

FLORENCE

Biblioteca Laurenziana

 Plut. 29. 30
Hyginus, *De astronomia*

Italian (?)

12th century

A crudely-drawn set of illustrations accompanying Book II of the Hyginian text. Pictorially, the illustrations are very close to **St Paul in Lavantthal** and to the later, updated versions in the illustrations to **Leiden Voss 8° 18**. Note also that the text of this manuscript ends at Book IV, 9, as does the Leiden manuscript.

Some of the illustrations evoke the iconography of constellations figures that appear on Arabic sources / globes, such as the intertwined GEMINI, CETUS as a 'leo marinis' and the depiction of ERIDANUS as a stretch of water.

textff. 1v- 35v: Hyginus, *De astronomia*, Books I-IV (with Book II illustrated)

fol. 1r Ab boreę parties arcti verturtur & anguis –
 Hinc sequitur Pistrix smul Eridanique fluentia. (= Ausonius *dubia*; cf. Baehrens 1883, V, p. 351)

Exoriens chelas aries demergit in ima –
 Virgo fugat Pisces redit & virtutem victis. (cf. Baehrens 1883, V, p. 350)

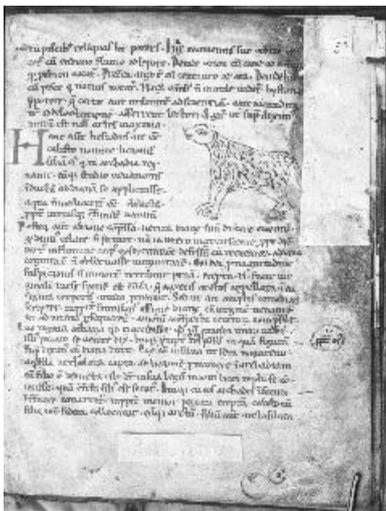
ff. 1-2v (15th-century hand) Hyginus de signis celestibus quem scribit ad M. Fabium.

- (12th-century hand) Hyginus. M. Fabio plurimam salutem. Etsite studio grammaticę artis inductum non solem – et intium rerum demonstrabimus. (= Hyginus, *De astronomia*, I, preface; cf. VIRÉ 1992, pp. 1-4)
- ff. 2v-4v Quod sit mundo. Mundus appellatur is qui ex sole – in simili causa posse constitui suspicamur. (= Hyginus, *De astronomia*, I, 1-9; cf. VIRÉ 1992, pp. 5-13)
- fol. 4v Sed quoniam quae nobis de terrę positione dicenda fuerunt ... (= Hyginus, *De astronomia*, II, preface; cf. VIRÉ 1992, p. 14)
- fol. 26r ... corporum deformationem dicere instituemus. (= Hyginus, *De astronomia*, II, 43; cf. VIRÉ 1992, p. 94)
- ff. 26r-32r Igitur incipiemus apolo boreo protinus dicere – dicta; reliqua protinus dicemus. (= Hyginus, *De astronomia*, III, 1-40; cf. VIRÉ 1992, pp. 95-124)
- ff. 32r-35r Quoniam in inicio spherę circuli .v. quomodo efficerentur – (ends incompletely) ad eum locum ubi occidere dicatur ibi montium magnitudine ... (= Hyginus, *De astronomia*, IV, 1-9; cf. VIRÉ 1992, pp. 125-36)
- fol. 35v blank
- ff. 36r-40r astronomical schemata
- ff. 40-42 medical notations in a different hand
- fol. 42v second copy of:
Ab boreę parties arcti verturtur & anguis –
Hinc sequitur Pistrix smul Eridanique fluentia. (= Ausonius *dubia*; cf. Baehrens 1883, V, p. 351)
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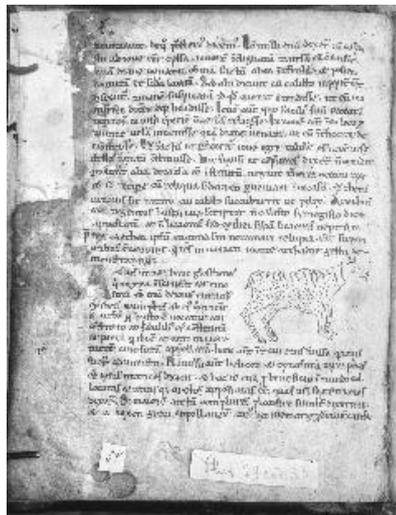
illustrations

