graphical and antiquarian learning and literary method of the period (cf. R. Weiss, op. cit.). We need not doubt that the commentator is Parrhasius himself. The draft was presumably begun at Milan but laid aside on his departure. What we find in the Naples MS. represents all that Parrhasius could do towards fulfilling his promise to Jaffredus Carolus.

**Titulus.** In primum de bello Macedonico. [Inc.]: Philippus Demetrii f. Antigoni nepos, eius cui Gonatae cognomentum fuit, i.e. genericulo, cum videret Anibalem feliciter in Italia res gerentem (XXIII) legatos ad ineundam cum eo societatem misit. . . . (XXXI) Senatus inuiri pro tempore dissipulavit, demum Punicis fictius opibus anno ab u. c. quingentesimo xl (200 B.C.) P. Sulpitio Galbae consuli decernit exercitum provinciamque Macedoniam. . . . (XL) Id quod adolescenti (sc. Demetrio) necem maturavit, a Perseo fratre apud patrem insilimilato quasi Romanorum rebus studearet eorumque favore elatus etiam per parvididum iter ad regnum affectaret. Haec his novem libris a Livio oratorie copiosae narratur, a nobis explicandis.

*Me quoque iuuet* (XXXI, 1, 1) Benevolentiam captat a persona sua, dum monstrat quantum laboris exhauserat in hoc honestissimo multumque pro futuro scribendi studio. . . .


*Munus gladiatorium* (50, 4) Qui Mantineam colunt Arcades post hominum memoriam primi gladiatores exhibuerunt, quos Cyrenaei sequuti sunt. . . . (XXXII, f. 48v): Huius ab u. c. trigesimi ii voluminis haec est summa. Sortitio provinciarum, diversis ex locis nuntiata prodigia. . . . (as *Periocha* XXXII). . . urbes in Macedonia vi captae.

*Idibus Martis* (XXXII, 1, 1): nam eo die tum consulatus inibatur ut Livius supradixit (XXXI 5 2) et nos illic opportunuit.

[Expl.]: (ad XXXII, 21, 23) *Cyparisssiae etc.*: Cyparissi quae Phoecidis urbs, Eranos olim vocabulum deinde Cyparissus. . . . (derivation of name). . . Haec in Homero (II. II, 593) Didymus Stephanusque (Stephanus has ‘oppidum Messenae’ rightly here).

**Manuscript:**


**Biography:**

See above under Caesar p. 104.

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**MARTIANUS CAPELLA. ADDENDA ET CORRIGENDA**

by CORA E. LUTZ
(Beinecke Library, Yale University),

with a note by JOHN J. CONTRENII
(Purdue University)

14a. **Ioannes Rhagius Aesticampianus** (on Book III, only)*

In 1507 Aesticampianus published an edition of the *De Grammatica* for his two nephews. The following year he

* I am grateful to Dr. Emilie Boer (East Berlin) for calling my attention to this commentary and for helping me locate copies of it.

published the commentary which he says he composed at Frankfurt on the Oder in 1502. In it he omits the allegorical background and at the end adds two large topics from Donatus that were not treated by Martianus Capella. Although he promised commentaries on other books of the *De Nuptiis,* they never appeared.

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Dedicatories epistle to his two nephews.

Facturam me, Nepotes dulcissimi, rem et
eobis iucundam et ceteris quoque iuvenibus
pergratam arbitror, si et obscurationem et
ieunuitatem Capellae nostrae quibusdam in
locis quam brevissimis tum Graecorum tum
Latinorum vocabulorum annotamentis,
ita ut quaeque mihi notatu digna occurret,
obliter illum ac paululum exatim quo
t et obvis familiarior et alis etiam legentibus
gratior esse possit. Hanc itaque obvis
operam ut ipsius quoque authoris enarrationem et
navo diligenter et dico studiose.

Valete.

Commentary. Commentarii Johannis Rha-
glii Aesticampiani Rhetori et Poetae Lau-
reati in Grammaticam Martiani Capellae et
Donati figuras. [Inc.]: Littera est min-
ima pars vocis compositae, vel est vox quae
scribi postet individua. Dicta littera quasi
legitera, vel a literis, et est nota elementi
quad est ipsa pronunciatio. Dicuntur autem
litterae elementa ad similitudinem mundi
elementorum. . . . [Expl.]: Hos autem
nostros, Nepotes optimi, in Martianum
commentarios in Donatunquie annotamenta ut
quaeadam non prostrat vestrum studiorum
rudimenta a me accipite et discite, ut fac-
itis studiose et in alias quoque eiusdem
authoris artes, dum et mens tranquillior et
status erit quietor et Deus quoque adiuve-
rit lucubrationes meae sumendas nobis
persuadete. Finis. Plerus Ioannis Aesticam-
pianii gres ad Nepotes

