

Madrid

Biblioteca Nacional

Ms 8282

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

Florence

c.1470-80

text

note: the black-and-white pictures are taken from the Warburg Iconographic Database. In several instances, they provide a better record of some of the details that have been lost since the original photographs were taken and preserve text that is now difficult to read. Also, I have consulted the early microfilms, originally ordered by D.B. Gain and now held by the Senate House Library at the University of London.

ff. 1r-2r (title in gold leaf) FRAGMENTUM CUM COMENTO ARATI NUPER IN SICILIA REPERTUS.
(First line in gold leaf) ARATUS QUI dem fuit (The ink of the text on the first few folia o
is so faded on this page that it makes it difficult to decipher) – mathematice
repperimus. (= 'Aratus genus' section (V) from the *Revised Aratus latinus*, cf. MAASS
1898, pp. 146-50)

note: As with the other members of this family, there are a series of lacunae on fol.
1v. Similar to BAV, Barb lat 77, the shape no longer reflects the shape of a tear that is
so apparent in BL Add. 15819. The loss here is exacerbated by water damage to the
manuscript. The text reads:

Didicisse autem eum et odisseam [...] inquit in quali presidet ab imperatore [...] scripsisse homerum et ei direxisse [...] compluribus Factus ut testatur calim [... note that there isn't the original lacuna between *Factus* and *ut* has been closed-up] propter paxipa [...] autem pelusinus cum quo [...] inquit eum apud Antipatrem [...] permanisse tempore (?) [...] earum quoque subministrationem ab antigono...

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).

The lacunae on fol. 2r have been filled in by a later hand and the text has been significantly ‘corrected’. The corrections and insertions are marked in blue:

... qui octavam partem [*equinoctium*] verum facit, octava librę [*autumnale constituunt.*] ut circuli in [*caelo, ita in terra Zonaе vocantur*] ut habitabilis [*infra frigidus est circulus*] ob rigorem quod [*ab his Longissime*] sol abest. Sub quo quidam [*habitare putant*] aeciopus (?) et *ethyopie* maximam partem, item plurimas insulas maris. (cf. BREYSIG 1867, p. 106).

There is a note in the margin on fol. 2r explaining: ‘delete sunt littere’. At the bottom of the page in the blank space there is: continuatur cum sequenti.// with the text continuing on fol. 2v below the illustration of the planisphere with: rubri aliosque vertices emineniasque terrarum... .

ff. 4v-42v Ab iove principium magno deduxit Aratus
Carminis: at nobis genitor tum maximus auctor –
hic primos ortus crater premit 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.). For a discussion of this, see LIPPINCOTT 2006.

ff. 4v-43r *scholia Stroziana*: QUeritur quare ab iove incepit: et non a musis ut homero
conueniens – (ends incompletely) in 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-48v Solem per se ipsum constat moveri – namque his certissimus [auctor].
(= excerpt from *scholia Stroziana*, cf. BREYSIG 1867, pp. 193-202). The text is
badly abraded here.

ff.49r -51v A Bruma in favonium — ab equinoctio dicimus fieri. (= excerpt from Pliny, *NH*, XVIII; cf. BREYSIG 1867, 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 celi spera — Sunt autem omnes xx.

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

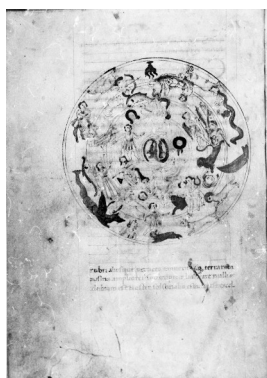
ff.54r - 61v PRimum a sole capiemus praesagia [pu]ris oriens manu sinistra bootis (= Pliny, *NH*, XVIII, 341-42; which then jumps to Hyginus, *Astronomica*, IV, 6) [exterior]re parte circuli pervenit coniuncta [Antarctica autem circulum] tangit extrema navis argo — (ending incompletely with Hyginus, *Astronomica*, IV, 14) — sed non ut aliquem conclusiorem locum totumque spatium impleat lumine. Si quis

