Scotus authored two works on Aristotle's *Metaphysics*, the *Questions on the Metaphysics* (*Quaestiones super Aristotelis Metaphysicam*) and the *Remarks on the Metaphysics* (*Notabilia super Metaphysicam*). Even though he probably conceived of them as two parts of one commentary, these two works had different destinies. The *Questions* was copied several times and was soon regarded as one of Scotus's major works. By contrast, even Scotus's closest associates seem to have had no access to the *Remarks*. That work disappeared from circulation until it was newly identified in 1996. As a critical edition of the *Remarks* is still under preparation, in this chapter I focus on the *Questions*.¹

Scotus most probably worked on the *Questions* over a considerable number of years. Some sections of the *Questions* are likely to date to the mid- or late 1290s, whereas other parts were almost surely written after 1300.² It is also clear that Scotus's *Questions* is not a polished work. First, it stops rather abruptly at the end of Book 9 rather than Book 12, as was usually the case. Second, many paragraphs read more like argument

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rehearsals in favor of or against a certain thesis. In addition, several passages sit uncomfortably with what Scotus held elsewhere or in the very same work, and it is often not clear what opinion Scotus actually endorsed among the different alternatives he presented. As Scotus’s student Peter Thomae wrote, a few years after his master’s death, in the Questions Scotus often spoke in a dialectical way (collative). Third and finally, the presence of many additions and corrections makes it clear that Scotus returned to his Questions at least once after writing a first draft but that he never had the opportunity to polish his work for publication. Sometimes, Scotus added only a few paragraphs to his original draft. Other times, however, he added a whole new section to his question. These additions were subsequently copied together with the original text, sometimes at the end of the first draft of the relevant question, other times interspersed with it. Thus, the Questions is now an intricate mixture of old and new. Even though the first copyists took some pain to distinguish what belonged to Scotus’s original draft and what should be considered as an addition, navigating Scotus’s textual maze has proved frustrating even to the best intentioned among his readers.

Accordingly, it comes as no surprise that Scotus’s Questions acquired a reputation as a difficult and perplexing work, which would be unfit for beginners. Some 20 years after Scotus’s death (1308), his student Antonius Andreea prepared a heavily edited and simplified version of his master’s Questions with the needs of a philosophically less sophisticated readership in mind. The result was a big success. Andreea’s work was read more widely than Scotus’s original Questions and became a “best seller” in the schools and universities of 15th- and 16th-century Europe.

Students and scholars have sometimes tried to justify their unease when faced with Scotus’s Questions by regarding it as a youthful work that could be neglected without too much of a loss. This assessment, however,  

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4 See the fourth and fifth sections of the “Introduction” to Questions, “Scotus’s Chaos Metaphysicum,” as well as appendices 2 and 3 to that volume (OpH 3, pp. xxvii–xxxvii and 699–705).
5 This is the opinion the editor of the first printed edition of the Questions (1497), Maurice O’Fihely, expressed in his dedicatory epistle to Antonio Trombeta. See John Duns Scotus, Opera Omnia, ed. Luke Wadding, 12 vols. (Lyon, 1639), vol. 1, p. 508.