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London

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Egerton Ms 1050

Germanicus, *Aratea* ( Siciliensis)

Rome

c. 1470

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text

ff. 4r-43v      Germanicus, *Aratea*, with *scholia Stroziana*

ff. 1r-1v      (in gold) GERM. CAES. ARATUS. ROMANUS. (in blue) CUM EXPOSITIONE. (in brown) ARATUS quidem fuit Athinodori patris filius. Matris autem Lithophilę. – magnum loqui peritie mathematice reperimus. (= ‘Aratus genus’ section (V) from the *Revised Aratus latinus*, cf. Maass 1898, pp. 146-50)

**note:** As with all of the manuscripts in this family, Egerton 1050 has lacunae in the first section of the text. Unlike the other examples of these lacunae, however, in this manuscript they have been rearranged to form two major blocks of missing text. In one case, the lacuna has been ignored (we have used ‘/’ to indicate this below. Otherwise, the scribe has just dropped all the problematic text. The text reads:

(fol. 1v) Didicisse autum eum et odiseam [...] inquit quali presidenti ad imperatore / scripsisse homerum et ei dir [...] earum quoque subministrationem ab Antigono ... (cf. Maass, pp. 148-49)

ff. 2r-3v      COELUM circulis quinque dividitur – connexio vero piscium comunem habet stellam. (= excerpts from the *scholia Stroziana*, cf. Breysig 1876, pp. 105-09; the passages of Greek have been added in Latin by a later hand on fol. 2r.)

ff. 4r-42v      AB Jove principium magno deduxit Aratus  
Carminis. at nobis genitor tu maximus auctor –  
HIC primos ortus crater permit ulterioris



Vocalis rostro corvi super hydraque lucet.

( = Germanicus *Aratea*, vv. 1-430; cf. Breysig 1867, pp.        )

**note:** that the poem has the usual verses missing from the text for this family: v. 406 (following line is: *Andromede vero radiat qua stella sub ipsa*); vv. 248-50 (following v. 247, there is a line of text masquerading as verse which reads: *Pisces II et duo sunt maior piscis*); 255-57; 270-72; 28-80; 284-86; 289-90 (there is no picture here, so the text flows smoothly through the lacuna); 315-17; 321-23; 328-30; 333-35; 340-341; 344-46; 356-58; 363-65; 379-81; 393-95)

- ff. 4r- 43v      *scholia Stroziana*: QUERITUR quare a love cepit et non á musis: ut homero – (ends incompletely) habet stellas in labris duas obscuras per singula latera. Figura. (cf. Breysig 1876, pp. 109-181, line 14)
- ff. 44r-45v      AETHEREUM venit taurus super imbribus austrum –  
Hec eadem signa tibi dabunt non irrita pisces  
(= Breysig, fragm. iii, vv. 52-163 (pp. 47-54))
- ff. 45v-50r      SOLEM per se ipsum constat moveri – Sin ortu quarto nanque his certissimus imber. (= excerpt from *scholia Stroziana*, cf. Breysig 1876, pp. 193-202)
- ff. 50r-52v      A BRUMA in favonium cesari nobilia sidera signat – XLV die ab equinoctio dicimus fieri. (= excerpt from Pliny, *NH*, XVIII; cf. Breysig, pp. 203-09)
- ff. 52v-55r      ANTE omnia autem duo esse genera celestis iniurie – in media sepe non esse noxias tempestates: Sequitur figura (= excerpt from Pliny, *NH*, XVIII; cf. Breysig 1876, pp. 210-15)
- fol. 55v          VERTICES extremos circa quos shera volvitur celi – In cauda. tres. Sunt autem omnes .xx. (= excerpt from *scholia Stroziana*; cf. Breysig, pp. 111- 12, esp. see the note at the bottom of p. 112).
- ff. 55v-64v      PRIMUM a sole capiemus presagia Purus oriens manu manu sinistra boetis (= Pliny, *NH*, XVIII, 341-42; which then jumps to Hyginus, *Astronomica*, IV, 6 ) exteriori parte circuli pervenit coniuncta – (ending incompletely with Hyginus, *Astronomica*, IV, 14) sed non ut aliquem conclusiorem locum totumque spatium impleat lumine. Si quis

(There are 4 black vellum leaves inserted here.)

ff. 65r-125v Hyginus, *Astronomica*, Books I-IV (not illustrated; ending incompletely with .. ad eum locum ubi occidere dicatur ibi montium magnitudine (= Hyginus, *Astronomica*, IV, 9; cf. Viré 1992, p. 136)


illustrations





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**Q**uia dicitur in scripturis sanctis quod...



