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Voss. Lat 8° 15

Hyginus, *De astronomia*

ca. 1025; St Martial nr Limoges

text

- ff. 155r-188r      Hyginus, *De astronomia*, Books I-IV (Book III illustrated)
- (note: this section has been taken out of a larger manuscript at an earlier date, but has not been repaginated. The current ink numbers are used in the following description.)
- ff. 155r-157v      HIGINUS. M. FABIO. PLURIMAM SALUTEM. Etsi te studio grammaticę artis – in simili causa posse constitui suspicamur. ( Hyginus, *De astronomia*, I, preface - 9, cf. Viré, 1992, pp. 1-13)
- ff. 157v- 172v      Sed quoniam que nobis de terrę positione dicenda fuerunt – nos autem omnium corporem deformationem dicere instituimus. (Hyginus, *De astronomia*, II, preface - 43, cf. Viré, 1992, pp. 14- 94)
- ff.172v-181v      Igitur incipiemus a polo boreo protinus dicere – exoritur autem cum piscibus, sed est stellarum omnino xii. (Hyginus, *De astronomia*, III, 1-40; cf. Viré 1992, pp. 95 -124)
- ff. 181v              Quae ad figurationem siderum pertinent – ex dicta. reliqua protinus dicemus. (= Hyginus, *De astronomia*, III, 40; cf. Viré 1992, p. 124)
- ff. 181v- 188r      Quoniam initio spherę circuli .v. quomodo efficerentur – Annum volverunt esse cum sol ab ęstivo circulo. EXPLICIT. (Hyginus, *De astronomia*, IV, 1- 19; cf. Viré 1992, pp. 124-57.)

(note: fol. 187r has extensive marginalia/ gloss in a similar hand in the outer margin)

illustrations



fol. 172v

fol. 173r



fol. 173v

fol. 174r



fol. 174v

fol. 175r



fol. 175v

fol. 176r



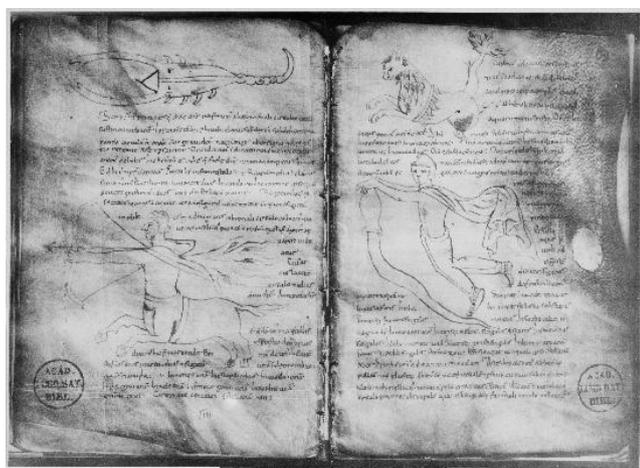
fol. 176v

fol.177r



fol. 177v

fol.178r



fol.178v

fol. 179r



fol. 179v

fol. 180r



fol. 180v

fol. 181r



fol. 181v

fol.182r

ff. 172v-181v Detailed pen drawings in brown ink of 45 constellations (SCORPIO depicted twice) in brown ink with stars marked by open circles in some of the constellations.

- fol. 172v **URSA MAIOR** leaps to the left with the front of its body slightly raised. It has a short tail. The mouth is open and there are pronounced claws on the feet.
- URSA MINOR** leaps to the left and has a short curled tail. It also has its front paws raised and its mouth open. Both Bears are roughly the same size.
- fol. 173r **DRACO INTER ARCTOS** with **DRACO** having 3 bends in his body with his head towards the top of the page and facing towards the right. He is bearded, has a furrowed brow and teeth and tongue sticking out. The bears are back-to-back facing into the curves. Their mouths are open. **URSA MINOR** is placed within the second bend and **URSA MAIOR** within the third bend with its front paws above the end of the tail.
- BOOTES** stands with one leg bent and the other one extended. His head looks to the left, but his anatomy is slightly difficult to read. The placement of his feet suggests that he faces away from the viewer. He is dressed in a short, belted *chamlys* that exposes his left shoulder, has a pointed hem and ends at his thighs. The skirt seems to have a layer of furry under-layer that ends in a series of strips. He has wild hair and holds a flayed animal skin (with 4 legs and a tail visible) over his extended left arm and raises a curved, knobbly stick in his right hand.
- CORONA BOREALIS** is a jeweled wreath with 2 ribbons at the bottom.
- fol. 173v **HERCULES** is nude and kneels to the left, resting on his right knee, with his left knee raised. He presents his back to the viewer and his buttocks are visible. He is bearded and faces a snake resting in a tree (Garden of Hesperides), the tail of which touches his left foot. He carries a club upraised behind his head in his right hand and has the lion's skin (with head visible), draped over his outstretched left arm. He has 1 star in his head, 1 in each shoulder, 1 on each side, 1 under his left arm, 1 in his right forearm, 1 in the right hand, 3 in his right thigh, 1 in his right knee, 2 on his right shin, 1 on his right foot, 4 stars close to the lion's skin, in all 19 stars.
- LYRA** is a rectangular frame with curved side supports and additional, vertical side bars that are shaped like plants. There are six strings, and a trefoil-shape on the base. It is marked with 1 star at the top of each vertical bar, 2 at the top of each curved side and 1 at the base, or 7 stars in all.

