



Panel Abstracts Booklet

Celtic Conference in Classics

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Organization



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[PANEL 11] MAKING SENSE OF LATIN CLASSICS IN THE MIDDLE AGES

[Wednesday]

Slot 3: 3:40 - 4:30pm

Adriano Russo, Università di Pisa – École Pratique des Hautes Études - PSL, Paris
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Paul the Deacon, Rutilius Namatianus and the Epigrammata Bobiensia

The starting point of this research is a debated question of authenticity concerning the medieval elegy *Perge libelle* (ICL 11891), doubtfully attributed to Paul the Deacon.

One case of intertextuality is especially important for this attribution. The author of the *Perge Libelle* is familiar with Rutilius Namatianus' *De reditu*, for he reuses an *adynaton* only found in Rutilius (vv. 53-54). The same lines are imitated by Paul the Deacon in a metrical epistle to Adalhard of Corbie; which makes a solid argument in favour of the attribution of *Perge Libelle* to Paul.

Paul the Deacon's reception of Rutilius raises some new questions about the medieval transmission of such a rare text as the *De reditu*. As far as we know, the poem survived in the Middle Ages in only one copy: a Late Antique manuscript preserved at Bobbio and recovered in 1493. Besides Paul the Deacon, the only other evidence of knowledge of Rutilius before this date is found in a poem by Columbanus and in a certain Marco of Montecassino, author of a hagiographic poem in honor of Saint Benedict. It is tempting to connect these two episodes of Rutilius' reception, and to envisage a passage of Rutilius' text at Montecassino before or beside its arrival at Bobbio. But this hypothesis does not hold water. I will argue that the imitations by Marco and Paul are not connected to each other. Paul's acquaintance of the text is probably linked to Pavia or Milan rather than to Montecassino.

Finally, I will consider the case of the brief epigram *Thrax puer* (AL 709 = ICL 16361) translated from a Greek original and quoted by Paul the Deacon in an epistle to Peter of Pisa in 782. Eminent scholars have asserted that Paul himself is responsible for the translation. I will argue that Paul was no more than a reader of this text, and that the translation itself is older than Paul's age: Venantius Fortunatus' *De excidio Thoringiae* (569-570) offers a solid *terminus ante quem*. I will then make the cautious hypothesis that this epigram was once included in the corpus of the so-called *Epigrammata Bobiensia*, a collection of Late Antique epigrams (mostly translated from Greek models) which survived in the Middle Ages at Bobbio in the same manuscript as Rutilius' *De reditu*. The association of Rutilius and the *Thrax puer* epigram in a single volume would explain Paul's acquaintance with both of them.

Slot 4: 4:40 - 5:30pm

Wanessa Asfora Nadler, Universidade de Coimbra [wanasfora@gmail.com]

The manuscript tradition and reception of Palladius' Opus Agriculturae in the Middle Ages and its possible contribution to the history of medicine

During the Middle Ages, of all the Latin authors who left writings on agriculture, Palladius was the one who received the greatest attention. Approximately a hundred manuscripts of his *Opus Agriculturae*, dated between the 9th and the 13th century, were

produced in different locations in Western Europe. There are still a large number of epitomes, excerpts and paraphrases of the work found alone in manuscripts or incorporated into works of other medieval authors. Interestingly, Cato, Varro and Columella – the other three main authors who left us Latin technical texts on agriculture – do not share the same prominence at the period and the reasons for that are still a matter of discussion. Based on these premises, the aim of this paper is to present the medieval manuscript tradition of Palladius' *Opus agriculturae* and its reception from the second half of the Middle Ages on. The hypothesis that will be discussed proposes that such reception might be associated, at some level, with pragmatic medical needs and interest of certain monastic communities of that time.

[Thursday]

Slot 7: 11:10 - 12:00am

Jean-Yves Tilliette, Université de Genève [jean-yves.tilliette@unige.ch]

Horatius mutatus in melius ? *Sur l'imitation des Odes par quelques poètes latins des XI^e et XII^e siècles*

Dès la conversion de l'empire romain au christianisme, les poètes n'hésitent pas à mettre les formes d'expression canonisées par leur prestigieuse antiquité au service du message sacré : l'œuvre de Juvencus qui, sous le règne de Constantin, entreprend de paraphraser l'évangile de Matthieu en hexamètres virgiliens donne le branle à une tradition appelée à se perpétuer pendant des siècles. Alors même que les contraintes phonétiques qui la fondent, l'opposition entre syllabes longues et brèves, ne correspondent plus à la réalité de la langue qui se parle, la versification dactylique continuera jusqu'à la période moderne à porter non seulement les énoncés auxquels on entend donner le lustre que confère le vers héroïque – récits bibliques, vies de saints, panégyriques de héros –, mais aussi des contenus plus prosaïques, les vertus des plantes ou la grammaire latine, dans la mesure où le rythme simple que fonde l'alternance des dactyles et des spondées facilite la mémorisation.