**C**onsiderandum est quod...

**N**onnulli dicunt quod...



**A**ndromeda...


...




...



...



...




**T**...

...



**S**...

...



**T**...


**L**...

...



**A**...


**C**...



...



...



...



**V**...

**A**...

...



**T**...

**O**...




**C**...

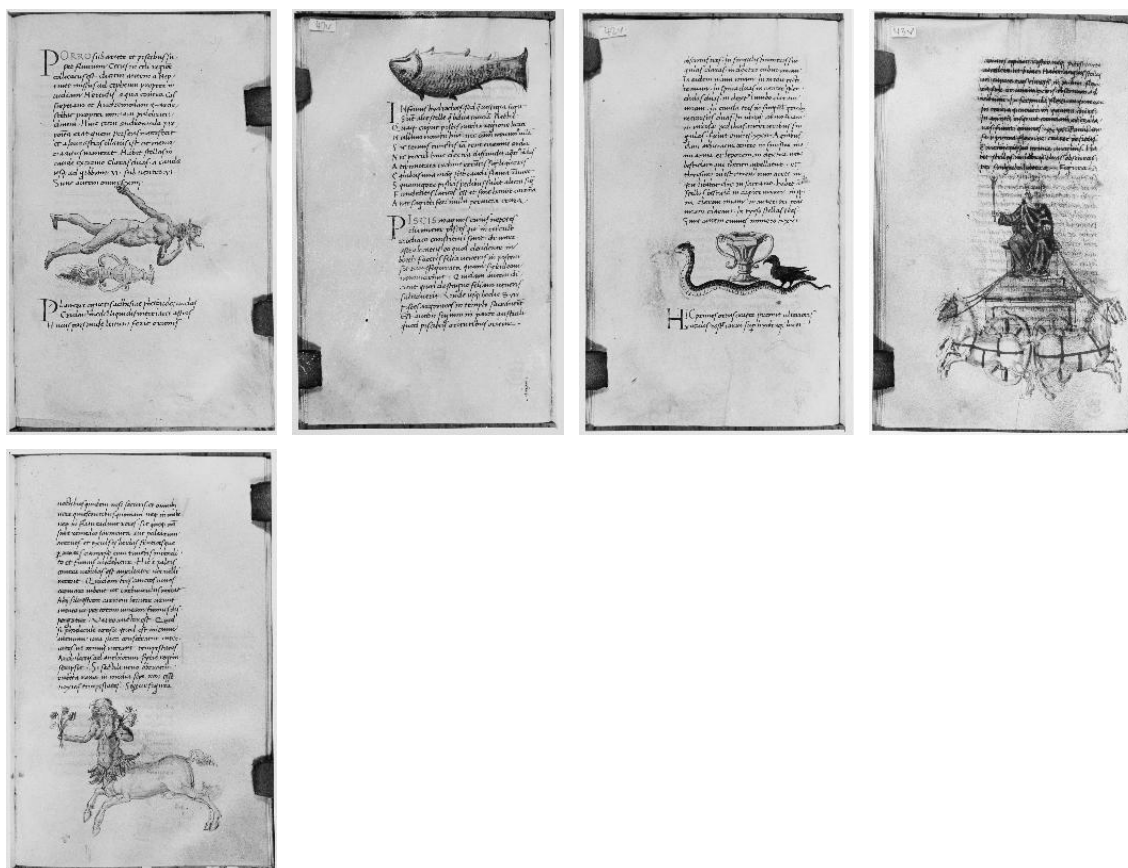
**S**...



...



**S**...



ff. 6r-42v

Highly coloured drawings of 43 constellations (with Sagitta depicted twice), plus the Pleiades. The stars not marked. Several of the constellations are shown set against clouds and Hercules is set within a landscape. The missing constellations are: Equuleus, Libra and Corona Austrinus.

fol. 3v

Jupiter sits on his eagle. His body faces left as he looks over his shoulder to the right. He holds a handful of red flames in his extended right hand and a gold sceptre in his left, which rests on his shoulder. He wears a green mantle, so his left shoulder and arm are exposed. He is bearded and balding. His eagle stands facing towards the left, with a red tongue sticking out, and set amongst the clouds.

fol. 6r

*Draco inter arctos* with DRACO has a dark green back and light green belly with red comb.

