

needs checking / editing

Vatican

Biblioteca Apostolica

Barb lat 76

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

Naples

after 1469

text

ff. 6r-66r Germanicus, *Aratea*, with *scholia Stroziana*

fol. 1r-2v ARATUS quidem fuit Athinodori patris filius. Matris autem Delitophylae.... ... peritia
mathematice repperimus. (= 'Aratus genus' section (V) from the *Revised Aratus*
latinus, cf. Maass 1898, pp. 146-50)

note: the manuscript has a number of small lacunae throughout, where Greek words should have been inserted. Also, on fol. 1v-2r, there is the series of lacunae regularly found in these 'Sicilian' manuscripts. In this case, however, they are not arranged on the page as if they were the result of physical damage, such as one saw in London BL Add 15819. As the loss does not form a coherent shape on the folio and is not mirrored on the recto/verso of the folio, it suggests that Vat Barb lat 76 is that little bit further from the original model in which the loss occurred. The text reads:

Didicisse autem eum et odisse graeca i (crossed out twice) [...] inquit quasi
pr̄esidens ab imperatore: et iliada scripsisse home-// (2r) rum et ei dire [...] illum
a compluribus factus [...] ut testatur challymachus assistens ei ab infantia propter
paxipa [...] mitilenum Disitheus autem pelusinus cum quo [...] inquit eum apud
Anthiocum Seleusium permanisse tempore [...]nti: earum quoque sumministrationem
ab Antigono... //

Also, there is a space on fol. 2v: 'dixisse [...] quibus eudosius vir moderatus erat', which does not seem to correspond to any gap in the text (cf. Maass, 1898, p. 150);

and a second one towards the bottom of the page, which corresponds to a missing Greek word: παράλληλοι.

ff. 2v-5v Caelum circulis quinque distinguitur — Connexio vero piscium communem habet Stellam. (= excerpts from the *scholia Stroziana*, cf. Breysig, pp. 105-09)

ff. 6r-66r AB love principium magno deduxit Aratus —
Nec mutare vias possunt nec iungere sulcos.
(= Germanici Caesaris *Aratea*, ll. 1-514)

note: As with many of the manuscripts in this family, Vat. Barb lat 76 is missing several lines in the second half of the poem. The missing verses are: vv. 206 (the section begins: Andromedę vero radiat quae 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. 6v- 64r *scholia Stroziana*: Quaeritur quare ab love — (ends incompletely)
ii obscuras per singula latera. (cf Breysig 1867, pp. 109-181, line 14)

ff. 66v-68r blank

ff. 68v-71r Etherium venit taurus super umbribus austrum —
Hęc eadem tibi signa dabunt non irrita pisces.
(= Breysig 1867, fragm. iii, vv. 52-163 (pp. 47-54)).

note: There is a blank at the top of the page that is not quite large enough for a picture.

ff.71v-77r SOlem per se ipsum constat moveri — nanque his certissimus auctor.
(= excerpt from *scholia Stroziana*, cf. Breysig 1867, pp. 193-202)

ff.77v-81v A Bruma in favonium Caesari nobilia sydera significant — ab equinoctio dicimus fieri. (= excerpt from Pliny, *NH*, XVIII; cf. Breysig 1867, pp. 203-09)

ff. 81v-85v ANte omnia autem duo esse genera — segete non esse noxias tempestates.
(= excerpt from Pliny, *NH*, XVIII; cf. Breysig 1867, pp. 210-15)

fol. 85v-86r VErtices extremos circa quos — Sunt omnes . XX.

(= excerpt from *scholia Stroziana*; cf. Breysig 1867, pp. 111- 12, esp. see the note at the bottom of p. 112).

- ff.86r-100r PRimum á sole capiemus presagia. Purus Oryens manu sinistra bootis: (= 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 conclusorem locum totumque spatium impleat lumine. Si quis...

