

Hysbysiad Hawlfraint

Dyma atgoffa staff a myfyrwyr y Brifysgol hwn fod hawlfraint yn gymwys ar y darn hwn ac ar y gwaith y mae'n dod ohono. Gwnaed y Copi Digidol hwn yn unol â thelerau Trwydded yr Asiantaeth Trwyddedu Hawlfraint, sy'n golygu eich bod yn cael:

- Gweld a lawr lwytho copi
- Argraffu copi

Mae'r Copi Digidol hwn ac unrhyw gopi digidol neu argraffedig a roddir ichi neu a wnaed gennych yn ôl telerau'r Drwydded hon i'w ddefnyddio yng nghyd-destun y modiwl hwn neu'r cwrs astudio hwn. Cewch gadw'r copïau hyn ar ddiwedd y cwrs, ond dim ond at eich defnydd eich hun.

Rhaid i bob copi (gan gynnwys copïau electronig) gynnwys yr Hysbysiad Hawlfraint hwn a rhaid iddynt gael eu dinistrio neu eu dileu os bydd y Brifysgol yn gofyn ichi wneud hynny.

Ac eithrio'r hyn sy'n dderbyniol yn ôl darpariaethau cyfraith hawlfraint, ni cheir copïo, cadw na dosbarthu (gan gynnwys dosbarthu drwy e-bost) heb ganiatâd y sawl sy'n dal yr hawlfraint.

Mae gan yr awdur (ymadrodd sy'n cynnwys arlunydd a'r sawl sy'n creu gweithiau gweledol eraill) hawliau moesol ar y gwaith ac ni chaiff staff na myfyrwyr achosi na chaniatáu i'r gwaith gael ei anffurfio, ei lurgunio na'i addasu fel arall, na'i drin mewn unrhyw fodd difriol arall, a fyddai'n gwneud cam ag anrhydedd neu enw da'r awdur.

Teitl y darn: **Review of Navigatio Sancti Brendani**

Enw'r Awdur: **Lapidge, M.**

Teitl/Awdur/Argraffiad y llyfr (os yw'n berthnasol):

Enw Crëwr Gwaith Gweledol neu

gydnabyddiaeth arall (os yw'n berthnasol):

Manylion cyfnodolyn -

teitl/Cyfrol/Blwyddyn (os yw'n berthnasol): **Cambrian Medieval Celtic Studies Cyfrol 72 (Gaeaf 2016)**

Cyhoeddwr: **Gwasg Prifysgol Cymru**

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Enw'r sawl a awdurdododd

y sganio: *E. L. Harris*

Dyddiad y rhoddwyd awdurdod: 17.10.17.

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utterance, though this need have little bearing on how commentary on them was transmitted, of course.

Nigel Palmer has argued that punctuation in psalm-books can be indicative of their oral-performative aspect, marking textual division in accordance with sense, and signalling an appropriate place for a pause in recitation.¹ Punctuation in the Southampton Psalter is minimal, as discussed by Ó Néill (pp. xxvii-xxviii), and while it is used to highlight subdivisions in verse, its primary purpose is unlikely to have been related to liturgical performance. Delineation of discrete sections of the text, though mainly without punctuation, occurs throughout this copy of the psalms as an aid to understanding and this *diuisio psalmi* is comparable with the approach applied in other psalters (see p. xvi). It accords well with the categorization by script type, and in the case of the *tituli* by (red) ink, employed by the scribes to differentiate in importance between the various units of text (these distinctions are reproduced in the typeface of Ó Néill's edition). A similar hierarchy of scripts is used in other eleventh-century liturgical manuscripts, including the Liber Hymnorum and the Psalter of St Caimín (p. xxii).

Ó Néill's holistic approach to the manuscript and his concern not merely with the text but with the entire *mise-en-page* ensures that he conveys a real sense of how the manuscript came into being and of the co-operation between its illuminator(s) and its four (or five) scribes (pp. xxii-xxvii). In this way, the care with which the overall whole was conceived comes clearly into view. This essential strategy further enables him to assess the Southampton Psalter as a highly refined educational tool. As a work of advanced learning, albeit one designed for presentation, it illuminates the process of close textual study, exegesis, as well as knowledge exchange. Pádraig Ó Néill guides his readers surefootedly across the three or four centuries in which the manuscript's sources and finally the Southampton Psalter itself were created. His edition is an exemplary elucidation of a significant, beautiful manuscript and will form a sound basis for future comparative work on other such psalters and related texts.