ff. 5r-25r Drawings of 40 constellations groupings. The drawings appear to be done by two or more different hands. One set (URSA MAIOR to CEPHEUS; OPHIUCHUS to TRIANGULUM) is characterised by very rough drawings in light brown ink with a wide stroke, which are often accentuated or with the contours overdrawn. A second set (CASSIOPEIA to AURIGA, ARIES, TAURUS and SAGITTARIUS) is done in a much finer pen, in lighter brown ink, with a shaky quality to the line and many more details included. Possibly a third set (GEMINI to SCORPIO, CAPRICORN to PISCIS AUSTRINUS) – or, perhaps, the first artist working at a greater speed – is a group in which the figures are quite economical in their rendering, with the artist using very few hastily and inexpertly-drawn lines with some red-orange wash in the contours. No stars are marked in any of the drawings.

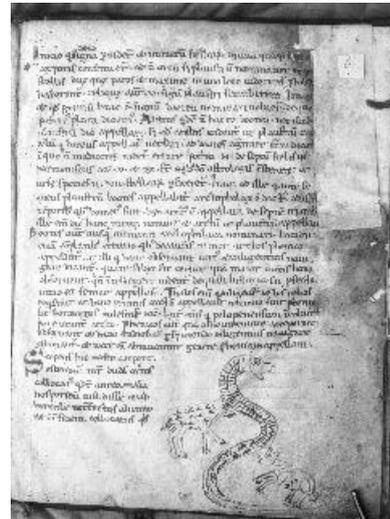
ff. 36r-39v A series of drawings concerning the construction of an astrolabe. The most notable being the drawing of a rete with 17 stars pointers (one of which is labelled: *cor leonis*) on fol. 38v and the drawing of a latitude plate on fol. 39v



