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The Medieval Legacy of Boethius on the Continent

A. Joseph McMullen and Erica Weaver, Guest Editors

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Submissions and inquiries concerning the editorial policies of Carmina Philosophiae should be sent to Kenneth C. Hawley, Editor, Carmina Philosophiae, Department of Humanities, Lubbock Christian University, 5601 19th Street, Lubbock, TX 79407 USA; E-mail: kenneth.hawley@lcu.edu

Inquiries concerning membership in the International Boethius Society and subscriptions to Carmina Philosophiae should be directed to: Noel Harold Kaylor, Jr., Department of English, Troy University, Troy, Alabama 36082 USA; E-mail: nkaylor@troy.edu.

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Boethius was one of the most widely read authors in medieval Europe and leaves an impressive manuscript record from the Middle Ages. As “one of the primary linchpins that connected the ancient and medieval worlds of thought,” Boethius was responsible for the transmission of classical Greek and Latin thinking on logic, cosmology, metaphysics, arithmetic, and theology in his translations, commentaries, and other works. Boethius’s influence was “felt at every level of teaching” in the Middle Ages, from the schoolroom to the Alfredian program of translating a series of books that were niedbedearfosta [most necessary] for all men to know to the works of learned scholars such as Aquinas. Despite this debt, posterity remembers Boethius mainly for his *De consolatione philosophiae* [Consolatio], which, after it was rediscovered during the Carolingian Renaissance, would become one of the great seminal works of the Middle Ages, influencing both philosophical thought and literary form. The earliest surviving manuscripts were copied in early ninth-century France, but the *Consolatio* would soon be widely read in places we now think of as England, Italy, Spain, Germany, Switzerland, and elsewhere throughout Europe. In total, there are about four hundred extant manuscripts of the *Consolatio*, and many of these are covered in glosses, commentary, and other scholia. These manuscripts would provide a place to store a wide variety of information about “everything from actresses and Aristotle to shell-fish and Sirens,” as Malcolm Godden has noted. Boethius’s *magnum opus* would also be translated into a host of vernacular languages—including Old and Middle English, Old High German, and Old French, among others—by such esteemed figures as Jean de Meun, Geoffrey Chaucer, and Queen Elizabeth I.

As part of an international conference on Boethius held in March 2014, we curated “The Legacy of Boethius in the Middle Ages and Beyond: An Exhibition of Boethian Manuscripts and Books at Houghton Library.” This article expands on the work we did there to provide a broader
introduction to the Boethian holdings of Harvard’s Houghton Library that would most interest medievalists: manuscripts, manuscript fragments, incunabula, and selected early editions of Boethius’s works. Dating from the twelfth to the eighteenth centuries, these manuscripts and books provide a sampling of Houghton Library’s Boethian holdings, largely consisting of copies of the Consolatio, along with Boethius’s De institutione musica, Opuscula sacra, and several later translations. A major goal of our exhibit was to give Boethian scholars an opportunity to discover the extent of Harvard’s holdings and recognize the amount of work that could be done with these texts in North America, especially given digitization efforts and the accessibility of some of these manuscripts online. This article aims to do for the Harvard collection what recent works, the Codices Boethiani in particular, have done for Boethian manuscripts in European libraries: catalogue, describe, and introduce those manuscripts and early printed books of most importance for Boethian scholars.

1. Complete Manuscripts
The Houghton collection features six manuscripts of Boethius’s works, dating from the twelfth to the fifteenth centuries and encompassing four copies of the Consolatio as well as a heavily illustrated copy of Boethius’s De institutione musica and a manuscript which gathers the Consolatio with selections from Boethius’s Opuscula sacra.