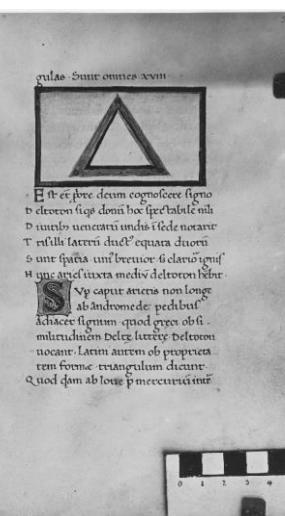
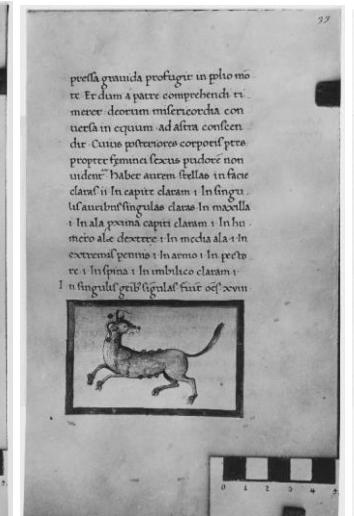
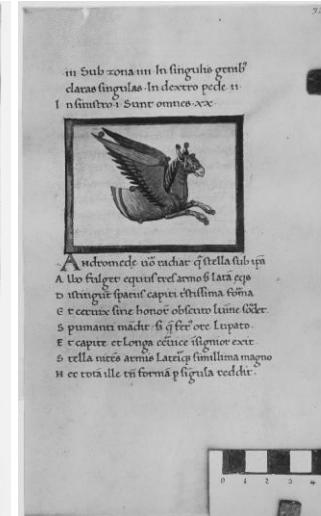
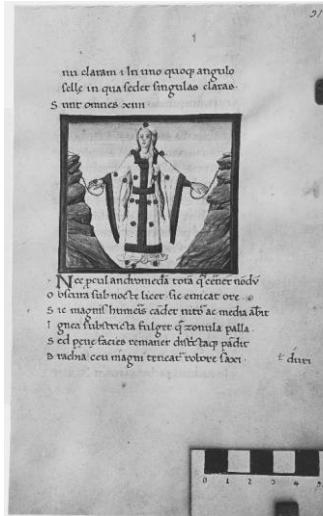
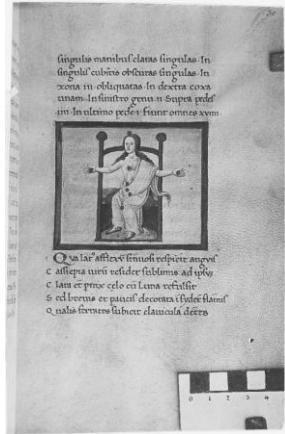
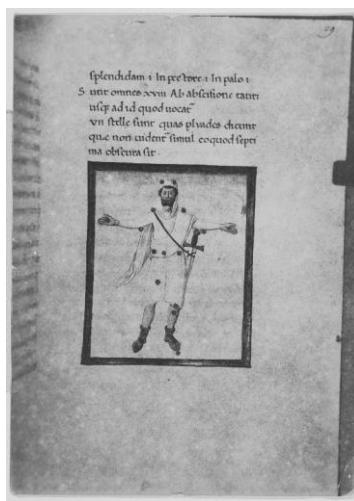
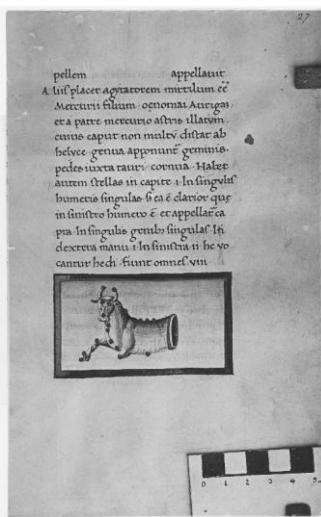
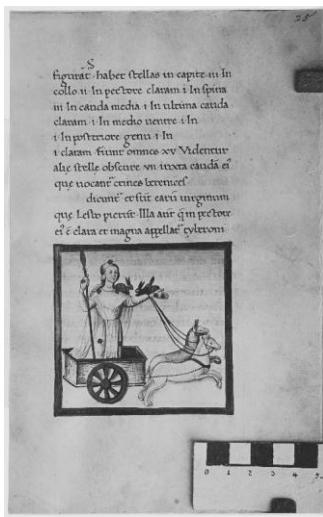
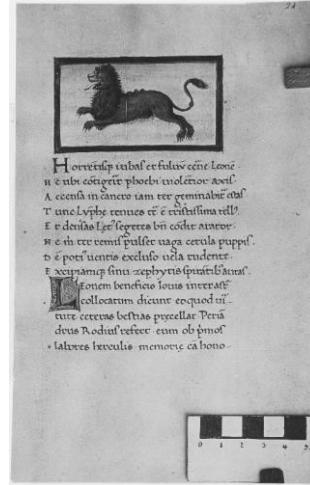
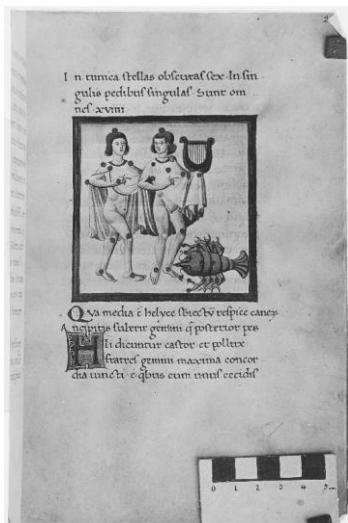
illustrations

note: the colour illustrations are not from the Warburg Institute and, therefore, may be subject to copyright