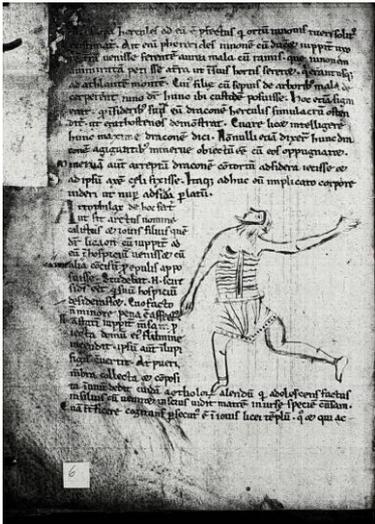
fol. 5r



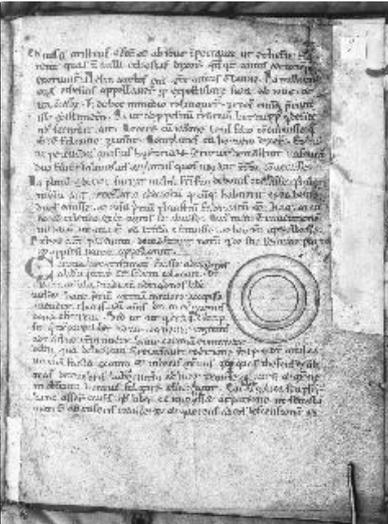
fol. 5v



fol. 6r



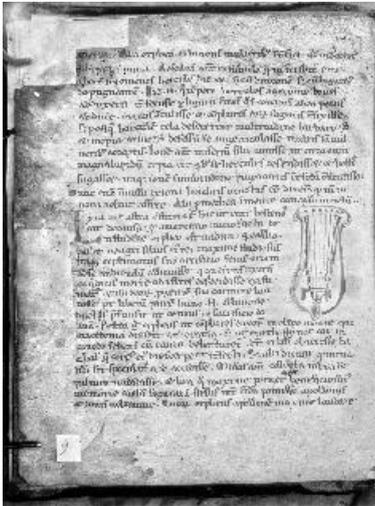
fol. 6v



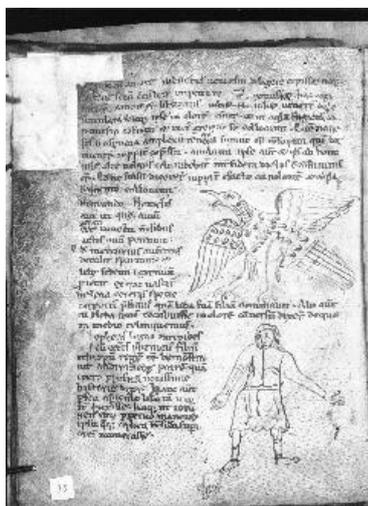
fol. 8r



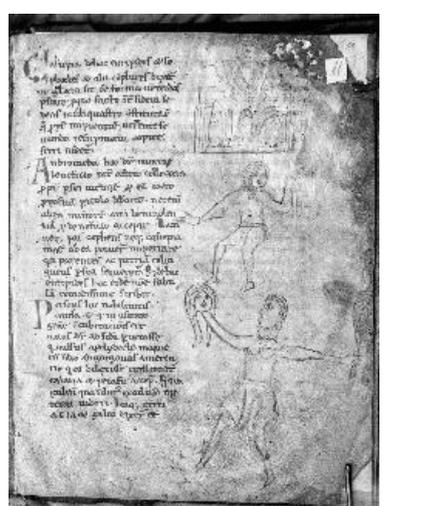
fol. 9r



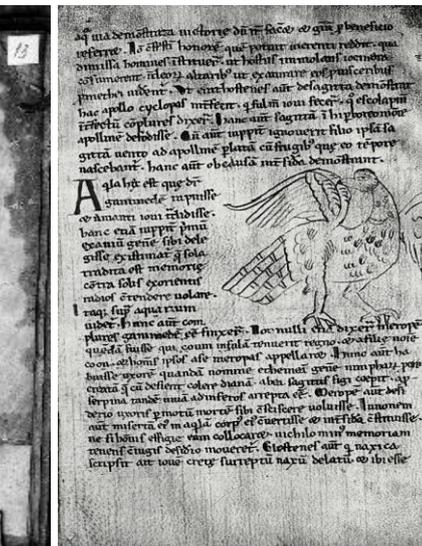
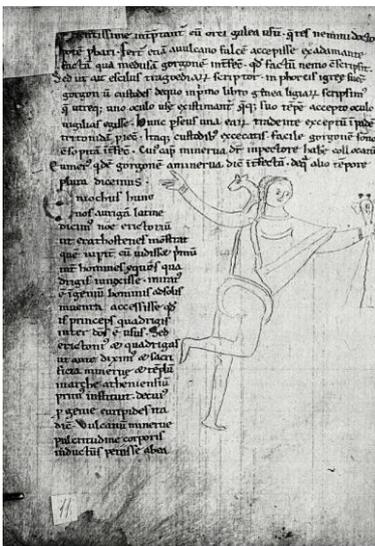
fol. 9v