Il ne semble pas en revanche que la versification éolienne, plus variée et plus complexe, ait connu le même succès. Les recueils lyriques de Prudence n'auront guère d'imitateurs dans le haut moyen âge, dans la mesure où les formes beaucoup plus simples et beaucoup plus accessibles au public de la poésie rythmique apparaissent plus aptes à porter la louange collective. Les Odes d'Horace trouveront toutefois quelques imitateurs médiévaux de talent. L'exposé tendra à présenter certains d'entre eux et à comprendre les raisons de leur choix esthétique. Ainsi, deux auteurs de la seconde moitié du XI^e siècle, Alphanus de Salerne et le cardinal Deusdedit, proches des milieux cassiniens qui constituent le fer de lance de la réforme dite « grégorienne » reprennent à leur compte les mètres d'Horace en vue d'exalter l'autorité du siège romain et de traduire les élans de la spiritualité « réformée ». On se demandera si de telles œuvres ne sont pas à mettre en relation avec le souci, bien documenté par les historiens et historiens de l'art, qu'ont les promoteurs de la réforme de récupérer au profit de celle-ci et contre l'Empire germanique les valeurs de la romanité triomphante et les formes qui les traduisent.

C'est dans un esprit un peu différent qu'un siècle plus tard, le moine de Tegernsee qui se déguise sous le pseudonyme romain de Metellus entreprend de retrouver le geste des centonistes de l'Antiquité tardive en dédiant aux vertus et aux miracles du saint fondateur de son monastère, Quirin, quatre livres d'Odes « ad instar Flacci Oratii » qui

démarquent très littéralement leurs modèles antiques. On s'efforcera d'évaluer la portée esthétique et religieuse d'une telle démarche.

Slot 8: 12:10am - 1:00pm

Bénédicte Chachuat, Université Toulouse Jean-Jaurès [bchachuat@gmail.com]

The posterity of Lucan 7, 104-107

In this presentation, I will focus on the fertile posterity of Lucan 7, 104-107. I will study these verses' interpretation in the ancient and medieval *scholia* and commentaries; thus, we could see which aspects, linguistic, textual or ethical, have drawn the attention of the commentators. Then, I will try to make an inventory of the complete or partial quotations of these verses in medieval manuscripts and works, such as the *Moralis Philosophia de Honesto et Utili* – a compilation of classical texts of the 12th century whose author's identity is still under scrutiny –, the *Speculum doctrinale* by Vincent of Beauvais, a compendium of all the knowledge of the author's time, or the *Polythecon*, a poetical florilegium from the 13th century.

Various issues arise when studying how medieval authors dealt with these Lucanian verses. Are they used in similar contexts, to illustrate a same moral issue or to convey various values? Which factors determine the extent of the quote and what are the consequences on the meaning? In the *florilegia*, are these verses frequently associated with other quotations of classical or medieval authors, which could allow for some defining trend? Has the interest of medieval scholars varied with time? Finally, from a philological point of view, do these quotations, which are a kind of indirect tradition, bring interesting variant readings for the analysis and the understanding of Lucan's textual tradition which is so complicated? Such are the questions I want to deal with in my communication.

Slot 9: 2:30 - 3:20pm

Ivo Wolsing, Radboud University, Nijmegen [I.Wolsing@let.ru.nl]

The Classical East Recontextualized in Twelfth-Century Epic Poetry

One of the governing principles in Latin epic poetry since the Aeneid is a distinction between the 'Roman West' and the 'un-Roman' East. Through this binary division, authors sought to define the collective identity of the Roman/Western Self in relation to its polar opposite, the Eastern Other. In short, Easterners are characterized in terms of effeminacy, irrationality, and luxury, leading to the identification of Roman-ness with masculinity, rationality, and moderateness.

