

ABSTRACT

Yannick Brandenburg *Textual History And Reception Of The «Querolus» In The Middle Ages* 1-46

This article traces the reception and textual history of the anonymous comedy *Querolus* from antiquity through the Middle Ages. While few people appear to have had first-hand knowledge of the comedy, there was a reasonably wide circulation, and acquainted with it were the likes of Heiric of Auxerre, John of Salisbury, and Petrarch. While there is some indication of a small tradition in Southern Germany, its textual history centers around the Loire Valley, notably Orléans: From there, around 1150 it makes its way to England (connected with John of Salisbury), and shortly after 1300 it takes the well-trodden path to Italy via Avignon (Petrarch, Guglielmo da Pastrengo). But from the middle of the 12th century onwards, most readers appear to know the *Querolus* through the copious sententious excerpts that formed part of several florilegia and, notably, the *Speculum Mains* of Vincent of Beauvais.

Yannick Brandenburg
Universität zu Köln
yannick.brandenburg@alumni.uni-koeln.de



Lukas J. Dorfbauer *On The Transmission, The Constitution Of The Text, And The Authorship Of The «Disputatio Puerorum» (Alc 42) Ascribed To Alcuin* 47-112

The present paper offers a comprehensive discussion of editorial matters concerning the *Disputatio puerorum* formerly ascribed to Alcuin. It is demonstrated that the recent edition by Andrew Rabin and Liam Felsen (2017) cannot be trusted for a number of reasons. A hitherto unidentified manuscript is pre-

sented, described and shown to be of equal editorial value as all the hitherto known witnesses taken together, as it alone constitutes one of the two branches of the stemma. Various problems concerning the constitution of the critical text are discussed, questions pertaining to the work's title, its structure, and its sources are treated. It is demonstrated that the *Disputatio puerorum* is most unlikely to have been written by Alcuin; the text seems to have originated in Alcuin's entourage around the turn of the eight to the ninth century.

Lukas J. Dorfbauer
 Universität Salzburg - CSEL
 lukas.dorfbauer@plus.ac.at



Carlo Giovanni Calloni *Allegorizing Isidor's «Etymologiae»: The Irish Probus And The Exegetical Glosses In Ms Laon 447* 113-47

During the first half of the 9th century, Isidor's *Etymologiae* spread throughout the Carolingian Empire and enjoyed an extraordinary success. Appreciated in the monastic school for their encyclopaedic contents, they were modified, interpolated, reduced and glossed, according to the editors' different needs. One of the most relevant examples of their Medieval fortune is the *De rerum naturis*, written by Rabanus Maurus between 842 and 845: in his work the abbot of Fulda filled the Isidor's text with a huge amount of *excerpta* from the Church Fathers, creating a twenty-two-book encyclopaedia aimed at providing teachers with an exegetical textbook, useful for the understanding of the Bible. The same purpose moved the scribes who put a series of glosses along the margins of manuscript Laon, Bibliothèque Municipale, 447. The paper analyses this significant case-study: firstly, are concisely presented the information about the manuscript and are outlined the various layers of glosses that cover it, in order to inquire their origins and aims; secondly, are published the exegetical glosses and are also illustrated their sources and genesis; in conclusion, it is argued that this allegorical use of *Etymologiae* reflects the influence of Rabanus's teaching.

Carlo Giovanni Calloni
 Università Ca' Foscari di Venezia
 carlo.calloni@unive.it



Luigi G. G. Ricci *The 'Source Branch' Between Textual Criticism And Textual History: Angelomus Of Luxeuil's Commentary On Song Of Songs And Ms. Bruxelles, Kbr, 15111-28 (479) 149-90*

This article aims to illustrate the importance of the so-called source branch for the preparation of the critical edition of a Carolingian biblical commentary, namely Angelomus' Commentary on Song of Songs. This is a peculiar case as far as the textual transmission of a source is concerned, since it suggests that an author making use of a source might have played a role in its transmission. Among the sources on which Angelomus drew, Gregory the Great's commentary on the Canticle and the anonymous compilation *Vox antiquae ecclesie* are those considered in this study. This is because these two sources were probably available to Angelomus in the same manuscript, which in turn derived from the same antigraph from which the ms. Bruxelles, KBR, 15111-28 (479) was copied – both works are contained in this manuscript. The study of the circumstances of the textual transmission permits us to assume a close relationship between Angelomus and the anonymous compilation and, therefore, that Angelomus was, if not its author, at least somehow behind the preparation of such compilation.