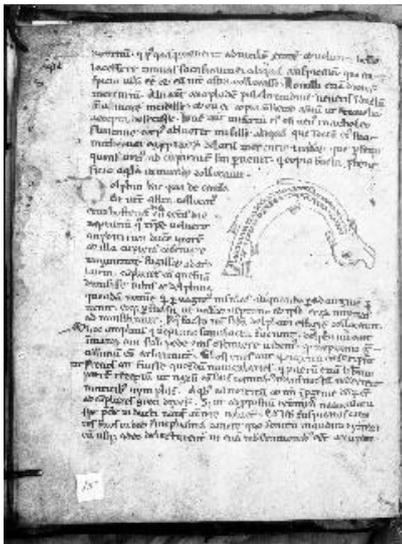
fol. 10v



fol. 11r



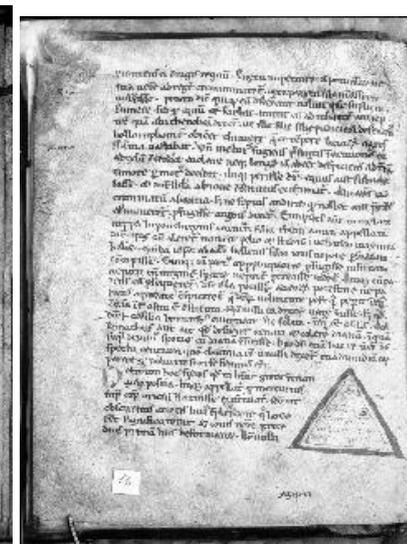
fol. 11v



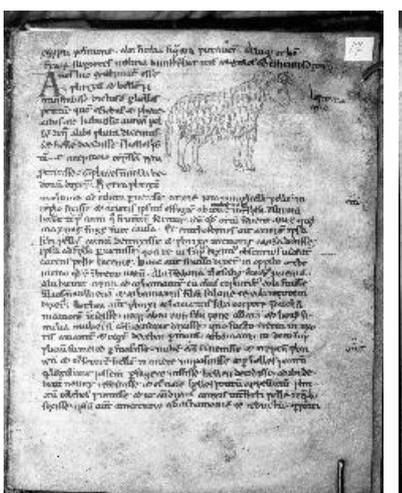
fol. 13v



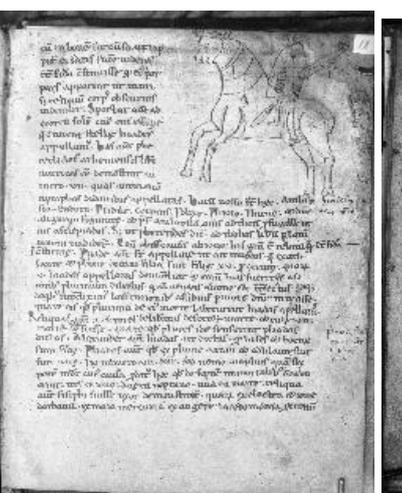
fol. 15r



fol. 15v



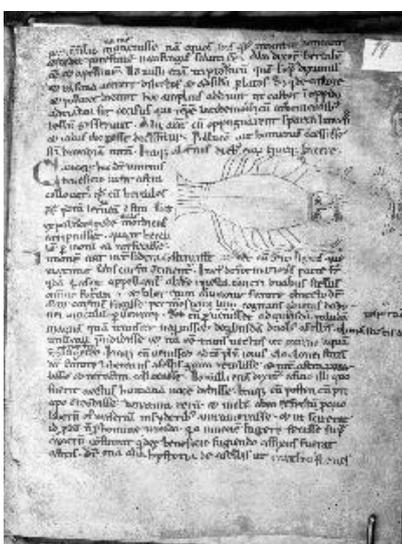
fol. 16r



fol. 16v



fol. 17r



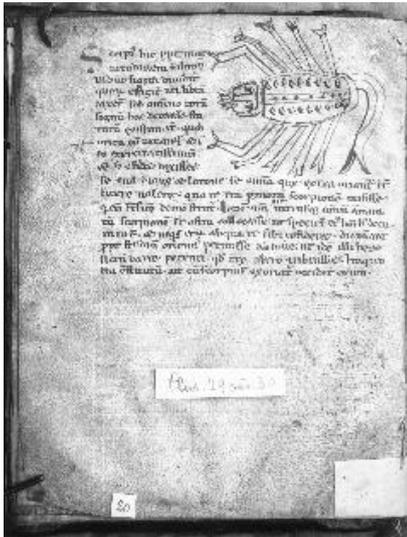
fol. 18r



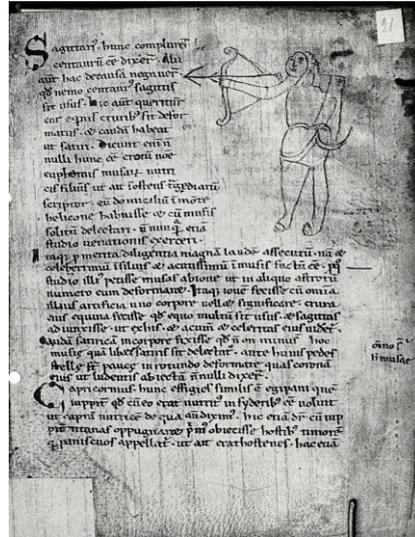
fol. 18v



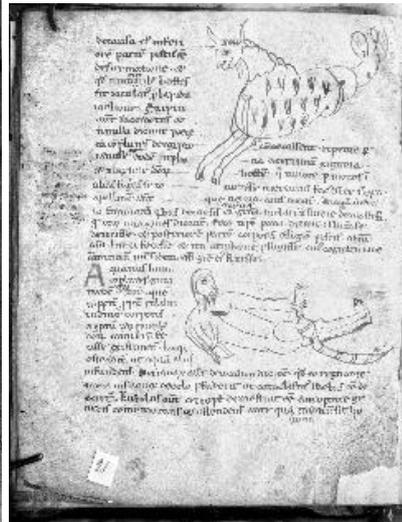
fol. 19r



fol. 19v



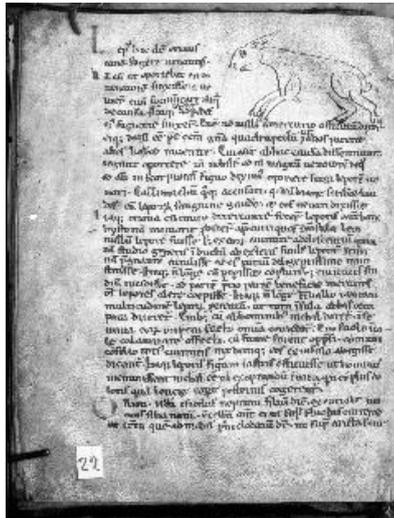
fol. 20r



fol. 20v



fol. 21r



fol. 21v



fol. 22r



fol. 22v



fol. 23r





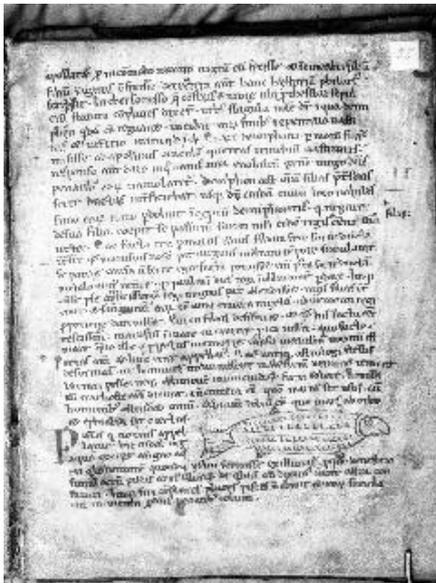
fol. 23v



fol. 24r



fol. 24v



fol. 25r

fol. 5 r **URSA MAIOR** stands facing to the left with its nose raised and with a long tail and tufts of hair marked on its skin.

fol. 5v **URSA MINOR** stands facing to the right with a short tail and a fleecy body.

fol. 6v **DRACO INTER ARCTOS** with **DRACO** having a snake's body and a dog's head that faces to the right. It has 3 bends in its body that is covered with a decorative pattern of wavy lines. The Bears stand to either side of Draco's body, facing inwards and inclined at a slight angle so they look as though they are leaping towards it. Both their backs are upwards, with their noses facing inwards,

towards the body of Draco; the upper one (in the second bend) is larger than the second (in the third bend).

- fol. 6v **BOOTES** stands to the left, wearing a short skirt with a hem decorated with dots. His ribs are visible. He is bearded and tips his head backwards to look straight up. He holds his right hand along his side in front of him and holds his left hand raised behind his head. The peculiar way in which both his right hand and right leg trail behind him makes the whole of his body look like a 'C'. He has red highlights and red along the contours and some of the major lines of the body.