at bottom of page: Non sene trova piu

illustrations



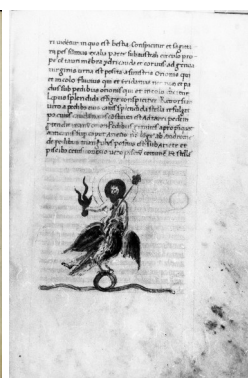
fol.1r



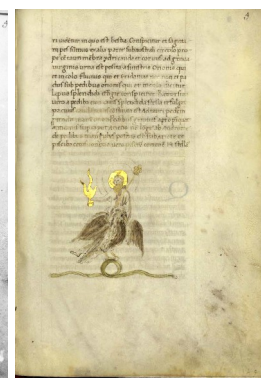
fol. 2v



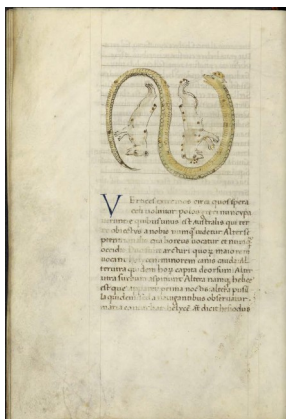
fol. 2v



fol. 4r



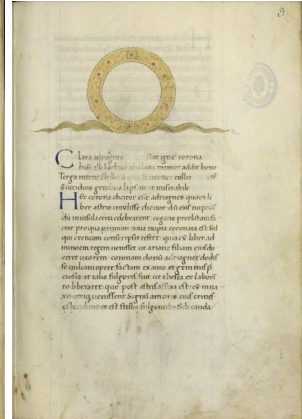
fol. 4r



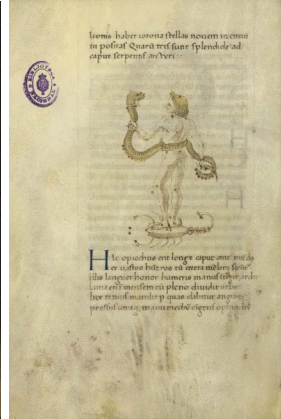
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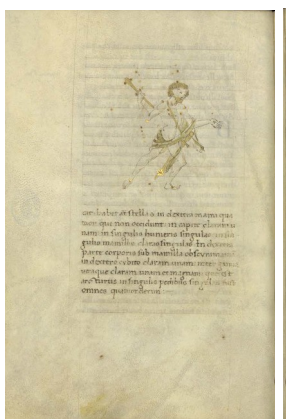
fol. 8r



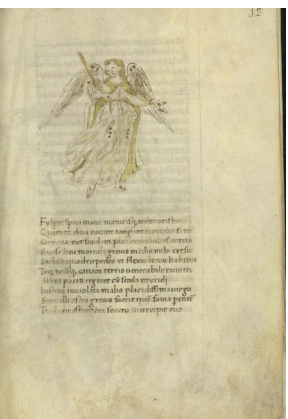
fol. 9r



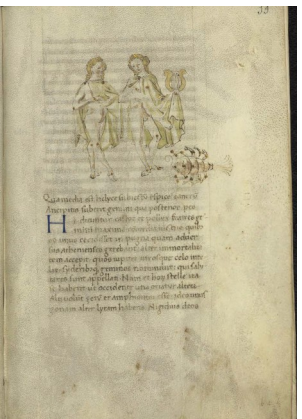
fol. 9v



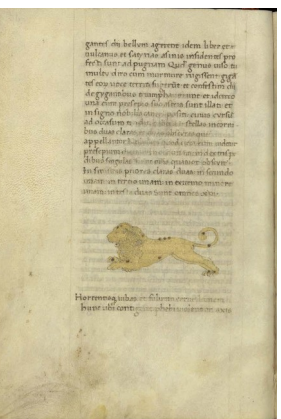
fol. 11v



fol. 12r



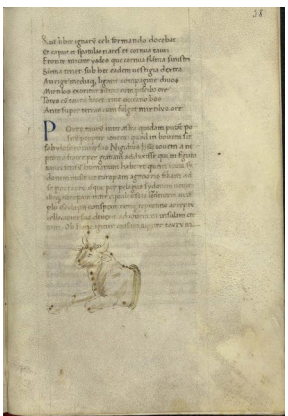
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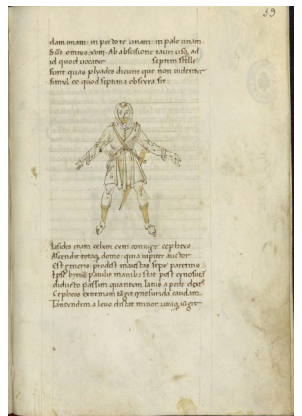
fol. 15v



