

CELLANUS OF PÉRONNE: *CALMA* 2.585; *HLW* 182; *KVS* Cellanus; *ODNB* 10.806–07; *PASE* Cellanus 1; *SEHI* 306.

Cellanus (Cellán) was abbot ca. 675–706 of Péronne in Neustria (Picardy), known as “Perrona Scottorum” on account of its fame as a home to Irish peregrini. Traube (1909–20 [1901] pp 96–119) surveyed the meager surviving evidence for Cellanus’s life and writings and for the history of Perrona Scottorum (destroyed by the Vikings in 880, but still a pilgrimage site in the 940s and into the twelfth century: see Newman 1977 pp xv–xvi note 28; Ó Riain 1989 pp 1–2). Traube (pp 105–08) attributed to Cellanus two hexameter poems in addition to a previously known letter to **ALDHELM** (see below). Most of what is known about Cellanus derives from this letter, in which he identifies himself as an Irish exile residing in the territory of the Franks at a religious house (*colonia Christi*) where the body of St Fursa was interred (i.e. Péronne, founded ca. 650 by Eorcenwold, mayor of the palace under Clovis, according to **BEDE**, *HISTORIA ECCLESIASTICA* III.19). If, as Traube believed, Cellanus is the abbot of the same name whose obit (*mors Cellani abbatis*) is recorded in the **ANNALES LAURESHAMENSES** (ed. Pertz, *MGH SS* 1.22; cf. *SEHI* 308), then he died in 706, and was probably the Cellan mac Sechnusaigh *sapiens* who died that year according to the *Annals of Ulster* (ed. Mac Airt and Mac Niocaill 1983 p 164).

The tentative attribution to Cellanus of the acrostic poem **IOHANNIS CELSI RIMANS MYSTERIA CAELI** by Burn (1909 p 31) has been taken over in various handbooks (*CPL* 1128; *ICL* 8331; *KVS* Cellanus acr), but the evidence is slender and circumstantial. Lapidge (1994 pp 110–15, with a reproduction of the manuscript in pl. I) attributes it instead to **BONIFACE**, in whose hand the poem is written in one of the surviving manuscripts (St. Petersburg, Russian National Library Q.v.I.15; s. viii², South-West England, provenance Corbie; *CLA* 1618, HG 845); see also Parkes (1991 [1976] pp 133–34), but this is disputed by Hoffmann (2001 p 17) and by Howlett (1998 p 38), who thinks the poem is probably Hiberno-Latin.

Epistola ad Aldhelmum [CELLANUS.Epist.Aldh.]: *BCLL* 643; *SEHI* 306 (i).
ed.: Ehwald, *MGH AA* 15.498–99.

MSS – *Quots/Cits* none.

Refs ALDH.Epist.10.

Cellanus’s letter to **ALDHELM** (*Epist.* 9 in Ehwald’s edition of Aldhelm’s letters) is preserved only in William of Malmesbury, *Gesta pontificum Anglorum* V.191 (ed. Winterbottom and Thomson 2007 1.558), who quotes it along with a fragment of Aldhelm’s reply (*Epist.* 10). It is not clear if the text of Cellanus’s letter is complete; Lapidge and Herren (1979 p 149, with a translation of the letter at p 169) assume that it is also only a fragment, but Howlett (1995 p 109) thinks it probably complete. In the letter, written sometime during Aldhelm’s abbacy (682 × 686–706; cf. Lapidge 2007 pp 67–68), Cellanus says that he had heard a report of Aldhelm’s Latin eloquence and has read his books; he goes on to request that Aldhelm send him some of his “short discourses” (*sermunculos*; on the meaning of the term see Winterbottom and Thomson 2007 2.257). Whether Cellanus’s flattery is sincere or not is debatable (for the view that he is scathingly ironic, see Howlett 1994 pp 68–74 and 2003/04 pp 89–90). For possible echoes of Aldhelm’s **CARMEN DE VIRGINITATE** in the two poems attributed to Cellanus, see Orchard (1994 pp 240–41). In his reply (from which William quotes just one sentence) Aldhelm says that he is surprised that Cellanus has heard of him.