The medieval copies of the Consolatio in the Houghton Library vary widely in their level of formality. The earliest, MS Lat 127 was copied between 1175 and 1200 in England and features heavy marginal commentary and interlinear glosses, suggesting that it may have served as a school text. These glosses vary from common notes and summary of the text to longer outlines and corrections. Folio 52r features a fascinating diagram of a tree of knowledge. The text is written in Caroline minuscule with alternating red and green initials at section divisions, and the corners show traces of heavy use. MS Lat 179 was written in southern France or Spain between 1350 and 1400 in a round southern gothic bookhand, with red and blue initials that feature elaborate pen flourishes, composed largely of frog’s eggs and spirals. The size of the book and large amount of white space suggest that this was a de luxe copy styled after Classical conventions. Short interlinear glosses (many of which offer synonyms) occur frequently until folio 31, but become much more sporadic after that point. Light notes that there are glosses and pen trials in “numerous Southern European hands,” implying that the text was either housed at a center that received travelers who read the manuscript or that the manuscript traveled widely
itself. In contrast to MS Lat 127 and MS Lat 179, MS Lat 178 is—atypically for a Boethian manuscript—almost entirely free of glossing and marginal commentary and instead much more elaborately decorated (likely indicating that it was commissioned for a wealthy patron’s library and certainly bearing witness to Boethius’s wide readership). MS Lat 178 opens with a historiated initial of Lady Philosophy visiting Boethius in jail and contains a large illuminated initial at the beginning of Book 4, as well as secondary initials at the beginnings of the other books. Copied by two scribes writing in a rounded gothic bookhand between 1400 and 1425 in northern Italy, this manuscript of the Consolatio features a boldly colored acanthus border and elaborate pen flourishing, testifying to the high production value of Boethius’s work at this time. Exhibiting features of both MS Lat 179 and MS Lat 178, MS Lat 126 interestingly combines high- and low-prestige forms. This manuscript was written in Italy in the fifteenth century on vellum previously used for legal documents, but the pages appear crisp and clean with large amounts of white space and a carefully confined text block. The script is a gothic cursive, and the codex features a historiated monochrome initial of Boethius sitting at his desk, pen flourishing, and reading aids like paraph marks throughout. Unlike MSS Lat 127, 178, and 179, however, MS Lat 126 is actually much more commentary than Consolatio. As Light notes, “Within each book, text is divided into sections, each beginning with a short passage from Boethius’ text, copied in a larger and more formal script, followed by the commentary, copied in a smaller hand in a cursive script.” This manuscript, similar in many ways to the incunabula surveyed below, is the first copy of the Consolatio Houghton’s collection to intermix text and commentary formally.

The final two Boethian manuscripts in the Houghton collections further trace Boethius’s legacy in the late medieval and early modern periods, comprising—along with MS Lat 126, mentioned above—three fifteenth-century manuscripts of Boethius’s works. Copied c. 1450 in Italy, MS Typ 10 is a beautiful copy of Boethius’s De institutione musica with copious red-and-black illustrations and rubrication. These diagrams combine music theory with mathematical principles, revealing a sophisticated understanding of pitch and tone, and shaped European musical thought for seven centuries. At one time the most-copied treatise on music theory, the Latin text is here written in a small cursive gothic script with wide margins, red initials in the Lombardic style throughout, and an opening
CARMINA PHILOSOPHIAE

MS Lat 127, Houghton Library, Harvard University

Consolatio
Consolatio with a historiated initial of Lady Philosophy visiting Boethius
MS Lat 126, Houghton Library, Harvard University (f. 1r)

*Consolatio* and commentary with historiated monochrome initial of Boethius at his desk
CARMINA PHILOSOPHIÆ

MS Lat 180, Houghton Library, Harvard University

Consolatio
initial on the first folio, which is multicolored and features gold leaf. The latest Boethian manuscript in the Houghton Library, MS Lat 180 likewise preserves an ambitious artistic program.\textsuperscript{16} Featuring five decorated initials, this manuscript compilation was copied in France in the second half of the fifteenth century by Johannes Laczarta. Laczarta used a cursive gothic bookhand and left his signature on folio 99r. Beginning with a short preface entitled “Circa Boetium de consolation” on folio 1r, the manuscript gathers the Consolatio (2r–99r) with a brief excerpt from Petrus de Rosenheim’s Rosarium bibliae (99v–100v) and selections from Boethius’s Opuscula sacra (101r–108v).\textsuperscript{17}

