ABSTRACT

François Dolbeau, *Moses Of Bergamo, Latin Translator From The Greek, And His Biblical Florilegium* 1-24

During the second quarter of the twelfth century, Moses of Bergamo was resident in Constantinople and worked as a translator at the service of the emperor John Komnenos. Recently, both his Latin and Greek handwritings have been identified, and three interlinear and anonymous versions of Greek poets (transmitted by the ms. Paris, BnF, Suppl. grec 388) have been attributed to him. The comparison between these newly found works and two translations of Moses (*Epiphanii … de sanctis apostolis and Exceptio compendiosa de diuinitus inspirata scriptura*) confirms that the translation technique is the same. Moreover, the oldest manuscript of the *Exceptio compendiosa* (Modena, Biblioteca Estense Universitaria, γ R.6.28, f. 1-49, XIIe s.), appears to have been corrected by Moses himself.

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Riccardo Macchioro, *On Burgundio Pisanus' Authorship Of The Latin Version Of Basil's «Hexaemeron». The Manuscripts And Their Glosses* 25-56

This paper addresses two unstudied patristic translations of doubtful ascription to the renowned 12th century translator Burgundio of Pisa. The

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first section recalls the recent achievements of scholarship about Burgundio's translation technique, and about the manuscript tradition of his Latin versions of Aristotle's and Galen's works. The manuscripts of several Latin versions by Burgundio bear a thick apparatus of glosses, that have the purpose to clarify the translation and make it more accessible to the readers. It has been convincingly argued that these notes go back to an original design of the translator. The second section focuses on patristic translations. First, it is shown that the text entitled *Athanasius de fide* in the ms. Firenze, Biblioteca Medicea Laurenziana, Plut. 14 dex. 7 (commonly assumed to be a Burgundio's version of a *De fide et spiritu sancto* by Athanasius of Alexandria) is instead a copy of the De spiritu sancto by Faustus of Riez. Secondly, a more indepth examination is devoted to the Latin translation of Basil of Caesarea's *Hexaemeron* transmitted by the mss. Firenze, Biblioteca Medicea Laurenziana, Plut. 13 dex. 9 and Città del Vaticano, Biblioteca Apostolica Vaticana, Urb. Lat. 61. The Latin text is consistent with all the distinctive features of Burgundio's method, and the Florence manuscript contains a number of annotations in the margins and in the line-spacing that prove in all respect similar to those added by Burgundio to his Aristotelian versions. On this ground, the case is made that the version of Basil's *Hexaemeron* is to be attributed to the Pisan translator.

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Franco De Vivo, *The «Tremulous Hand» Glosses Of Worcester To The Anglo-Saxon Translation Of Gregory The Great's «Dialogi»* 57-74

The Tremulous Hand glosses on the Old English translation of Gregory's *Dialogues* found in the London manuscript Cotton Otho i/2 represent a fascinating study area. The glossator's initial attempt to upgrade the Old English language to Middle English was soon abandoned in favour of Latin as the only language for interpretation. Among other things, the use of Latin facilitated a direct comparison with Gregory's Latin model, allowing for verification of translation accuracy. This shift in approach reflects a profound

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cultural continuity, with the Latin glosses serving as a means of clarification and a tribute to the prestige of the Anglo-Saxon language in the new Anglo-Norman world.

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Emanuele Rovati, *Original And Revised Translations By John Of Seville: The Case Of Māshāʾallāh's «Epistola De Rebus Eclipsium»* 75-146

The present paper is devoted to *Epistola de rebus eclipsium*, a short treatise on mundane astrology by Māshāʾallāh (*fl.* 762-809/813). While its original Arabic text is lost, there exists a Latin translation associated with John of Seville, the earliest attested 12th-century translator on the Iberian Peninsula. A survey of the *Epistola*'s textual transmission indicates the existence of two different versions of the text. It is argued that one of them is John's original translation, while the other reflects a revised version prepared by John himself; the latter is aimed at conveying more accurately the work's technical content, also by using a slightly more Latinate style. This shows that John already engaged in the practice of revising translations that would become widespread among later translators of Arabic texts.

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Paolo Viti, *Considerations On Leonardo Bruni Translator* 147-74

Leonardo Bruni's initial activity was to translate works from Greek into Latin that were destined to have fundamental importance in humanistic culture, such as Plato's *Phaedo*, Xenophon's *De tyranno*, and Saint Basil's *Oratio ad adolescentes*. Bruni always turned to the versions: it would be enough to think of some of Plutarch's Lives, of other texts by Plato, of the *Nicomachean Ethics*

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and *Politics* of Aristotle. In the respective dedications - addressed to different figures, including Niccolò Niccoli, Coluccio Salutati, Antonio Loschi, Popes Martin V and Eugenio IV - Bruni defines the essential purposes of his work. In *De interpretatione recta* and *De studiis et litteris* Bruni offers further reasons for reflection by explaining the methods to be implemented in a translation: it is always necessary to follow the path towards *studia humanitatis* which makes it possible to achieve absolute dignity, with which the man stands out and is characterized together with his moral and intellectual elevation.