- fol. 174r      **CYGNUS** stands to the right and bends its head towards its chest so that its beak rests on its chest. It raises its right foot. It has 5 stars in each wing, 1 in its neck, 1 in its head, 1 in the tail, or 13 stars in all.
- CEPHEUS** stands with his arms upraised to either side. He wears a short tunic and a longer mantle that is held by a large circular brooch at his breast. His mitre-like hat has two tassels streaming outwards. His costume is decorated all over with small open circles (bands on the elbows, on the cuffs, around the neck, along his hems, and down the front of his leggings). There are no stars marked.
- fol. 174v      **CASSIOPEIA** is seated on a decorated pillow on a throne with a convex top, with her arms outstretched to either side with palms upwards. She wears a Phrygian cap and a long-sleeved dress with decorative circlets running down the front. She has bands at her elbows, wrists and waist. There are no stars marked.
- fol. 175r      **ANDROMEDA** stands facing the viewer. She is either nude with a curious mantle that falls behind her body to their feet and converges over her arms, so the ends cascade over her elbows, ending in two swathes of fabric, or her undergarment is transparent as her breasts and genitals are clearly visible. She has a belt around her waist that is tied in an elaborate knot. She faces slightly to the left, has short hair tied with a studded band. Her arms are held out to either side and are tied with beaded ropes to rocks at either side. There is a serpent curled at her feet and the rocks are covered with toilet (bridal or funeral?) articles. No stars are marked.
- fol. 175v      **PERSEUS** flies to the left with his back towards the viewer (buttocks visible). He has very large wings on his feet. He is nude except for a Phrygian cap and a scarf that hangs from his right shoulder and flutters behind him. He holds a decapitated head surrounded by serpent-like curls in his left hand in front of him and his *harpe* is upraised in his right hand behind him. There are no stars.
- fol. 176r      **AURIGA** is shown on his knees facing to the right with both arms outstretched. He has a mitre on his head and wears a long robe with decorated bands at the neck, waist and wrists. In his right hand held behind him, he carries a stick with a single flail that wraps around it, forming a soft 'M'-shape. He has 2 goats that face each other on his extended left arm. A third goat stands in front of him (on the right) with its head bowed. There are no stars.

**OPHIUCHUS** walks to the left and faces away from the viewer. The **SERPENS** is wrapped once around his waist, with its head to the left and it turns to face the man. It is bearded and has its tongue out. **OPHIUCHUS** stands with both feet on the back of **SCORPIO**, which faces to the left. It has two small, curved claws and 8 small legs, with a segmented tail. There are no stars.

fol. 176v **SAGITTA** has its tip towards the right and has no stars marked.

**AQUILA** stands facing to the right, but looks backwards over his shoulder to the left. His wings are outstretched.

**DELPHINUS** swims to the left. It has a horn on its head and a long curving tail with fins. There are no stars.

fol. 177r **PEGASUS** is depicted as half a winged horse, facing the right and has his face placed in front of his left wing. His forefeet are stretched out in front of him.

**TRIANGULUM** is 4 concentric triangles with a set of circlets placed within one of the bands.

**ARIES** either prances forward or is seated, facing to the right. The confusion stems from the placement of the legs. It has curly horns and no stars.

fol. 177v **TAURUS** is depicted as half a bull. He faces to the right and has his right foot tucked under him and his left foot extended. He has short curved horns and a large 'X' on his face.