Luigi G. G. Ricci
 Università di Sassari
 lggricci@uniss.it



Pierluigi Licciardello *The Two Versions Of The Poem «Spiritus Alme Veni» y Ps. Peter Damian 191-224*

The poem *Spiritus alme veni*, once attributed to Peter Damian, offers an eulogy of the apostles of Christ, to each of whom is dedicated an elegiac paracletic couplet. Besides the already known version, comprising 66 lines, there is another, longer version, which reaches 90 lines. This long version is transmitted by eleven Tuscan legendaries of the 11th-12th centuries. In the added verses (ll. 67-90) the holy bishop *Iannarius* of Benevento is celebrated and the author admits to be a sinful man, and invokes God's help. This

study establishes the *recensio* and offers the critical edition of the longer version of the poem. It can be dated to the second half of the 11th century and may have been written in the abbey of San Gennaro in Capolona, in the Arezzo area, or for that monastery, imitating the style of Peter Damian.

Pierluigi Licciardello
Alma mater studiorum - Università di Bologna
pierlui.licciardello@unibo.it



Monica Berté *A New Manuscript Noted By Francesco Petrarca: The Autograph Of Giovanni Mansionario's «Ystorie Imperiales» 225-76*

Giovanni de Matociis, sacristan at Verona Cathedral from 1311 to 1337, was a frequent visitor to the Chapter Library, a repository of rare and precious books since the beginning of the Middle Ages, which he used for his historical and learned writings. The *Ystorie imperiales* are his main work, of which an autograph witness is preserved, Chig. I.VII.259. In its margins there are also portraits in the form of a coin depicting the emperors. The article reconstructs much of the history of this manuscript, illustrates the discovery in its margins of signs and reading notes by Francesco Petrarca, whose knowledge of the *Ystorie* had been considered doubtful until now, and edits these with a commentary.

Monica Berté
Università di Chieti,
Dipartimento di Lettere, Arti e Scienze Sociali
monica.berte@unich.it



Silvia Fiaschi *In The Shadow Of Grammar: An Almost Unknown Poetic Anthology, And A 'New' Author (Ms. Macerata, Biblioteca Comunale «Mozzi-Borgetti», 662) 277-300*

This paper focuses on the *corpus* of twenty-three Latin poems held in the ms. Macerata, Biblioteca Comunale «Mozzi Borgetti», 662, copied in 1481 by a certain *Giovan Pietro di ser Gabriele* from Cingoli (according to the subscrip-

tion) and to be surely considered as a school book. It is one of the few surviving manuscript witnesses of the *Artis grammaticae opusculum* arranged by Bartolomeo Filalite, pupil of Lorenzo Valla. The *carmina* (fols. 54r-63r) - adespota, anepigraphic and never studied so far - are interesting for their recipients, content and structure. The essay sheds new light on their author, on their addressees (including important personalities such as the cardinal Raffaele Riario) and offers assessments of their contents; actually, although the text is strongly compromised by errors (linguistic, syntactic and metrical), it gives relevant information, in particular about the relationship between the author and Pomponio Leto. Such considerations allow us to reconstruct an interesting piece of the network system of the Italian Humanism; but also they allow us to follow the development of Latin poetry in the second half of the *Quattrocento*, which became a practised and practicable 'language' on a wide scale: a clear sign of the functioning and quality of the educational system.

Silvia Fiaschi
 Università di Macerata
 silvia.fiaschi@unimc.it