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Can misc 46

Hyginus, *De astronomia*

Florence?  
end 15th century

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text

- ff. 93r-139r      Hyginus, *De astronomia*, Books I-IV (with Book III illustrated)
- ff. 1r- 90v:      Various astronomical and medical works, including the *Liber physionomiae* and *De venenis* of Pietro d'Abano and the *Tractatus in astronomia* of Nicolaus de Aquila.
- ff. 91r-92v      blank
- ff. 93r-139r      Hyginus, *De astronomia*.  
(note: the order of the Books is confused, running:  
                     Book I, preface and chapters  
                     Book II preface only  
                     Book III, the last sentence eliding into beginning of Book IV  
                     Book III, chapters  
                     Book II, preface and chapters)
- ff. 93r- 94r      (first initial yellow-green, rest in pale black, with numerous annotations in the margins in same hand, pale red) ET si te studio grammaticæ artis inductum non solum versuum moderatione – et intium rerum demonstrabimus. (= Hyginus, *De astronomia*, I, preface; cf. Viré 1992, pp.1-4)
- ff. 94r- 96r      (first intial faded red and the rest black) Mundus appellatur is: qui constat ex sole et luna – in simili causa posse constitui suspicamur. (= Hyginus, *De astronomia*, I, 1-9; cf. Viré 1992, pp. 5-13)

- ff. 96r-96v Sed quoniam quae nobis de terrae positione dicenda fuerunt – ad delectationem afferent lectori. (= Hyginus, *De astronomia*, II, preface; cf. Viré 1992, p. 14 )  
With later note: ‘post configurationem signorum’
- fol. 96v Quę ad figurationem syderum pertinent ad hunc finem nobis erunt dicta. Reliqua protinus dicemus. (= Hyginus, *De astronomia*, III, 40 (last sentence); cf. Viré 1992, p. 124)
- ff. 96v-104v Quoniam initio sphaerę circuli quinque quomodo efficerentur – Annum volverunt esse cum sol ab aestivo circulo redit (= Hyginus, *De astronomia*, IV, 1-19; cf. Viré 1992, p. 125-57). With bottom half of page blank.
- ff. 105r-121r (first initial yellow-green with rest black) INIPIENS IGITUR INCIPIEMUS Á POLO BORE<sup>o</sup> protinus dicere – cum piscibus: sed est stellarum omnino . xii. (= Hyginus, *De astronomia*, III, 1-40; cf. Viré 1992, pp. 95-124)
- fol. 121r (first initial green, then rest black) SEd quoniam quae nobis de terrae positione dicenda fuerunt – ad delectationem afferent lectori. (= Hyginus, *De astronomia*, II, preface; cf. Viré 1992, p. 14)
- ff. 121r-139r Igitur, ut supradiximus, initius est nobis arthos – Nos autem omnium corporum deformationem dicere Instituimus. · D·M·O·Q:·L· (= Hyginus, *De astronomia*, II, 1- 43; cf. Viré 1992, p. 94)
- ff. 140r-156r Two texts: Pietro d’Abano’s *Hippocatis libellus de medicorum astrologia* and a so-called ‘*Cosmographia*’ by Apuleius (for further information, see Saxl-Meier, III 1953, 1, p. 340).
- ff. 156v-170v blank

illustrations



fol. 105v



fol. 106r



fol. 106v



fol. 107r



fol. 107v



fol. 108r



fol. 108v



fol. 109r



fol. 110r



fol. 110v



fol. 111v



fol. 112r



fol. 112v



fol. 113r



fol. 113v



fol. 114r



fol. 114v



fol. 115r



fol. 115v



fol. 116r



fol. 116v



fol. 117r



fol. 117v



fol. 118r



fol. 118v



fol. 119v



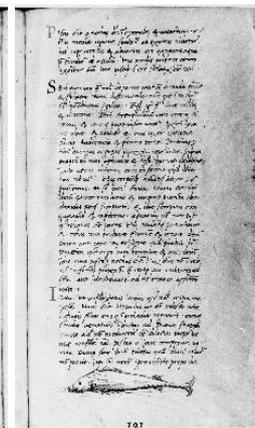
fol. 119v



fol. 120r



fol. 120v



fol. 121r

ff . 105v-121r

Strong pen drawings in black of 38 constellation groupings without the stars marked. Several of the figures stand on ground lines.

