

ON SOME EXCERPTS IN FROBEN'S RHETORICAL SYLLOGE (BASEL 1521): TRANSCRIPTION AND COMMENTARY NOTES*

I. INTRODUCTION

In January 1521, a collection of texts¹ was printed in Basel by Johann Froben². The edition is of particular importance, as stated in a passage of the *praefatio* addressed to the reader by the publisher (a2r-v):

Nacti igitur nuper exemplar quoddam, vetustum quidem illud, sed depravatum adeo, ut nemo a tam prodigiosis mendis, ut de industria potuerint inculcatae videri, satis ex dignitate potuerit vindicare. Ne quam tamen iuvandi occasionem subterfugisse videremur, Rhetores aliquot Latinos typis cudendos desumpsimus, ut studioso saltem meliora quaerendi ansam praeberemus. Quod si quid hinc capies commodi lector, totum velim illud Dn. Beato Rhenano acceptum feras. Qui hunc codicem ex Spirensi bibliotheca oblitteratum alioqui, velut ab inferis in vitam reduxit.

Froben expresses his gratitude to Beatus Rhenanus, who provided him with a *codex vetustus* recovered from the library of Speyer³. However, there is no trace of the manuscript⁴, likely destroyed in the fire of 1689, when, along with a sig-

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1. Frontispiece: *Veterum aliquot de arte Rhetorica traditiones, de tropis in primis et schematis verborum et sententiarum non aspernanda me hercle opuscula, nunc primum in lucem aedita, cum quibusdam aliis, quorum ordo sequenti pagella describitur. In inclita Basilea an. M.D.XXI* and colophon: *Basileae in aedibus Ioannis Frobenii, mense Ianuario. Anno M.D.XXI*.

2. For a more in-depth exploration of Froben's figure and a catalogue of his editions, refer to the recent publication by V. Sebastiani, *Johann Froben, Printer of Basel: A Biographical Profile and Catalogue of His Editions*, Leiden, Brill, 2018.

3. On hypotheses regarding the role of Beatus Rhenanus, see E. Bonanno, *Sul De figuris sententiarum et elocutionis liber di Aquila Romano*, «Sileno» 12, 1986, pp. 73-86: 73 f. However, as emphasised by the scholar, in the absence of the manuscript, these remain speculative conjectures.

4. As noted by M. Elice (*Romani Aquilae De figuris*, Introduzione, testo critico e commento,

nificant portion of the city, the archive and library were intentionally set ablaze by order of Louis XIV and his Minister, Michel Le Tellier, Marquis of Louvois⁵. The last record of the manuscript (or a copy thereof) could have been provided by Johannes Gamans (1606-1684), who had consulted it before the fire. This is possible as Gamans had compiled an index of the *Dombibliothek* of Speyer based on a previous catalogue dating back to the 16th-17th century (now lost), where one finds an entry – «Rhetoricae diversorum veterum, ms. cl. 12 l.C.» – which appears plausible to refer to the codex of our interest. However, beyond the historical aspect, the content of the Basel edition is particularly intriguing:

a3r-d3r: Rutilius Lupus, *Schemata*
 d3v-g2v: Aquila Romanus, *De figuris*
 g3r-i1r: Iulius Rufinianus, *De figuris sententiarum et elocutionis*
 i1v-k3r: Ps. Iulius Rufinianus, *De schematis lexeos*
 k3v-l1v: Ps. Iulius Rufinianus, *De schematis dianoeas*
 l2r-u1v: Sulpicius Victor, *Institutiones oratoriae*
 u2r-x1r: *De attributis personis et negotiis ex Ciceronis De inventione libro primo*
 x1v-x3v: A. Augustini *De musica libellus*
 x4r-A3v: Emporius, *De ethopoeia, Praeceptum loci communis, Praeceptum demonstrativae materiae, and Praeceptum deliberativae*
 A4r-F4r: Ioannes Maria Catanaeus' Latin translation of Aphthonius' *Praeexercitamina*

Among the texts included, the one under consideration in this article is printed under the title *A. Augustini de musica libellus* and appears to be the only non-rhetorical text. Probably for this reason, it is not present in Ascensius' 1528 edition (which reproduces all the other texts contained in the Basel edition, henceforth Bas.) or in any other edition. A more careful analysis of this text has revealed noteworthy aspects: it actually consists of six excerpts, one from Augustine's *De musica* (henceforth M1-4), already inferable from the use of the term *libellus* instead of *liber*, and five of different nature that deserve further investigation (I-V).

In § II, I aim to demonstrate, where possible, from a stemmatic perspective, the importance of Bas. as a witness for each work of the sylloge. The primary objective of this work is, in fact, to highlight the excerpts contained in this print, which, although limited in size, represent significant witnesses. In § III, I pro-

Hildesheim, Olms-Weidmann, 2007, p. CLXIX n. 9), the manuscript searches conducted by M. Welsh (*The Transmission of Aquila Romanus*, «Class. et med.» 28, 1967, pp. 286-313: 289 and n. 16) yielded no results, and the verification of potential references to the manuscript in the correspondence of Beatus Rhenanus in the edition by Horawitz-Hartfelder (*Briefwechsel des Beatus Rhenanus*, Leipzig, Teubner, 1886) also proved inconclusive.

5. To delve deeper into the history of the library of the Cathedral of Speyer, see P. Lehmann, *Die mittelalterliche Dombibliothek zu Speyer*, «Sitz. Bayer. Akad. Wissensch.» philos.-hist. Atbt. 4, 1934, pp. 3-64.

vide a transcription of the excerpts, accompanied by an apparatus of cited or parallel passages. Then, I have verified any variants recorded in the apparatus of individual works to determine whether the excerpts pertain to a branch of existing traditions. Furthermore, in § IV I provide some commentary notes to aid in better understanding the content. This allows for the presentation in § V of the second objective of this article, namely a reflection on M's relationship with the other excerpts.

II. THE STEMMATIC ROLE OF THE BASEL EDITION IN THE OTHER RHETORICAL TEXTS

Let us set aside the excerpts to be presented in § III and the translation of Aphthonius (the latter is certainly derived from a source distinct from the *codex vetustus* of Speyer as described by Froben, since Cataneus, the author of the Latin translation, was born in the second half of the 15th century). Consequently, the other works can be categorised into three groups according to their tradition:

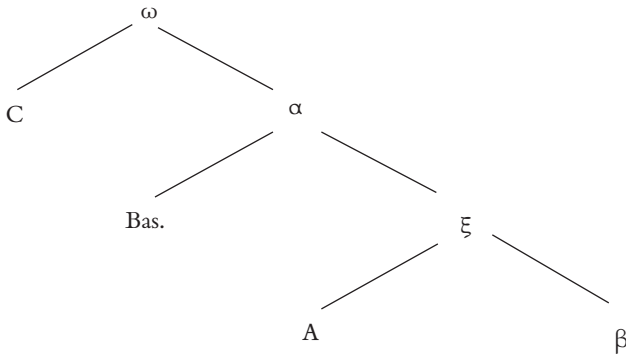
- 1) Broad tradition: Rutilius and Aquila;
- 2) Two witnesses: Ps. Rufinianus' *De schematis lexcois* and Emporius' *De ethopoeia*, *Praeceptum loci communis*, *Praeceptum demonstrativae materiae*, and *Praeceptum deliberativae*;
- 3) Unitestimonial: Rufinianus, Ps. Rufinianus' *De schematis dianoeas*, Sulpicius Victor's *Institutiones oratoriae*, and *De attributis personis et negotiis ex Ciceronis De inventione libro primo*.

II 1. BROAD TRADITION

Within the Basel edition, the works of Rutilius and Aquila undoubtedly received the most attention. These are two texts that, compared to others, have the broadest tradition, as can be inferred from the new *recensio* conducted by Elice⁶. In most cases, the manuscripts are the same for both authors and all belong to the humanistic era. The only significant exception is a portion of Aquila's text in Roma, Biblioteca Casanatense, 1086 (henceforth C)⁷, dating back to the 9th century. At this point, it is necessary to inquire whether Bas. plays a role in the *stemma* of these two works. In the case of Aquila, we present below, in simplified form, the *stemma codicum* elaborated by Elice:

6. Elice, *op. cit.*

7. For a detailed description of the manuscript, see C. Morelli, *I trattati di grammatica e retorica del cod. Casanatense 1086*, «Rend. Accad. Naz. Lincei», classe scienze mor. stor. filol., s. V 19, 1910, pp. 287-328: 312 f., and B.M. Tarquini, *I codici grammaticali in scrittura beneventana*, Montecassino, Pubblicazioni Cassinesi, 2002, pp. 79-83.



From the archetype ω , two branches descend: one represented by C and the other by the sub-archetype α , from which Bas. derives directly, while all other humanist manuscripts stem from it through various intermediate stages. Elice includes the Basel edition in the *stemma* as *instar codicis* and identifies a series of errors common to all manuscripts and the Basel edition, which can be traced back to the sub-archetype α ⁸. Additionally, the philologist also identifies separative errors of ξ compared to the Basel edition⁹.