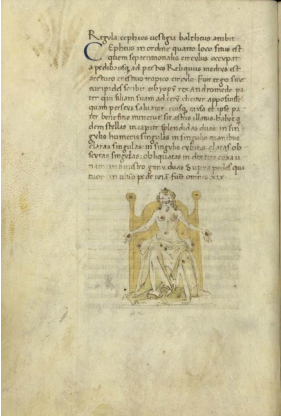
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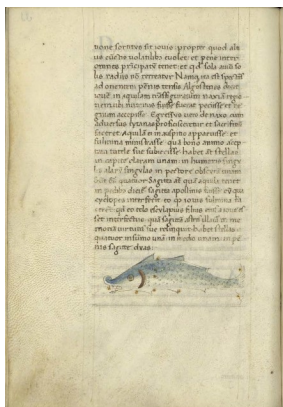
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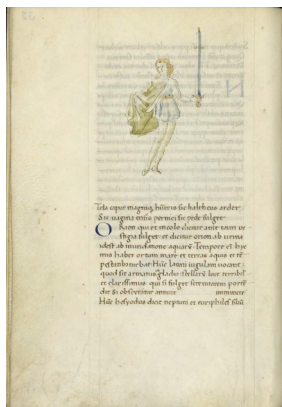
fol. 19r