Si quis Lusatii roget Nepotes
Quo vel tempore vel loco recentes
Commentariolos Afri Capellae
Donatique bonas notas periti,
Noster eiderit Aesticampianus
Quadragesima cum peracta messis
Et lustri spaciun fuisset unum
Illi piscifera moranti in urbe
Quam velox Odore latex pererrat. . . .
Vos ad Lusatios redite fines
Nec firmi comites nec expediti
Et cum Grammatica valete vestra.
Nec nostabimur Aesticampiinum
Quo vel fata vencer Deus vel author
Vel fors hac melior schola vel urbe.

Eiusdem ad Lectorem

Lector si quaeis quare sit trita Capellae
Semit a non ullis tacta prius pedibus. . . .

Ergo brevi vades ne te via longa mortetur
Calle per hunc petulans ire Capella
solet,
Cuius hic interpres vepreta recondita pur-
gat.

Falec nova tritam te iubet ire viam
Et cum Lusatiis penetrare nepotibus
arces
Quas et sex comites Philologia colit. Edition:
1508, Frankfort on the Oder: Nicolaus
Lamperter and Balthasar Murrer. Fabricius
Bibliotheca Latina, VI.201. Bayerische
Staatsbibliothek, Sächsische Landsbibli-
thek.

Biography:

Johannes Rhagius Aesticampianus Lu-
satus (Johannes Rack) was born in Sommer-
feld in Lower Lusatia in 1457. He studied
in Cracow under Conrad Celtes, then in
Vienna in 1499, in Bologna as a pupil of
Philip Beroaldus, and finally in Rome
where he was crowned poet laureate by
Pope Alexander VI. His teaching career
included posts at universities and schools in
Basel, Augsburg, Strassburg, Mainz, Frank-
fort on the Oder, Leipzig, Freiberg, Cologne,
and Wittenberg. His death occurred in 1520
and he was buried in Wittenberg.

Works: He edited Petrus Helias, Gram-
matica, with a commentary (1499); Ps-
Cebes, Tabula (1507); Marianus Capella,
De Grammatica (1507); St. Jerome, Septem
Epistolae (1508); Pliny, Epistola ad Ves-
pasianum (1508); Tacitus, Germania (1509);
Marianus Capella, De Rhetorica (1509);
Cicero, De Oratore (1515); St. Augustine,
Libellus de vita Christiana (1518). His
original works are: Carmina, Strassburg,
1502; Epigrammata, Leipzig, 1507; Modus
epistolandi, Vienna, 1519; Hymnus in lau-
dem divae Barbarae, no date or place given.

Bibl.: J. A. Fabricius, Bibliotheca Latina
Mediae et Infimae Aetatis VI (Hamburger,
1736), 198-202; C. Manlius, Lusatiae Liber
VII De viris illustribus, in C. G. Hoffmann,
Scriptores rerum Lusaticarum, I (Leipzig,
1719) 434-436; Neue Deutsche Biographie I
(1953) 92-93 (H. Grimm); K. Schottenloher,
Bibliographie zur deutschen Geschichte im
Zeitalter der Glaubenspaltung, I (1956) nos.
96-103; VII (1966) *52225.

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vol. II,370a, line 15, add:

Paris, Bibliothèque Nationale, lat. 12960, s. X, from Corbie. fols. 25-30v (Delisle, "Inventaire..." Bibliothèque de l'École des Chartes XXVIII (1867) 546).

II,371a line 31, add:

Paris, Bibliothèque Nationale, lat. 12960, s. X, from Corbie, fols. 47-115v (Delisle, "Inventaire...", Bibliothèque de l'École des Chartes XXVIII (1867) 546).


A note on the Attribution of a Martianus Capella Commentary to Martinus Laudensis (Martinus Scotus), by John J. Contreni (Purdue University). See vol. II, 370.

In an article which appeared in Latomus in 1953, J. G. Préaux attributed a Martianus Capella commentary to Martin of Laon. A partial version of the same commentary had earlier been published and ascribed to Dunchad of Reims by C. E. Lutz. The arguments of Préaux for the attribution to Martin fall into two categories, a series of logical and historical deductions and a series of textual comparisons. Upon close inspection, the former do not convince while the latter, at most, indicate that Martin possibly had some connection with the commentary but not necessarily that he was its author.