URSA MINOR and URSA MAIOR are grey with red tongues.



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- fol. 7v      **HERCULES** is set within a verdant landscape holding tan lion's skin. The snake is green with red dots and a red tongue. Hanging from the tip of the hero's spear, there is a linked chain that ends in a ring to which three inked chains are added, each of which holds metal ball at the end.
- fol. 8v      **CORONA BOREALIS** is green with white and blue striped ribbons.
- fol. 9r      **OPHIUCHUS** has blonde hair.
- SERPENS** is green.
- SCORPIO** is grey.
- fol. 10v     **BOOTES** has a blue cloak with a red lining, a tan club and pink scabbard.
- fol. 11v     **VIRGO** has blue wings and a blue dress, a crimson mantle with white lining, yellow hair, and yellow wheat.
- fol. 13r     **GEMINI** with the left Twin having a green cloak with brown shadows and a crimson lining and he is blonde. The right Twin wears a blue cloak with a orange trim and a red lining. He is blonde and his harp is yellow.
- CANCER** is brown.
- fol. 15r     **LEO** is yellow with a red tongue and red eyes.
- fol. 16r     **AURIGA** sits in a yellow and brown cart, with yellow and brown hair. He wears a green dress, blue cloak with a crimson lining. There are red reins and horse trappings (with blue studs on their bridles).
- fol. 17v     **TAURUS** (drawn or over-drawn by a later hand) is tan with blue wavy lines at the cut-off.
- fol. 18v     **CEPHEUS** wears a crimson mantle with a blue lining. Blue clouds. There is a bright red line at his waist, which may be the belt holding the sword/scabbard at his waist.



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- fol. 19v **CASSIOPEIA** sits on a yellow and brown throne wearing a blue mantle with crimson lining. She has blonde hair.
- fol. 20r **ANDROMEDA** has a green dress, long blonde hair and tan rocks.
- fol. 20v **PEGASUS** is white with (from the left) blue, red and green-feathered wings.
- fol. 21v **ARIES** is inexpertly drawn by a later hand.
- fol. 22v **TRIANGULUM** is yellow.
- fol. 23r **PISCES** are blue with pink gills, fins and cord.
- fol. 24r **PERSEUS** is blonde with blonde Medusa, who has a blue band at her neck. The knife on halberd is blue
- fol. 25r The **PLEIADES** are variously dressed in combinations of blue, green with brown shadows, or red.
- fol. 26r **LYRA** is yellow (with second one added by an inexpert hand).
- fol. 26v **CYGNUS** is white.
- fol. 27r **AQUARIUS'S** face has been erased. He wears a crimson cloak with green lining. He stands on green clouds and holds a crimson and yellow urn.
- fol. 28v **CAPRICORN** is white with a blue tail.
- fol. 30r **CENTAURUS** has a red mantle with green lining; and is blonde.
- fol. 31v **AQUILA** has a pink tongue and there is blue tip to **SAGITTA**.
- fol. 32v **DELPHINUS** is blue with a pink mouth and gills; and a yellow eye.
- fol. 33r **ORION** has a blue cape with crimson lining; and is blonde with blue sword.
- fol. 35r **CANIS MAIOR** has a pink collar and pink tongue,
- fol. 36v **LEPUS** is grey.



- fol. 37v **NAVIS** has a tan hull, yellow oars and yellow mast.
- fol. 38v **CETUS** is very highly-coloured with a green back and tan/pinkish body, a red mouth and wings with (from left) crimson, blue and pink wings with ink highlights throughout.
- fol. 39r **ERIDANUS** has his faced erased. He has a yellow urn and blue water.
- fol. 40v **PISCIS AUSTRINUS** is blue with red fins and gills.
- fol. 41r **ARA** is pink and red with red flames.
- fol. 41v **CENTAURUS** has a tan skin and cask and the cask has a red handle.
- fol. 42v **HYDRA** is green, with red ears eyes and dots.
- CRATER** is pink and yellow.
- CORVUS** is grey
- fol. 43v Sol is seated on a throne on top of a wooden *quadriga* with pink detailing drawn by four white horses that are splayed into two pairs with bright red harnessing on their bodies. He holds the bright red reins in his left hand and a blue sceptre is held out in his right. He wears a green robe with red-brown lowlights and a crimson cloak with a blue lining. He has blonde hair.
- fol. 47r Luna is seated on a wooden throne on top of a wooden chariot drawn by a light and a dark horse towards the right. They have crimson harnessing. Her blond hair flows freely and she has a blue crescent moon on her head. She looks over her shoulder to the left and her crimson cloak (with a green lining) billows out behind her. Her robe is blue. She points with her right hand to the blue torch (shaped like an empty cornucopia) she carries in her left hand. The chariot is shown above the clouds.
- fol. 61r Austronotus is centaur that leaps to the left. The human half is represented as an old hag, with withered breasts. The horse half has male genitalia drawn in pencil (perhaps later). She has a crimson leafy band joining her human and equine halves. She has long hair and a headband and has bunches of blue flowers in each of her hands.



