



Photostats of the "Historia de preliis Alexandri Magni"

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NOTES

Photostats of the *Historia de Preliis Alexandri Magni* (P³)

AS part of a project initiated by the late Professor Alfons Hilka of Göttingen to edit on the basis of all known manuscripts the three interpolated (I) versions of the Medieval-Latin *Historia de Preliis Alexandri Magni*,¹ the writer undertook in 1930 the edition of recension I³,² in turn dependent on the previous preparation of an edition of I¹.³ Recension I¹ was to be prepared by Professor Hilka, who likewise had in hand the edition of I².⁴

For aid in editing the *Historia de Preliis Alexandri Magni*, Recension I³, the Corporation of Harvard University at its meeting of 26 January 1931 granted the writer an appropriation of \$500.00 from the Fund for the Support of the Humanities. Thanks to this grant it was possible during the following years to collect photostats of all known manuscripts of this text, in-

cluding many hitherto unidentified. It will be seen that these come from all over Europe, often from small and rather out-of-the-way libraries. In 1934, a list of photostat holdings for the three recensions was published in *Speculum* (IX, 84-85), Professor Hilka reporting for I¹ and I², the writer for I³.

The untimely death of Professor Hilka in 1939 resulted in an immediate and indefinite postponement of the final editing and publishing of Recension I¹,⁵ without which, as already suggested, no satisfactory edition of I³ is possible. Therefore, it has seemed wisest to deposit in the Harvard College Library the photostats of the I³ manuscripts purchased with University funds. These are as follows:

B¹ Berlin, Staatsbibl., MS lat. quarto 518, foll. 81^r-133^r.

¹ One can only hope that Professor Hilka's photostats of I¹ and I², together with his manuscript materials of both texts, are deposited in the Göttingen University Library and available for study.

Here the writer takes the opportunity to report that he has in his possession a typed copy of Professor Hilka's text of P (without apparatus), constructed on the basis of the P manuscripts listed in *Speculum*, *loc. cit.*, and three early P prints (two of Utrecht, one of Cologne). The inscription on the folder for the typescript reads: 'Historia Alexandri Magni (Historia de Preliis), Recension P; Kritischer Text nach sämtlichen Handschriften, hgg. von Alfons Hilka

¹ See F. P. Magoun, Jr, *The Gestis of King Alexander of Macedon* (Cambridge, Mass., 1929), pp. 50 ff.

² Inedited. For early prints, and reprints of the same, see Magoun, *op. cit.*, p. 51, n. 3.

³ Something considerably in advance of O. Zingerle's edition included in his *Die Quellen zum Alexander des Rudolf von Ems* (Germanistische Abhandlungen, Vol. IV, Breslau, 1885), pp. 129 ff. See further note 5, below.

⁴ Something considerably in advance of his own edition, *Der altfranzösische Prosa-Alexanderroman . . . nebst dem lateinischen Original der Historia de Preliis (Rezension P)*, Halle, 1920.