The **GEMINI** are depicted as two soldiers wearing short tunics and caps that fall to their knees. Each mantle is held at the right shoulder by brooches and they wear shin-length sandals. They each hold spears in their outer hands and hold their inner hands on in front of their waists. Between their feet, there is **CANCER**, which faces towards the top of the page and has two large claws, 4 legs on either side and a circular body with a stripe running down it.

fol. 178r **LEO** bounds to the left with his mouth open and his tail held high.

**VIRGO** rushes or flies to the left. She is dressed in a long robe with bands decorated with circlets at the shoulders and the waist. She is winged and the

ends of her wings fall in front of her arms. She holds a wavy sheaf of wheat in her right hand and the SCALES down by her side in her left.

fol. 178v **SCORPIO** faces to the left and is shaped like a giant earwig. A second hand has drawn a triangle on his nose in black ink. He has two very long claws and 4 small feet on either side. His tail is segmented and ends in a hook.

**SAGITTARIUS** is depicted as a centaur that rushes to the left. He is nude on his human half, but has an animal-skin cloak fastened to his shoulders that flies back from his body. He has a band where his human half meets his horse half and a band at his horse's belly. He holds his bow with his left hand and pulls the string with his right. He is bearded.

fol. 179r **CAPRICORN** has straight horns and a large tail with a curl in it. The tail rises nearly vertically from the curl and ends in an acanthus form. It has cloven front hooves and a hairy band separating his goat-half from his fish-half. ===

**AQUARIUS** is a youthful beardless male who floats to the left, wearing a Phrygian cap. His torso is nude, but he wears long loose trousers and highly decorated shoes. A long cloak flutters from his shoulders behind him. He holds both hands on the foot of an up-turned urn, from which a stream of water is pouring so that it flows under his left foot.

fol. 179v **PISCES** swim in opposite directions, are placed back-to-back and are connected at their mouths by a wide band.

**CETUS** is a beaky sea-monster facing to the right with a crest on its head and his tongue sticking out. He has a mane on his neck and claws for front feet. He has a frilly band at his waist, and curled tailed that ends in a leafy fan.

**ERIDANUS** is depicted as a bust portrait of a male with leafy hair. He holds his right hand palm upwards and has a trefoil plant placed on his left (the viewer's right), sitting a ledge that runs in front of him.

fol. 180r **LEPUS** runs to the left.

**ORION** strides to the left, but it is not clear if he faces towards the viewer or away. His legs seem to suggest he is facing the viewer, but his skirt seems to bear indications of buttocks. His upraised hand would suggest that he is facing

the viewer. He is dressed in a short tunic that has a belt and a decorative band around the upper arm and wrist of his upraised hand. A cape hangs from his shoulder and covers most of his leading arm. His other hand holds out a straight sword behind him. He has a strap running diagonally across his body that hangs from his shoulder and carries a long scabbard.

**CANIS MAIOR** is a sleek dog running to the left, with a double halo around his head with rays and a small circle in his mouth, which could be a star. He has a collar decorated with circlets.

fol. 180v **CANIS MINOR** (Procyon) has a hound's snout and runs to the left.

**ARGO** is a half ship sailing on water to the left. It has a curved stern with a trefoil end, 2 shields on deck, two steering oars and a mast with a flag on it. There is a small dog's head placed below the stern in the water.

**CENTAURUS** walks to the right with his left forefoot and right hind foot raised. His human half faces away from the viewer. He is bearded and holds **LUPUS** (a dog) by its heels in his right hand in front of him. His left arm is raised behind him and is covered from elbow to hand by some sort of very agitated skin. He has a band demarcating his human and animal parts.

fol. 181r **ARA** is a triangular object set on a raised base with 3 feet and it has a trefoil and flames coming from the top.

**HYDRA** is depicted as a snake with a beard and he lifts his head at a 90° angle. His body is lumpy.

**CRATER** is a 2-handled vase on a raised foot, and **CORVUS** stands facing towards the snake's head and pecking at its body.

fol. 181v **PISCIS AUSTRINUS** swims upside-down with his beaky mouth facing to the right. He has a circlet in his mouth.

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**notes**

For a discussion of the miniatures, see the Commentary.