The article began (pp. 441-442) by demonstrating that Remigius of Auxerre was familiar with the Anonymous (that is, "Dunchad") commentary and that Remigius seemed to prefer the Anonymous to Johannes Scotus. The author then asked which of Remigius' two masters, Heeric of Auxerre or Martin of Laon could have been responsible for the anonymous commentary from which Remigius drew. There are two objections to this first step. First, there is no reason to limit the field to two masters, Heeric and Martin, when any other master could have commented on Capella. Secondly, although Heeric was the master, or at least one of the masters, of Remigius of Auxerre, no evidence exists to indicate that Remigius was a disciple of Martin.

The article next attempted to eliminate the candidacy of Heeric by an appeal to a text whose attribution to Heeric the author admitted was doubtful (pp. 442-443). A very weak orthographical argument was also marshalled against Heeric's candidacy. The author acknowledged the extreme fragility of this part of his exposition (p. 443, notes 1-2). One must conclude that the process by which he arrived at the hypothesis that Martin of Laon should be considered the author of the Anonymous commentary does not inspire very much confidence.

The second part of the study focused on an anonymous series of notes on the nine Muses which are found in a manuscript associated with Martin Scottus, Laon, Bibl. mun., 444, an important Greek-Latin glossary and grammar. These notes, which now can be ascribed to the hand of Martin himself, depend largely on etymologies and symbolism borrowed from Fulgentius the Mythographer; they also contain a reference to Martianus Capella. Here, in the heart of his demonstration, Préaux argued that the interpretations found in Martin's manuscript also appear in the commentary of Anonymous and that, therefore, Martin was the anonymous commentator. Certainly, the textual comparisons presented indicate a similarity between Martin's notes and the pertinent comments of Anonymous. In one place, Martin and the Anonymous do agree rather strikingly (p. 447, last paragraph). Here the author has established that some connection existed between Martin and the comments of the Anonymous — whether Martin can be identified with the Anonymous, however, remains to be proven. Martin might have borrowed from the Anonymous or both masters independently might have borrowed from Fulgentius the Mythographer.

Martin of Laon was a master who gathered together didactic material from a variety of sources for his teaching. Laon, Bibl. mun., 468, another of his manuscripts, is
an interesting manual on the arts and on
Virgil and Sedulius. Much of the informa-
tion in this codex has been culled from Isi-
dore of Seville and Fulgentius. The same
process was at work when Martin compiled
the material for his Greek-Latin glossary.
Poems and glosses which appear in Laon,
Bibl., mun., 444 can be traced to sources
other than Martin. The interpretations of
the Muses probably belong in this category.

It should also be noted that none of the
manuscripts of the Anonymous commentary,
as reported in Leonardi's repertory of
Capella manuscripts, has been traced either
by origin or provenance to Laon. While
this is an argument *ex silentio*, it is worth
remembering since Martin's library survives
at Laon and has been reconstructed.

Finally, it must be admitted that not all
the ninth century masters who commented
on Capella are known. Johannes Scotus and
Remigius of Auxerre certainly produced
commentaries on Capella. An additional
commentary, which Remigius used, survives
as the Anonymous commentary. A complete
edition of this commentary will be necessary
before the responsibility for it can be as-
signed. The case for Heiric of Auxerre's
authorship of the commentary ought to be
reopened. Other ninth century candidates
should also be considered. One, an Irish
master, copied a note into Laon, Bibl. mun.
24 which attests to his interest in Martianus
Capella and to his efforts to obtain a good
text of the allegory. This master, who was
neither Martin of Laon nor Johannes Sco-
tus, had scholarly connections in the Rhine
Valley. C. Leonardi discovered a very
moving reference to Martianus Capella in a
poem by another ninth century master who,
as the poem shows, had a deep acquaintance
with Martianus Capella's work. These two
masters could have commented on the *De
Nuptiis Philologiae et Mercurii*. Dunchad
of Reims should be remembered as well.

*Bibl.*: John J. Contreni, "A propos de
quelques manuscrits de l'école de Laon:
découvertes et problèmes," *Le Moyen Age*,
78 (1972), 5-39; idem. "The Formation
of Laon's Cathedral Library in the Ninth
Century," *Studi Medievali*, 13 (1972), 919-
939; Claudio Leonardi, "Nuove voci poe-
tiche tra secolo IX e X," *Studi Medievali*, 2
(1961), 141-152; J. Préaux, "Le commentai-
re de Martin de Laon sur l'œuvre de Mar-
tianus Capella" *Latomus* XII (1953) 437-59.