Regarding Rutilius, the two most recent critical editions are those of Barabino¹⁰ and Brooks¹¹ which do not offer an equally in-depth examination of the tradition and are of little help. Brooks' edition has been severely criticised to the extent that Schenkeveld concluded his review by stating that the edition «should never have been published»¹². Meticulously highlighting many of the problems of the edition, Ballaira emphasises that «in esso stupisce la presenza e la posizione del perduto Σ perché non si sa in base a quali indizi il B. lo ritenga derivato 'almost certainly' da α »¹³. Regarding Barabino, no *stemma* is presented, and no information is given about the stemmatic relationships¹⁴. Since both

8. Elice, *op. cit.*, pp. CLXXXVI f.

9. Elice, *op. cit.*, pp. CLXXXIX f.

10. G. Barabino, *P. Rutilii Lupi Schemata dianoeas et lexeos*, Genova, Istituto di Filologia Classica e Medioevale, 1967.

11. E. Brooks, jr., *P. Rutilii Lupi De figuris sententiarum et elocutionis*, Edited with prolegomena and commentary, Leiden, Brill, 1970.

12. D.M. Schenkeveld, Review of Brooks, *op. cit.*, «*Mnemosyne*» 27, 1974, pp. 427-29: 429.

13. G. Ballaira, Recensione di Brooks, *op. cit.*, «*Riv. di filol. e istr. class.*» 101, 1973, pp. 104-11: 107. The siglum Σ designates the lost codex of Speyer, while α is the siglum for the sub-archetype from which Σ and the BRV manuscripts should descend, according to Brooks, *op. cit.*, p. xv.

14. B. Löfstedt (*Rhetorica*, «*Acta classica*» 16, 1973, pp. 109-15: 109), although he considers Barabino's edition to be superior, also states she «scheint die Handschriften nicht kollationiert zu haben».

editions are based solely on four manuscripts, it is not possible to be certain that the Basel edition occupies the same stemmatic position as Aquila's text.

II 2. TWO WITNESSES

On one hand, an excerpt of Ps. Rufinianus' *De schematis lexeos* has reached us transmitted by C (f. 54ra l. 15-54rb l. 15)¹⁵. Specifically, it is characterised by a lacuna¹⁶ that is not present in Bas., allowing us to assert that the latter is independent of that stream of tradition:

C

Figura Graeca casu variat ut: 'Montibus in nostris solus tibi certat Amintas' pro 'tecum'. <...>tracta ut¹⁷: 'Tyrrenum navigat aequor'

Bas.

Figura Graeca: aut casu verietas ut: 'Montibus in nostris solus tibi certet Amyntas'. Et: 'Placidone etiam pugnabis amori?' pro 'tecum certat' et 'cum amore pugnabis'. Et: 'Reddidit una boum vocem' pro 'una e bubus'. Item similia. Aut praepositione detracta, ut: 'Maria aspera iuro'. Et: 'Tyrrenum navigat aequor'. Item quae sunt talia.

On the other hand, Emporius' work¹⁸ is otherwise preserved by Par. Lat. 7530 (P)¹⁹. Both P and Bas. were utilised by Halm for constituting the text, but the editor did not dwell on establishing the stemmatic relationship between the two. Based on a new collation of both witnesses, Pirovano²⁰ identifies a lacuna in P against Bas. located in the chapter *Praeceptum loci communis* (p. 564, 19-22):

15. In relation to the significance of this fragment, refer to U. Schindel, *Iulius Rufinianus: zum Nutzen von Exzerptüberlieferung*, «Voces» 4, 1993, pp. 55-66.

16. With regard to the omission of *et Placidone ~ amori* and *et cum ~ pugnabis*, it seems reasonable to assume that the scribe deliberately omitted the example, particularly given that the central portion (*pro tecum*), pertaining to the first example, is still present. One might therefore suspect that the subsequent example was likewise intentionally removed. Nonetheless, at least one element is certainly missing – *praepositione detracta* – which serves to clarify the interpretation of the example *Tyrrenum navigat aequor*. Similarly, the nature of the omission *Maria ~ iuro* cannot be determined.

17. The *ut* is a correction of a firsthand *et*.

18. Of the work, which was originally intended to be more extensive, only four short chapters survive: *De ethopoeia*, *Praeceptum loci communis*, *Praeceptum demonstrativae materiae*, and *Praeceptum deliberativae*. On the identity of author, see L. Pirovano, *Emporius, or the Anatomy of an Author*, in P. Chiron-B. Sans (éds), *Les progymnasmata en pratique, de l'Antiquité à nos jours* («Études de littérature ancienne» 27), Paris 2020, pp. 170-78.

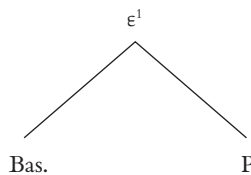
19. On the manuscript, see at least L. Holtz, *Le Parisinus Latinus 7530, synthèse cassinienne des arts libéraux*, «Studi med.» 16, 1975, pp. 97-152.

20. L. Pirovano, *Note filologiche all'opera di Emporio (RhLM 561-574 Halm)*, in P. F. Moretti-C.

Item in malo facto simplex locus communis est in veneficam virginem, duplex in veneficam virginem et parricidam – virginem <et parricidam>, quae aliam veneficam carminibus suis fecit ardere.

2 et parricidam – virginem Bas. om. P <et parricidam> add. Pithoeus

As noted by Pirovano, the error, absent in Bas., could easily be attributed to a *saut du même au même*. Although the possibility remains open that the lacuna could have been emended *ope ingenii*, Pirovano concludes, also based on a series of passages where the text of Bas. is superior to that of P²¹, that the two witnesses independently descend from a common archetype²²:



In a recent contribution²³, the independence of Bas. from P is further confirmed by another *locus criticus* (p. 571, 18-21), where, according to Pirovano, the reading of Bas. (*inspicere ac definire*) should be preferred over that of P (*incipere definire*)²⁴.

Torre-G. Zanetto (edd.), *Debita dona. Studi in onore di Isabella Gualandri*, Napoli, 2008, pp. 420-22.

21. p. 563, 11 *de tempore ut* Bas.: *e. u.* P; p. 564, 26 *immanitate* Bas.: *humanitate* P; p. 566, 12-13 *quoniamque* Bas.: *quamque* P; p. 566, 14 *se nobis* Bas.: *sinebis* P; p. 567, 6 *consistit unde* Bas.: *constituitur de* P; p. 567, 15 *imperatorum* Bas.: *imperatorum* P; p. 567, 27 *nomen* Bas.: *monet* P; p. 568, 6 *vitium* Bas.: *victum* P; p. 568, 7 *uniformiter* Bas.: *formiter* P; p. 569, 13 *eo* Bas.: *quo* P; p. 572, 10-11 *imitatur* Bas.: *imitatur* P; p. 573, 20 *non* Bas.: *ne* P; p. 573, 26 *sanctitate* Bas.: *scitate* P; p. 574, 4 *animi* Bas.: *anni* P; p. 574, 18 *consecutura* Bas.: *non secutura* P.

22. The archetype common to both witnesses is designated as ϵ^1 because, given that both preserve only four short chapters, Pirovano, *Note filologiche all'opera di Emporio* cit., p. 420, considers it plausible that they originally formed part of a more extensive work (which the scholar identifies with the *siglum* ϵ).

23. L. Pirovano, *Note filologiche al Praeceptum deliberativae di Emporio*, «Philologus» 168, 2024, pp. 239-44: 240 f.

24. Pirovano (*Note filologiche all'opera di Emporio* cit., pp. 418 f.) underlines that some works pertaining to the teaching of liberal arts are transmitted both by C and P, and that these two manuscripts individually share others works with Bas. Therefore, he proposes that the lost codex of Speyer could contain all these works. Although his reconstruction is attractive, we lack some evidence to assert with certainty that the Speyer codex should also be placed within the category of miscellanies related to the teaching of the liberal arts.

II 3. UNITESTIMONIAL TRADITION

In the case of Rufinianus, Ps. Rufinianus' *De schematis dianoëas*, Sulpicius Victor's *Institutiones oratoriae*, and the *De attributis personis et negotiis*, the Bas. holds fundamental importance because it is the oldest known witness of the treatises. Welsh²⁵ expressed doubts regarding the first three works:

There is, however, no proof that the Spirensis contained Julius Rufinianus, even though he is transmitted through the Basileensis which is dependent on the Spirensis and is the only witness to its contents. Not all the material of the Basileensis derives from the Spirensis; on the contrary, the presence of Catanaeus' (d. 1517) translation of Aphthonius shows that the Basileensis contained at least some works which could not have been in the Spirensis if it was a codex of any antiquity.

However, the scholar, later supported by Winterbottom²⁶, suggests that, in the absence of other evidence, the most probable scenario is that they are derived from that codex.

III. TRANSCRIPTION OF *A. AUGUSTINI DE MUSICA LIBELLUS* (x1v-x3v)

M1

Arsis et thesis id est elevatio et positio in plaudendo fiunt. Quia enim levatur et ponitur manus partem pedis sibi elevatio vindicat partem positio.

