lyric poetry: the *exempla* of Pythagoras,Empedocles and Ismenias go back to Boethius' *De institutione musica* (*Mus*. I 1). Filelfo had already quoted them in the prose of his *Convivia Mediolanensia*, in the discussion about music, so remarkable differences come to light between the transposition of the same Boethius' passages in the prose of the *Convivia*, on the one hand, and in the lyric poetry of the *Carmina*, on the other hand. The third level is related to stylistic and linguistic analysis, with the reuse of some significant *iuncturae* by Boethius, in analogous form and meaning, in specific verses of the *Carmina*.

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