This paper examines the resonance of classical ideas of the East in two twelfth-century epics that explicitly deal with Eastern affairs: Walter of Châtillon's *Alexandreis* and Joseph of Exeter's *Ylias*. The poems were written in the 1180s, a time when the relations between the Christian and Islamic worlds were tense, leading to the fall of Jerusalem in 1187 and the subsequent Third Crusade (1189-92). Both poems draw heavily on classical models in depicting the East, and both poems should be read in the crusading spirit of that time. But how should we read these passages? How do the different *topoi* relate to each other and the political/religious contexts in which the texts came into being? Did the poets simply put together a collection of classical Eastern *topoi*, or do we see cons-

cious re-modelling of those same *topoi* in order to fit current ideas about the East? I argue that the latter is most likely the case: the poets' choice of classical material as analogy to the present situation reflect a broader trend in twelfth-century literature, by which the Saracen Other is increasingly defined in terms of the Classical Easterner.

Slot 10: 3:30 - 4:20pm

Lucia Degiovanni, Università degli Studi di Bergamo [lucia.degiovanni@unibg.it]
A Medieval reading of Ov. Her. IX (Deianira Herculi) and its influence on later literature and art

The purpose of this paper is to show how a misunderstanding of a passage from Ovid's Heroid IX (Deianira's jealousy letter to Hercules), documented in medieval commentaries and translations since the 12th century, was incorporated into the literature of the time and exerted a lasting influence on later literature and art.

The misunderstanding originates from the lack of identification of the reference to Omphale, not mentioned by name, in ll. 53 ss., with the consequent attribution to Iole of the long digression of ll. 53-118, which describes Hercules' *servitium amoris* to Omphale. This interpretation, although philologically incorrect, is not however meaningless. In fact, the description of the humiliation to which Hercules underwent (wearing women's garments and performing the female task of spinning) seems to effectively argue Deianira's initial statement (the conqueror Hercules shamefully submitted to the prisoner of war Iole: *victorem victae succubuisse queror*, Ov. Her. IX, 2). Moreover, the attribution to Iole of Omphale's prerogatives seems to be confirmed by the anomalous characterization of the *captiva* given by the jealous Deianira: Iole, proud to be Hercules' favorite, has the attitude of a queen, not of a war prisoner (ll. 125-130). These (and other) contextual elements contributed to support the Medieval reading of the epistle, which had also the advantage of giving greater consistency to the Ovidian text, by unconsciously 'emending' an evident disproportion in the structure of the epistle: a good 66 verses are dedicated to the concluded Hercules-Omphale affair (which is no longer a threat to Deianira's marriage), while only 28 verses are dedicated to the current Hercules-Iole affair, which is the main object of Deianira's jealousy, as well as the origin of the upcoming tragic events.

The consistency of the Medieval reading led to its considerable fortune, to the point that a new mythical variant, which merged Iole and Omphale into a single character, found considerable diffusion both in literature and in art. The consequence was a complete redefinition of the character of Iole, that, through the reinvention of Giovanni Boccaccio (*De mulieribus claris* XXIII), found full realization in C16-18th theatre.

In C16-18th painting and sculpture, the iconography of the Hercules-Iole subject acquires the same characteristics that, since Roman art, were typical of the Hercules-Omphale subject (see e.g. the "Ercole and Iole" fresco by Annibale Carracci in the Galleria Farnese, ca. 1600).

[Friday]

Slot 12: 10:00 - 10:50am

Angela Cossu, École Pratique des Hautes Études - PSL, Paris - Università di Pisa [angela.cossu@ephe.psl.eu]
Carpere flores. Classical poets' transmission through 9th century prosodic florilegia

Medieval students, like us, did not have the perception of syllabic quantity in Latin words, because the quantitative Latin rhythm changed into accentual from the 3rd and 4th century of our age. In order to resolve this problem, teachers in medieval schools invented the prosodic *florilegia*, i.e. lists of classical and medieval Latin verses from the most studied authors (Vergil, Ovid, Persius, Juvenal, the Christian poets etc.).

These decontextualized verses disclose a new attitude towards classical poets: they were read not for their literary value, but to compose a didactic tool by extraction. From which manuscripts did these extracts come? From which textual tradition did the cited verses derive? In his edition of the *Opus prosodiacum* of Mico of Saint-Riquier (9th century), L. Traube tried to answer these questions, suggesting that Mico composed his florilegium on the basis of a larger and older collection of verses, which was also the source of another contemporary *florilegium* called *Exempla diversorum auctorum*. According to this theory, the model came to the abbey of Reichenau travelling *per Langobardos*, and left again for France in an expanded version.