Amphibrachys merito de metris excluditur quia unum et tria tempora ad plausum non recte conveniunt. Nam carmina ad plausum canebantur, unde est illud Ovidii: 'et mea sunt populo saltata poemata saepe'²⁷.

Pedes namque plausu discernuntur. Si enim velis pyrrichio currere unum tibi tempus elevandum unum ponendum sit. Si proceleumatico, duo et duo. In dactylo quoque duo: semel in longa syllaba et iterum in duabus brevibus.

1 arsis ~ positio] cf. *Aug. mus. II 10, 18 ll. 1 sq.* (sed hoc nobis considerantibus opus est haec duo nomina mandare memoriae, levationem et positionem)²⁸ in plaudendo ~ 2 partem positio] *Aug. mus. II 10, 18 ll. 2 sq.* (in plaudendo enim quia levatur ... levatio...)

25. Welsh, *art. cit.*, p. 288.

26. M. Winterbottom, *Rhetores Latini Minores*, in L.D. Reynolds (ed.), *Texts and Transmission: A Survey of the Latin Classics*, Oxford, Oxford Univ. Press, 1983, p. 339 n. 6.

27. This is a quotation from Ovid. *trist.* II 519, although it is peculiar given that, according to H. Hagedahl (*Augustine and the Latin Classics*, Gothenburg, Elander, 1967, p. 468), it appears that «Virgil and Horace are the only Augustan poets who exercised a real influence on Augustine. Tibullus and Propertius are never mentioned, and there is nothing to indicate that he ever read them. Nor does he name Ovid, but he certainly knew at least one of his works, the *Metamorphoses*».

28. While the parallel is not precise, the following attestations provide evidence for the equivalence between *arsis/thesis* and *elevatio/positio*: Serv. *gramm.* IV 425, 7 (*arsis dicitur elevatio, thesis positio*); Serg. *gramm.* IV 480, 12 (*arsis et thesis, hoc est elevatio et positio*); Pomp. *gramm.* V 120,

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3 amphibrachys ~ 4 conveniunt] *cf. Aug. mus. II 14, 26 ll. 7-9* (enimvero exclusus amphibrachus nulla potuit ratione reduci, cui parilitas temporum auxiliari quid divisione plausuque discordante non potuit)

6 plausu ~ 7 et duo] *Aug. mus. III 4, 7 ll. 8 sq.* (...plausu potius debere discerni, quo pede curratur, ut, si pyrrichio velis currere ... levandum)

M₂

Basis est duorum pedum iunctura quasi quidam itus qui fieri non potest nisi per duorum pedum motum. Ergo bini pedes iuncti in rithmo basim faciunt. Latine rithmus numerus: metrum mensio vel mensura appellatur. Sed quoniam haec apud nos nomina late patent et cavendum est ne ambiguae loquamur commodius utimur Graecis nominibus illud rithmum hoc metrum appellantes.

Omne metrum rithmus nominis [*sic*] rithmus metrum etiam est. Item omnis versus etiam metrum sed non omne metrum etiam versus. Ergo omnis versus et rithmus et metrum.

Metrum fit coniunctis pedibus. Nam unus metrum non est nec unus et semipes sed metrum a duobus pedibus incipit sive ipso sono plenis sive ad implendum quod deest adnumerato silentio et usque ad octo tenditur.

2 Latine ~ 4 Graecis] *Aug. mus. III 1, 2 ll. 3-5* (Latine autem dici possent illud numerus, hoc mensio vel mensura. Sed quoniam...)

6 omne metrum ~ 8 metrum] *Aug. mus. III 2, 4 ll. 19-21* (...rhythmus sit non omnis rhythmus etiam metrum, item omnis ... metrum sit, non omne metrum ... rhythmus...)

9 nam ~ 11 silentio] *Aug. mus. III 9, 20 ll. 2 sq.* (Nam metrum incipit a duobus pedibus sive ipso sono plenis sive ad implendum quod deest annumerato silentio)

M₃

Versus a doctis appellatur qui duobus membris certa ratione dimensis constat: nec est datum duobus pedibus, sed duobus membris constare versum. Cumque manifestum sit non unum pedem habere, sed plures, nonne ipsa res indicat, longius membrum esse quam pedem. At si membra aequalia sunt in versu, nonne praeposterari poterit, ut prima pars sine discrimine ultimae [*sic*] et ultima prima fiat? Ergo ut hoc non fiat satisque appareat discernaturque in versu aliud esse membrum quod incipit aliud quod desinit non possumus recusare inaequalia membra esse oportere. Idcirco prius in pyrrichio consideremus, in quo minus tribus temporibus membrum esse non potest, quoniam id primum est plusquam [*sic*] pes.

1 versus ~ constat] *cf. Aug. mus. III 9, 20 ll. 7 sq.* (Quid? Illud recordarisne dixisse nos eum versum a doctis appellatum, qui duobus membris certa ratione dimensis copulatisque constaret?) nec est datum ~ 4 quam pedem] *Aug. mus. III 9, 20 ll. 10-12* (Cum ergo non sit dictum

29 (*arsis et thesis dicitur elevatio et positio*), and 30 f. (*interim arsis et thesis dicitur elevatio et positio*); Explan. in Don. *gramm.* 523, 2 (*arsis et thesis est levatio et positio*); Isid. *orig.* I 17, 21 (*accidunt unicuique pedi arsis et thesis, id est elevatio et positio vocis*); Bonif. *metr.* 109, f. 6 (*arsis est vocis elevatio cum temporibus, thesis est voci positio cum temporibus*); Sedul. Scot. in Don. *mai.* 23, 10 (*unde arsis et thesis hoc est elevatio et positio*), and 28, 42 (*accidunt unicuique pedi arsis et thesis hoc est elevatio et positio*).

duobus pedibus ... manifestum sit versus non unum pedem habere, sed plures, nonne...) 4
 at si membra ~ 5 prima fiat] *Aug. mus. III 9, 20 ll. 14 sq.* (...sint ... ultima et...) 5 ergo ut ~ 7
 esse oportere] *Aug. mus. III 9, 20 ll. 17 sq.* (Ergo hoc ne accidat satisque apparet discernaturque
 ... quo incipit...) 7 idcirco ~ 9 plusquam pes] *Aug. mus. III 9, 20 ll. 21-23* (Id ergo ... pyrrhi-
 chio consideremus, si placet, in quo iam credo videri tibi minus tribus temporibus ... non
 posse ... plus quam)

M4

Ergo minimus versus septem tempora habebit quia minus quam tria membra habere
 non potest. Sed melius est dicere, septem semis quia debetur unius temporis silentium
 dum ad principium reditur ut spacium pedis possit impleri. Et hoc adnumerato, tempora
 erunt octo. Quocirca ut minimus, qui etiam primus est pes minus quam duo ita minus
 5 qui primus est versus minus quam octo tempora habere non potest.

Maximus autem versus quo maior esse non oportet plusquam octo pedes non recipit
 nec tempora quam triginta duo: estque in specie temporis et idem numeris pedum et
 metro et versu quidem communis temporis ultroque progredi utrumque non debet.

1 ergo minimus ~ membra habere non potest] cf. *Aug. mus. III 9, 20 ll. 25-27* (...minimus
 versus quot tempora possidebit? dicerem sex, nisi me illa praeposteratio revocaret. Septem
 ergo habebit, quia minus quam tria membrum...) 2 sed melius ~ 3 possit impleri] cf. *Aug.*
mus. III 9, 20 ll. 29-32 (Sed dic, quot pedes pyrrichios habeant septem tempora. tres semis.
 Debetur ergo unius temporis ... spatium...) 3 et hoc ~ 5 non potest] cf. *Aug. mus. III 9, 20 ll.*
34-37 (hoc annumerato quot tempora erunt? octo. Ut ergo minimus ... ita minimus...)

6 maximus ~ non oportet] *Aug. mus. III 9, 20 ll. 39 sq.* (Quid? Maximus versus, quo ampli-
 orem esse non oporteat) plusquam octo ~ 7 triginta duo] cf. *Aug. mus. III 9, 21 ll. 13 sq.*
 (nonne manifestum est ut versus pedes octo ita metrum triginta duo tempora excedere non
 oportere?) 7 estque in specie ~ 8 non debet] *Aug. mus. III 9, 21 ll. 15 sq.* (erit ergo idem spatium
 temporis et idem numerus ... versus communis quidam terminus, ultra quem progredi ...
 debeat)

I

Poema est lexis enrithmos quae plura verba in quamdam formam apte includit.

Poema rebus constat tribus: mytho, plasmate, historia.

Mythus est res facta nec credibilis ut Hippocentauri, Cyclopes, Gigantes.

5 Plasma est res facta similis vero ut Aeneam venisse Carthaginem et in templo Iunonis
 aspexisse Troici belli imaginem.

Historia est res vera unde etiam nomen accepit. Histores enim sunt martyres, id est
 testes.

