NOTES

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

As part of a project initiated by the late Professor Alfonso 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,* the writer undertook in 1930 the edition of recension P, in turn dependent on the previous preparation of an edition of P. Recension P was to be prepared by Professor Hilka, who likewise had in hand the edition of P.

For aid in editing the *Historia de Preliis Alexandri Magni,* Recension I, the Corporation of Harvard University at its meeting of 26 January 1931 granted the writer an appropriation of $100.00 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, including 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 P and P, the writer for P.

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

P 1. Berlin, Staatsbibl., MS lat. quarto 518, fols. 84v–133v.

*One can only hope that Professor Hilka's photostats of P and P, 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 Alfonso Hilka.'
Harvard Library Bulletin

B' Berlin, Staatbibl., MS lat. octavo 49, fols. 1r–94v.
Ba1 Basel, Universitätsbibl., MS E. III. 17, fols. 117r–135v.
Be Bern, Universitätsbibl., MS 147, fols. 134r–174v.
Bo1 Bologna, R. Bibl. Univ., MS 1951, 53 fols.
Bo2 Bologna, R. Bibl. Univ., MS 2761, 49 fols.
C' Cambridge (Eng.), St John's College Lib., MS 184 (G. 16), fols. 1r–39v.
C' Cambridge (Eng.), Trinity College Lib., MS 946, fols. 1r–29v.
Co Cortona, Accademia Etrusca, MS 249, fols. 1r–59v.
Dr Darmstadt, Hessische Landesbibl., MS 231, fols. 48r–50v.
F Florence, Bibl. Laurenziana, MS Riccard. 522, fols. 19r–35v.
GI Glasgow, University Library, MS Hunterian 84, 39 fols.
H Harvard Univ., Cambridge (Mass.), Harv. Coll. Lib., MS lat. 34, 12 fols.
Ho Holdich, Nf. (Eng.), Library of Lord Leicester, MS 457, fols. 1r–37v.
Ka activists, Bad. Landesbibl., MS Reichenau LXIII, fols. 42v–70v.
Ka activists, Bad. Landesbibl., MS Reichenau 134, fols. 1r–115v.
M* Munich, Bayer. Staatsbibl., MS lat. 14799, fols. 1r–128v.
Ma1 Madrid, Bibl. Nacional, MS 10222, 16 fols.
M* Milan, Bibl. Ambrosiana, MS C. 218, fols. 3r–24v.
M* Milan, Bibl. Ambrosiana, MS 1. 64, fols. 1r–69v.
M* Modena, Bibl. Estense, MS a P. 1. 27, fols. 8r–47v.
P* Prague, Bibl. Metropol., MS 842, fols. 1r–28v.
P* Prague, Bibl. Metropol., MS 1596, fols. 180r–239v.
P* Prague, Osserent. u. Univ. Bibli., MS 1871, fols. 69r–98v.
R* Rome, Bibl. Casanatense, MS 274, 57 fols.
Sg St Gall, Stiftsbibl., MS 614, fols. 1r–71v (pp. 1–144).
V* Venice, Bibl. Naz. di San Marco, MS lat. X. 8 (3362), fols. 1r–69v.
V* Venice, Bibl. Naz. di San Marco, MS lat. X. 130 (3655), fols. 1r–46v.
V* Venice, Bibl. Naz. di San Marco, MS lat. XIV. 174 (4706), fols. 90v–126v.
W* Vienna, National-Bibliothek, MS 3097, fols. 158r–192v.

(Göttingen, 1931). This text does not, however, take into account the following manuscripts not listed in Speculum:

A Aberystwyth, Wales, The National Library of Wales (Llyfrgell Gened- 
ledol Cymru), MS Peniarth 481, fols. 30r–68v.
M* Madrid, Bibl. Nacional, MS 9783 (formerly Ee 165).
P* Prague, Osserent. u. Univ. Bibli., MS Vi. G. 27.
P* Prague, Bibl. Metropol., MS 1021, fols. 98r–112v.
W* Vienna, Franciscan Monastery.

If this list is compared with that published in Speculum, loc. cit., it will be 
noted that the photocasts of Z (Zwickau, Saxony; Ratschulbibliothek 
MS 10, fols. 1r–49v) are missing; these were lost in 1937 on the occasion of
Franchino Gafori and Marsilio Ficino

The brilliant court of Lorenzo, the Magnificent, in Florence was rivelled 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 'musicius professor.' He likewise composed music. A few manuscripts (masses, motets, etc.) are

1 The best account of the life of Gafori is to be found in the historical introduction of the facsimile of his Theorica Musica (Milan, 1943) edited by Gaetano Ceste (Roma, 1934).
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