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Francesco Iurato, *«De Cursu Stellarum Ratio» Sive «De Cursibus Ecclesiasticis»: A Reconsideration Of Authorship* 175-98

This article revisits and analyzes the arguments supporting the attribution of *De cursu stellarum ratio* to Gregory of Tours. The connection between authorship and the work is not straightforward, and we aim to reconstruct authorship based on internal elements within the text. Our investigation begins with Gregory's own testimony at the conclusion of his *Historiae*, where he mentions writing a *liber de cursibus ecclesiasticis*. We also examine the limited manuscript tradition, with only one incomplete witness attributing the work to Gregory. We analyze the resemblance between the description of the comet in *De cursu* and *Historiae*, as well as the recurrent use of the *rusticus stilus*, theorized by Gregory, in the astronomical treatise. Furthermore, a substantial citation from the historian Orosius appears in both *Historiae* and *De cursu*. Also the Acts of the Council of Tours in 567 seem to be closely connected, chronologically and liturgically, to the composition of Gregory's work. Lastly, we consider an astronomical alignment between the night sky described in *De cursu* and the one visible in Tours during Gregory's lifetime

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Fabio Mantegazza *The B-Redaction Of «De Doctrina Religiosorum»* 199-254

The pseudo-Bonaventurian and pseudo-Bernardian *De doctrina religiosorum* is a catechetical poem of some five hundred leonine hexameters, dealing with vices and virtues of the good Christian in a simple and direct way. Its use as a source by Bongiovanni da Cavriana's *Anticerberus* determines that it was probably composed in the first half of the 13th century. The poem had a huge success in the last period of the Middle Ages: despite its awkward style and simple grammar, more than 80 manuscript witnesses testify its fortune. Because of its nature, however, some philological problems arise: it is very common for the scribes to alter the text, to copy only a few interesting sections or to write down just a few of its verses in other bigger series of moral poems and proverbs. It is possible to identify at least six redactions of the poem, and many cases where the manuscript carries only a handful of verses. This article deals with one of these redactions, which I have called B: through an analysis of its textual transmission, I will give the first critical edition, examining its context and its relationship with the other redactions.

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Giorgio Ziffer, *Once Again On Tripartite Traditions* 255-68

The author discusses the thesis put forward by Paolo Chiesa (in this journal, vol. XXVII [2020], pp. 1-42), which relates to the impossibility - at the level of textual-critical theory - of demonstrating the existence of traditions with three or more branches. The article first focuses on the more far-reaching question of the nature and function of errors which, when considered individually, are less or not significant. It then recalls the differences between the criticism devoted to the texts of the Greek and Latin classics (which are the subject of Paul Maas' *Textkritik*) and the scholarship dedicated to other traditions (viz., the Middle Latin heritage). Relying on the latter two motifs as

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a starting point, the author illustrates how the demonstration of the *tripartition* (or *pluripartition*) is similar to the demonstration of the *bipartition* for a manuscript tradition and, above all, how the former differs from the latter. The *tripartition* of a tradition is in fact manifested through the exclusion of the *bipartition* - namely, through the demonstration of an absence of errors which would oblige us to conclude that the number of variant-carriers (in the Maasian sense) are not three, but only two. In the final part of the article, the author quotes a passage taken from Paul Collomp's handbook *La critique des textes* (1931) where it is suggested that it is far more difficult to prove the absence of a link between two witnesses than its presence between them. This is a passage that Maas must have called to mind when he proposed his definition of the concept of separative error and ascertained its relevance, together with the concept of conjunctive error, for proving in the simplest way the principal stemmatic types.

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Alessia Prontera, *In The Footsteps Of The Fortune Of Ennodius' «Carmina» Between Late Antiquity And The Middle Ages* 271-88

Knowledge of the poems of Magnus Felix Ennodius in Late Antiquity and the Middle Ages is a field of research that has not yet been explored. The essay provides some food for thought on the possible fortune of the Late Antique author starting from Columbanus up to Radulfus Tortarius, identifying in the greatest medieval poets (Aldhelm, Paul the Deacon, Sedulius Scotus) expressions, verbal sequences and original clauses of the poet of Ticinum. The last section is dedicated to the epigraphic field and above all to the Fortleben of notable iuncturae minted by Ennodius in some inscriptions of the 8th-9th century.

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Rossana E. Guglielmetti, *A Second Copy of Robert of Olomouc's Commentary on the Song of Songs in ms. København, GKS 1321 4°* 288-303

The article describes the actual contents of the ms. København, Kongelige Bibliotek, GKS 1321 4°, so far incorrectly identified. The codex transmits a partially abbreviated copy of the commentary on the Song of Songs by Robert of Olomouc, for which only one witness has so far been known; and another commentary on the same biblical book obtained by combining the homilies of Gregory the Great and the exposition of Robert of Tombalena. Important variants found in Robert of Olomouc's text are also reported, some of them potentially improving on the critical edition based on the other known manuscript.

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