Inter poema et poesin et poeticon et poetam hoc interest.

Poema est quod supra diximus.

10 Poesis est perpetuum argumentum enrithmum ut Odyssea, Annales Ennii, Aeneis
 Vergilii.

Poetice est harum rerum ars ut grammaticae, musicae.

Poeta, artifex ut grammaticus, musicus.

15 Poetices, opus, poesin et poema. Erit igitur poetice in arte, poema in opera, poesin in
 toto.

A. CONSALVI - ON SOME EXCERPTS IN FROBEN'S RHETORICAL SYLLOGE

Pars enim poeseos, poema, vel ut pars hominis manus. Hoc modo alterum genus est, alterum species.

1 poema ~ includit] *Varro Men. 398* (enrythmos ... id est verba plura modice in quandam coniecta formam)

2 poema rebus ~ 7 testes] *cf. Sext. Emp. math. I 252 sq.; Rhet. Her. I 8, 13; Cic. inv. I 27; Quint. inst. II 4, 2*

8 inter poema ~ hoc interest] *cf. Synon. Cic. p. 395, 13* (...poeticen et poesin et poema et poeticum)

10 poesis ~ 12 ars] *Varro Men. 398* (...ex rythmis ut Ilias Homeri et Annalis Enni. Poetice est ars earum rerum)

14 poetices opus ~ 15 toto] *cf. Synon. Cic. p. 395, 13-16* (poetice est rei, ut historice, poesis operum contextus, poema certis pedibus et legitimis inclusa materia, poeticum in poeta utile est)

II

Species metrorum sunt quatuor: epica, melica, comica, tragica.

Metra autem omnia tribus modis variantur: adiectione, detractio, permutatione. Ita fiunt innumerabiles species ortae ex prototypis novem, id est heroicum, iambicum, trochaicum, proceleumaticum, anapaesticum, paeonicum, ionicum ἀπὸ μείζονος, ionicum ἀπ' ἐλάσσονος, choriambicum.

1 species ~ tragica] *Mar. Victorin. (Apthon.) gramm. VI 50, 10* (species igitur metrorum ... quattuor...)

2 metra ~ 5 choriambicum] *Mar. Victorin. (Apthon.) gramm. VI 52, 19-23* (metra autem omnia quattuor modis variantur adiectione, detractio, transmutatione, concinnatione ... id est dactylico, iambico, trochaico, anapaestico, paeonico, proceleumatico, ionico ἀπὸ μείζονος, ionico ἀπὸ ἐλάσσονος, choriambico)

III

Si aliquando quinto loco in versu hexametro spondeus ponatur pro dactylo, spondiazon dicitur. Idem versus si spondei ultimi loco dactylus fuerit, dactyliazon dicitur versus. Si autem omnes spondei fuerint, spondaicus nominatur. Si quinque dactylos habuerit et spondeum, dactylicus appellabitur, ut est illud: 'Panditur interea domus omni parentis [sic] Olympi'. Item spondaicus: 'Olli respondit rex Albai Longai'.

1 si aliquando ~ 2 dicitur] *cf. Victorin. [Ps. Palaem.] gramm. VI 210, 8 sq. = Audax gramm. VII 337, 17-20* (minusque lenis est versus qui quinto loco spondeum magis quam dactylum habuerit, et vocabitur spondiazon) 3 si quinque dactylos ~ 5 Olympi] *Mar. Victorin. (Apthon.) gramm. VI 72, 1 sq.* (insignes autem in metris sunt aut dactylici, id est cum quinque dactyli ultimo spondeo clauduntur, ut panditur ... omnipotentis...)

IV

'Aeneidos' casus genitivus Graecus, non venit ab eo quod est 'Aeneas', 'Aeneados' enim faceret, sed ab eo quod 'Aeneis'. Nam sicuti 'Peelus, Peleis, Peleidos', ita 'Theseus, Theseis, Theseidos', ita 'Aeneas, Aeneis, Aeneidos' facit.

Quatuor sunt species communis generis nominum. Unum masculinum et foemininum quod est omnibus notum. Alterum masculinum et neutrum ut 'hospes'. Dicimus enim 'hic hospes vir' et 'hoc hospes litus'. Similiter 'sospes' mas., foemina 'sospita' et 'hospita' dicitur. Tertium foemininum et neutrum ut 'victrix, ultrix' et quaecunque hoc modo declinantur. Quartum, trium generum ut 'felix'.

2 alterum ~ 4 dicitur] cf. Prisc. *gramm.* II 316, 14-317, 4 (*ars VII* 35, 3 sq.) (in 'es' correptam Latina masculina vel feminina vel communia duum vel trium generum ... 'sospes sospitis' ... 'Hic' et 'haec' et 'hoc hospes huius hospitis' ... 'haec hospes curia'. Invenitur tamen et 'haec hospita' ... Similiter 'haec sospes' et 'sospita' prolatum est ab auctoribus); Alcuin. *gramm.* 864D (in 'es' correptam terminata, si naturaliter de mare et femina significatio potest esse, communia fiant ... 'sospes, hospes'); Papias *ars* 84, 60 (in 'es' correptam utriusque generi convenientia communia sunt, ut ... 'sospes' et 'hospes' que tamen et in 'a' terminantur feminina: 'sospita, hospita') 4 tertium ~ 5 declinantur] cf. Prisc. *gramm.* II 347, 23-348, 2 (*ars VII* 70, 4) (in 'ix' etiam feminina verbalia, quia possunt esse communia cum neutris, ut 'victrix, ultrix', unde 'victricia, ultricia', tam in 'e' quam in 'i' finiuntur ablativum); *Gramm. suppl.* (*ars Bern.*) 116, 31 (communialia duorum generum ut 'hic' et 'haec' ... sospes, hospes...); Papias *ars* 132, 74 (in 'ix' verbalia, 'victrix, ultrix', tam in 'i' quam in 'e' faciunt, 'ultrice, ultrici', quia communialia possunt esse cum neutris) 5 quartum ~ felix] Don. *gramm. mai.* I 5 p. 619, 14 sq. (est etiam trium generum commune, quod omne dicitur, ut 'hic' et 'haec' et 'hoc felix'); Char. *gramm.* p. 57, 15 (trium generum ut 'felix'); Diom. *gramm.* I 301, 9 sq. (item trium generum ex masculino et feminino et neutro, ut 'hic' et 'haec' et 'hoc felix'); Aug. *gramm.* 2, 3 (commune omnium generum ut 'hic' et 'haec' et 'hoc felix'); sim. *Explan. in Don. gramm.* IV 493, 34; Exc. Bob. *gramm. gramm.* I 545, 12-14 = p. 21, 10-12 [sic, sed 5-7] *De Nonno*; Phoc. *gramm.* V 421, 9; Consent. *gramm.* V 344, 17; Prisc. *gramm.* II 166, 19 sq.; 284, 6 sq.; 314, 17-19; 322, 26 sq. (*ars V* 39, 2; VII, 2, 5; 33, 3; 43, 3); Ps. Cassiod. *de orat. col.* 1225c = p. 59, 20 St.; Frg. Bob. *gramm.* V 562, 32 sq. = p. 14, 7 sq. Passalacqua; Ps. Asper *gramm. suppl.* 40, 13; Iulian. Tol. *Ars* 19, 249; Tatuin. *ars* 1, 399; Bonif. *gramm.* 19, 136; *Gramm. suppl.* (*ars Bern.*) 72, 16; 83, 13; 119, 17; Petr. Pis. *gramm.* γ 164; *Ars Lauresh.* 33, 49; *Sedul. Scot. in Don. mai.* 113, 2; in *Don. min.* 13, 1; 13, 2

IV. SOME COMMENTARY NOTES

M1-4. The excerpt is primarily composed of parts from the third book, and starting from Aug. *mus.* III 9, 20, ll. 2 f., the order is nearly linear. In the third book, chapters 1 and 2 introduce the concepts of rhythm, metre, and verse, clarifying their distinctions. Augustine then focuses on rhythm (chapters 3-7), before moving on to the discussion of metre (chapters 7-9), which concludes in the fourth book. In the fifth book, instead, he addresses the topic of verse²⁹. The dialogical form between teacher and pupil that characterises the original text is no longer present in the printed excerpt. However, such a change is not unusual, as observed in other manuscripts that transmit Augustine's *De musica* in a

29. For a comprehensive commentary, see F. Amerio, *Il De Musica di S. Agostino*, Torino, SEI, 1929, and U. Pizzani-G. Milanese, *De Musica di Agostino d'Ippona*, Palermo, Ed. Augustinus, 1990.

fragmentary form, including: Paris, Bibl. Nat. de France, Lat. 7530, f. 27v, the Cassiodorus *florilegium* (Bern, Burgerbibl., 212, ff. 102r-105r; Bern, Burgerbibl., 234, ff. 51v-52r; Chartres, Bibl. mun., 102 (*deperditus*); Glasgow, Univ. lib. ms., Hunter 281, ff. 47r-48v; Karlsruhe, Bad. Landesbibl., Aug. perg. 106, ff. 49r-50v; Los Angeles, Getty Museum, Ex Ludwig XII. 1, ff. 100v-104v; Paris, Bibl. Nat. de France, Lat. 12958, ff. 51r-52r, and Lat. 12963, ff. 57v-59r; St. Gallen, Stiftsbibl. 199, pp. 356-363, and Valenciennes, Bibl. mun., 172, ff. 75v-78r), and the *Praecepta artis musicae Augustini* (Città del Vaticano, Bibl. Apost. Vat., Vat. Lat. 4929, ff. 35r-50r; Firenze, Bibl. Med. Laur., Ashburnham 1051, ff. 42r-48r; Firenze, Bibl. Med. Laur., Aedil. Flor. eccl. 168, ff. 86v-90v, and Paris, Bibl. Nat. de France, Lat. 13955, ff. 158v-165v)³⁰. Regarding the presence of an excerpt from the *De musica* in a rhetorical sylloge, similar cases are recorded for Paris, Bibl. Nat. de France, Lat. 7530, which contains rhetorical-grammatical texts, and for the aforementioned manuscripts that transmit the second book of Cassiodorus. Given the type of reworking, our excerpt does not represent a unique case in the manuscript tradition known to us; rather, it aligns well with the various mentioned cases.