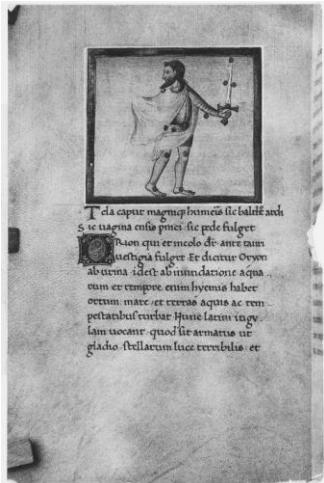
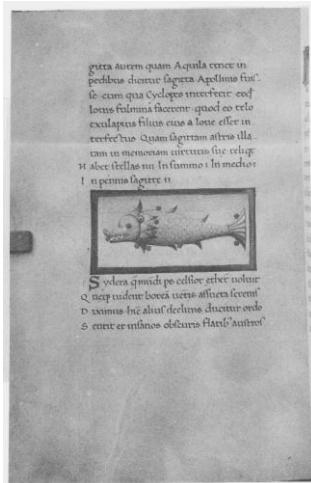
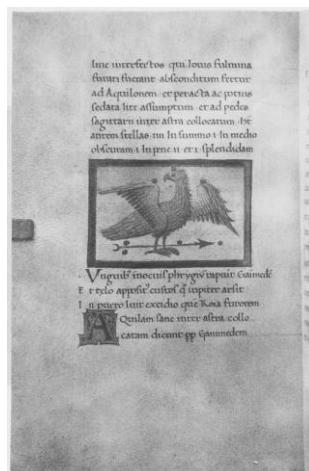
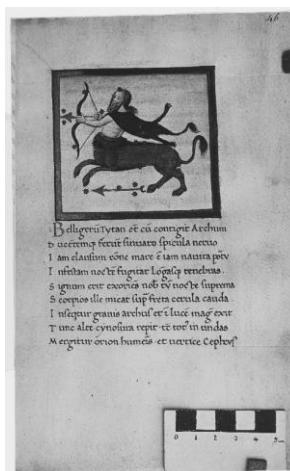
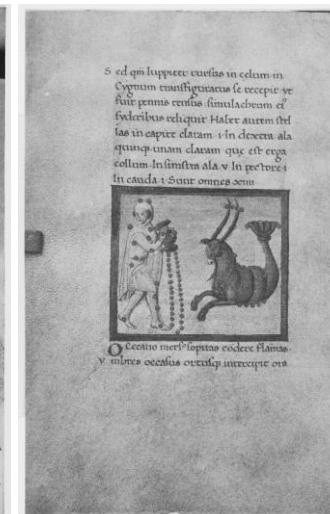
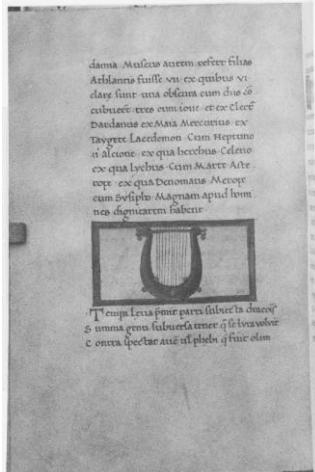
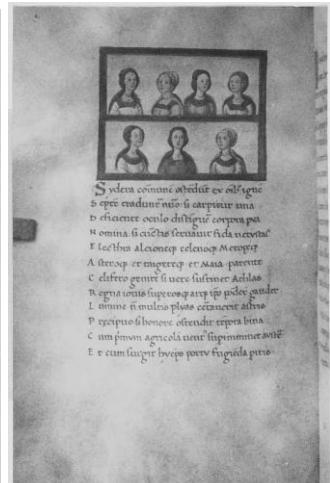
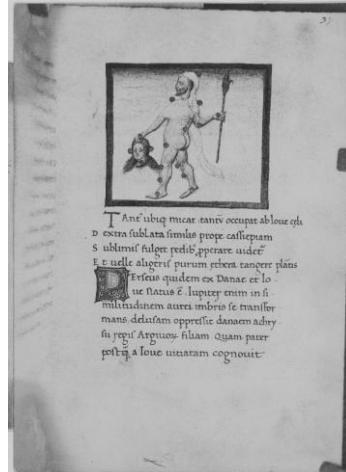
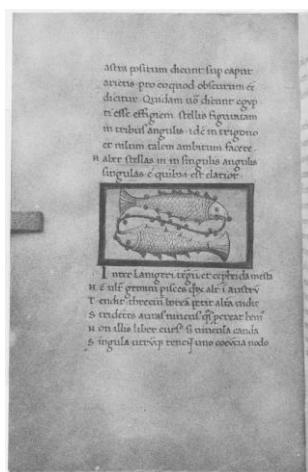