St John's College, Cambridge

MÁIRE NÍ MHAONAIGH

Navigatio sancti Brendani. Alla scoperta dei segreti meravigliosi del mondo. Edited by GIOVANNI ORLANDI and ROSSANA E. GUGLIEMMETTI. Per Verba: Testi mediolatini con traduzione, 30. Florence: Edizioni del Galluzzo. 2014. ccc + 215 pp. €38.

THE *Navigatio sancti Brendani* is the well-known tale of how Brendan, a sixth-century abbot of Clonfert, sets sail in a curragh with twelve chosen monks in search

¹In *Lesevorgänge: Prozesse des Erkennens in mittelalterlichen Texten, Bildern und Handschriften*, edited by E. C. Lutz and others (Zürich, 2010), pp. 483–569. See also Anna Grotans, *Reading in Medieval St. Gall* (Cambridge, 2006).

of the 'Land of the Promise of Saints'; during the course of their expedition, which — like monastic liturgy itself — repeated itself in an annual cycle, they encounter and disembark on many marvellous islands in the great ocean (one of which turns out to be a whale) before reaching their goal and eventually returning home. This tale of voyaging was one of the most popular works composed in Latin in medieval Ireland: it survives in some 140 manuscripts, and was translated into many medieval vernacular languages (Italian, Old French, Norman French, Middle English, Middle High German, Occitan, and others). Yet in spite of its immense popularity, the original Hiberno-Latin text has been poorly served by modern editors. The edition most widely in use, by Carl Selmer (1959), is based on a very limited number of manuscript witnesses (eighteen) and misrepresents the text in fundamental ways, for example by omitting sections of text and reproducing what are manifest errors in the restricted manuscript-base which he consulted. Selmer did further disservice to the text by minimalizing its obvious relationship to Irish vernacular literature (*echtraí* and *immrama*) and by suggesting that it was composed not in eighth-century Ireland but in tenth-century Lotharingia. A new edition of this important work has long been a *desideratum* of medieval Irish scholarship. With the publication of the brilliant new edition by Giovanni Orlandi and Rossana Guglielmetti, students of medieval literature in general, and not merely in Ireland, finally have a reliable text on which to base their study.

Orlandi's work on the text of the *Navigatio* began in the 1960s, probably as a review of Selmer's text (though no such review was ever published), and he continued to work on the text throughout his lifetime, identifying and collating manuscripts, and studying many relevant genres of medieval voyage literature. He published preliminary results of his work in a brief monograph printed at Milan in 1968; but this monograph was not noticed outside Italy, and unfortunately seems not to have come to the attention of Celtic scholars.¹ By the time he died (prematurely) in 2007, he had managed to collate some 100 manuscripts of the *Navigatio*, and to prepare a draft of the eventual Introduction and Commentary. After his death, his work was taken over by Rossana Guglielmetti, his former pupil and now Professor of Medieval Latin in his former department in the State University of Milan. She completed collation of the remaining forty manuscripts, and then undertook the daunting task of classifying all these witnesses into five broad groupings and composing the *apparatus criticus*. The published edition, which is in every sense a work of collaboration, consists of a lengthy Introduction (pp. xi–ccc) treating: the historical figure of St Brendan and the historical context of the work (pp. xviii–xxxiii); the literary context, including Late Latin hagiography and Irish voyage literature (pp. xxxiii–xlxi); the *Navigatio* in the light of its sources (pp. xlix–lxxviii); the Latin and Irish *vitae* of St Brendan and the reconstructible *vita primitiva* or 'proto-vita' from which they all — including the

Navigatio sancti Brendani itself — derive (pp. lxxviii–ci); the date of composition (pp. cii–cxix); ways of interpreting the *Navigatio* in the light of pilgrimage and voyage-literature (pp. cxx–cxxxii); and, finally, lengthy treatment of the 140 manuscript witnesses, indirect witnesses including the vernacular translations of the work, and the grounds for constructing the Latin text (pp. cxxxii–ccliii), and Bibliography (pp. ccliii–ccc). The Introduction is followed by the Latin text with facing-page Italian translation and accompanying *apparatus criticus* (pp. 1–111) and Commentary (pp. 113–84).