The location of the stars in Hercules and Cygnus are conform the descriptions of Hyginus.

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**bibliography**

STETTINER 1895, pp. 11 ff.

DELILSE 1896, pp. 241-358.

THIELE 1898, pp. 153-54

LAIR 1899, pp. 93-94 and 97 ff.

Shares with Munich clm 10270 distinction of being one of 2 of 12 extant Hyginus mss dating from 1025-1225 to illustrate Book III (not Book II); 2 mss developed from different sources; this one from ps-Bedan catalogue with strong mythological interest (Hercules with serpent on tree and Andromeda with toilet articles); esp close to Paris BN lat 5239; see also Limoges *chronicle of 1025*.

*Der illustrierte lateinische Aesop*, ed. Thiele 1905.

BYVANCK 1931, p. 70

SHELLER 1963, pp. 57-63.

McGURK IV 1966, p. xxii-xxiii.

earliest Hyginus manuscript with pictures dates from the 11th century; only one of 2 from between 1025-1225 to have illustrations to Book III and not Book II (as the rest are); other one is Munich, clm 10270 made in Mannheim; but these mss come from different sources, the Leiden ms derives its pictures from the set accompanying the pseudo-Bedan catalogue of stars (strong mythological component—probably the intermediary was something like Paris BN lat 5239), while the Munich ms is more astronomical

illustrations to Book III; made by Ademar of Chabannes, c. 1025 at St Martial near Limoges; see Paris, BN, lat 5239

GABORIT-CHOPIN 1967, pp. 186-91.

which takes account of earlier discussion of Byvanck and Scheller

McGURK 1973, p. 199.

talks about the Limoges connections of Vat Reg lat 123 and Vat lat 643, which were both known to Ademar of Chabannes and may have been used by him to illustrate this ms; the exact relationship between these mss has been subject of great amount of study; he notes that Aberystwith ms also shares some of the features that appear in one of more of these mss. (p. 199): believes that Ab may have been the third book that Ademar used when he compiled Leiden oct lat 15;

Ab 735 and Leiden oct lat 15 are also the only mss of their traditions that place Cancer between the feet of Gemini (all the Germanicus mss that associate the two place it to the right of the Twins); Cancer appears between the legs of Gemini in the Bede books: Vat lat 643, Klosterneuberg 685 and Zwettl 296; also in the *scholia Sangermanensia* ms Siena L. IV. 25

de MEYIER 1977, pp. 31-42.

VIRÉ 1981, p. 168.

11th century, from Saint-Martial de Limoges, ff. 155-188, all four Books, illustrated.

VIRE 1992, p. xvii: book of Adhemar (monk 1023-25), the 13 fascicule has Hyginus; membr., 11th c; ff. 155-194 contain 30 drawings, inscriptions and beginning letters coloured; 40 drawings of constellations done with maximum speed to Book III. 215 x 145 mm.

Haffner 1997, p. 174.

says the so-called Hyginus of Adhemar of Chabannes; fasc. XIII ?

**From Leiden UB website 3/2012:**

Liber manualis Ademari Cabanensis monachi Engolismensis (988-ca.1034), in quo collegit multa a se ipso, nonnulla ab aliis librariis scripta:

- 1 (f. 1). Bernardus Iterius, Adnotatio ad historiam Lemovicensem spectans (saec. XIII-1: ca. 1221-1223).

- 2 (f. 2-11): Imagines biblicae et allegoricae atramento ductae ab Ademaro ipso. - Romuli Epistula de Aesopo

ad Tiberinum. - Paulus Diaconus, Historia Langobardorum, excerptum. - Caelius Firmianus Symphosium, Aenigmata. - Aenigmata auctoris incerti. - <Aviani> Fabulae. - <Ausonius, De laboribus Herculis>. - <G. Marius Victorinus (?)>, carmen de SS. Macabeis, in cod. Hilario cuidam adscriptum. - Remmius Favinus, carmen De ponderibus et mensuris. - <Priscianus Caesariensis>, Periegesis (saec. XI in.)

- 3 (f. 12-13): <Accessus ad Donatum>. - Ael. Donatus, Ars minor, initium. - (marg.:) Glossae ad explicanda verba graeca, et ad Vetus Testamentum; perducuntur in fasc. 4. (saec. XI).

- 4 (f. 14-19): Scholia in Persium. - Glossae in Vetus Testamentum; perducuntur in fasc. 6 (saec. XI).