In this paper I intend to verify Traube's theory by extending the research field: I will examine the other extant prosodic *florilegia* which possibly derive from the same model (for example the *Florilegium metricum* of Heiric of Auxerre and the collection of Sankt Gallen, Stiftsbibliothek, 870), in order to trace the real relationships between all the *florilegia* from the 9th century. Combining these results with the history of the tradition of selected Latin poets, my aim is to define the shape of the source collection and its journey. This reconstruction will allow us to understand the practice of the excerption and, more broadly, how medieval students and teachers dealt with Latin poets in school.

Slot 13: 11:10 - 12:00am

Yannick Brandenburg, Universität zu Köln [yannick.brandenburg@uni-koeln.de]
Ms. Vatican Lat. 4929 in Medieval Anthologies

The 9th century ms. Vatican Lat. 4929 has often served as an example for how manuscripts ended up being excerpted and used in medieval anthologies like the *Florilegium Gallicum* (FG) and the *Florilegium Angelicum* (FA). This is because (1) it is one of the few extant manuscripts that unquestionably are a source for these anthologies, and (2) its extracts feature in both FG and FA. The common view holds that the compilers of either anthology accessed Vat. lat. 4929 directly and independently.

However, this opinion is incompatible with the evidence. The textual material suggests that the excerpts in FG and FA are not taken from Vat. lat. 4929 independently. Thus, my paper aims to (1) prove the existence of a lost collection of excerpts which was a source for both FG and FA, (2) discuss its scope, and (3) reflect on possible further use of it in medieval times.

To this end, I will first discuss the excerpts of the *Aulularia* (*Querolus*), which are the only ones found in both FG and FA. They overlap to a certain extent, and, in a number of places, they jointly (and significantly) deviate from the corresponding parts in the *Querolus* manuscripts. I will argue that this provides sufficient evidence for the existence of a (lost) common intermediate.

Secondly, this lost collection of excerpts appears to have comprised excerpts of other texts collected in Vat. lat. 4929, too (Censorinus, Pomponius Mela, and Julius Paris).

Thirdly, I will present some evidence from Vincent of Beauvais's *Speculum Maius*. Most of its *Querolus* sections evidently derive from the FG manuscript Paris lat. 17903. The few

sections not to be found in FG do (only) partly overlap with FA. Hence, Vincent too may conceivably have had access to the ancestor of the Vat. lat 4929 sections in FG and FA.

Slot 14: 12:10am - 1:00pm

Riccardo Macchioro, Fondazione Ezio Franceschini – S.I.S.M.E.L. [r.macchioro@gmail.com]

A Rewriting of Ps. Quintilian's Declamationes in the 12th Century: Philological Perspectives and a Hypothesis for the Attribution

Among the medieval Fortleben of the pseudo-quintilian *Declamationes Maiores*, the text known as *Excerpta Parisina* is most interesting, and in need of thorough scholarly examination. Within my paper, I will account three of the major issues about this rewriting of the *Declamationes*, and namely the attribution, the need for a critical edition and its relationship with the manuscript tradition of the original *Declamationes*. I will try to identify which manuscript branch of the *Declamationes* the *Excerpta* stemmed from, highlighting the possibility that they convey some readings from a branch that is no longer witnessed by the direct tradition. Then, I will argue that the *Excerpta* were realized within the alive English scholarly milieu of the 12th century, where also William of Malmesbury and John of Salisbury testify to a strong interest for Ps. Quintilian; in particular, I will discuss the hypothesis that they are to be ascribed to the English scientist and scholar Adelard of Bath.

Slot 15: 2:30 - 3:20pm

Silverio Franzoni, Scuola Normale Superiore, Pisa - École Pratique des Hautes Études - PSL [silverio.franzoni@sns.it]

The Florilegium Gallicum: a meaningless florilegium?

The *Florilegium Gallicum*, no doubt the largest classical florilegium of the whole Middle Ages, was probably put together in Northern France during the 12th century, so that it can be seen as one of the most accomplished products of the classicist revival of that time. Its thousands of extracts are drawn on an astonishing variety of classical texts, running from Terence's comedies up to Cassiodorus' *Variae*. In such a disparate corpus made of ca. 80 works, multiple themes, genres and forms coexist, and each excerpt of the *Florilegium* has its own content: how does all of this build up a new, single and coherent sense? What is this sense, if it does exist? And is the sense given to each extract the same that this single passage bears in the original context?

