

De Raho, Antonio, fl. 1482

Rubricae super lib. XXIV cap. III Digestorum Iustiniani: Solutio
matrimonio quemadmodum dos petatur (ff. 1-141^v)

Rubricae super lib. XXVIII cap. II Digestorum Iustiniani: De liberis
et postumis heredibus instituendis vel exheredandis (ff. 142-152^v)

MS. 37

Italy (in Latin)

1482

Very little is recorded about the author of these unpublished commentaries on the portions of Justinian's Digest dealing with divorce settlements and wills. He is said to have been president of the Neapolitan royal council in 1494, and seems to have been associated with some of the luminaries at the court of King Ferdinand I. Some slight further information may be found in the pamphlet bound in with the manuscript, pp. 15 ff.

This manuscript is probably in the hand of De Raho, and Goodspeed's suggestion that it was his lecture book is probably correct. The marginalia are not without interest. Most are comments on the text, or exclamations of the type "deus meus," "iesus christ," etc., but ~~some~~ a few are in verse; a transcription of the relevant items (for historical and scholarly purposes only) follows:

Fol. 96^v: Ille ego qui condam tenerorum lusor armorum

next page → Ingente perij naso poeta meo

Hinc quicumque transis non sit graue quisquis amasa:

Dicete nasonis molliter ossa cubent

Hoc satis in thumulo etenim mayora libellj

Et diuturna magis sint monumenta mej

Fol. 99: Constantine tuos laudant vestigia mores
 Atque probat pectus nobile ferre genus
 Constantine tuo fortem sapis ad
 Si legem esiguo tempore doctor eris

O ganimedea placuit te sede Ioannis
 Sistere ni fallor cum ganimede Iouj
 Doctor eris cunctos superas cum lumine cunctos
 Gaudebis vacuo solus mörbe deus

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Fol. 100^v: Ad antonium de raho amicum optimum

Quod nescis amico rescribere uersibus ipse
 Ingnosco vitium : hoc ciceronis habes
 Ingnosco quoque si de etheroclita norma
 S quia magistrum habes etheroclitum
 Quod tu cunctos pedicas quod quoque duros
 Ingnosco vitium habes
 Sed quod masturbas sed quod pedicaris amice
 Quodque lingis culum dic mihi cuius habes

Fol. 101: Sunt tria que nunquam ^{celebrant} ~~celebrant~~ sollempnia festa
 Vsura scabies inmoderatus amor

Fol. 105^v: Contis Altilius placet puellis
 Incompte altilio placent puelle
 Iratam quia fecerit dionem
 Cano candidior puella cigno
 Quam totis amor insidens medullis
 Fulgentis puerj vxerat colore

Oblatum sibi dum suauiarj
 Dum leuj cupit implicare collo
 Vtranque et simul implicare palmam
 Hic trux altilius reflectit ora
 Et dextra cupidas manus repellit
 Tunc illa in miseris abit dolores

Fol. 112^v: Beato chi po auere paciencia

Chi se ~~po~~ po [...]

Fol. 126: Mariane dic mihi cur te vessare puellas

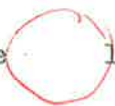
Cotidie studes . . . (the rest of this line has been erased)

Fol. 133^v: Diue puer terris celo demisse superno

Que nunquam forme laus erit ~~atta~~ tue
 Vere oculisque tujs duo sidera • clara •
 Purpureas superant Spēdita labra rosis

Fol. 141^v: (beside a monogram):

(Littera conclusum nomen tenet ista puelle
 Que lacerat corpus candida corque meum)

Fol. 142: Hic iacet infelix summo de  laborans

Impavidus rediit studij namque suj

Fol. 142^v: In the margin, next to the word "GALLVS" in the text (which in that context is a proper name) is drawn a rooster (Lat. gallus) with the motto:

CANTO NON INTELLIGOR

all paragraph
 All but those on ff. 133^v and 142 seem to be written in the hand of De Raho. The authorship of these poems is unknown, except that the one on f. 105^v is by Giovanni Pontano (1426-1503) and can be found, in a slightly altered and expanded form, among his Hendecasyllabi (bk. 1, no. 25; not published till the early 16th century). The Altilius mentioned in this poem is Gabriele Altilio (1440-1501), bishop of Policastro and a poet. The other personages mentioned, Constantinus (f. 99), "Ganymede" (f. 99), and Marianus (f. 126), remain unidentified, as well as the girl whose name is ~~hidden~~ ^{concealed} in the monogram on f. 141^v. Petrus de Fundis (= Pietro di Fondo), mentioned in the colophon (see below), was another poet at the court of Ferdinand.

Naturalists may wish to scrutinize the ancient spider preserved on f. 146^v.

Bibliographical note.

Olaus Charderus, Subsidiariae velitationes adversus molossos mordentes lapidem (Naples, 1696)

Giammaria Mazzuchelli, Gli scrittori d'Italia (Brescia, 1753), vol. I, pp. 535-9

Erasmus Percopo, "Nuovi documenti su gli scrittore e gli artisti dei tempi aragonesi," Archivio storico per le province napoletane XIX (1894), 561-74

Giovanni Gioviano Pontano, Carmina (Bari, 1948)

Girolamo Tiraboschi, Storia della letteratura italiana (Milan, 1833), vol. III, p. 212

Quintus
 DESCRIPTION. Folio, on paper, written at Naples in 1482 : 430 x 290 (255-280 x 180) mm. : collation, i, 1-2⁹, 3-5¹⁰, 6-8⁸, 9¹⁰, 10⁸, 11-15¹⁰, 16¹², pamphlet, i = 152 ff. + ii (ff. 7^v-8 blank) : 43-64 lines frame-ruled in lead, double columns : vertical catch-words. Seventeenth-century limp vellum, with defects.

Fol. 1 beg.: In glosa Rubrice presens glosa „diuidi?„ potest in quinque partes In prima enim ponitur duplex continuacio. Ends (f. 141^v) valenti hominj „?„ (colophon) die ultimo Iunij XV Indictione 1482 dominus antonius de raho compleuit Institutionis presentis titulum soluto matrimonio sed in voce ante multos dies eum complevit

Fol. 142 (caps): Rubrica de liberis et postumis beg. In glosa Rubrice infra „?„ post testamenta hanc continuacionem. Ends (f. 152^v) in legitimacione que fit per Comitem palatinum vide hoc per eum in ultima columpna (colophon) Die 6 mensis Iulij 15^e Indictione 1482 sub augusta regis ferdinandi pace dominus antonius de raho in auditorio sancti Laurentij hic punctavit qui habuit concurrentem dominum petrum de fundis qui paucis diebus legit et postea ob paucitatem studentium dimisit et „...„ amplius non legit

SCRIPT. Written in a very rapid cursive italic, which seems to vary in places owing to the writing being interrupted and the use of different sizes of pens (see e.g. ff. 51^v-52). The scribe was writing only to please himself and was not terribly fastidious in that respect, but the writing is in many respects clearer and has fewer abbreviations than is usually the case in manuscripts of this type. Of interest is the one-stroke looped e, similar to the modern form. Among the built-up capitals used to cite the text at the beginning of each segment of commentary, v with cross-bar (like an upside-down A) and crossed T are noteworthy. There is a tendency to confusion in spelling between x and ss (and sometimes s).

DECORATION. Space has been left for some sort of decoration at the beginning of the manuscript, but ^{it} has not been filled in.

PROVENANCE. From the Marchese Taccone Coll. (?), Naples; obtained from Calvary (1894).