2. Compilation Manuscripts

While these six manuscripts, which almost exclusively contain Boethian works, are the most important books for our purposes, Houghton also houses several compilation manuscripts that pertain to Boethius. The Consolatio is packaged with three works by Pseudo-Dionysius the Areopagite in MS Lat 51. The Consolatio opens the manuscript (“Incipit notabilia boecii de consolacione”), filling eight folios. The text in the manuscript is liberally excerpted, containing a collection of extracts. For example, the manuscript begins with “Mors hominum felix que se non dulcibus annis / Inserit et mestis sepe uocata uenit” (which corresponds with ll. 13–14 of 1m1) rather than ln. 1. From here, ll. 15 and 16 are skipped, l. 17 is partially rendered, and ll. 19, 21, and 22 are offered before moving on to 1p1. Light reports that three folios are missing after 7v (which ends with 4p3 and begins again at 5p5).\textsuperscript{18} After the Consolatio, excerpts from three works by Pseudo-Dionysius the Areopagite are included: De caelesti hierarchia (8v–11v), De ecclesiastica hierarchia (11v–17r), and De divinis nominibus (17r–22v). Pseudo-Dionysius, another Late Antique Neoplatonic thinker, shares similarities with Boethius, which is likely why these works were assembled together. This manuscript, written in Germany in the first half the fourteenth century, is made of parchment and, besides red initials, is mostly unadorned.\textsuperscript{19} It was composed by three scribes in varying gothic scripts: the first scribe wrote the Consolatio and De caelesti hierarchia (1–11v) and a portion of De ecclesiastica hierarchia (15v–17r), the second scribe copied parts of De ecclesiastica hierarchia (11v–15v) and De divinis nominibus (17r–21r), and the third scribe finished off De divinis nominibus (21r–22v).\textsuperscript{20}

The other major compilation manuscript containing Boethian works is MS Lat 38. This manuscript, composed by at least two scribes in Spain c. 1275–1325 in a formal round gothic bookhand,\textsuperscript{21} contains Boethius’s Latin
translations of Porphyry’s *Isagoge* and two Aristotelian translations, *De interpretatione* and *Analytica priora*, along with four other texts with strong Boethian connections. In order of appearance, the manuscript contains the *Isagoge* (1–4v), a translation of Aristotle’s *Categoriae* (4v–10v), *De interpretatione* (10v–13v), an abruptly ending *Liber sex principiorum* (14r–15v), Jacob Veneticus’s translation of Aristotle’s *Analytica posteriora* (16r–30v), a translation of Aristotle’s *Sophistici elenchi* (31r–40), and the *Analytica priora* (40v–45v). There are links with several of these other texts and Boethius. Boethius was responsible for important translations of Aristotle’s *Categoriae* and *Sophistici elenchi*, though Light notes that the texts found in this manuscript should be considered “translatio communis” and “versio communis,” respectively (Boethius’s translations probably had some influence on their creation, however).\(^22\) Additionally, the *Liber sex principiorum* was wrongly attributed to Boethius in the Middle Ages and often packaged with Boethius’s translations of Aristotle and Porphyry.\(^23\) Attested by large amounts of marginal annotations, MS Lat 38 was a regularly used logic textbook which compiles Latin translations of some of the most important works on the subject. As John Marenbon notes, “The *Isagoge, Categories* and *On Interpretation*, in Boethius’s translations, formed, along with Boethius’s textbooks, the syllabus of early twelfth-century logical schools.”\(^24\) This manuscript is deeply influenced by Boethius and, along with the appropriate commentaries (some of which were written by Boethius himself), would have offered an excellent primer on the subject of logic. Of additional interest, and worth a passing note, is MS Lat 12, a fifteenth-century manuscript written in Padua, Italy by Johannes de Francia.\(^25\) This is a manuscript of Books I and II of the fourteenth-century English philosopher Walter Burley’s *Expositio super Artem Veterem Porphyrii et Aristotelis*. The first book contains Burley’s commentary on Porphyry’s *Isagoge*, as translated by Boethius.\(^26\)
CARMINA PHILOSOPHIAE