I. After defining *poema* and clarifying its threefold nature (*poema* ~ *diximus*), the author proceeds to define *poesis* (*poesis* ~ *Vergilii*), *poetice* (*poetice* ~ *musice*), and *poeta* (*poeta* ~ *musicus*), concluding (*poetices* ~ *species*) the discussion with a comparison among *poesis*, *poema*, and *poetice*³¹.

The first (*poema* ~ *includit*) and the eighth (*poesis* ~ *rerum*) sentences are to be related to a passage from Varro's *Saturae Menippeae*, frg. 398³², solely transmitted by Nonius³³:

30. The information are based on M. Jacobsson, *Augustinus. De Musica*, Berlin-Boston, W. De Gruyter, 2017, pp. 1-65.

31. For an in-depth study on the sources of Varro's distinction between *poesis* and *poema*, see A. Ardizzoni, *ΠΟΙΗΜΑ. Ricerche sulla teoria del linguaggio poetico nell'Antichità*, Bari, Adriatica, 1953.

32. For a comprehensive commentary on the passage, refer to J.-P. Cèbe, *Varron: Satires Ménippées: Édition, traduction et commentaire*, Rome, École Française de Rome, 1994, pp. 1664-67, and W.A. Krenkel, *Marcus Terentius Varro. Saturae Menippeae. Herausgegeben, übersetzt und kommentiert* («Subsidia Classica» 6), II, St. Katharinen, Scripta mercaturae, 2002, pp. 724-26.

33. Non. p. 691, 5-692, 26 *POESIS* et *POEMA* hanc habent distantiam. *Poesis est textus scriptorum; poema inventio parva quae paucis verbis expeditur. Lucilius Satyrarum lib. IX: 'non haec quid valeant quidve hoc intersit illud cognoscis? Primum hoc quod dicimus esse poema, pars est parva poesis'. Idem: 'epistula item quaevis non magna poema est. Illa poesis opus totum, ut tota Ilias una est una θεῖσις sunt Annales Enni atque ἔπος unum, et maius multo est quam quod dixi ante poema. Quapropter dico: nemo, qui culpat Homerum, perpetuo culpat neque quod dixi ante poesis: versum unum culpat, verbum, enthymema locumve'. Varro Parmenone: 'poema est lexis enrythmos, id est, verba plura modice in quandam coniecta formam. Itaque etiam distichon, epigrammation vocant poema. Poesis est perpetuum argumentum ex rhythmis', [FORA et FORI ut genere, ita et sensibus distant. Nam neutro iudiciorum et litium sedes est, masculino spatia in navibus apertiora vel in gladiatoris ludis]. 'Ut Ilias Homeri et Annalis Enni. Poetice est ars earum rerum'.*

poema est lexis enrythmos, id est, verba plura modice in quandam coniecta formam; itaque etiam distichon, epigrammation vocant poema. Poesis est perpetuum argumentum ex rhythmis ut Ilias Homeri et Annalis Enni. Poetice est ars earum rerum.

The source of the central section of excerpt I (*poema rebus ~ testes*) is of more complex identification because it seems to refer to a tripartition of *poema*, according to the doctrine of Asclepiades of Myrlea regarding τὸ ἱστορικόν. What we know of the work of the Greek grammarian comes to us through the philosopher Sextus Empiricus. Specifically, a passage is of significant interest for comparison with our text: it is Sext. Emp. *math.* I 252 f., in which the philosopher discusses Asclepiades' thesis regarding the division between true and false history:

[252] Ἀσκληπιάδης δὲ ἐν τῷ Περὶ γραμματικῆς τρία φήσας εἶναι τὰ πρῶτα τῆς γραμματικῆς μέρη, [ἀνάγνωσιν ἐντριβῆ καὶ κατὰ προσφθίαν,] τεχνικὸν ἱστορικὸν γραμματικόν, ὅπερ ἀμφοτέρων ἐφάπτεται, φημί δὲ τοῦ ἱστορικοῦ καὶ τοῦ τεχνικοῦ, τριχῆ ὑποδιαίρεται τὸ ἱστορικόν· τῆς γὰρ ἱστορίας τὴν μὲν τινα ἀληθῆ εἶναι φησι τὴν δὲ ψευδῆ τὴν δὲ ὡς ἀληθῆ, καὶ ἀληθῆ μὲν τὴν πρακτικὴν, ψευδῆ δὲ τὴν περὶ πλάσματα καὶ μύθους, ὡς ἀληθῆ δὲ οἷα ἐστὶν [253] ἢ κωμῳδία καὶ οἱ μῖμοι· τῆς δὲ ἀληθοῦς τρία πάλιν μέρη· ἢ μὲν γὰρ ἐστὶ περὶ τὰ πρόσωπα θεῶν καὶ ἡρώων καὶ ἀνδρῶν ἐπιφανῶν, ἢ δὲ περὶ τοὺς τόπους καὶ χρόνους, ἢ δὲ περὶ τὰς πράξεις. τῆς δὲ ψευδοῦς, τουτέστι τῆς μυθικῆς, ἐν εἶδος μόνον ὑπάρχειν λέγει τὸ γενεαλογικόν.³⁴

According to Asclepiades, τὸ ἱστορικόν could initially be divided into three parts: (1) true accounts (*ἱστορία*), which in turn are subdivided into three parts – (a) concerning the characters of gods, heroes, and illustrious men, (b) places and times, and (c) actions; (2) false accounts (*μῦθοι*), which included only genealogies; and (3) verisimilar accounts (*πλάσματα*), i.e., comedies and mimes. This distinction is further emphasised shortly after (Sext. Emp. *math.* I 263-265):

[263] Πρὸς τούτοις ἐπεὶ τῶν ἱστορουμένων τὸ μὲν ἐστὶν ἱστορία τὸ δὲ μῦθος τὸ δὲ πλάσμα, ὃν ἢ μὲν ἱστορία ἀληθῶν τινῶν ἐστὶ καὶ γεγονότων ἔκθεσις, ὡς ὅτι Ἀλέξανδρος ἐν Βαβυλῶνι δι' ἐπιβούλων φαρμακευθεὶς ἐτελεύτα, πλάσμα δὲ πραγμάτων μὴ γενομένων μὲν ὁμοίως δὲ τοῖς γενομένοις λεγομένων, ὡς αἱ κωμικαὶ ὑποθέσεις [264] καὶ οἱ μῖμοι, μῦθος δὲ πραγμάτων ἀγενήτων καὶ ψευδῶν ἔκθεσις, ὡς ὅτι τὸ μὲν τῶν φαλαγγίων καὶ ὄφεων γένος Τιτήνων

34. R. Bett, *Sextus Empiricus. Against Those in the Disciplines. Translated with Introduction and Notes*, Oxford, Oxford Univ. Press, 2018 pp. 103 f.: «Asclepiades, having said in his *On Grammar* that the primary parts of grammar were three – expert, historical, and grammatical (which connects with both, I mean the historical and the expert) – subdivides the historical part in three; of history he says that one kind is true, one false, and one quasi-true – the kind involving actual deeds being true, the one to do with fictions and myths being false, and such things as comedy and mimes being quasi-true. And of the true kind there are again three parts: one has to do with the characters – gods, heroes, and famous men – one with places and times, and one with actions. Of the false one, that is the mythical, he says that there is only one kind, genealogy».