- fol. 8r **CORONA BOREALIS** is 3 concentric circles.
- fol. 9r **HERCULES** kneels to the left on his right knee with his left knee raised. He appears to be bearded and holds a skin in his right hand in front of him so that it is partially obscured by his left leg. The skin has a tail and 2 feet visible. He holds a club aloft in his left hand behind his head.
- fol. 9v **LYRA** is a lyre with red highlights and 7 strings held in a V-shape.
- fol. 10v **CYGNUS** looks more like an eagle and stands to the left with its mouth open and its wings outstretched to either side. It has red highlights.
- CEPHEUS** stands facing the viewer and wearing a short tunic. He has no attributes and holds his arms to either side (slightly lowered) with his palms facing forward. His face is highlighted with red.
- fol. 11r **CASSIOPEIA** is seated on a throne with a low back. Her head is covered and she is wearing a long robe, the skirt of which has become visually conflated with the architecture (niches?) of the bottom of the throne. She has a long, U-shaped fold of cloth on her chest and she holds her arms outstretched to the sides with her palms facing upwards.
- ANDROMEDA** is seen from the front and is walking to the left. She is possibly nude or is wearing a tight-fitting shirt and leggings as she has a belt at her waist and markings around her two wrists and her left ankle. Her hair is exposed. She holds her right hand down by her side and raises her left hand behind her. She has red contours.
- PERSEUS** is facing the viewer and walks to the left. He wears a short skirt. He is bearded and seems to be wearing some sort of balaclava-type hat/helmet on his head. His chest is exposed. His arms are outstretched to either side and he holds a long-haired Medusa in his raised right hand and a long, wavy sword in his left.