MS Lat 51, Houghton Library, Harvard University (f. 1r)

Consolatio
Boethius’s translation of Porphyry’s *Isagoge*
MS Lat 38, Houghton Library, Harvard University (f. 10v
Boethius's translations of Aristotle’s *De interpretatione* (with *scholia*)
3. Incunabula

While there are fewer than ten Boethian manuscripts in Harvard’s collection, there are around thirty Boethian incunabula from printing centers across Europe. With the invention and popularization of the printing press in the fifteenth century, the mass production of books became possible and the *Consolatio* (along with Boethius’s other works) would soon find their way to the printed page. A great majority of Boethian incunabula in the Houghton’s collection contain the *Consolatio*, with increasing amounts of paratext as they move closer to the sixteenth century. Nearly every copy of the *Consolatio* in the Houghton collection was printed with a commentary by an unknown author known today as Psuedo-Thomas (as the commentary was once believed to have been composed by Thomas Aquinas, and is now considered possibly to be by Thomas Waleys). Houghton has six copies of the *Consolatio* with Pseduo-Thomas’s *Commentum*, four of which were printed by Anton Koberger in Nuremburg (famous for also printing the *Consolatio* with a German translation in 1473—the “first German translation of an ancient text to be printed at all”) and the others by Jean Croquet in Geneva and Johannes Parix in Toulouse.

<table>
<thead>
<tr>
<th>Call Number</th>
<th>Date</th>
<th>Publisher</th>
<th>Place</th>
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<tbody>
<tr>
<td>Inc 1971<strong>31</strong></td>
<td>1476</td>
<td>Anton Koberger</td>
<td>Nuremburg</td>
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<tr>
<td>Inc 2034 (16.3)<strong>32</strong></td>
<td>1483</td>
<td>Anton Koberger</td>
<td>Nuremburg</td>
</tr>
<tr>
<td>Inc 2050 (16.3)<strong>33</strong></td>
<td>1486</td>
<td>Anton Koberger</td>
<td>Nuremburg</td>
</tr>
<tr>
<td>Inc 2099 (16.3)<strong>34</strong></td>
<td>1495</td>
<td>Anton Koberger</td>
<td>Nuremburg</td>
</tr>
<tr>
<td>Inc 7809<strong>35</strong></td>
<td>1480</td>
<td>Jean Croquet</td>
<td>Geneva</td>
</tr>
<tr>
<td>Inc 8716 (32.1)<strong>36</strong></td>
<td>1481</td>
<td>Johannes Parix</td>
<td>Toulouse</td>
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There are seven copies of the *Consolatio* with Pseudo-Thomas’s *Commentum* and an additional text, the *Compendiosa consolationis resumptio*—a kind of epilogue to the *Consolatio*. These incublula are from a concentrated area in a north-western region of the Continent: Belgium, Germany, and north-east France (on the German border).

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<th>Call Number</th>
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<tbody>
<tr>
<td>Inc 1052 (15.3)<strong>37</strong></td>
<td>1482</td>
<td>Johann Koelhoff the Elder</td>
<td>Cologne</td>
</tr>
<tr>
<td>Inc 9234 (32.3)<strong>38</strong></td>
<td>1484</td>
<td>Johannes de Westfalia</td>
<td>Louvain</td>
</tr>
<tr>
<td>Inc 575.5 (14.3)<strong>39</strong></td>
<td>1491</td>
<td>Johann Prüss</td>
<td>Strasbourg</td>
</tr>
</tbody>
</table>
Additionally, there are ten copies of the Consolatio with Pseduo-Thomas’s Commentum and De disciplina scholarium, a humorous advice text for scholars written in the voice of Boethius-as-comic-schoolmaster (and initially thought to have been written by Boethius). These incunabula come from Lyon and Venice.