VATICAN



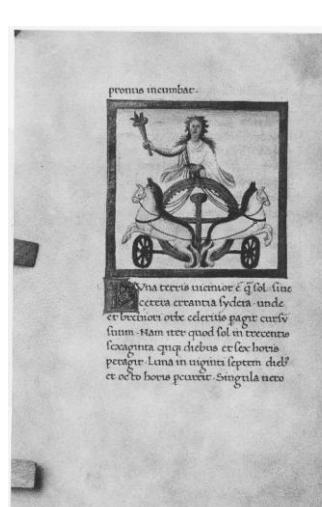
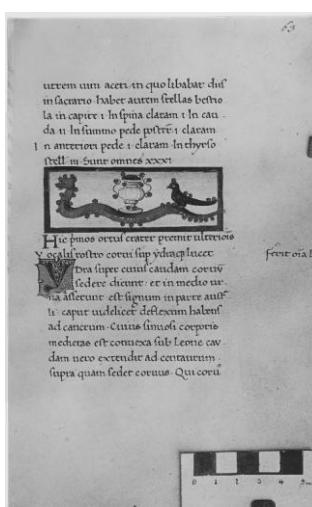
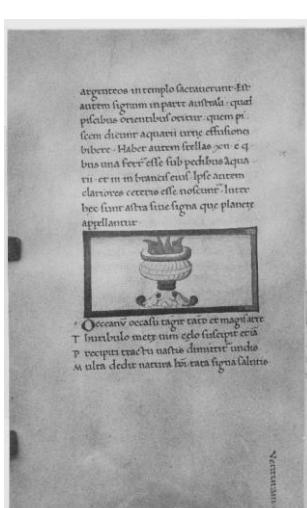
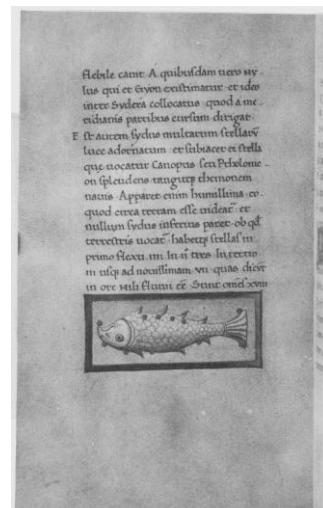
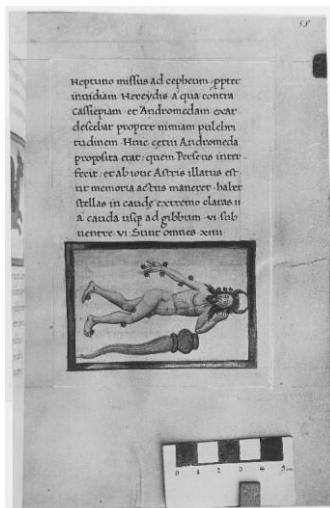
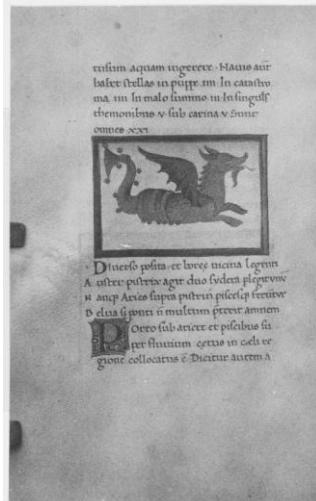
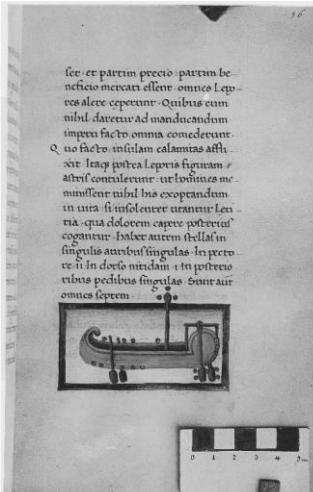
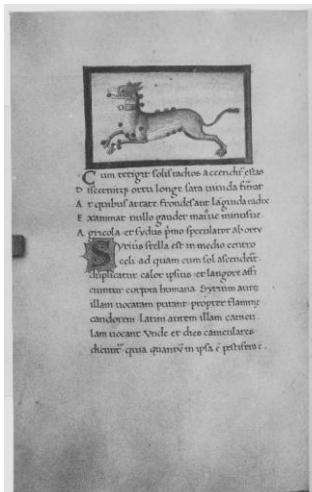