- B² Berlin, Staatsbibl., MS lat. octavo 49, foll. 1^r-94^v.
- Ba¹ Basel, Universitätsbibl., MS E. III. 17, foll. 117^r-135^v.
- Be Bern, Universitätsbibl., MS 247, foll. 134^r-174^v.
- Bo¹ Bologna, R. Bibl. Univ., MS 1951, 53 foll.
- Bo² Bologna, R. Bibl. Univ., MS 2761, 49 foll.
- C² Cambridge (Eng.), St John's College Lib., MS 184 (G. 16), foll. 1^r-39^v.
- C³ Cambridge (Eng.), Trinity College Lib., MS 946, foll. 1^r-24^r.
- Co Cortona, Accademia Etrusca, MS 240, foll. 1^r-55^r.
- Dr Darmstadt, Hessische Landesbibl., MS 231, foll. 48^v-90^v.
- F Florence, Bibl. Laurenziana, MS Riccard. 522, foll. 19^r-35^v.
- Gl Glasgow, University Library, MS Hunterian 84, 39 foll.
- H Harvard Univ., Cambridge (Mass.), Harv. Coll. Lib., MS lat 34, 12 foll.
- Ho Holkham, Nf. (Eng.), Library of Lord Leicester, MS 457, foll. 1^r-37^r.
- Ka¹ Karlsruhe, Bad. Landesbibl., MS Reichenau LXIII, foll. 42^r-70^v.
- Ka² Karlsruhe, Bad. Landesbibl., MS Reichenau 134, foll. 1^r-155^r.
- M² Munich, Bayer. Staatsbibl., MS lat. 14796, foll. 13^r-158^r.
- Ma¹ Madrid, Bibl. Nacional, MS 1022, 16 foll.
- (Göttingen, 1931).² This text does not, however, take into account the following P manuscripts not listed in *Speculum*:
- A Aberystwyth, Wales, The National Library of Wales (Llyfrgell Genedlaethol Cymru), MS Peniarth 481, foll. 30^r-98^r.
- Ma² Madrid, Bibl. Nacional, MS 9783 (formerly Ec 103).
- Pg² Prague, Oeffentl. u. Univ. Bibl., MS Vi. G. 21.
- Pg³ Prague, Bibl. Metropol., MS 1022, foll. 98^r-122^v.
- W² Vienna, Franciscan Monastery.
- Mi¹ Milan, Bibl. Braidense, MS A.D. XIII.29, foll. 1^r-55^r.
- Mi² Milan, Bibl. Ambrosiana, MS C. 218, foll. 3^r-24^v.
- Mi³ Milan, Bibl. Ambrosiana, MS 1. 64, foll. 1^v-69^r.
- Mo¹ Modena, Bibl. Estense, MS a F. 1. 27, foll. 8^r-47^v.
- P⁰ Paris, Bibl. Nat., MS nouv. acq. lat. 174, foll. 41^r-46^v.
- P¹ Paris, Bibl. Nat., MS fonds lat. 8514, foll. 1^r-78^r.
- P² Paris, Bibl. Nat., MS fonds lat. 11291, foll. 24^r-58^v.
- Pg¹ Prague, Bibl. Metropol., MS 842, foll. 1^r-28^r.
- Pg² Prague, Bibl. Metropol., MS 1596, foll. 180^v-239^v.
- Pg³ Prague, Oeffentl. u. Univ. Bibl., MS 1871, foll. 69^r-98^v.
- Pg⁴ Prague, Oeffentl. u. Univ. Bibl., MS 2036, fol. 175^r-233^r.
- R¹ Rome, Bibl. Casanatense, MS 274, 57 foll.
- R² Rome, Bibl. Apostol. Vat., MS Vat. lat. 2947, foll. 1^r-45^v.
- R³ Rome, Bibl. Apostol. Vat., MS Barbarini lat. 104, foll. 1^r-31^v.
- Sg St Gall, Stiftsbibl., MS 624, foll. 1^r-71^v (pp. 1-144).
- T Turin, Bibl. Naz., MS H. IV. 12, 39 foll.
- V² Venice, Bibl. Naz. di San Marco, MS lat. X. 68 (3301), foll. 1^r-69^v.
- V⁴ Venice, Bibl. Naz. di San Marco, MS lat. X. 130 (3655), foll. 2^r-46^v.
- V⁵ Venice, Bibl. Naz. di San Marco, MS lat. XIV. 174 (4606), foll. 50^v-126^v.
- W³ Vienna, Nazional-Bibl., MS 3097, foll. 158^r-194^r.

If this list is compared with that published in *Speculum*, *loc. cit.*, it will be noted that the photostats of Z (Zwickau, Saxony, Ratschulbibliothek MS 10, foll. 1^r-49^r) are missing; these were lost in 1937 on the occasion of

moving from one house to another.

Besides the photostats in question, the writer has also deposited in the Harvard College Library a typed transcript of MS B², received from Professor Hilka in 1936. A preliminary survey of the I⁸ manuscripts strongly suggested that B², together with P³, may well prove to form the best basis for a critical edition. Hence,

Professor Hilka's transcript is likely to be of special convenience for some future editor of I⁸. There has further been deposited the writer's typed transcript of C³, a manuscript of no particular excellence, together with a handwritten trial apparatus for the characteristic Prologue and Chapters 1 and 2.

FRANCIS P. MAGOUN, JR

Franchino Gafori and Marsilio Ficino

THE brilliant court of Lorenzo, the Magnificent, in Florence was rivalled in the last two decades of the fifteenth century in several other cities in the North of Italy. Not the least significant of these centers of Renaissance activity and humanistic culture was the court of Milan under the rule of Ludovico Sforza, commonly known as Il Moro. From 1481, when by an act of gross usurpation he supplanted his nephew, Gian Galeazzo Sforza (d.1494), he ruled Milan with an iron hand, cruel, vindictive, warlike, but also a patron of arts and letters, who invested his court with a splendor and with an atmosphere of culture entirely in keeping with the strange spirit of his age. His rule ended when he was captured by the invading French forces of Louis XII in 1500.

It was during The Moor's reign that Leonardo da Vinci, coming from Florence, lived for sixteen years (1483-1499) in Milan. It was during this period that the University of Pavia, some twenty-two miles from Milan, became the greatest Italian rival of the University of Padua. The art

of music was cultivated by the Sforza dukes long before the reign of Ludovico. Ludovico's immediate predecessors had encouraged a lively musical activity at the court which was closely connected with the development of the art in the Cathedral of Milan.

In 1484 we find the first indication of the connection of Franchino Gafori (Gaffori, Gafurius, 1451-1522) with Milan. Engaged nominally as a singer, he assumed, either at once or very shortly, the office of Choirmaster of the Cathedral.¹ Gafori is recognized today, by the side of Johannes Tinctoris (ca. 1446-1511), as one of the greatest musical theorists of the Renaissance. With his duties as Choirmaster of the Cathedral he combined, for some years at any rate, the office of Professor of Music at the University of Pavia. He often signs his name as 'phonascus' and 'musicis professor.' He likewise composed music. A few manuscripts (masses, motets, etc.) are

¹The best account of the life of Gafori is to be found in the historical introduction of the facsimile of his *Theorica Musica* (Milan, 1492) edited by Gaetano Cesare (Rome, 1934).

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