One other incunable— Inc 8652.5 (32.1)— fits into this general category of printed books with Consolatio with Pseduo-Thomas’s Commentum and De disciplina scholarium. This book, printed in Lyon in 1500 by Jean de Vingle for Etienne Gueynard, features two other texts, however: Joducus Badius Ascensius’s commentary of the Consolatio and the separate De officio discipulorum by Quintilianus, with a commentary by Badius.

These incunabula are, in many ways, an intermediary step between the manuscripts of the earlier sections and the early editions of the next
section. In addition to the printed commentary that accompanies all of these copies of the Consolatio, some of these books contain glossing and additional marginal commentary in contemporary hands. Furthermore, the books often contain large colored initials (or at least initial spaces that the printer assumed would be filled in), paragraph marks, capital strokes, and other functional ornamentation familiar to manuscript culture. Inc 1052 provides an interesting case study example for the experience of reading an early Boethian incunable. Published by Johann Koelhoff the Elder in Cologne in 1482, this incunable represents one of the earliest printed editions of the Consolatio in Houghton’s collections and contains the Consolatio with Pseduo-Thomas’s Commentum and the Compendiosa consolationis resumptio. Notably, it contains elaborate grotesques at the beginning of books and is heavily annotated with marginal and interlinear glosses in a contemporary hand. The image we provide, which shows the end of Book 3 and the beginning of Book 4, illustrates many of these features: a wonderful grotesque, interlinear glossing, and an example of how text and commentary were displayed on the page. Here, the first three full sentences of 4p1 are printed (“Haec cum philosophia dignitate uultus . . . prorsus ignorata dixisti”) followed by the commentary by Pseudo-Thomas (“Hic incipit quartus liber de consolatione philosophiae . . . malis autem ad interitum. Etiam”). Readers could expect these printed books to resemble manuscripts but were, naturally, more affordable and easier to produce.
Inc 1052 (15.3), Houghton Library, Harvard University

_Consolatio_ with Psuedo-Thomas’s _Commentum_
There are a handful of other, miscellaneous Boethian incunabula housed in Houghton Library, including translations of the *Consolatio* and other works by Boethius. There are two bilingual (Latin and vernacular) incunabula. The first, Inc 9461 (32.5), was published by Arend de Keysere in 1485 at Ghent. This incunable contains the *Consolatio* in Latin with a translation and extensive commentary in Middle Dutch. This translation, the so-called “Ghent Boethius,” was the second translation of the *Consolatio* into Dutch and, as with Inc 1052, is broken up into fragments of primary text followed by translation and commentary. The other, Inc 1318 (15.4), was printed in 1493 by Heinrich Quentell in Cologne. It contains a Latin *Consolatio* with a German translation and also Pseudo-Thomas’s commentary. This book likely follows the Koberger Print (Nuremberg, 1473), the first print edition of the *Consolatio* with a German translation. Typ Inc 763, published by Johann Schott in 1500 at Strasbourg, is another German incunable. Unlike Quentell, Schott prints only the German translation used in the Koberger bilingual edition in a “much less splendid” book. The Houghton collection also contains two manuscripts printed by Gregorius de Gregoriis in Venice. Inc 4559 (21.3), published in 1492, was followed by Inc 4517 (23.1) in 1499. These incunabula contain a large collection of Boethius’s works in three sections: 1. his minor philosophical and theological works; 2. his mathematical works; and 3. the *Consolatio* and *De disciplina scholarium* with Pseudo-Thomas’s Commentum. Lastly, there is one other incunable containing Boethian works: Inc 1873, printed by Erhard Ratdolt in 1488 at Augsburg, provides an edition of *De institutione arithmetica*.