- fol. 11v **AURIGA** faces away from the viewer with his buttocks visible. He stands on his left leg and raises his right leg so that it is set at a right angle. His clothing is difficult to decipher, but he appears to be wearing diaper-like pants and a tight-fitting shirt (there are a set of lines at both of his wrists). He also has a short cape covering his right shoulder so that it makes a triangular shape. He has long hair and a goat perched on his left shoulder. He holds his arms out to either side and holds reins in his right hand, which have 2 small goats's heads coming from the top of the reins. There are no red highlights.
- fol. 13r **OPHIUCHUS** walks to the left, but it is unclear whether or not he faces the viewer. His buttocks are visible, but the three lumps on his upper torso appear to be pectoral muscles. Also, his hands are drawn as if he is seen from the front. The **SERPENS** runs around the upper part of his back and then crosses in front of the man at his hips. It faces towards the man and has a dog's face. The contours are marked in red.
- fol. 14r **SAGITTA** has its point towards the left and there is no red in it.
- fol. 15v **AQUILA** faces to the right, but turns its head back to the left so that its beak overlaps its raised right wing (proto-biting?). No red markings.
- fol. 15v **DELPHINUS** is U-shaped and upside-down (its back towards the bottom of the page) and it faces to the right. It has a dolphin's face and a number of square-cut fins. There is no red.
- fol. 16r **PEGASUS** is half a winged horse facing to the left with its middle ending in a series of rings, somewhat like a Michelin Man. One of its eyes is placed outside of the contours of its head (such as is seen in the Boulogne/Bern Germanicus manuscripts). There is a later Greek notation in the margin and no red in the drawing.
- fol. 6v **TRIANGULUM** is 3 concentric equilateral triangles with (later?) writing inside.
- fol. 17r **ARIES** stands facing to the right with curled horns, long wavy fleece and a long tail. With red details.
- fol. 18r **TAURUS** is a full bull, trotting to the left with multiple bands on its neck. It has a rider on its back of indeterminate sex, who holds some sort of lance/weapon that extends diagonally behind and in front of the rider. Also, there is second figure (?) in profile looking on from the right. With some red.
- fol. 18v **GEMINI** are two female figures with prominent breasts and long hair. They walk to the left with their left legs crossing in front of the right ones. They hold both

of their arms out to their sides so that the inner ones cross (see notes below).
The figures have red contours.

- fol. 19r **CANCER** is shaped like a crayfish and faces to the right and has a slightly feline face. It has 2 claws and 8 legs. In front of its nose, there is a small ass or horse. There is red in the face of the crab.
- fol. 19v **LEO** walks to the right with its left forefoot raised and its mouth open. It has a striped tail which it raises so that it nearly makes a figure '8'. There is no red in the figure.
- fol. 20r **VIRGO** stands facing the viewer with her wings raised. Her head seems to be covered and she is dressed in a long gown that has decorative V-marks all over it. She holds a branched stick vertically in her right hand at which she points with her left hand. There is no red.
- fol. 20v **SCORPIO** faces to the left with 2 front claws and 8 legs with forked feet and a long, smooth forked tail. It has a human face.
- fol. 21r **SAGITTARIUS** is a satyr that stands to the left with its back to the viewer so that one can see his small tail. He seems to have a cloak over his right arm and holds his bow with his left hand, pulling the string with his right.
- fol. 21v **CAPRICORN** faces to the left with two straight horns and a corkscrew tail, which ends in a trilobe. It has a beard and its feet are set straight out in front.
- AQUARIUS** is an anatomically confusing male figure that seems to be lying on his back facing away from the viewer (with the buttocks visible). His left arm seems to have dissolved into a series of parallel curves, reminiscent of a wing. In the right hand, he holds a peculiar object that looks like a striped snake that has swallowed an orange. It is presumably his urn and the water.
- fol. 22r **PISCES** swim in opposite direction, both with their backs facing upwards and their mouths are connected by a single line. They are not completely parallel to one another and set slightly at an angle.
- CETUS** faces to the right and has a lion's face and claws (*'leo marinis'*?). He has a corkscrew tail with 6 lobes at the end (see notes below).
- ERIDANUS** is depicted as a tapering banderole or river with red highlights (see notes below).
- fol. 22v **LEPUS** trots to the left. There is no red.

