De Raho, Antonio, fl. 1482

Rubricae super lib. XXIV cap. III Digestorum Iustiniani: Soluto matrimonio quemadmodum des petatur (ff. 1-144v)

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

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Very little is recorded about the author of these unpublished commentaries on the portions of Justinian's Digest dealing with divorce settlements and wills.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 Goode'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," "Jesus Christ," etc., but some a few are in verse; a transcription of the relevant items (for historical and scholarly purposes only) follows:

Vol. 96v: Ille ego qui condam tenerorum lusor armorum

Ingente perij naso posta meo

Hinc quicumque transis non sit graeae quisquis amasa:

Dicete nasonis molliter ossa cubent

Hoc satis in thumulo etenim mayora libellj

Et diuturna magis sint monumenta mej
Constantine tuos laudant vestigia mores
Atque probat pectus nobile ferre genus
Constantine tuo fortem sapis ad
Si legem esigno tempore doctor eris

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

Ad antonium de raho amicum optimum
Quod nescis amico rescribere uersibus ipse
Ingnosco vitium: hoc ciceronis habes
Ingnosco quoque si de etheroclitia norma
Quo tu cunctos pedicas quoque duros
Ingnosco vitium habes
Sed quod masturbas sed quod pedicaris amice
Quodque lingis culum dic mihi cuius habes

Sunt tria que nunquam celatant sollemnia festa
Vaura scabies inmoderatus amor

Contis Altilius placet puellis
Incompte altilio placent puelle
Iratam quia fecerit dionem
Cano candidior pella cigno
Quam totis amor insidens medullis
Fulgentis puerj vxerat colore
Oblatum sibi dum suauiarj
Dum leuj cupid implicare collo
Vtranque et simul implicare palmam
Hic trux altillius reflectit ora
Et dextra cupidas manus repellit
Tunc illa in miseris abit dolores

Fol. 112v: Beato chi po auere paciencia
Chi se [ ... ]

Fol. 126: Mariane dic mihi cur te vessare puellas
Cotidie studes ... (the rest of this line has been erased)

Fol. 133v: Diue puer terris celo demisse superno
Que nunquam formae laus erit atta tue
Vere oculisque tujs duo sidera • clara •
Purpureas superant Spendita labra rosís

Fol. 141v: (beside a monogram):
(Littera conclusum nomen tenet ista puelle
Que lacerat corpus candida corque meum)

Fol. 142: Hic iacet infelix summo de • laborans
Impauidus redit studij namque suj

Fol. 142v: 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 but those on ff. 133v 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. 105v 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), "Canymede" (f. 99), and Marianus (f. 126), remain unidentified, as well as the girl whose name is hidden in the monogram on f. 111v. 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. 146v.

Bibliographical note.

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


Erasmo Péricopo, "Nuovi documenti su gli scrittore e gli artisti dei tempi aragonesi," *Archivio storico per la provincia napoletane* XIX (1894), 561-74

Giovanni Gioviano Pontano, *Carmina* (Bari, 1948)


**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. 7v-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. 1r1v) valenti hominj e?. (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. 1r2 (caps): Rubrica de liberis et postumis beg. In glosa Rubrice infra e?, post testamenta hanc continuacionem. Ends (f. 15r2v) in legitimacione que fit per Comitem palatinum vide hoc per eum in ultima columpana (colophon) Die 6 mensis Iulij 15r 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 e? 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. 51r-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 has not been filled in.

PROVENANCE. From the Marchese Taccone Coll. (?), Naples; obtained from Calvary (1891).