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Madrid

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Ms 8282

Germanicus, *Aratea* with *scholia Stroziana* ('Siciliensis')

Florence

c. 1470

text

ff. 1r- 42v Germanicus, *Aratea*, with *scholia Stroziana*

ff. 1r-2r FRAGMENTUM CUM COMENTO ARATI NUPER IN SICILIA REPERTUS. ARATUS QUI[dem fuit] – mathematicae repperimus. (= ‘Aratus genus’ section (V) from the *Revised Aratus latinus*, cf. Maass, pp. 146-50)

note: As with the other members of this family, there are a series of lacunae on fol. 1v. The loss here is exacerbated by water damage to the manuscript. The text reads: Didicisse autem eum et odisseam [...] uali preficiet ab imperatore [...] scripsisse homerum et ei dire _____ compluribus factus [...] ut testatur calim[...] propter paxipa[...] autem pelusinus cum quo [...] inquit eum apud Anthiocum [...] permanisse tempore [...] earum quoque subministrationem ab antigono... On the microfilm, all is lost except the capital letters. Water damage?

ff. 2r-4r CELum circulis quinque distinguitur quorum duo extremi – conexio vero piscium comunem habet stellam. (= excerpts from the *scholia Stroziana*, cf. Breysig 1867, pp. 105-09)

ff. 4v-42v Ab ideo principium magno deduxit Aratus
Carminis: at nobis genitor tum maximus auctor –
Hic primus orrius (?) crater pervenit ulterioris
Vocalis rostro corvi super ydraque lucet..
(= Germanici Caesaris *Aratea*, vv. 1-430)

note: As with many of the manuscripts in this family, Madrid 8282 is missing several lines in the second half of the poem. The missing verses are: vv. 206 (the section begins: Andromede vero radiat qua stella sub ipsa); 248-50; 255-57; 270-72; 278-80; 284-86; 289-90; 315-17; 321-23; 328-30; 333-35; 341; 344-46; 356-58; 363-65; 379-81; 393-95; 414-16; 426-28.)

ff. 4v-43r *scholia Strozziana*: QUeritur quare ab iove incepit: et non a musis ut homero conveniens – (ends incompletely) labris obscuras duas per singula latera. (cf Breysig 1867, pp. 109-181, line 14)

ff. 43v-45r Ethereum venit taurus super ymbribus atrum—
Hec eadem tibi signa dabunt non irrita pisces. (= Breysig 1867, fragm. III, ll. 52-163 (pp. 47-54)).

ff. 45r-48r Solem per se ipsum constat moveri — namque his certissimus auctor.
(= excerpt from *scholia Strozziana*, cf. Breysig 1867, pp. 193-202)

ff.49r -51v A Bruma in favonium — ab equinoctio dicimus fieri. (= excerpt from Pliny, *NH*, XVIII; cf. Breysig, pp. 203-09)

ff. 51v-53v Ante omnia autem duo esse nomina celestis — in media segete non esse noxias tempestates.
(= excerpt from Pliny, *NH*, XVIII; cf. Breysig 1867, pp. 210-15)

fol. 53v Vertices extremos circa quos — Sunt autem omnes xx.
(= excerpt from *scholia Strozziana*; cf. Breysig 1867, pp. 111- 12, esp. see the note at the bottom of p. 112).

ff.54r - 61v Primum a sole capiemus praesagia [...] aris oriens manu sinistra bootis (= Pliny, *NH*, XVIII, 341-42; which then jumps to Hyginus, *Astronomica*, IV, 6) [...] circuli pervenit coniuncta [...] it extrema navis argo — (ending incompletely with Hyginus, *Astronomica*, IV, 14) — spatium implet lumine. Si quis

at bottom of page: Non sene trova piu

illustrations





- fol. 2v planisphere: see notes by ELLY DEKKER in the planispheres section
- fol. 4r Jupiter on his eagle. His body faces left and he holds a handful of flames in his extended right hand and a sceptre in his left, which rests on his shoulder. He has a halo made up of 3 concentric circles around his head and wears a mantle, so his right shoulder and arm are exposed. He is bearded. His eagle stands facing towards the right and stands on a looped piece of cloth.
- ff. 6v-42v Coloured drawings of 43 constellations (and Sagitta depicted twice), plus the Pleiades, with stars marked by dots. The missing constellations are: Equuleus, Libra and Corona Austrinus.
- significant features to be added**
- fol. 46v Sol standing in a quadriga (that is semicircular and resembles the contours of a planet) drawn by four white horses that are splayed into two pairs. He holds the reins in his left hand and a flail with three straps is held out in his right.
- fol. 49r Luna is in a chariot which is flanked by two bulls. She stands with her head covered and wearing a long cloak that flows behind her. She turns faces the viewer. She has a crescent moon on her head and points with her right hand to the torch she carries in her left hand.
- fol. 54r Austronotus is female that is half-human and half-lion (?). She has bunches of flowers in each of her hands, held out to either side and a furry band where the human part meets the horse part.

notes

bibliography

Reeve, *CQ*, 1980, p. 512, n. 21.

parent ms of Montpelier 452; Florentine acc to AC de la Mare, but no reason to group with
Urb lat 1358 or Laur 89 sup 43

2v: planisphere; ills from 4r-54r (w/austronotus); see Add 15819, Egerton 1050 re: text

Haffner, *Sternbilderzyklus*, p. 25.

text related to Basle AN. IV. 18; has scholia incorporated in the Germanicus text; 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 Sasetti library text and illustrations have been given to Fonzio in the 1470s (1967, pp. 174 and 185). Garzelli also gives illustrations of **Vat Urb lat 1358** to 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.