My paper aims to deal with these two problems: the sense of the *Florilegium Gallicum* as a whole; the sense given to single excerpts or, in a broader way, to single works exploited by the *Florilegium*.

In order to tackle the first question I should briefly discuss some suggestions about the general structure of the *Florilegium*, in the effort of finding the scheme underlying the succession of authors and works set up by its compiler. The most important part of this first analysis, though, will deal with the destination of the *Florilegium* and the probable use for which it was made. I hope to prove that a didactic usage, which is still regarded by most of the scholars as the main purpose of this compilation, is an implausible explanation for the creation of such a collection. I will then tentatively suggest some alternative possibilities, discussing at the same time the reasons why no one of them seems to

offer an entirely persuasive solution of the problem.

Concerning the second question, I will take into consideration the titles often assigned to single excerpts in the *Florilegium*, which are the only firm way to know how the compiler read each passage. As it will appear, however, these short para-texts are unfortunately often too vague and thus they do not give a solid basis for any elaboration. Anyway, the lack of match between them and the interpretation given to the same passages by medieval commentators can corroborate the suggestion that the *Florilegium* was not a didactic tool, as it is often thought nowadays.

Slot 16: 3:30 - 4:20pm

Elisa Lonati, École Pratique des Hautes Études - PSL – Scuola Normale Superiore [elisa.lonati@sns.it]

Helinand of Froidmont, the hidden classicist?

For someone whose aim was to retell the universal history from the Creation to the contemporary age, the concept of “Latin Classics” must have been quite different than ours. The chronicles of Eusebius of Caesarea-Jerome and Sigebert have fed Helinand of Froidmont’s *Chronicon* with a strong chronological structure, while saint Augustin’s treatises, the biblical commentaries and theological dissertations significantly modelled his approach to human history. But Helinand’s way to look at the first ages of mankind was eclectic and, thanks to a strong education, his literary knowledge wider than we would expect. Thus, a variety of Classical sources in the traditional sense show up in the books I-XVIII of his *Chronicon*, and many more were probably invoked in the following section, now lost, who especially dealt with Roman history.

Some sources, as Petronius’s *Satyricon*, Martial’s *Epigrammata*, Sidonius Apollinaris’s *Epistulae* or the anonymous *Querolus*, are the object of no more than scattered quotations, whose justification is rarely self-evident. For other models, the re-use is abundant, but restricted to a particular section: it is the case of Seneca’s *Epistulae*, providing biographical and theoretical digressions on Greek philosophers, and of his *Tragoediae*, whose exploitation in book XII offers an historical framework for the heroes of Greek mythology. Other works, finally, accompany the development of the *Chronicon* as the most authoritative sources in a scientific field, as Seneca’s *Naturales Quaestiones* about meteorological phenomena, or Solinus’s *Collectanea rerum memorabilium* in geographical or zoological complements.

The question the picture arises is why Helinand has developed a multiple use of Classical sources, considering the fact that he also exploited the Late Antique commentaries on Classics and the moralizing collection about mythology known as the *Mythographus Vaticanus III*. Beside an examination of the reshaping these citations undergo, we need to focalize on how Helinand obtained his texts, asking if he has realised a contamination between multiple sources or if he has left traces on manuscripts which still survive. The analysis has to take into account the direct circulation of Classical sources at the time as well as their re-use in *florilegia* spread in Northern France, whose origin and aims would be better understood in the light of Helinand’s parallel evidences. At the same time, we will stimulate new reflections on the fortune of some quotations of the *Chronicon*, which have been inherited by his user Vincent of Beauvais, and thanks to his *Speculum maius* have arrived to later chronicles and compilations, who never had access to Helinand’s unfortunate masterpiece.