VATICAN





VATICAN



- fol. 3r Planisphere. For further descriptions, see the notes by ELLY DEKKER in the catalogue of planispheres.
- fol. 6r 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 a billowing, circular cloth 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. 9v-63v Coloured drawings of 43 constellations set within frames (and Sagitta depicted twice), plus the Pleiades, with stars marked by red circles with golden stars set inside them. The missing constellations are: Equuleus, Libra and Corona Austrinus.
- All the constellations have stars, indicated by red circles with golden stars set inside them:
- fol. 9v **DRACO INTER ARCTOS: DRACO:** 3 in the comb, 11 in the body, or 14 in all.
- URSA MAIOR** (*sic* = the one closer to the tail): 1 in the neck, 2 in the chest, 1 in the belly, 3 in the tail, or 7 in all.
- URSA MINOR** (*sic*= the one nearer the head): 7 in the head, 2 in the neck, 1 on the upper back, 3 in the rump, 3 on the shoulder, 2 in the front legs, 1 in the chest, 2 in the back legs, 2 in the back feet, or 21 in all.
- fol. 12r **HERCULES:** 1 in the stick, 1 in the head, 1 in the right hand, 1 in the right shoulder, 1 in the left hip, 2 in the left buttock, 2 in the left thigh, 1 on each knee, 2 on the right shin, 1 on each foot, 7 on the skin, or 23 in all.
- fol. 13v **CORONA BOREALIS:** 7 stars.
- fol. 14v **OPHIUCHUS:** The Serpent bearer has 1 on his head, 1 on each shoulder, 1 on his side, 2 in his waist, 1 on each knee, 1 on each foot, 2 on his left wrist, 1 on his hand, and 3 on his left wrist, or 16 in all. The **Serpens** has 2 on his nose, 2 in his chin, 4 on his neck, 2 above the man's hand, 8 in the curl, 1 on the body, 7 on the second curl and 6 at the end of the tail, or 32 in all. **Scorpio** has 4 in his claws, 3 on

his nose, 5 in his lower body, 5 in his tail segments and 2 on the tip of his tail, or 19 in all.

fol. 17r **BOOTES:** 1 in his head, 1 on each shoulder, 2 on his chest, 1 in his mantle, 1 on his right elbow, 4 on his stick, 1 on each foot, and 1 at the end of his sword (presumably Arcturus), or 14 in all.

fol. 18r **VIRGO:** 1 on the head, 2 in each wing, 1 on each shoulder, 1 on each hand, 1 on each elbow, 3 on each thigh, 1 on each foot, or 19 in all. (There is a circular pin holding her mantle that is not a star.)

fol. 21r **GEMINI:** Left Twin (nude with a white cape with a pink lining): 1 in head, 1 in each shoulder, 1 on chest, 1 on his right elbow, 1 on the right hand, 1 on each knee, 1 on each foot, or 10 in all. Right Twin (nude in a pink cape with a blue lining): 1 in the head, 3 on the chest, 2 on the left arm, 1 in the left hand, 1 on the left knee, 1 in the right foot and 2 in the left foot, or 11 in all. **Cancer (brown):** 1 in the nose, 2 in each claw, 4 in each set of legs and 2 in the body, or 15 in all.

fol. 24r **LEO:** 3 in his head, 2 on the neck, 3 on the back, 1 on the chest, 1 on the right forefoot, 1 on the belly, 2 in the tail and 1 on each of the back feet, or 15 in all.

fol. 25r **AURIGA:** 1 in the head, 1 in each shoulder, 2 in the left hand, 1 in the right hand and 1 in each knee, or 8 in all.

fol. 27r **TAURUS:** 2 in the horns, 2 in the head, 1 in the nose, 4 in the neck, 1 on top of the neck, 3 on the back, 1 in the belly, 1 on each knee and 2 on the right front hoof, or 18 in all.

fol. 29r **CEPHEUS:** 2 in the head, 1 on each shoulder, 1 on each elbow, 1 in each hand, 3 at the waist, 1 on the thigh, 2 in the left knee, 2 on the right foot, 2 or 3 (?) on the left foot, or 18 or 19 in all.

fol. 30r **CASSIOPEIA:** 1 in her head, 2 at the top of the throne, 2 in her shoulders, 1 in her breast, 1 in her belly, 2 on the seat of the throne, 2 in her lap, 1 between her knees and 1 in her right ankle/foot, or 13 in all.

- fol. 31r **ANDROMEDA:** 1 in her head, 2 in her shoulders, 1 in her right hand, 1 on her right wrist, 2 in her right elbow, 3 in her chest, 1 in her left elbow, 4 in her hips, 2 in her knees, 2 in her right foot, 1 in her left foot, or 20 in all.
- fol. 32r **PEGASUS:** 1 in each ear, 3 in its face, 1 on its chin, 2 on its front knees, 2 on his front hooves, 2 in its shoulder, 1 in the belly, 1 on the back and 4 in the wings, or 18 in all.
- fol. 33r **ARIES:** 1 on top of the head, 3 on the nose, 1 on the right horn, 1 on the neck, 3 on the belly, 3 on the back, 1 on each foot and 1 on the end of the tail, or 17 in all.
- fol. 35r **TRIANGULUM:** 3 stars
- fol. 35v **PISCES:** 12 in the top fish, 12 in the cord and 7 in the bottom fish, or 31 in all.
- fol. 37r **PERSEUS:** 1 in his head, 2 in his shoulders, 1 in his back, 1 on his right elbow, 1 in each hand, 1 in his left hip, 1 on each knee and 1 on each shin and 1 on each foot, 3 on the Medusa's head and 1 in his halberd, or 18 in all.
- fol. 38v **PLEIADES:** no stars.
- fol. 39v **LYRA:** 9 stars
- fol. 41r **CYGNUS:** 1 in head, 1 in neck, 1 in chest and 1 in tail, 5 on right wing, 5 on left wing, or 14 in all.
- fol. 41v **AQUARIUS** (in a white robe): 2 in his head, 1 in each shoulder, 2 in his right arm, 1 in right elbow, 1 in each hand, 1 below right hand, 2 at the waist, 1 on the right hip, 1 on the right thigh, 1 on the right knee, 1 on the right shin, 1 on each foot, or 18 in all. There are 31 stars in his stream.
- CAPRICORN:** 2 in each horn, 2 in his head, 1 in his neck, 2 in the chest, 7 along the back, 5 along the belly, 2 at the end of the tail and 2 on the right front foot, or 24 in all.
- fol. 46r **SAGITTARIUS:** 2 in his head, 2 in his bow, 2 in his arrow, 2 on his back, 1 on his skin, 1 in the belly, 2 on the rump, or 12 in all. There are 4 stars in Sagitta.