- 5 (f. 20-21, 30-31): <Odo Cluniacensis, Sermo 3, pars prior>. - <Ps.-> Beda Venerabilis, Martyrologium poeticum. - <Ps.-Ovidius, versus De cuculo>. - Epitaphia Vergilii. - <Ps.-> Priscianus (immo: Ausonius), De est et non. - Varia astronomica, astrologica, prognostica; insunt nomina arabica; perducuntur in fasc. 7 (saec. XI).

- 6 (f. 22-29): Glossae in Vetus Testamentum, Iuvenalem, Prudentium (saec. X et XI)

- 7 (f. 32-36): Astronomica; pars prior legitur fasc. 5. - <Aur. Augustini sermo 245> (saec. XI).

- 8 (f. 37-62): Imagines Prudentii Psychomachiam illustrantes atramento ductae ab Ademaro ipso. - Carmen In Christi honorem. - <Ad Optatiani Porphyrii carmen 25: scholium 25 et versus quattuor priores>. - Aur. Prudentius Clemens, Psychomachia. - "Versus de spera caeli". - "Versus Prisciani de signis caeli". - Ps.-Catonis <Disticha>, prologus tantum.

- 9 (f. 63-82) Beda Venerabilis, Expositio Apocalypsis; initium deperditum. - <Expositio anonyma in quarum priores leguntur in fasc. 3 et 4. - Glossae vel scholia in Persium Canticum Canticorum>.

- 10 (f. 83-196): Prosper Aquitanus, Epigrammata ex sententiis Augustini. - <Ps.-Prosper (vel Ps.-Paulinus Nolanus), Carmen ad uxorem>.

- 11 (f. 107-114): Glossae graeco-latinae. - Prisciani Caesariensis opuscula duo: opuscula duo: Praeexercitamina; De figuris numerorum

- 12 (f. 115-154): Nomenclator Universalis qui dicitur. - Aldhelmi opuscula duo: Aenigmata; De metrica arte (epitoma primae partis, scil. de numero septenario).

- 13 (f. 155-194): Iul. Hyginus, astronomica, cum figuris atramento ductis ab Ademaro ad lib. 3. - <C. Plinius Secundus, Naturalis historia, excerpta ex lib. 2. 15, 16>. - Excerptum de astrologia Arati quod dicitur, initium. - <Kalendarium>. <Sententiae praesagientes>.

- 14 (f. 195-212): <Fabulae ex Phaedro desumptae>. - <Alcuinus, Propositiones>. - <Formula osculum quae dicitur>. - <Formula nuptiarum>. - Duae figurae ornatiores atramento ductae; prima exhibit formas animalium. - Picturae atramento ductae: Adam et Eva cum serpente; Christus; animalia, etc. - Mensura Crucis, hominis, etc. - Probationes pennarum

<b>Language</b>	Latin
<b>Place of creation</b>	Gallia (Limoges)
<b>Date of creation</b>	XI-1 (1023-1025; nonnullae res postea additae sunt)
<b>Form</b>	14 delen, geschreven op perkament, 212 fol : ill. ; diverse formaten: 195x145, ca. 250x150, 195x150, ca. 160x105, ca. 165x140, ca. 185x145, ca. 210x155, 210x150, ca. 200x105, ca. 215x145, ca. 155x125, ca. 215x145, ca. 215x145, 210x150 mm.
<b>Remark on object</b>	

<b>Remarks</b>	Niet toegankelijk zonder toestemming van de conservator. - In febr. 1900 opgesplitst in 14 delen
<b>Acquisition</b>	Gerestaureerd en gebonden in halfleer. Zie Collectie Vossius
<b>Preservation actions:</b>	Gerestaureerd.
<b>Literature</b>	Cat. 1716, p. 386 Cat. compend. I (1932), p. 14 Cat. De Meyier (1977), p. 31-42 Cat. Goed gezien (1987), nr. 24 Zie MMDC Rapport restauratie 1992 Zie CMD-NL1, nr. 231 Zie KB, Byvanck database
<b>Facsimile</b>	Der illustrierte lateinische Aesop in der Handschrift des Ademar. Codex Vossianus lat. oct. 15, fol. 195-205 in phototypischer Reprod. Ed. G. Thiele. Leiden 1905. (Codices Graeci et Latini: Supplementum, 3)