Slot 17: 9:00 - 9:50am

Daniela Gallo, Università degli Studi di Cassino e del Lazio Meridionale – Sorbonne Université [danielagallo93@hotmail.it] & **Stefano Grazzini**

The pre-Remigian recensio of the Carolingian scholia to Juvenal

Juvenal has been one of the most widely-read and studied Latin authors since Late antiquity, and he continued to play a leading role during the Middle Ages. The interest towards Juvenal boosted a continuous exegetical activity on his text, of which there is trace in several commentaries: the so-called *Probus Vallae* (which Giorgio Valla edited in Venice in 1486 drawing from an exemplar now lost), and that in all likelihood provide evidence of an older phase in the exegetical process; the *scholia uetustiora* published by Paul Wessner (*Scholia in Iuvenalem vetustiora*, Leipzig 1931), which goes as far back as the Late Antique commentary; the *scholia recentiora*, dating back to the Carolingian Age, whose two commentaries, labelled by Wessner φ and χ , have been recently edited by Stefano Grazzini (*Scholia in Iuvenalem recentiora secundum recensione s φ et χ* , tomus I (satt. 1-6), Pisa 2011; tomus II (satt. 7-16), Pisa 2018).

My researches focus on the unpublished *scholia* on Juvenal's *Satires* preserved in the following Early Medieval codices: MS Cambridge, King's College, 52 (Δ , North-East France, c. IX^{4/4}) along with its apograph MS Leiden, Bibliotheek der Rijksuniversiteit, BPL 82 (*L*, Germany, lake Constance area, c. XI); MS London, British Library, Add. 15600 (*Z*, North-East France, c. IX^{4/4}); MS Cambridge, Trinity College, O.4.11 (Θ , North France, c. X^{2/3}). These manuscripts preserve a commentary on Juvenal earlier than the *scholia recentiora*: thanks to the correspondences found between the commentary on Juvenal and other exegetical works of the Carolingian scholar, it is possible to trace this commentary back to Remigius of Auxerre's work and also relate it to the exegetical work of Remigius' mentor, Heiric, whose interest in Juvenal's *oeuvre* is well documented: scholium $\varphi\chi$ *ad Iuu.* 9, 37: *unus pes deest uersui Graeco quem magister Heiricus scire non potuit.*

My speech will examine the exegetical material of the MS Cambridge, King's College, 52, compared to the other – either earlier or contemporary – commentaries, and it will explain the relationship between, on the one hand, Δ and *L* and, on the other hand, Δ and Θ , with particular attention paid to the textual and formal features of the commentary preserved by these manuscripts.

Slot 18: 10:00 - 10:50am

Camilla Poloni, Università di Pisa [camilla.poloni@phd.unipi.it]

The Medieval Transmission of a Donatian argumentum of the Eunuchus in Manuscripts of Terence

Donatus' *Commentary to Terence* introduces the *Eunuchus* with three *argumenta*, the second of which presents a peculiar case of textual transmission. As a matter of fact, *argumentum II* circulates independently from the rest of the *Commentary* in 19 manuscripts of Terence, where it precedes and introduces the comedy; dating from the 12th to the 15th century, they represent the most ancient witnesses to this section of Donatus' text. The existence of this "independent" transmission of the *argumentum* was pointed out by Claudia Villa (cf. *La lectura Terentii. Da Ildemaro a Francesco Petrarca*, Padova 1984, p. 247, n.

42), but both the relationships among the witnesses and their connection with the stemma of the *Commentary* still need to be investigated.

Even though the *argumentum* is essentially a single *scholium*, my collations reveal the existence of some neatly distinguishable groups of witnesses, probably all descending from a common ancestor which originally imported the Donatian extract in a manuscript of Terence. The *terminus ante quem* for this operation is the 12th century, as three witnesses are dated to this period; its geographical collocation is still uncertain, as the *argumentum* circulated in a wide area. Indeed, a short *scholium* like this could be easily contaminated, spreading in manuscripts that belong to different branches of the stemma of Terence.

The stemmatic relationship between the archetype of this single-*scholium* transmission and the archetype of Donatus' *Commentary* to *Eunuchus* can be investigated through the analysis of their innovations. The archetype of the "Terentian" transmission (Ter.) of the sole *argumentum* shares one error with the archetype of the "whole" *Commentary* (Ω), which means that both Ter. and Ω descend from a common source; furthermore, Ter. presents the correct text in a point where Ω makes a mistake which is very difficult to correct, which means that probably Ter. is not a descendant of Ω . It is still impossible to determine whether Ω is a descendant of the manuscript form which Ter. was extrapolated or Ω and Ter. derive independently from a common source.

My paper aims to investigate the stemmatic position of the "Terentian" branch of transmission of the *argumentum*; as the *Commentary to Terence* was extremely rare before 1433, these still unexplored witnesses represent a precious piece of evidence of the medieval circulation of the text.