ἐνέπουσιν ἀφ' αἵματος ἐξωγονῆσθαι, τὸν δὲ Πήγασον λαίμοτομηθείσης τῆς Γοργόνης ἀπὸ τῆς κεφαλῆς ἐκθορεῖν, καὶ οἱ μὲν Διομήδους ἐταῖροι εἰς θαλασσίους μετέβαλον ὄρνις, ὁ δὲ Ὀδυσσεὺς εἰς ἵππον, [265] ἢ δὲ Ἑκάβη εἰς κύνα, – τοιαύτης δὲ οὐσης <τῆς> τῶν ἱστοριῶν διαφορᾶς, ἐπεὶ οὐκ ἔστι τέχνη τις περὶ τὰ ψευδῆ καὶ ἀνύπαρκτα, ψευδῆ δὲ ἔστι καὶ ἀνύπαρκτα τὰ περὶ τοὺς μύθους καὶ τὰ πλάσματα, περὶ ἃ μάλιστα τοῦ ἱστορικοῦ μέρους ἢ γραμματικῆ καταγίνεται, οὐκ ἂν εἶη τις τέχνη περὶ τὸ ἱστορικὸν μέρος <τῆς> γραμματικῆς.³⁵

A similar classification is also found in the *Rhetorica ad Herennium* and the *De inventione* by Cicero to present the division of the third type of *narratio*. In both cases, *fabula* (= μῦθος), *historia* (= ἱστορία), and *argumentum* (= πλάσμα) represent the tripartite division of the *genus in negotiis*, which in turn is one of the two *genera* within the third type of *narratio*:

Rhet. Her. I 8, 13

Eius narrationis duo genera sunt, unum quod in negotiis, alterum quod in personis positum est. Id quod in negotiorum expositione positum est, tres habet partes: fabulam, historiam, argumentum. Fabula est, quae neque veras neque veri similes continet res, ut eae sunt quae tragoediis traditae sunt. Historia est gesta res, sed ab aetatis nostrae memoria remota. Argumentum est ficta res, quae tamen fieri potuit, velut argumenta com(ο)ediarum;

Cic. inv. I 27

Eius partes sunt duae quarum altera in negotiis, altera in personis maxime versatur. Ea quae in negotiorum expositione posita est tres habet partes: fabulam, historiam, argumentum. Fabula est in qua nec verae nec veri similes res continentur, cuiusmodi est: 'Angues ingentes alites, iuncti iugo...'. Historia est gesta res, ab aetatis nostrae memoria remota; quod genus: 'Appius indixit Cartaginiensibus bellum...'. Argumentum est ficta res quae tamen fieri potuit. Huiusmodi apud Terentium: 'Nam is postquam excessit ex ephebis, [Sosia]'

narratio

1) *Rhet. Her.* I 8, 12 *cum exponimus rem gestam* / *Cic. inv.* I 27: *in quo ipsa causa et omnis ratio controversie continetur*

35. Bett, *op. cit.*, pp. 107 f.: «In addition to this, since of the things history deals with one part is history, one myth, and one fiction, of which history is the exposition of certain things that are true and took place (such as that Alexander died in Babylon poisoned by conspirators), fiction that of things that did not take place told like those that took place (such as comic plays and mimes), and myth is the exposition of things that did not take place and are false (such as that the race of poisonous spiders and snakes was brought to life “from the blood of the Titans, they tell”, and that Pegasus jumped out of the head of the Gorgon when her throat was cut, and that Diomedes' companions were transformed into sea birds, or Odysseus into a horse or Hecuba into a dog) – this being the distinction among kinds of history, since there is not any expertise about false and non-existent things, but the things to do with myths and fictions, which are what grammar in its historical part mainly deals with, are false and non-existent, there cannot be any expertise to do with the historical part of grammar».

2) *Rhet. Her. I 8, 12 aut fidei aut criminationis aut transitionis aut alicuius apparationis causa / Cic. inv. I 27 in quo digressio aliqua extra causam ... interponitur*

3) *Rhet. Her. I 8, 12 quod a causa civili remotum est, in quo tamen exerceri convenit, quo commodius illas superiores narrationes in causis tractare possimus / Cic. inv. I 27 tertium genus est remotum a civilibus causis, quod delectationis causa non inutili cum exercitatione dicitur*

3a) *in negotiis*

- *fabula*

- *historia*

- *argumentum*

3b) *in personis*

It is then interesting the comparison of these two passages with Quint. *inst. II 4, 2*:

Et quia narrationum, excepta qua in causis utimur, tris accepimus species, fabulam quae versatur in tragoediis atque carminibus non a veritate modo sed etiam a forma veritatis remota, argumentum, quod falsum sed vero simile comoediae fingunt, historiam, in qua est gestae rei expositio.

As noted by Calboli Montefusco³⁶, although the tripartition of *narratio* is maintained in this passage, Quintilian must have drawn from a source different from that of the *Rhetorica ad Herennium* and Cicero, as there is no trace of the bipartition of the *genus narrationis* (*in negotiis* and *in personis*) in Quintilian.

The comparison with the possible sources of the fragment transmitted by Bas. highlights a significant aspect: while in Asclepiades, the part concerning characters was one of the subcategories of *ιστορία*, in the case of our excerpt, the three types of characters are distributed to exemplify the three types of *τὸ ἱστορικὸν*. In this way, *mythus* is exemplified with mythological figures (and not gods) such as *Hippocentauri*, *Cyclopes* e *Gigantes*; *plasma* with the invented story of the quintessential hero Aeneas; and *historia* with reality, witnessed by martyrs, that is, eyewitnesses (the different classifications proposed in the two texts are summarised in Graphs 1 and 2).

A further comparison, this time with schol. bT *Il. XIV 342-351*, sheds additional light on further reflections regarding our fragment:

τρεῖς δὲ εἰσι τρόποι, καθ' οὓς πᾶσα ποιήσις θεωρεῖται ὁ μιμητικὸς τοῦ ἀληθοῦς, φιλοπάτωρ, μισογῶνης, ἄπιστος, παρρησιαστής· ὁ κατὰ φαντασίαν τῆς ἀληθείας, ὃν δεῖ μὴ κατὰ μέρος ἐξετάζειν, οἷον, ὅτι ψυχαὶ γεύονται καὶ λαλοῦσι, πάντως ἐρεῖ τις καὶ γλῶσσαν ἔχουσι καὶ βρόγχον· τρίτος δὲ ὁ καθ' ὑπέρθενιν ἀληθείας καὶ φαντασίαν, Κύκλωπες, Λαιστρυγόνες καὶ ταῦτα τὰ περὶ θεῶν.³⁷

36. L. Calboli Montefusco, *Cic. inv. 1.27 and Rhet. Her. 1.12 f.: the Question of the Tertium Genus Narrationis*, «Papers on Rhetoric» 7, 2006, pp. 17-29: 18 f.

37. Tr. adapted from C. Bréchet, *L'Illade et l'Odyssée relèvent-elles de la «fiction»? Mimèsis, muthos et plasma dans l'exégèse homérique*, in D. Auger-C. Delattre (éds.), *Mythe et fiction*, Nanterre,

In this case, the comparison is particularly interesting because, firstly, it discusses *ποίησις* rather than *τὸ ἱστορικόν*, and secondly, although the second and third modalities fall under *mythus*, the third typology is exemplified with *Κύκλωπες* and *Λαιστρυγόνες*, which correspond directly to two of the three examples (*Hippocentauri*, *Cyclopes*, and *Gigantes*) in our fragment, although in the second case there is no specific mention to *Λαιστρυγόνες*, a tribe of man-eating giants, but rather to a more generic *Gigantes*.

The last Latin author in whom the three terms are found together to indicate the three categories of *carmen* is Auson. 11, 21 (211 S.), 25 f. *ambo omnia carmina docti / callentes μύθους, πλάσματα et historiam*. The verse is located within the *Comme-*

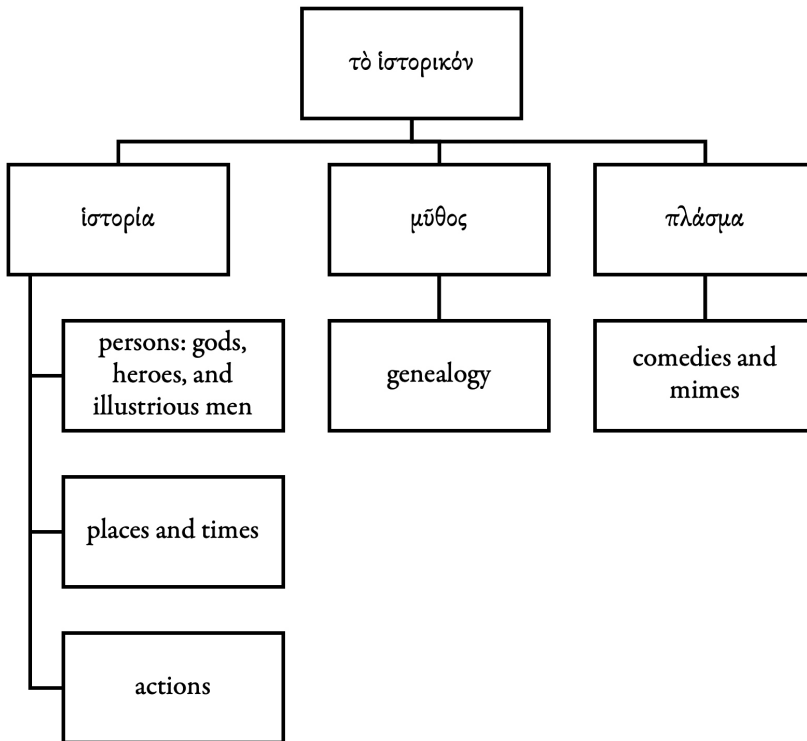


Fig. 1. Asclepiades of Myrlea.