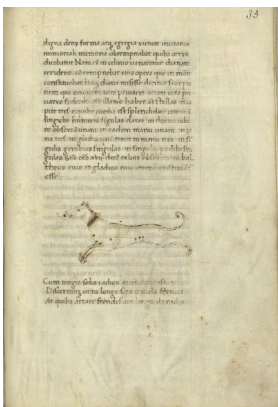
fol. 19v



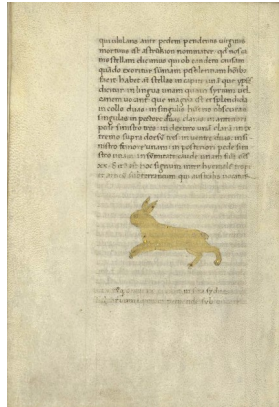
fol. 31v



fol. 32v



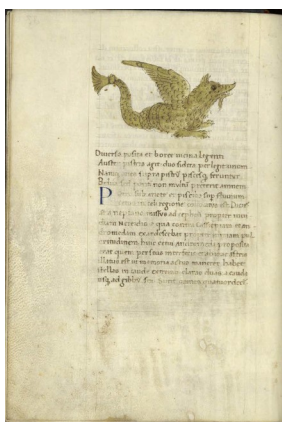
fol. 34r



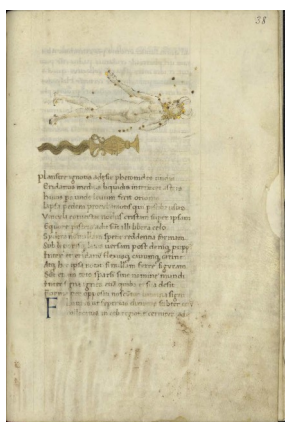
fol. 35v



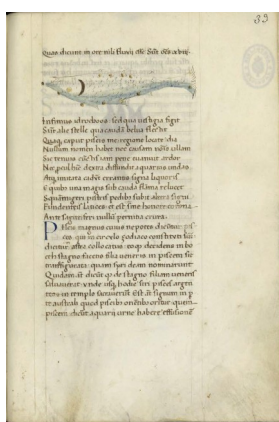
fol. 36v



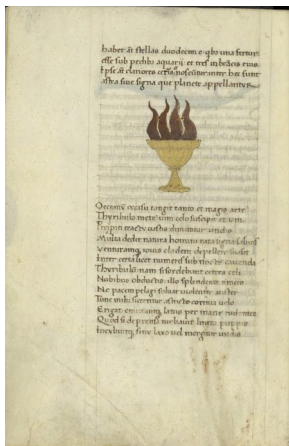
fol. 37v



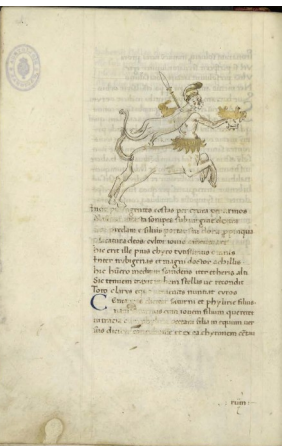
fol. 38r



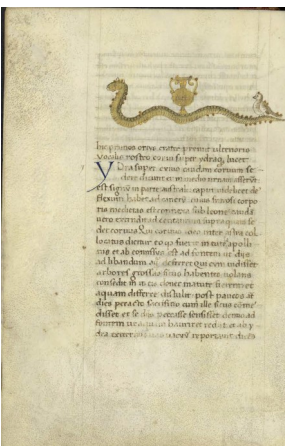
fol. 39r



fol. 39v



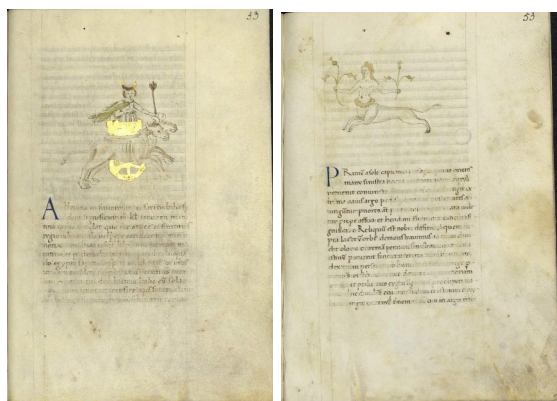
fol. 41v



fol. 42v



fol. 46v



fol. 49r

fol. 54r

- fol. 2v Planisphere with grey, tan and blue wash. Significant features include: Andromeda with her hands raised; Centaurus holding a decapitated head.
- fol. 4r Jupiter sits on his eagle. His body faces left and he holds a handful of gold 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 (the innermost one is gilt) and wears a tan mantle, so his right shoulder and arm are exposed. He is bearded. His tan eagle stands facing towards the right and stands on a looped piece of green cloth.
- ff. 5r-40v Coloured drawings of 43 constellations (with SAGITTA depicted twice), plus the PLEIADES). The missing constellations are: EQUULEUS, LIBRA, CANIS MINOR and CORONA AUSTRINUS. All the constellations have stars, indicated by gold dots.
- fol. 6v **DRACO INTER ARCTOS** is depicted as two Bears within the loops of a Snake. Ursa Maior (towards the head) is slightly larger than Ursa Minor. They are set back-to-back with both heads towards the bottom of the page. The S-shaped, yellow and green DRACO its head to the right.
- fol. 8r **HERCULES** is nude and walks to the left with his back to the viewer. He has a tan Lions's skin (tail and one paw visible) over his left shoulder and raises his green club vertically in his right hand. To his left, there is a green snake curled around the trunk of leafy tree with 15 gilt apples.
- fol. 9r **CORONA BOREALIS** is a yellow circular wreath with two green ribbons at the bottom. It is marked with numerous 'jewels'.

