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# UNIVERSITY OF CINCINNATI STUDIES

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## PREFACE

The Cod. A 16 (19) in the Biblioteca Nacional at Madrid is described in detail by v. Hartel-Löwe, *Bibliotheca Patrum Latinorum Hispaniensis*, Vindobonae, 1886, tom. I, pp. 315-17. It contains 203 leaves of parchment in double columns, quires of eight leaves and with hyphens. In its contents it is eminently miscellaneous, having extracts resting on classical foundations, others patristic; deals with astronomy, chronology and geography; and finally furnishes the subject of this paper, a series of recipes for making several metals, colors, inks and varnishes. The first extract is a sort of preface to Bede's *De Temporibus*, a chapter not occurring in very many MSS., headed, *De indigitatione*, or *de loquella digitorum*. It is immediately followed by four pages of illustrations to this chapter, which, with a page of the writing, will find a place in the editor's *Palaeographia Iberica*. Regarding the MS. and the subject-matter, consult Ewald, *Reisebericht*, etc., 1878; Sittl, *Die Gebärden der Griechen und Römer*, 1890, pp. 256-61, with several citations; Chevalier, *Bio-bibliographie* under Rhabdas; Cantor, *Geschichte der Mathematik*, 3te Ausg., Bd. I, pp. 6-7, 41, 86-7, 130, 514-15, 567, 609, 710, 824, 829, 830 and citations; Bechtel, *Finger Counting Among the Romans in the Fourth Century*, in *Classical Philology* for 1909, pp. 25-31; D. E. Smith, *Rara Arithmetica*, pp. 54-57 and 136-138.

The Recipes occupy the leaves 199-203, ending incomplete. They are alchemical, as well as chemical and practical. They are done in bad Latin, low Latin in fact, and thus all the more interesting to the philologist, who will observe that the present editor, by using these and their twin brother, soon to be mentioned, has been able to list some sixty words not in any dictionary, and in about twenty places remove the star from the well-known lexicon

of K rting. One notices a mixture of Greek, Syriac, Hispano-arabic, localisms and a substratum which in all likelihood goes back to antique and classical sources. Whence came this Codex?

1. Note the Spanish symptoms, *helidrium*, *heris*, *quoquo* for *coquo*, occasional use of *calentem* for *caldam*, the latter current in other parts of the Romanic domain.

2. Note the almost constant use of *ipse* as an article; this points at once either to Sardinia or the region on both sides of the Pyrenees. We can not expect to find Sardinian MSS. in a Spanish library, but Catalonia, as part of their empire, furnished very many. We must exclude Valencia and Mallorca from the calculation, as the Codex is from about 1130.

3. Catalonia and Santa Maria de Ripoll are in a corner of the earth where the various conditions meet, Latin, Arabic, Syriac (via Hispano-arabic). Greek, too, flourished there, as witness an unpublished Greco-Latin Glossary originating at Ripoll about 950, as an appendix to a Priscian, Ripoll 59, in the Barcelonese Archivo.

4. R. Beer, in his treatise, "*Die Handschriften des Klosters Santa Maria de Ripoll*," Wien, 1907-08, has well discussed the convent and its catalogue of 1047, emphasizing the large number of its MSS. dealing with the Liberal Arts, including Mathematics and Astronomy, and the established habit of producing miscellaneous Codices. As already pointed out, this characteristic reappears in our A 16.

5. The catalogue of 1047, reprinted, pp. 101-109, lists under Nos. 82 and 193 a *Boethius de Temporibus* and another Boethius without further designation, the latter supposed to contain the *de Arithmetica*, of which No. 211 is perhaps another copy. When we remember that a medi val catalogue usually listed as contents of a codex only the first treatise therein, and observe that A 16 (Hartel-L we, l. c., p. 315) reproduces the Incipits of the *de Temporibus* and the *de Temporum ratione*, we do not have to go far in order to suppose that A 16 was largely drawn from those Ripoll MSS.

6. Let us now pass to Lucensis 490. Wattenbach used a part of it on p. 252, n. 3, of his *Schriftwesen*, 3te Ausg., 1896; it is printed in full by Muratori, *Antiquitates Italicae*, tom. IV, Aretii, 1734, cols. 674-717 (hereinafter cited as M), of the *Dis-*

*sertatio Vigesimaquarta de artibus Italicorum post inclinationem Romani Imperii.* See his remarks, 674 A B, showing the miscellaneous character of the MS., its date (approximately 780), and the ugly cursive style in which this part of it was done — leading to numerous difficulties and many palpable blunders of transcription. It was partly in Greek text, but in Latin letters. The editor hopes to furnish the world of scholars a palæographical edition based on a facsimile.

The MS. has been several times discussed, the last and best by L. Duchesne, *Le Liber Pontificalis*, tom. I, pp. clxiv-lxvi, with a bibliography. In stating the contents he mentions (p. clxv) the tenth of the set of extracts thus: "*XVIII. De compositione cathmiae* (cf. M. 711 B); seize feuillets, dont l'avant-dernier blanc; le dernier l'était aussi d'abord. On en a profité ensuite pour y transcrire un petit poème; Gregorius praesul meritis, etc. Le recueil de recettes commençant par un No. 19, il faut qu'il ait disparu quelquechose auparavant. En effet, on voit que plusieurs feuillets ont été coupés après les Canons apostoliques." It is also evident that a large portion of this section has perished since M's time; for while this remnant (de Cathmia) occupies six of M's columns, the preceding ones take thirty-six such, which is to say that ninety-six columns, or twelve quaternions, have been destroyed. When we add that many of these recipes recur in A 16, we must conclude that still other leaves or even quires have perished. Hence the archetype must have been a voluminous MS., containing very many items current for longer or shorter periods, and reflecting the practice of artisans, artists and decorators of various epochs and countries.

7. While the correspondence between A, in its concluding chapters, and M is close enough to assure us the MSS. have a common origin, they are enough unlike to show that the younger Codex is not a copy of the older. An examination of the text of M shows quite as many Spanish symptoms as A, or even more. It seems probable, too, that M ultimately rests on a semiuncial archetype, datable about 700 or earlier; perhaps such Latinity as *post tote bullite* means we are in the presence of a very ancient variety of Italian. If so, we must assume that the archetype was from Italy and itself rested on a classical basis; so that in the last analysis we may refer the text and pictures to some Greek