Presses univ. de Paris ovest, 2010, pp. 35-67: <https://doi.org/10.4000/books.pupo.1804>: «There are three modes by which all poetry can be analysed: the one that imitates reality – a man who loves his father, who hates women, who cannot be trusted, who is frank; the one that imagines based on reality, which should not be considered in an overly detailed manner – for example, since souls eat and speak, will anyone say that they have a tongue and a throat?; the third mode is the one which proceeds by surpassing reality and according to imagination – the Cyclopes, the Laestrygonians, and those accounts about the gods».

moratio professorum Burdigalensium dedicated to Crispus and Urbicus, the former being more skilled in Greek and the latter in Latin. Regarding the words of our interest, in 1574 Scaliger³⁸ conjectured *mython plasmata* in place of *mythoplasmata* (followed by Pastorino³⁹ and Prete⁴⁰), while Green⁴¹ opts for *μύθους, πλάσματα* based on the division of *historia* in Sext. Emp. *math.* I 263 f. and Quint. *inst.* I 8, 18.

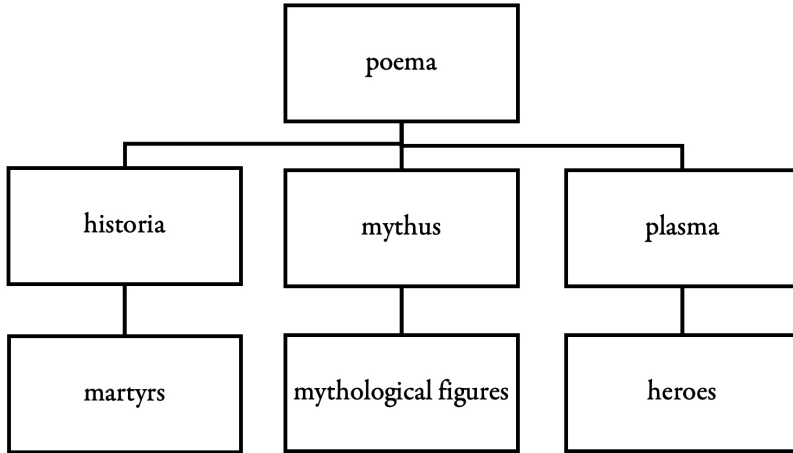


Fig. 2. Excerpt I.

II. The second passage represents one of the rare attempts at theoretical synthesis of two opposing doctrinal approaches: the first one (*metra derivata*) which derives all verses and *cola* that compose them from the heroic hexameter and the iambic trimeter through the four operations (three in the fragment) of *adiectio*, *detractio*, *concinatio*, and *permutatio*; the second one (*metra prototypa*) which traces any verse back to eight, nine, or ten primary metric-rhythmic units⁴². Alexandrian school metricologists agree on the following prototypal meters (usually contrasted in pairs based on the quantity, quality, and position of internal elements): iamb and trochee, dactyl and anapest, choriamb and antispast, ionicus *a maiore* and ionicus *a minore*, for a total of eight primary rhythmic nuclei. How-

38. J.J. Scaliger, *Ausoniarum lectionum libri duo*, Lugduni, apud A. Gryphium, 1574, p. 43.

39. A. Pastorino, *Opere di Decimo Magno Ausonio*, Torino, UTET, 1971, p. 470.

40. S. Prete, *Decimi Magni Ausoni Burdigalensis opuscula*, Leipzig, Teubner, 1978, p. 51.

41. R.P.H. Green, *The Works of Ausonius, Edited with Introduction and Commentary*, Oxford, Clarendon Press, 1991, p. 56.

42. For a more in-depth exploration of metrical theory, see P. d'Alessandro, *Varrone e la tradizione metrica antica*, Hildesheim-Zürich-New York, Olms, 2012, pp. 25-51, as well as the bibliography therein.

ever, the fragment and the corresponding passage of Mar. Victorin. (Apthon.) *gramm.* VI 52, 19-23, also include the paeonic and proceleusmatic rhythms, cited in both lists although in different positions, resulting in a total of nine primary rhythmic nuclei (the antispast is not listed, as it is cited immediately after in Aphthonius' manual and discussed in the subsequent chapters following the one on the choriambic meter [87, 27]). It is noteworthy that Atilius Fortunatianus also mentions possible combinations among the prototypal meters of *proceleusmaticus et paeonicus* (*gramm.* VI 283, 4-20 = p. 66, 15-67, 14 Morelli), while Aphthonius revisits the dubious evaluation of the proceleusmatic at *gramm.* VI 98, 17-26.

Confronting the second paragraph of excerpt II with the direct tradition of Mar. Victorin. (Apthon.) *gramm.* VI 52, 19-23, it can be observed that while *adiectio* and *detractio* appear in both texts, the former includes *permutatio*, whereas the latter features *transmutatio*. As highlighted by Morelli⁴³, the testimony of Bass. *gramm.* VI 271 5 f. = p. 42, 15 f. Morelli (... *cum omnia metra variantur aut adiectione aut detractioe aut concinnatione aut permutatione*) is the oldest and most comprehensive; from this derives Fortun. *gramm.* VI 294, 10 f. = p. 85, 5 f. Morelli (... *aut adiectione aut detractioe aut concinnatione aut permutatione*) and subsequently Ter. Maur. *gramm.* 1596-603 (*haec sibi quaeque prius distinguere metra paramus / heroa primo, mox adire iambica / - alternae nequem impediatur condusio silvae -, / quae lex sit ipsis, quae sit his quae procreant, / partibus adiectis detractis quae variantur, / post hinc deinde quanta compages novos / alternet varietque modos, mutatio quantum / commendet*), although the latter employs *compages* instead of *concinnatio* and *mutatio* rather than *permutatio*. Likewise, the source of Aphthonius must also be traced back to Caesius Bassus: in this case, in addition to the passage also transmitted by excerpt II, there are two⁴⁴ further occurrences in which all four operations appear: VI 100, 4-10 (*decursis metrorum per novem species fastigiis elementisque principalibus, quae Graeci πρωτότυπα velut primas figuras appellando nominarunt ... dicendum dehinc secundum ipsam disciplinae originem consentaneum reor quae ex isdem veluti fontibus derivata ad innumerabiles metrorum species nunc per adiectionem, nunc detractioem aut transmutationem vel concinnationem processisse videantur*) and 74, 1 f. (*nam quae ex heroo metro per adiectionem et detractioem, item per immutationem et concinnationem genera metrorum propagata quibusve vocabulis nuncupata sint, decursis speciebus prototypis, de quibus nunc*

43. G. Morelli, *Caesii Basii de metris. Atilii Fortunatiani de metris Horatianis*, II, Hildesheim, Weidmann, 2012, p. 168.

44. To the two occurrences, Mar. Victorin. (Apthon.) *gramm.* VI 131, 30-132, 5 should also be added (*decursu dactylo atque his quae ex eo generantur celeberrimis dumtaxat metris, quibus et magni auctores nomina dederunt et illustres poetae usi sunt frequenter, adoriemur iambum, principalium metrorum secundum, ut ita dixerim fontem ... e quo quid sollers doctorum industria per adiectionem seu detractioem aut concinnationem conceptum ediderit, quid eruditorum iudicio receptum in exemplum disciplina posteris traditura sit, prout potero, e pluribus pauca comprehendam*). Although this passage has been accepted by all editors, Morelli, *op. cit.*, p. 170, proposes an emendation by inserting *transmutationem vel* before *concinnationem*, hypothesising that an omission occurred due to *homoeoteleuton*.

sermo est, persequemur). Morelli⁴⁵ argues that the presence of *immutatio* instead of *transmutatio* in the second passage should be explained by the possibility that the author had in mind the terminology of the *quadripertita ratio*, which belongs to a more typically linguistic-grammatical domain (cf. Scaur. *gramm.* VII 11, 1 f. = p. 5, 4 f. Biddau) and was later extended to the doctrine of barbarismus (cf. Quint. *inst.* I 5, 6 and 38-41; Don. *gramm. mai.* III 1 p. 653, 5-7; Char. *gramm.* 350, 7 f.; Diom. *gramm.* I 451, 32 f.; Serv. *gramm.* IV 444, 15 f.; Pomp. *gramm.* V, 285, 12; Consent. *gramm.* p. 1, 18-2, 1; Audax *gramm.* VII 361, 22, and Iulian. Tol. *ars* 180, 22-25). When it comes to our excerpt, both *permutatio* and *transmutatio* – the latter as transmitted in all the other witnesses of Mar. Victorin. (Apthon.) *gramm.* – are equally valid, since both are attested with a connotation typical of the *usus metricorum*.