- fol. 9v **OPHIUCHUS** is a youthful, nude male standing to the left on the back of **SCORPIO**, which also faces to the left. The man faces away from the viewer and holds a green **SERPENS** so that it wraps around his waist. The head of the **SNAKE** is to the left and looks at the man, the tail is held by the man's right hand, around which is curled.
- fol. 11v **BOOTES** is an elderly bearded man, who is nude save a mantle that is wrapped around him. He walks to the right with his left hand extended in front of him. He raises a stick behind him in his left hand and has a sword hanging from a scabbard at his waist.
- fol. 12r **VIRGO** is a female figure with her hair loose. She has large, opened wings on her shoulders. She raises the Spica with her right hand, and holds her left hand with the palm upwards.
- fol. 14r **GEMINI** are two nude youths who wear long green mantles falling from their shoulders. They both stand slightly to the right with the Left Twin advancing towards the Right Twin and extending his left hand towards him. The Left Twin has no attributes, but the Right Twin holds a harp.
- CANCER** is placed to their right of the Twins, facing to the left and is shaped like a crayfish.
- fol. 15v **LEO** is a tan lion that leaps to the left with his tail raised.
- fol. 16v **AURIGA** is a young man standing in a wooden, yellow boxy chariot that is being pulled to the right by two white horses. He holds a spear vertically in his right hand and has 1 rabbit on his left shoulder and 2 rabbits on his left wrist.
- fol. 18r **TAURUS** is half a tan bull that faces to the left. Its left leg is tucked under and its right leg is extended.
- fol. 19r **CEPHEUS** is an elderly, bearded man standing facing the viewer. He wears a short robe and a long, hooded cape. He extends his arms to either side, and he wears a sword in a scabbard at his waist.

- fol. 19v **CASSIOPEIA** is a female figure with her auburn hair worn loose. She is seated on a high-backed, yellow throne and dressed in a mantle that exposes her body from her waist upwards. She holds her arms out to either side.
- fol.20v **ANDROMEDA** is a young woman with loose dark-blond hair. She is dressed in a long robe with a belt under the breast. The robe has loose bell-shaped sleeves. She looks to the left and her arms are chained to rocks at either side. She seems to hover in mid-air.
- fol. 21r **PEGASUS** is half of a white, winged horse. Its cut-off is marked by a band and its front legs are slightly bent. Its wings are raised.
- fol. 22r **ARIES** is a tan ram that leaps to the left, but turns its head back to the right. It has a long tail and curled horns.
- fol. 23r **TRIANGULUM** is an equilateral triangle with 3 stars, one in each angle.
- fol. 23v **PISCES** are two blue and white with tan gills. They swim in opposite directions, with their bellies together and their mouths are connected by a cord.
- fol. 24v **PERSEUS** is nude and faces away from the viewer. He stands to the left and has a green cape. He holds a decapitated female head in his left hand in front of him and holds a yellow halberd vertically in his right hand to the side.
- fol. 25v The **PLEIADES** are depicted as 7 female busts sets behind two superimposed parapets, 4 in the top row and 3 in the bottom row. They have yellow hair and pink wash in faces, and green wash in their dresses. No stars are marked.
- fol. 26r **LYRA** is a yellow harp with 13 strings.
- fol. 27r **CYGNUS** is a stork that stands on long, skinny legs with webbed feet. It stands to the right and extends both wings.
- fol. 27v **AQUARIUS** and **CAPRICORN** are depicted together. Aquarius is a youth dressed in a short, green and white belted tunic and red tights. He walks to the right and holds an upturned, yellow urn in front of him. Capricorn faces to the left. Its goat's head has long, slightly curved horns, and there is a band at the join between its two halves. Its tail is smooth, ending in a tassel.

