

CORIPPUS: *DECL* p 143; *DMA* 3.601; *DNP* 3.165–66; *EEC* 1.202; *LMA* 3.237; Manitius 1.168–70; Placanica 2004; *RAC* 3.424–30; *RE* 4/1.1236–46; Schanz-Hosius 4/2.78–80.

Flavius Cresconius Corippus, an African writer who flourished in the mid-sixth century, established his career as a poet with an eight-book epic, *Iohannes seu de bellis Libycis*, which chronicles the exploits of the Byzantine emperor Justinian's field marshal John Troglita, whose victory over the Moors in 548 restored peace to northern Africa for over a decade. Nearly twenty years after writing the *Iohannes*, Corippus produced a four-book panegyric *In laudem Iustini Augusti Minoris* celebrating the accession of Justin II and his inauguration as consul in 565. These two poems are the only known works by Corippus. Each survives complete in just a single manuscript (the first from fourteenth-century Italy, the second from late-ninth- or early-tenth-century Spain), and while the poems' influence on medieval literature is relatively slight, echoes of the *Iohannes* have been detected in the works of **VENANTIUS FORTUNATUS** and **JULIAN OF TOLEDO** (see Manitius 1886b p 253 and Strati 1982 p 444), and borrowings from the *In laudem Iustini* have been found in a passage from the eighth council of Toledo (A.D. 653), in the anonymous ninth-century verse *Life* of St Eligius of Noyon (*BHL* 2478), in the poetry of **EUGENIUS OF TOLEDO** and **THEODULF OF ORLÉANS**, and in the anonymous poem on the life of **CHARLEMAGNE** known as the *Aachener Karlsepos* (for details see Weyman 1926 p 220, Ramírez de Verger 1988, Schaller 1995b, and Lapidge 2006 pp 116–18). Both poems may have been known to **ALDHELM**, and at least one line of the *In laudem Iustini* was known to **ASSER**. There may also be some echoes of the *In laudem Iustini* in the Exeter Book poem *The Phoenix*.

Iohannes seu de bellis Libycis [CORIPP.Iohann.]: *CPL* 1515; *ICL* 1206, 4044, 8236, 11827, 12251, 15353, 17204, 17209.

ed.: Diggle and Goodyear 1970.

MSS – A-S Vers none.

Quots/Cits 1. ? Iohann. I.47: ALDH.Enigm. XXIX.7.

2. ? Iohann. I.252 and IV.222: ALDH.Carm.uirg. 1555 and 1850.

3. ? Iohann. I.260: ALDH.Carm.uirg. 1146.

4. ? Iohann. I.380: ALDH.Carm.uirg. 314.

5. ? Iohann. III.45: ALDH.Carm.uirg. 744 and ALDH.Enigm. LXXVI.1.

6. ? Iohann. III.238: ALDH.Carm.uirg. 2678.

7. ? Iohann. IV.303: ALDH.Carm.eccles. IV.i.6.

8. ? Iohann. VI.564: ALDH.Carm.uirg. 1413, 2243, and 2389.

9. ? Iohann. VIII.221: ALDH.Carm.uirg. 1311.

Refs none.

Two dozen parallels between Corippus's poems and the poetic works of **ALDHELM** were first noted by Manitius (1886a p 581), including fourteen slim correspondences between the *Iohannes* and Aldhelm's **CARMEN DE VIRGINITATE**. A closer analysis of the evidence led Orchard (1994 pp 188–91) to reject most of these as commonplace cadences inherited from earlier poets such as **VERGIL**, to identify a few new parallels that Manitius had missed, and to conclude that “Aldhelm did indeed know the poetry of Corippus, although he owed him no great debt” (p 191). Ogilvy (*BKE* p 123) acknowledges a single parallel between *De virginitate* 1413 and *Iohannes* VI.564, which he thought “scarcely a convincing proof of influence.” Individually these parallels are not very remarkable, but collectively they gather the force of an argument for possible influence that cannot be wholly dismissed.

In laudem Iustini [CORIPP.Laud.Iust.]: CPL 1516; ICL 2704, 3557, 7572, 7761, 7786, 14388.
ed.: Cameron 1976.

MSS – A-S Vers none.

- Quots/Cits 1. ? Laud.Iust. I.246: ALDH.Carm.uirg. 1361.
2. ? Laud.Iust. I.349–68: *Phoen* (A3.4) 335–49, 644–51.
3. ? Laud.Iust. II.12: ALDH.Carm.uirg. Prol. 11.
4. ? Laud.Iust. II.322: ALDH.Enigm. XII.3.
5. ? Laud.Iust. III.100: ALDH.Enigm. LV.5.
6. ? Laud.Iust. III.197: ALDH.Carm.uirg. 2741.
7. Laud.Iust. III.139: ASSER.Vit.Ælf. 90.

Refs none.

As with the **Iohannes** noted above, Manitius (1886a p 581) drew attention to several parallels between the *In laudem Iustini* and **ALDHELM**'s poetry which upon further inspection Orchard (1994 pp 188–91) whittled down to a handful of plausible borrowings, none extending beyond a couple of words.

Gorst (2006 pp 140–42) detects parallels between Corippus's poem and two passages in the Old English *Phoenix* (*Phoen*, A3.4; ed. *ASPR* 3). Toward the end of *In laudem Iustini* Book I, Corippus extols the newly crowned Justin II as a reincarnated emperor Justinian, likening his rebirth to the renewal of the phoenix from its ashes. Both poems involve a scene in which a crowd of worshippers gathers around its new king and sings his praises, and both identify the phoenix as a sign of Christ. There are, however, no clear verbal correspondences between the two poems.

Chapter XC of **ASSER**'s **DE REBUS GESTIS ÆLFREDI** opens with a quotation from “a certain wise man” who said long ago that “Inuigilant animi, quibus est pia cura regendi” (“The minds of those in whom there is conscious concern for ruling are ever alert”) (Stevenson 1959 p 75; translation from Keynes and Lapidge 1983 p 100). As demonstrated by Lapidge (2006 p 116), this single line of hexameter comes from Book III of Corippus's *In laudem Iustini* (ed. Cameron 1976 p 65), where it is said that after his coronation banquet Justin and his wife, the empress Sophia, resisted going to sleep right away but stayed awake on into the night, as those are wont to do who are burdened with the responsibility of government. (Corippus's manipulation here of an ancient literary trope concerning the sleeplessness of the devoted poet or lover is traced by Dewar 1993.) If Asser knew where this line came from, then he was asserting a direct parallel between the Byzantine emperor Justin II and King Alfred. Lapidge (2006 p 119) speculates that a copy of the poem available to Aldhelm at Sherborne while he was bishop there from 705/6 to 709/10 may have been known two centuries later to Asser, who was bishop of Sherborne for several years prior to his death in 909.

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