- fol. 47v **AQUILA:** 1 in its head, 2 in its wings, 1 in its chest, or 4 in all. In addition, there are 4 stars in the **SAGITTA** in this picture.
- fol. 48v **DELPHINUS:** 1 in mouth, 3 along its bottom side, 3 in the body and 2 in the tail, or 9 in all.
- fol. 49v **ORION:** 3 in his head, 2 in his shoulders, 3 in his waist, 1 on his left elbow, 4 in his sword, 1 on each knee and 1 on each foot, or 17 in all.
- fol. 52v **CANIS MAIOR:** 1 in the tongue, 3 in the head, 3 in the chest, 1 in the right front foot and 3 in the left front foot, 1 on the shoulder, 3 on the back, 3 in the belly, 1 on the tail and 1 on the hind foot, or 20 in all.
- fol. 55r **LEPUS:** 2 in its ears, 2 in its chest, 1 on its back 1 on each back foot, or 7 in all.
- fol. 56r **ARGO:** 3 in the mast, 4 on the deck, 5 on the keel, 4 in the stern and 5 on the oars, or 21 in all.
- fol. 57v **CETUS:** 6 in body and 8 in tail, or 14 in all.
- fol. 58r **ERIDANUS:** 7 in his head, 6 or 7 in his right arm, 1 on each thigh, 1 on his right knee and 1 on each foot, or 17 or 18 in all.
- fol. 59v **PISCIS ASTRINUS:** 12 stars
- fol. 60v **ARA:** 4 stars.
- fol. 61v **CENTAURUS:** 3 in his hat, 1 on the animal skin, 1 on his shoulder, 1 on the right elbow, 1 on the right hand, 2 on the rump, 3 in the tail, 1 on the human waist (?), 2 in the belly, 1 on the shoulder, 1 on the horse chest, 1 on the fore-elbow, 1 on each front hoof, 1 on each back leg, or 22 in all. In addition there are 2 stars in the dish and 7 (?) in **Lupus** (rabbit).
- fol. 63r **HYDRA:** 25 stars.
- CRATER:** 10 stars.

CORVUS: 5 stars.

- fol. 73v Sol has long hair like a woman and is standing in a *quadriga* drawn by four horses that are splayed into two pairs, with a black and a white one on each side. He holds the reins in his left hand and a torch is held out in his right.
- fol. 77v Luna is in her chariot which is flanked by two bulls. She stands with her head covered and wearing a long cloak that flows behind her. She turns back to look behind her. She has a crescent moon on her head and points with her right hand to the torch she carries in her left hand.
- fol. 86r Austronotus is female and is half-human and half-lion and has claws on her paws and a lion's tail. She has a bunch of flowers in each of her hands, held out to either side and a hairy band where the human part meets the lion part. Her body is marked by stars: 9 around her head, one in her right fore-paw, two (?) in her chest, three in her hind flank, two/three in her left hind foot and three in her tail.

notes:

In Vat Barb lat 76, the object surrounding Jupiter's head is clearly a curved piece of billowing cloth - as often seen in classical depictions of the winds and appears in classical depiction of Jupiter??? [where?]. The cloth also appears in Vienna Schottenstift 521. Assuming that this image is the 'parent' of the pictures that one sees in the other 'Sicilian' manuscripts, it is easy to see how the cloth is later misconstrued as a triple halo by later illuminators (such as one sees in Cologny 7, London BM Add 15819 and Egerton 1050, Madrid 8282, Naples XIV.D. 37, NY Morgan 389, Vat Barb lat 77). Interestingly, though, Boulogne 188 and Bern 88 have depicted Jupiter with a halo around his head. The image in Madrid 19 seems half-way between the two, with the shape certainly derived from a cloth (note the indications of texture), but is neatly and compactly contained within a circular shape. Rather than suggesting that one can use this pictorial detail as additional evidence concerning the stemmata of the Germanicus manuscripts, however, it seems to be more a case of both sets of artists - the 'Boulogne/Bern' set and the 'Sicilian set' - who were both working within a iconographic tradition largely informed by the pictorial conventions of Christianity, independently assumed that circular shapes around the heads

of deities must be haloes, despite the more than four centuries that intervened between them.

bibliography

Saxl, I, pp. 4-5.