- fol. 30r **SAGITTARIUS** is a centaur that leaps to the left. He has a furry tan belt between his two halves and wears a lion skin as a cape that flutters from his shoulders. He is bearded and draws a bow and arrow. There is also an arrow (**SAGITTA**) pointing to the left between his feet.
- fol. 31r **AQUILA** stands to the right, but looks to the left. Its body is brown and its beak and talons are yellow. His wings are outstretched, and he stands on **SAGITTA**, which points to the right.
- fol. 31r **DELPHINUS** is a blue and white fish with brown gills. It has a curl in its nose and swims to the left.
- fol. 32v **ORION** is a youthful male, who stands to the left and wears a loose, belted, short blue tunic. He has a short cape that covers his right arm. He holds a sword vertically in his left hand and he looks back to the left.
- fol. 34r **CANIS MAIOR** is a dog with a pointed snout and pointed ears that leaps to the left. It wears a thick collar.
- fol. 35v **LEPUS** is a tan hare that leaps to the left.
- fol. 36v **NAVIS** is a full ship with the pointed bow to the left. It has 4 oars (two at the front and two at the back). There is a standard with a flame in the middle and one vertical standard at the back. The stern has a raised, rounded end.
- fol. 37v **CETUS** is a dark green dragon that faces to the right. It is bearded with two front paws and has raised wings on its back. The tail has several coils and ends in a tassel.
- fol. 38r **ERIDANUS** is a nude male figure, who reclines with his head to the right. He has brown hair and beard hair and horns on his head, and holds his left hand to his cheek, while extending his right hand behind him. There is a horizontal urn pouring water beneath him to the left.
- fol. 39r **PISCIS AUSTRINUS** is a large blue and white fish with brown gills, placed with its belly upwards and its pointed nose to the left.
- fol. 39v **ARA** is a fluted yellow cup which has reddish-brown flames coming from the top.

- fol. 41v **CENTAURUS** is a centaur that leaps to the right. He has a leafy belt at the join and wears a lion-skin cape on his shoulders, which flutters behind him. He holds the base of a cup with an upside-down animal (**LUPUS** = a rabbit) in his extended right hand, and has a tan rabbit seated on his left shoulder and a spear leaning on that same shoulder. He wears a sock cap.
- fol. 42v **HYDRA**, **CRATER** and **CORVUS** are depicted together. Hydra is a long green snake with its head lifted, that faces to the left. Crater is a large, decorated tan urn with handles. Corvus is a pigeon-like bird that sits on Hydra's tail and faces forward (to the left).
- fol. 46v **SOL** wears a green wash mantle. He stands in a gilt quadriga drawn by white four horses that are splayed into two pairs. He holds the red reins in his left hand and a sceptre/torch in his right.
- fol. 49r **LUNA** stands in her chariot which is flanked by two bulls. She stands with her head uncovered and wearing a long cloak in light green that flows behind her. She faces the viewer and has a gilt crescent moon on her head and points with her right hand to the torch she carries in her left hand.
- fol. 54r **AUSTRONOTUS** has long hair, but a male chest and is half-human and half-lion. He has 3 thistle-like flowers in each hand, held out to either side, and a fringed band where the human part meets the lion part. His body is not marked by stars.

notes

The design and style of the title-page is very close to BAV, Barb lat 77, including the initial gold 'A' set within a square box of white vine decoration with green, blue and melon-pink background. The only difference is that the initial in the Madrid ms also contains the depiction of a heron standing to the right. The roundel at the bottom is flanked by two winged putti, but there the original coat of arms no longer survives. The ink is seriously faded on this page and sporadically throughout the manuscript, making a transcription problematic - especially for the first few folia.

236 x 160 mm. 160 ff, humanistic rotunda

bibliography

BREYSIG 1899, p. ix ff.

THIELE 1898, p. 172.

DOMINGUEZ BODONA 1933, vol. 1, p. 279, no. 621.

BYVANCK 1949, p. 218, no. 53.

PELLEGRIN 1953, p. 10.

KRISTELLER 1989, p. 556.A

ANDRES 1980, p. 14, no. 141.

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

RUBIO FERNANDEZ 1984, p. 331, no. 389.

HAFFNER 1997 (*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 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.

LIPPINCOTT 2006, pp. 8-9 and 29, nn. 22-23.

BLUME/HAFFNER/METZGER 2016, II, 2, pp. 114-15, 757-59 and figs. 1035-46.

Notes closeness to **BAV, Barb lat 77** and suggest that this ms was made in the workshop, but that the artist of the illustrations was much more accomplished. Says that Austronotus is female (!); the large 'bag sleeves' (Tütenärmel) of Andromeda are typical of 12th-century Neapolitan fashion, which they argue can only be known by the artists having seen the original (12th-century) ms - as such, both Barb lat 77 and Madrid 8282 are parallel copies made directly from the codex made for Manetti

The manuscript is fully digitized on: <https://bdh-rd.bne.es/viewer.vm?id=0000056902>