III. In this fragment, a distinction is made between *spondiazon* and *spondaicus*, and between *dactyliazon* and *dactylicus*. In the first two cases, these terms refer to hexameters that have a spondee or a dactyl, respectively, in the fifth or in the last position. In the other two cases, they describe verses composed entirely of spondees or five dactyls and one spondee. Regarding the terms *spondiazon* and *spondaicus*, an intriguing oscillation can be observed in Diomedes. At the opening of the section *de figuris versus heroici* – just before the passage from Verg. *Aen.* X 1, cited as an example of a *dactylicus* – the hexameter composed entirely of spondees is defined by the grammarian as *spondiazon*, not *spondaicus* (I 496, 12 f.). However, in the section *de nomine versus heroici*, the description of the same verse refers to the term *spondaicus* (I 495, 21). A similar situation seems to arise in Victorin. (Ps. Palaem.) *gramm.* VI 209, 18-20, and Audax *gramm.* VII 337, 9-11, when compared with the parallel passage indicated in the apparatus of the excerpt: *Quid ergo, si versus hexameter sex spondeis constitit, potest dactylicus dici? Erit quidem versus spondiazon, metrum tamen dactylicum. Quippe huius modi compositio non nisi in dactylicum metrum cadit.* The result of such an oscillation is then observable in *gramm.* VI 637, 15 f. *spondiazon est qui ex pluribus spondeis <constat> vel qui quinto loco spondeum habet.*

As for the examples, they are provided only for *dactylicus* and *spondaicus*: the first one (Verg. *Aen.* X 1) is used with the same purpose in Diom. *gramm.* I 495, 20; 496, 20 and Prisc. *gramm.* III 504, 2 = *part.* p. 113, 1 Passalacqua. Otherwise, it is employed to discuss the medial value of *panditur* (Quint. *inst.* I 4, 28), the impossibility of altering the order of five consecutive dactyls due to metrical rules (Quint. *inst.* IX 4, 49), to illustrate a verse containing one caesura (Diom. *gramm.* I 498, 18), for interpretative reasons (Claud. Don. *Aen. ad loc.*, Serv. *Aen. ad loc.*, and the *Schol. Hor. carm.* II 12, 8), and to exemplify penthemimeris (Audax *gramm.* VII 333, 8 and Iulian. Tol. *ars* 223, 30). The second example (Enn. *ann.* 26) is widely used by the grammatical tradition to discuss *diaeresis* (Don. *gramm. mai.* 3, 4 p. 662, 4; Pomp. *gramm.* V 297, 30; Isid. *orig.* I 35, 4; Iulian. Tol. *ars* 2, 14, 15; *Ars Lauresh.* 216,

45. Morelli, *op. cit.*, pp. 169 f.

17; Mureth. 226, 63; Rem. Autiss. in *Don. mai. GL Suppl.* 267, 9; Sedul. Scot. in *Don. mai.* 357, 28; Hugo S. Vict. *gramm.* 18, 145, 2087; Vinc. Belv. *spec. mai.* 2, 190, 208, 41), the ending of the dative and genitive in *-ai* (*Explan. in Don. gramm.* IV 548, 2; *Gramm. suppl. [ars Bern.]* 94, 27; Mureth. 227, 72), or the barbarism *per inmutationem litterae* (Iulian. Tol. *ars* 190, 41; *Ars Lauresh.* 193, 90; Mureth. 197, 56). Differently, it is encountered exclusively for metric purposes in Fortun. *gramm.* VI 284, 18 = p. 69, 1 Morelli, serving to exemplify the minimal verse length of twelve syllables.

IV. In this brief excerpt, it is discussed how the genitive *Aeneidos* derives from *Aeneis* rather than from *Aeneas*, analogous to the cases of *Peleidos* and *Theseidos*. For this excerpt, there are no parallels except one for the chain of exemplifying lemmata. Indeed, although with a different exemplifying function, Prisc. *gramm.* II 68, 1-4 (*ars* II 38, 3) addresses them together and in the same order within a section dedicated to patronymics: *Notandum tamen quod, si masculina 'i' longam habuerint ante 'des' per synaeresin, apud nos in 'eis' divisas tamen faciunt feminina: ut Pelides' (pro 'Peleides') 'Peleis', 'Thesides' (pro 'Theseides') 'Theseis'. Sic ergo Aenides' (pro 'Aeneides') 'Aeneis'*⁴⁶.

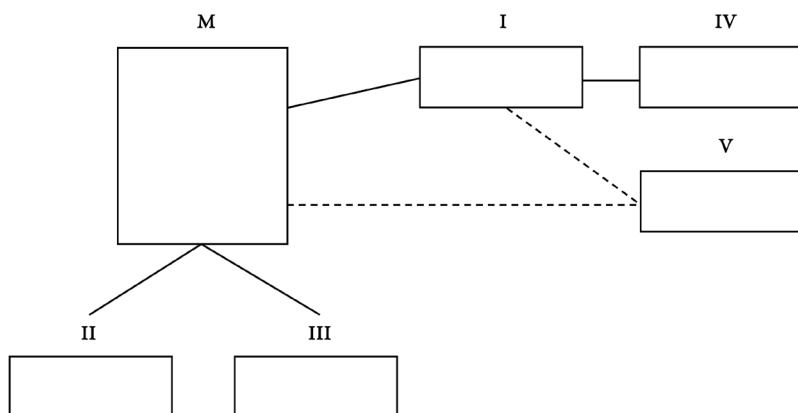
V. The passage, not particularly original, concerns four types of *genera nominum*. The first to be mentioned is the group of masculine and feminine *nomina* which, probably due to the fact that is *omnibus notum*, are not exemplified. The second category includes masculine and neuter *nomina*, with the example lemma being *hospes*, which is first used adjectivally with *vir* and then with *littus*⁴⁷. This is followed by an addition regarding *sospes*, which can be both masculine and feminine, as is also the case with *hospes*. The third group includes feminine *nomina* that, when used as adjectives, are neuter; this is the case with *victrix* and *ultrix*. Finally, the fourth group consists of adjectives that have three genders, such as *felix*.

V. CONCLUSIONS

As has been demonstrated, the content of M1-4 lies at the intersection of metrics and music and, as seen in § IV, it is not unusual for a text of this kind to be included in a rhetorical and/or grammatical sylloge. A second point concerns the apparent heterogeneity of the excerpts: in fact, beginning with M1-4, excerpts I-V can be connected as follows:

46. Without significant variations, the passage is also present in *Ars Lauresh.* 19, 1-3, and Sedul. Scot. in *Don. mai.* 87, 94-98.

47. *Littus* is a variant of *litus*, and it is specified in *ThlL* VII 2, col. 1535, 84 (K. Plepelits) that this variant is particularly prevalent in more recent manuscripts.



All the excerpts could plausibly be interpreted as thematic expansions with an educational purpose in relation to M1-4. As highlighted in § IV, M1-4 mainly addresses issues pertaining to metre, and in light of this, excerpts II and III are well connected as additional material of the same nature. Excerpt I, which concerns the definition of *poema*, is likely intended to clarify the term *poemata* found in the Ovidian citation. Excerpt IV, concerning *Aeneidos*, may be linked to the term *Aeneis* in excerpt I. Excerpt V could be related, for instance, to *artifex* in excerpt I or to *amphybrachis* in M1. Although the lemmata in excerpt V are not present in the other excerpts or in M1-4, it is possible that the compiler of the fragment intended to add further lemmata exemplifying issues related to the *genera nominum*. Additionally, it is plausible to imagine that the excerpts were present in the margins and eventually merged into the text. Unfortunately, it is not possible to determine whether those excerpts were first incorporated into the texts by Bas., or by his model, or at some earlier stage of the transmission.

Finally, it is worth examining whether the origin of the excerpts could be attributed to an independent branch of the tradition, distinct from the one that gave rise to the direct transmission. Unfortunately, however, there are no superior readings that would allow for a definitive answer to this question. On the contrary, in two instances, the text preserves unique errors that are isolated from the rest of the tradition, both that of *De musica*⁴⁸ and that of Aphthonius⁴⁹.

ANDREA CONSALVI
Sapienza Università di Roma

48. non omnis *codd. Aug. mus.*: *nominis Bas.*

49. *omnipotentis codd. Mar. Victorin. (Aphthon.)*: *omni patentis Bas.*



L'articolo esamina un gruppo di *excerpta* di contenuto non retorico inclusi nell'edizione a stampa pubblicata da Johann Froben (Basilea 1521). Sebbene questi *excerpta* compaiano sotto il titolo *A. Augustini de musica libellus*, solo il primo costituisce una rielaborazione, in larga parte, del terzo libro del *De musica*. Gli altri cinque *excerpta* rappresentano invece delle espansioni tematiche riconducibili al testo agostiniano.

The paper examines a group of non-rhetorical excerpts included in the printed edition published by Johann Froben (Basel 1521). Although these excerpts appear under the title A. Augustini de musica libellus, only the first is a reworking, largely drawn from Book III of De musica. The remaining five excerpts represent thematic expansions that can be connected to Augustine's text.