The reader of the Latin text will see immediately why the Orlandi–Guglielmetti edition is a vast improvement on Selmer's, and why the *Navigatio* may now properly be understood as 'an Irish text composed for an Irish audience' (pp. cx–cxvi). See, for example, the account of Brendan's origin *de genere Eogeni stagni Len regionis Mumenensium* 'of the dynasty of the Éoganacht of Lough Leane (Oir Éoganacht Locha Léin) in the region of Munster' (c. 1) on p. 2, with commentary on pp. 113–14 (Selmer misunderstood the topographical reference and printed *stagnili regione* 'in a swampy region'); or the mention of Barrind, said to be *nepos Neil* 'of the dynasty of the Uí Néill' (c. 1) on p. 2, with commentary on p. 115 (Selmer here printed the meaningless *nepos illius*); or the account of the construction of the *curragh* or 'coracle' in which Brendan and his monks were to set sail on the ocean: *fecerunt naviculam levissimam, costatam et columnatam ex ivo* 'they constructed a light-weight boat, with ribs and chines of yew-wood' (c. 4), on p. 12, with commentary on p. 124 (Selmer here, not understanding *ex ivo*, printed *ex silva* 'of wood'). (The frames of coracles were still being built of yew-wood in Kerry in the early twentieth century.) Students of vernacular Irish literature now have a reliable text on which to base their studies, and one hopes that the *Navigatio* will henceforth be brought into the mainstream of medieval Irish literary studies. Neither Giovanni Orlandi or Rossana Guglielmetti was/is an Old Irish philologist; but they sought the advice of Celtic philologists throughout the long years of preparation for this edition (Orlandi, in particular, spent a number of years in Cambridge during the 1980s attending Patrick Sims-Williams's classes and seminars on Old Irish), and users of the edition will see, from the many helpful notes in the Commentary, that both editors were well aware — in a way that Carl Selmer emphatically was not — of the vernacular Irish background to the *Navigatio* (see esp. pp. xlii–xlxi).

Although the present edition is a book of 500 pages, it is regarded by Rossana Guglielmetti in effect as an *editio minor*. She has in preparation an *editio maior*, for the series *Millennio medievale* (Florence), which will present the full results of the collation of the 140 manuscript witnesses. The *apparatus criticus* in the present edition, although it is very substantial, is concise enough to allow the reader to see at a glance the distinctive readings of the five major classes of manuscripts. But since each of these classes consists of large numbers of manuscripts, the *apparatus criticus* of the eventual *editio maior*, which will report readings of *all* manuscripts within each of the groups, will necessarily be huge, and will probably be consulted only by scholars interested in textual transmission. The present *apparatus criticus* is entirely sufficient for the needs of students of medieval literature.

¹G. Orlandi, *Navigatio sancti Brendani*, 1, *Introduzione*, *Testi e documenti per lo studio dell'antichità*, 38 (Milan: Istituto Editoriale Cisalpino, 1968). For a discussion of the relationship of this earlier study to the eventual edition of 2014, and of Orlandi's lifetime work on the text, see M. Lapidge, 'Giovanni Orlandi and the *Navigatio S. Brendani*', *Filologia mediolatina*, 22 (2015), 1–15.

One feature which the present edition lacks, and which will presumably be included in the eventual *editio maior*, is a comprehensive *index verborum* to the Latin text, ideally laid out along the lines of the indices which Ludwig Bieler provided for his magisterial editions of Hiberno-Latin texts in the series *Scriptores Latini Hiberniae*; in particular, an *Index verborum et locutionum* and an *Index grammaticus*, similar in scope to those in Bieler's edition of *The Irish Penitentials* (1963), would assist Celtic philologists in identifying those linguistic features of the *Navigatio* which are reflexes of Old Irish usage (e.g. the use of the preposition *contra* to mean 'towards' in a geographical sense, in expressions such as *contra occidentem* 'towards the west' (c. 1), as an apparent calque on OIr *fri*: see the editors' discussion on p. cvi). Which is simply to say that, now we have before us this superb new edition of the *Navigatio sancti Brendani*, there is much pleasurable work ahead for students of medieval Irish language and literature. The *Navigatio* can henceforth assume its rightful place as a masterpiece in the canon of Hiberno-Latin literature.