100 ff; 23.4 x 15.4 cm, XV c, fol. 1r has arms of Ferdinand of Aragon, each constellation in a gold frame; Barb lat 76 and 77 are copies of the same ms that Poggio found: ie: Urb lat 1358 and Laur Plut 89.43, etc.; mentions the copy also written in Naples in the Dyson Perrins collection (Ill in Cat of Illustrated mss Burlington Fine Arts Club, 1908, no 189, p. 94.) The truest of all these copies is Barb lat 76; probably this ms was copied from Poggios from a Carolingian (late Ottonian) original. measures 23.4 x 15.4

R. Sabbadini, *Le Scoperte dei codici latini e greci ne' secoli XIV e XV*, Florence 1914, p. 226.

The *Fragmentum Arati* discovered in Sicily comprises vv 1-430 and part of fragm IV (52-163) and was owned by Poggio Bracciolini since 1429; (II, pp. 85, 203) and then by Panetti (II, 188). The most complete collection is in the hand of Salutati (II, 35, 85) and the two collections were published by G. Valla in 1488 (II, 149).

McGurk, IV, pp. xviii-xix.

Sicilian Germanicus mss of the 15th c seems to be accompanied by the same group of excerpts.

5° centenario della Biblioteca Apostolica, 1475-1975, Città del Vaticano 1975, p. 98, no. 254.

2nd 2 XVC, Neapolitan decoration with stemma of Ferrante of Aragon

Miniatore del Rinascimento. Catalogo del mostra, Città del Vaticano 1950, p. 25, no. 9.
sec xv, 2nd half, 234 x 154, 100ff, Neapolitan decoration with influence of northern Italy, with interwoven white vine and putti, animals and figured medallions. Golden initials; stemma of Ferrante d'Aragona, representations of various signs of the zodiac, 3r = 'lo zodiaco'.

De Marinis, *La Bibl Napoletana dei re d'Aragona*, Milan, 1952, I, pp. 158, 160, 207 and pl. 66 (I = 1947, II = 1952)

T. Silverstein, *Medieval Latin Scientific Writings in the Barberini Collection*, Chicago 1957, p. 26.

A. Marucchi, 'Stemmi di possessori di manoscritti conservati nella Biblioteca Vaticana' in *Mélanges Eugène Tisserant, VII [Studi e Testi, 237]*, Città del Vaticano 1964, pp. 29-95, esp. pp. 31-32, n. 3, plates VIII, 3 and XII, 4

J. Martin *Phaenom*, p. 39

S. Prete, 'Codices Barberiniani Latini. Codeice I- 150', *Bybliotheaca Vaticana, Città del Vaticano* 1968, pp. 132-35.

T. Silvestri, p. 26

A. Marucchi, *Stemmi*, pp. 31-2, no 3

Reeve, *CQ*, 1980, p. 511.

Saxl said that **Barb lat 76*** is the fullest of the 15th c mss, but like Gain he failed to recognise that it was a hybrid; source must have resembled Dyson Perrins 84

Seznec, pp. 184-85: for Ferdinand of Naples

Haffner, *Sternbilderzyklus*,
pp. 105- 123.

frontispiece has the arms of Ferrante d'Aragona, King of Naples (1458-94); seems also to have been owned by Ferrante's son, Giovanni, who died young in 1485 and his books were absorbed into the library of his dad; frontispiece is very similar in style to the work of Neapolitan illuminator, Matteo Felice; (See de Marinis. I, 1952, pp. 157ff; De Marini 1969, pp. 93ff and Daneu Lattanzi 1973, pp. 1-43.), who does fine and exact drawings; his earliest dated works are from 1467 and latest from 1492; stylistically, she dates this between 1469-75; illustrations have a gold border

Notes that there is a sudden explosion of Germanicus mss in the 15th c (n. 269)

came from an exemplar that was not illustrated of the Florentine Coluccio Salutati that he copied twice (Strozzi 46 and Vat lat 3110); Acc to Lott, pp. 158-58, the exemplar might be Prin BN 7418; possibly also related tp the Poggio fragment, which also has the ‘Nam de frontino’ descrip in Paris BN 7418; says that there is a likelihood that the model for these humanistic mss is a missing sister ms with Madrid 19 that much have been connected with the Cassineser Compilation II.