Two St. Petersburg manuscripts of Corbie provenance which Traube (1909–20 [1901] pp 111–12) associated with Péronne contain works by Aldhelm (Russian National Library Q.v.I.15 includes the **AENIGMATA**, as does Russian National Library F.v.XIV.1 [s. ix^{1/4}, Corbie or Saint-Riquier; Bischoff, *Katalog*, no. 2317], along with an extract from the *Carmen de virginitate*); but more recent scholarship has assigned these manuscripts to other centers (on Q.v.I.15, see Dobiache-Rojdestvenskaia 1931 pp 132–34; Parkes 1991 [1976] pp 133–34; Ganz 1990 pp 42 and 130; Kilpiö and Kahlas-Tarkka 2001 pp 37–40; on F.v.XIV.1, see Traube 1894 pp 325–30; Dobiache-Rojdestvenskaia 1931 pp 157–59; Dekkers 1955–

56 p 169 note 51; McKitterick 1989 p 177; Ganz 1990 pp 50 and 142; Kilpiö and Kahlas-Tarkka 2001 pp 50–53). For other evidence for the transmission of Aldhelm's *Carmen de virginitate* through Péronne, see Smith (1996 p 166).

Istam Patricius sanctus sibi uindicat aulam [CELLANUS.Carm.1]: *BCLL* 644; *CPL* 1127; *ICL* 8406; *SEHI* 306 (iii).

ed.: Traube 1909–20 [1901] pp 107–08.

MSS Urbana, University of Illinois Library Rare Book Room, Pre-1650 MS 128: HG 938.

Lists – A/S Vers none.

Quots/Cits CVTH.Epigraph.

Refs none.

The Urbana manuscript is an Anglo-Saxon bifolium in Phase III minuscule (probably middle of the tenth century; for its script and date see Dumville 1994 pp 148–49, and for its codicology see Sims-Williams 1982 p 27) which preserves sixteen poems from a sylloge of Latin inscriptions compiled by **MILRED OF WORCESTER** (bishop from 743 × 745 to 774 × 775). Before the contents of the Urbana manuscript were edited by Wallach (1975, numbering the poems U1–U16), Milred's collection was known from extracts quoted from a lost Malmesbury manuscript by the sixteenth-century antiquary John Leland (ed. Lapidge 1996 [1975], numbering the extracts L1–L29; for evidence that William of Malmesbury used the manuscript, see Lapidge 1996 pp 357–58 and 379 with pp 510–11, and Sims-Williams 1982, 1983, and 1990 pp 339 and 345). After Wallach's edition appeared, Sheerin (1977) pointed out that early modern marginalia (visible in the facsimiles published in the 1978 sale catalogue and by Wallach) were in Leland's hand and concluded that the Urbana bifolium is a fragment of the Malmesbury manuscript.

Important corrections to Wallach's edition were made by Schaller (1995 [1977]) and by Sims-Williams (1982), whose study is definitive (see also Lendinara 1998). Sims-Williams (1982 p 27) describes Milred's collection as “the first [sylloge] to have been discovered that was certainly put together in Anglo-Saxon England and the only one to contain large numbers of English compositions.” Sims-Williams thinks that the items of English and continental (as opposed to Italian) interest (U10–16) “were assembled in England from diverse sources, perhaps by Milred himself” (p 27).