4. Selected Early Editions

Though these rare manuscripts and incunabula are likely of most interest to Boethian scholars, Houghton Library also houses a number of later editions of Boethius’s works. Here we provide a small sampling of Boethius’s afterlife in print, from a sixteenth-century translation to early English editions and an appearance in an eighteenth-century anthology presented to the Queen of England. First, Houghton Library STC 3201 preserves George Colville’s 1556 face-page all-prose translation of the *Consolatio* into English (printed by John Cawood in London). One of three sixteenth-century English translators besides Queen Elizabeth I herself, Colville took his place alongside John Walton and Thomas Chaloner. This translation is direct and unadorned, directed at “folyshe people” who “dispyseth vertue” and embrace vanity. Likely because of its functionality, the translation
maintained its status as an important early version of Boethius’s text—indeed, in the eighteenth century, Colville’s translation was quoted by Samuel Johnson. Houghton Library STC 3202 likewise preserves an important early translation. Dedicated to the Dowager Countess of Dorset, this 1609 edition of the *Consolatio* was translated from the Latin by Michael Walpole and printed in London by John Windet. This Jacobean translation was used with minor revisions by the editors of Harvard’s Loeb Classical Library in 1918. The small size suggests that this may have been a pocket edition for easy consultation on the go. From later in the seventeenth century, Houghton Library has three copies of a 1695 compilation that prints the *Consolatio* along with commentaries and testimonies of several writers concerning the enduring legacy of Boethius: Houghton *63-1941; Houghton Lb 5.190.17; and Robbins Philosophy B659.C2.E7.

Published only three years later in 1698, Houghton Library 12413.13 is a copy of the first critical edition of the Old English *Boethius*, compiled by Christopher Rawlinson as a twenty-one-year-old at Oxford. Though primarily based on Oxford, Bodleian Library, MS Bodley 180, Rawlinson’s edition draws heavily from a seventeenth-century transcription made by the Dutch scholar and collector Franciscus Junius as well (Oxford, Bodleian Library, Junius 12). The text is a prose translation of the *Consolatio* traditionally attributed to King Alfred. Junius’ transcription and Rawlinson’s edition fortunately preserve a translation of Boethius’s Latin meters into Old English prose as well. Today, these poetic translations are only found in the prosimetrical London, British Library, Cotton Otho A. vi, which would be horribly damaged only thirty-three years later in the Ashburnham House fire.

Published in 1768, Houghton Typ 705.68.201 is a fascinating anthology compiled by the Reverend Daniel Bellamy and his son. This book, *Ethic Amusements*, presents five didactic texts meant to provide entertainment as well as moral guidance. First among these is William Causton’s translation of *The Comforts of Philosophy* along with a prefatory “Life of Boetius,” in which Bellamy notes that “Boetius has always been regarded among those happier Authors, who rise in our estimation, in proportion to our familiarity with them—intelligible to the meanest, and improving to the most cultivated understanding—A true comforter to all the sons and daughters of affliction, and a desireable companion to the happy and prosperous” (vi). *The Comforts* are then followed by a paraphrase of selected fables by De la Motte; *The Projector, an Heroi-Comic Poem, in Miltonic Verse; Gratitude, an Historical Tale; and Damon and Delia: A Cantata*. In foregrounding the *Consolatio*, this anthology demonstrates that
Boethius was still conceived of as an important author, befitting a royal audience. Indeed, this copy was presented to Queen Charlotte (1744–1818) and comes from her personal collection. The very epigraph, a quote from Samuel Johnson, further clarifies the high regard for Boethius at this time: “Chaucer, who is generally considered as the Father of our Poetry, has left a version of Boetius, on the Comforts of Philosophy; a book which seems to have been the favourite of the middle ages:—of so much celebrity, that it has been translated into Saxon by King Alfred, and illustrated with a copious comment ascribed to Aquinas.” Boethius, this “favourite of the middle ages,” was also a favorite of collectors who donated or sold these manuscripts and books to Harvard. As we hope to have shown, Houghton Library boasts a wide array of Boethian materials deserving of further research, which also testify to the enduring legacy of this author and his works.

Harvard University
Cambridge, MA
UNITED STATES

Notes

We would first like to thank the staff of Houghton Library—Susan Halpert, Dale Stinchcomb, and especially Peter Accardo—for their help both in the curation of the exhibition and the writing of this article. We would also like to thank Anthony G. Cirilla.