- fol. 23r **ORION** walks to the left wearing a short tunic and leggings. He has a cloak that covers his shoulder and all his right arm, that is extended in front of him. He is bearded. In his raised left arm, he holds a club. There is a scabbard at his waist. There are red highlights in the figure.
- fol. 23v **CANIS MAIOR** runs to the left with its tongue sticking out and a band around its waist. There is a red dot on his tongue.
- CANIS MINOR** leaps to the left with its tongue sticking out and a band around its waist. There is a red dot on his tongue.
- ARGO** is depicted as half a ship with a red dolphin's head at the left side. It has 2 oars and 2 masts (?) that are connected by mesh or fencing. One mast has a red triangle on top and the other one has something like a skin flying from it.
- fol. 24r **CENTAURUS** leaps to the right with a bare torso. He carries a stick in his right hand and holds **LUPUS** (a rabbit) by its feet in his left hand, which is extended in front of him. He is bearded with long hair.
- fol. 24v **ARA** is a rectangular structure with what seem to be steps leading up to it. It has 4 niches in its base and four flaming candle set on its top surface. There is no red in the figure.
- HYDRA** is a snaky creature with a large open mouth, facing to the left.
- The **CRATER** stands in front of the Snake's body (with red highlights), near its head and **CORVUS** stands, facing forward, near its tail. It appears to be pecking.
- fol. 25r **PISCIS AUSTRINUS** is a fish swimming to the right and smiling.

notes

Illustrations to Book II. Pictorially, the Florence manuscript is very similar to St Paul in Lavantthal and later updated in the illustrations to Leiden Voss 8° 18. The shared pictorial details include:

- Ursa Maior and minor depicted individually
- Bootes standing to the left with his arm trailing behind him
- Hercules not in the Garden

There are several interesting details that recall Arabic/globe-based iconography, such as:

ANDROMEDA in a walking position.

GEMINI's walking position with intertwined limbs seems.

CETUS is depicted as a *leo marinis*.

ERIDANUS is depicted as a tapering banderole or river.

Textually, the manuscript ends incompletely at Book IV, 9, which is the same ending as the Leiden 8° 18 manuscript.

Manuscript with large red capitals for the beginning of each book and red rubrics for each section. i + 42 + i.

bibliography

BANDINI 1775, II, pp. 46-47.

LASINIO 1910, pp. 247-48.

BYVANCK 1949, nr. 116.

McGURK IV 1966, pp. 23-24.

Parchment; 12th century. 42 ff; 213 x 170; 31-33 long lines; red leather cover with Describes diagrams (see above) as 'diagrams and notes' including apsides of planets; rotae; astrological circles; computistical circles (not correct).

GURRIERI 1979, nr. 35.

VIRE 1981, pp. 166, 242-45 and 249-51.

12th century; provenance unknown, ff. 1-35r; preface; Book I, Book II, Book III, Book IV up to chapter 9.

MUNK OLSEN 1982, I, p. 527.

VIRE 1992, p. xxiii.

membr, 12th century, done at an uncertain monastery; 42 ff (211 x 170 mm) various numbers of lines; 40 figures of stars with red (ff. 5r-25r).

BLUME HAFFNER METZGER 2012, pp. 123-25 and 247-50.

pp. 123-25: says almost identical copy of St Paul im Lavantthal, with small, amateurish drawings inserted into gaps in text; notes Andromeda in stepping position; Eridanus as a river;

the addition of the illustrations to Book II seems to be a southern German feature (as opposed to the French habit of using Book III); therefore possible different origin, but not necessarily; points to a different concern in the different monasteries = French is more 'didactic, because connected with the constellations location in the sky, while more mythological illustration in the Southern German manuscripts point to a less astronomical and more 'general interest'/educational concern; also the German codices present single treatises; while the French ones are usually set within the trivium or the 'cosmological orientation' manuscripts (??);

mythological interest shown by the Europa riding the Bull (Taurus); also believes that this kind of drawing is closer to zodiac cycles on church facades, etc.; closer in astrological intent (??) = 'armed horseman' as a visual model (??)

pp. 247-50: southern German or Italian (?) - notes views of Munk Olsen, Reeve and Viré; notes iconographic liberties taken in several of the images; notes similarity also the the Paris Priv coll ms (**Phillipps 26235**); suggests that the source is a stellar map (i.e.: **Paris BN 12117** planisphere and inscription: 'Haec picture docet quicquid recitavit Hyginus'(Baehrens 1879-83, p. 380)); in Florence since the 15th century