### notes

In a red velvet cover with royal coat of arms on the front in gilding; i + 125 + I; on ir has: purchased of Jov. Lilly 27 Jan 1844; on iv has: 'This ms. of Aratus corresponds with that in the Laurentian Library vol iii, col. 310 cod. xvii (?) of Bandini'. The frontispiece is white vine set within a gold framing device and the capital A is gold interlaced with white vine and blue, crimson and green backgrounds. The title is blue and gold. At the bottom, there is a circular wreath held by two wingless putti, that was a blue shield against a crimson background, but the contents of the shield have been erased. There is a green parrot sitting on the white vine in the lower right hand corner. The script is light brown humanist cursive script with initial words having blue initial capital and the rest of the first word is in pink capitals The final pages have suffered from black mold.

### bibliography

Saxl-Meier, III, 1, pp. 140-42.

c. 1480, Italian, 22.5 x 14.2 cm, copy of the Poggio ma (see Rome catalogue, p. 4)

Reeve, *CQ*, 1980, p. 512.

written by Michael Laurentii at Rome c. 1470 (see Saxl-Meier, III, p. lii); arms that seem to coincide with those of Fabio Mazzatosta (see *Maia*, 27, 1975, p. 241, n. 51); on Michael Laurentii, see *CQ*, 71, 1977, p. 233, n. 96; related to Dyson Perins and Morgan M 389

Viré, *Rev d'Hist Textes*, 1981, p. 169.

XV c, Italian, ff 65-125.

Haffner, *Sternbilderzyklus*, p. 26.

text related to Madrid 19; original type from Sicily; addition of so-called 'scholia strozziana', p. 113: as far as she can tell, none of the Florentine mss predate 1468  
**Florence 89.43** has Medici arms, but it is not under Giovanni's or Piero's items (see Ames Lewis on Piero's library, 1984) and the decoration recalls mss commissioned by Lorenzo or Giuliano (cf dell'onbra dell lauro, 1992, pp. 71ff, nr 2, 52, pp. 150-58). Garzelli gives the miniatures to Gherardo (Garzelli p. 95 and see also Levi d'Ancona 1967, p. 129); **BL Add 15819** comes from the Sasseti library text and illustrations have been given to Fonizio in the 1470s (1967, pp. 174 and 185). Garzelli also gives illustrations of **Vat Urb lat 1358** to



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Fonzio in the copy for Federico II di Montefeltro (Garzelli, p. 90; *Mss classiques* II, 2, pp. 675 ff). **Vat Barb lat 77** also comes from Florence around 1470 (*Mss classiques* I, 1975, pp. 126 ff); **Madrid 8282** also comes from Florence around 1470 (cf *Inventario general*, XII, 1988, p. 292) She notes Reeve's comment about the appearance of the 'Fragmentum noviter repertum in Sicilia' and wonders if the model for all these might not be Manetti's mss. As it was the first Neapolitan copy? Also notes another one in the Pandolfini coll.; remarks about the rapid and wide copying of this mss: **Vat Urb lat 1358** in Urbine; Pannizza in Ferrara (Palermo ms); In Venice there was a ms that was used for the exemplar of 1488, in Rome there was the copy of **BL Egerton 1050** that was done by Michael Laurentii for Fabio Mazzatosto sometime around 1470, says that these illuminations are more antiquized, with naked figures, etc.

A.W. Byvanck, 'De platen in de Aratea van Hugo de Groot', *Mededelingen der Koninklijke Nederlandsche Akademie van Wetenschappen, Afd. Letterkunde*, nieuwe reeks, XII, no. 2, 1959, pp. 169-235, esp. p.218 (no. 56).

'modernised illustrations', Italy 16th c

consulted 10.04