Is related to two other Neapolitan mss: Cologny (form Dyson Perrins and Pellegrin 1982, pp. 17-21, nr 53) and NY Morgan 389. (De Marinis Ital ms painting, nr 53 and suppl I, p. 230, fig 215)

pp. 130-31: 100 sheets; 23.0 to 23.5 x 15/15.5 cm fastened together in 10 quaterns; humanistic minuscule 2abovce topline2, says that the contents are 1-86= the Aratea of Gemanicus in the Cassino-version with a beginning passage on Aratus life and the *scholia strozziana*. The poem breaks at v. 514 and then fragm IV followed by ff. 86-100 Hyginus *Astronomica*, V 6-14); follows Reeve re: fact that has been collated. Says is one of many Aragonese mss that made it into hands of Cardinal Barberini.;

pp. 109-12: re: connection to Bodmer and NY Morgan M 389: NY Morgan 389. (De Marinis Ital ms painting, nr 53 and Suppl I, p. 230, fig 215) written by Joan Marco Cinico and can be placed stylistically with the illuminator of the *Psalter* made for Isabella di Chiaramonte. (also says illuminator is seen in *Officium* (Houghton Typ 463) and *Book of Hours* (Baltimore W 328); was commissioned by Antonello Petrucci who was secretary of the King Ferrante between 1458-86; this and the Cologny ms are so close that direct filiation is accepted; looing at details, believes that NY ms is copied from the Bodmer in 1469.

The Florentine humanist Agnolo Manetti was in Naples between 1466-68, who twice paid a scribe called Ermanno Tedesco for the copy of an Aratus and once he paid an illuminator (see Banti 1939, p. 383); on 8 March 1468, there is already an unbound Aratus ms in Florence (see Banti, p. 394) and she thinks this ms is the Bodmer; notes also that Bodmer was in Naples in 1469 re: de la Mare’s comments that it has been collated by a hand that is close to Panormita or Pontano. But none of these have the stemma of Manetti (blue ground with a silver stripe with 2 gold half-moons drawn diagonally), instead has 3 green asters on golden ground, which are also found on a Caesar ms of around 1480 and she associates this with the image of Pegasus that is known to be part of the Accademia Pontaniana (cf. Hermann 1933, p. 97); also sites connection with Giovanni Brancati, librarian of Ferrante, because

of connection with name and stemma and also he was a close friend of Petrucci; so she says there is a tight sequence between the Germanicus copy for Agnolo Manetti made at the end of 1467 and beginning of 1468; the Bodmer Germanicus likely made for G. Brancati before 1469 and the NY copy made for Petrucci in 1469

p. 112: believes there was a copy made for the king which, stylistically, she dates to around 1467 due to similarity between the illustrations and the Boethius/Vegerius man of that date;

p. 112: the 3 Neapolitan mss all have Virgo and Andromeda with long sleeves that are more 12th century than 15thc; and notes Reeve's mention that the Hyginus in these mss come from 12th models (p. 516)

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 Sassetti 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.

p. 115: shortly before 1467 there was discovered in Sicily, a 12th c illustrated Germanicus ms of the Basel/Madrid class, which was then brought to Naples and the court of Ferrante; then Agnolo Manetti made a copy between October 1467 and March 1468, when a copy arrives in Florence. When the stemma on Bodmer ms is correctly resolved, connects to copy from Giovanni Brancati (?); he gave his copy to

Petrucci in 1469 to copy, from which the planisphere is lost. Then in 1470s son Giovanni gets a copy (Barb lat 76).

Viré, *Rev d'Hist textes*, 1981, p. 173.
says not illustrated (!)

Saxl, pp. 4-5

Miniatures de la Renaissance [exh] Vatican 1950, p. 25? Or 27, no. 9

Pellegrin, etc. *Mss class lat de la Bibl Vat*, 1975, pp. 123-25.
parm; XVc; 100ff; white vine, putti, monkey and rabbit; bust of female with laurel
and a male with pointed beard; humanist rotund hand; perhaps illuminated by
Matteo Felice, who worked for Ferdinand I of Aragon; northern influence on
decoration; owned by Ferdinand I (see arms) and Card Barberini

Haffner, *Sternbilderzyklus*, p. 26.

text related to Madrid 19; original type from Sicily; addition of so-called ‘scholia
strozziana’

Vedere i classici, 1997, pp. 486-88 (by Alberto Bartòla).

235 x 150, 100 ff, Naples, memr.; constructed of 10 fascicles all of which are
quaterns, On the back of the cover are the arms of Cardinal Francesco Barberini in
blue silk with golden bees; the frontispiece has white vine decoration with putti,,
animals and figured medallions, and has the stemma of Ferdinand I, King of Aragon
(d. 1494); each chapter of the text is done in gold again blue or red backgrounds.
Note that the planisphere is reproduced in reverse.

A.W. Byvanck, ‘De platen in de Aratea van Hugo de Groot’, *Mededelingen der Koninklijke Nederlandse Akademie van Wetenschappen, Afd. Letterkunde*, nieuwe reeks, XII, no. 2, 1959, pp. 169-235, esp. p. 217 (no. 49).

ff 6a-66a, written for Ferdinand II of Aragon [sic] 2nd ½ 15th c

consulted 1980; 1987 and June 2004