6 While this commentary varied greatly from manuscript to manuscript, scholars attributed the glosses in manuscripts before the twelfth century to two early commentary traditions: 1. the “Remigian” commentary, attributed to Remigius of Auxerre (between 902–908), and 2. the “St. Gall” commentary, attributed to the abbey of St. Gall (ninth or early tenth century). More recent scholarship has questioned the validity of identifying two distinct traditions, given the great variety among manuscript witnesses, with Malcom Godden, “King Alfred and the Boethius Industry,” in *Making

7 Godden, “King Alfred and the Boethius Industry,” 119.


9 Light, Catalogue of Medieval and Renaissance Manuscripts, 165.

10 This manuscript was acquired through the Friends of the Library fund in 1905. See Light, Catalogue of Medieval and Renaissance Manuscripts, 287–289; De Ricci, Census of Medieval and Renaissance Manuscripts, 997, 2304 (MS Norton 1001); W. H. Bond and C. U. Faye, Supplement to the Census of Medieval and Renaissance Manuscripts in the United States and Canada (New York: Bibliographical Society of America, 1962), 239.

11 Light, Catalogue of Medieval and Renaissance Manuscripts, 228.

12 This manuscript was acquired through the Friends of the Library fund in 1905. See Light, Catalogue of Medieval and Renaissance Manuscripts, 284–286; De Ricci, Census of Medieval and Renaissance Manuscripts, 997 (MS Norton 1000).

13 This manuscript was acquired through the Constantius fund in 1919. See Light, Catalogue of Medieval and Renaissance Manuscripts, 163–164; Census of Medieval and Renaissance Manuscripts, 986; Bond and Faye, Supplement to the Census of Medieval and Renaissance Manuscripts, 236–237.

14 Light, Catalogue of Medieval and Renaissance Manuscripts, 163.

This manuscript was acquired through the Friends of the Library fund in 1905. See De Ricci, *Census of Medieval and Renaissance Manuscripts*, 999 (MS Norton 2003).


Light, *Catalogue of Medieval and Renaissance Manuscripts*, 118.

De Ricci, *Census of Medieval and Renaissance Manuscripts*, 982, believed the manuscript has a French provenance but Light, *Catalogue of Medieval and Renaissance Manuscripts*, 118–20, disagrees.


Ibid., 61. See also De Ricci, *Census of Medieval and Renaissance Manuscripts*, 980.


Ibid., 165.


It should also be mentioned before moving on that one other compilation manuscript in Houghton’s collection believes that it contains a Boethian text. MS Riant 80, a German manuscript written in a gothic hybrid script by several hands from the fifteenth century, offers some twenty-two texts over 285 folios (including Jerome’s *De viris illustribus* and Augustine’s *De visitatione infirmorum*). The fifteenth text in this manuscript (156r–158v) is the so-called “De somniorum divinatione magistri Boetii.” But, while the scribe may have thought this discussion on dreams was by the Boethius (that is, Anicius Manlius Severinus Boethius), it was actually composed by Boethius of Dacia (or, Denmark), a thirteenth-century...

27 This number does not take into account printed books after 1500, of which there an even greater number.


29 For an online edition of the Commentum, edited by Roberto Busa and Enrique Alarcón, see http://www.corpusthomisticum.org/.


See Walsh, A Catalogue of the Fifteenth-century Printed Books, 3737; Hain-Copinger, 3418; Goff, Incunabula in American Libraries, B-779; Gesamtkatalog der Wiegendrucke, 4535.


60 Hehle, “Boethius’s Influence on German Literature to c.1500,” 312.


65 For more information see Helmut Gneuss and Michael Lapidge, *Anglo-Saxon Manuscripts: A Bibliographical Handlist of Manuscripts and
Manuscript Fragments Written or Owned in England up to 1100 (Toronto: Toronto University Press, 2014), 555 (p. 440).