One of these items (U14/L9) consists of verses for a chapel or oratory (*aula*) dedicated to **PATRICK, BISHOP OF THE IRISH** (a high-resolution digital image of the poem in the Urbana manuscript, fol 4, is available at <http://www.library.illinois.edu/rbx/opac_images/pre1650ms128fol4.jpg>). Traube (1909–20 [1901]) attributed the poem — whose author was certainly Irish — to Cellanus because in the other surviving copy (Florence, Biblioteca Medicea Laurenziana lat.plut. 66.40; s. ix^{ex}, Campania; see Bischoff, *Katalog*, no. 1236; Munk Olsen 1982–89 1.368–69; Kortekaas 1984 pp 24–29) it is followed (with one intervening orphaned line) by the poem “Quid Vermendensis memorem tot milia plebis” (ed. Traube 1909–20 [1901] p 108; *ICL* 13577) in which Cellanus names himself as well as his diocesan bishop, Transmarus of Noyon. Traube (p 108) left open the possibility that Cellanus merely commissioned the poem, since the lines “Haec modo Cellanus, uenerandi nominis abbas, / Iussit dactilico discriui carmina uersu” (9–10) are ambiguous. Coccia (1967 pp 319) thinks it more likely that the lines mean that Cellanus commissioned the poem, and also doubts that Cellanus himself would refer to himself so immodestly. Herren (1998 p 28) and Lapidge (1997 p 281 note 32) both interpret the lines as evidence that Cellanus was not the author (previously Herren had accepted Cellanus's authorship: 1996 [1992] p 72). Kortekaas (1984 p 173 note 94) does not commit himself but argues that *Iussit . . . discriui* likely refers to having the poem inscribed. Lapidge in his more recent entries on Cellanus for *CALMA* and the *ODNB* accepts Cellanus's authorship of both poems, as do Brunhölzl (1991–96 1.182), Sharpe (*HLW*), and Frede (*KVS* Cellanus carm). Traube's attribution of the poem on St Patrick — which depends on the attribution of the one about Péronne — has also been questioned, chiefly on the grounds that there is no evidence for a

chapel dedicated to Patrick at Péronne (see Lapidge 2004, 1996b p 364). Traube (1909–20 [1901] pp 104–05 and 110) did, however, cite explicit testimony from the ninth-century **VIRTUTES S. FURSEI** (chapter 19, ed. Krusch, *MGH SRM* 4.447) that Fursa had brought to Péronne relics (*pignora*) of Patrick as well as of Beoán and Meldán and interred them there, and it is highly likely that this would have been in a chapel honored by a dedication. (Grosjean 1960 thinks that the orphaned line in the Florence manuscript alludes to these two Irish saints; see also Sims-Williams 1982 p 25.) According to Sims-Williams (1990 p 351), “It is uncertain whether the poem refers to a chapel at a foreign centre such as Péronne, which possessed relics of St. Patrick in the ninth century, or to an Insular one, such as Malmesbury or Glastonbury.” He also notes (p 351 note 94) as a “possible problem” with the attribution to Péronne that the poem states explicitly that “Scottia felix” holds Patrick’s bones (*ossa*), but the term *pignora* refers to indirect or secondary relics, not corporeal remains (Snoek 1995 p 12).

It is unknown precisely how the poem was transmitted to England and to Milred, though Lapidge (1996 p 364) speculates that it “may perhaps be due to Cellanus’s connections with Aldhelm,” and Herren (1998 pp 28–29) also thinks it likely that Cellanus sent the poem to Malmesbury. Milred is known to have visited **BONIFACE** and **LULL** in Germany (Sims-Williams 1990 pp 230–39). The Florence manuscript is Beneventan, but was copied from an Insular, perhaps Anglo-Saxon exemplar (Lowe 1931 pp 57–58; see also Kortekaas 1984 pp 24 and 171–73; Faivre D’Arcier 2006 pp 45–46 and 256–57). According to Lapidge (1996 p 370) and Sims-Williams (1982 p 23, 1990 pp 357–59), another item in Milred’s sylloge, an epitaph on “Cð et Sigbertus” (L18, inc. “Pausantes uno pariter cubile tenentur”), contains “a clear echo of the Patrick poem” in the words “dominumque deumque colentes” (cf. U14, line 4: “Hic nobis Christum dominumque deumque colendum / Iussit,” and see Levison 1933–36 for an echo of the same line in the ninth-century **GESTA ABBATUM FONTANELLENSIUM**). Sims-Williams, who expands “Cð” to “Cuð,” notes that a hexameter creed in London, BL Royal 2.A.XX (HG 250; inc. “Mente canam domino grates laudesque rependens”) is titled “versus cuð de sancta trinitate.”

Traube’s edition of the poem is reprinted in *PLS* 4.2191.

Charles D. Wright

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