- fol. 105v **DRACO INTER ARCTOS** is depicted with **DRACO** as a dragon-headed snake with 3 bends big in his body and 3 smaller bends at the end of his tail and his head placed towards the bottom of the page. His head faces to the left and has a pointed and curled snout, a beard, sharp teeth, a tongue with three parts and long, pointed ears.  
**URSA MINOR** and **URSA MAIOR** are set back-to-back and face into the curves. Both bears are about the same size, have short tails and their mouth are open.
- fol. 106r **BOOTES** faces the viewer and lunges to the right wearing a short tunic that has decoration around the neck and is caught at the waist by a thin cord. He also wears ankle-length sandals on his feet and has a cape billowing out behind his shoulders. He holds a knobby club above his head with his right hand and has an elaborate shield in his left hand that is held out in front of him. He rests his left foot on a decorated box.
- fol. 106v **CORONA BOREALIS** is a very spiky crown with decorative inlay and there is a curled ribbon underneath it.
- fol. 107r **HERCULES** faces the viewer and lunges to the left. He is nude, with a cape tied to his shoulders. It flutters out behind him to the left. He holds a knobby club to the side with his right hand and holds a lion's body by its right back paw in his left hand.  
**LYRA** is shaped like a flat, two-stepped zither with a curl at the right side with 3 sets of 4 or 5 strings.
- fol. 107v **CYGNUS** stands facing to the left with wings outspread and its beak open (biting his wing?).
- fol. 108r **CEPHEUS** stands facing the viewer in a calf-length robe with a shorter over-tunic that has a square neck and is belted at the waist. He wears a large spiked crown on his head and has a jewel in the middle of his chest. He has his hands loosely extended to each side.
- fol. 108v **CASSIOPEIA** sits on a boxy throne with a step on which she rests her feet. She is dressed in a long *peplos* that leaves her arms bare. Her hair is uncovered, but she seems to have some sort of decoration in it. She has sandals on her feet. She holds her hands out to either side.

- fol. 109r **ANDROMEDA** faces the viewer and lunges to the left. She is nude to the waist and wears a long skirt. She holds her right hand in front of her pudenda. Her left arm is held out horizontally slightly above and behind her. Her hair is exposed.
- fol. 110r **PERSEUS** seen from rear and walks to the left. He wears a suit of armour, but without a helmet on his head. He has a long sash around his waist that flutters in the wind behind his body to the right and he wears knee-length sandals. He holds the Medusa's head by its hair in his left hand in front of him (the Medusa may be male and bearded) and holds a long curved sword upraised in his right hand so the blade echoes the curve of his head.
- fol. 110v **AURIGA** stands facing the viewer in a short, garment that is tied at the waist and ends in long pointed strips of fabric around his knees. His feet and head are bare. He holds something that looks like palm leaves upraised in his right hand and two goat's heads in his left hand. There is a third goat's head coming from the left side of his head.
- fol. 111v **OPHIUCHUS** is nude male, who faces the viewer and strides to the left. He holds the **SERPENS** so that it wraps once around his hips and turns to face him, sticking its tongue out. The man and the snake seem to be blowing air at each other.
- SAGITTA** points to the right.
- fol. 112r **AQUILA** stands to the right and has both his wings outstretched on either side. His beak is open and his tongue is sticking out.
- DELPHINUS** is placed up-side down, on his back, and with his head to the right. He has a pointed beak with sharp teeth and a waddle beneath his chin.
- fol. 112v **PEGASUS** is depicted as half a winged horse. He faces to the right, seeming to swim in a sea of clouds. His front legs are stretched out in front of him.
- fol. 113r **ARIES** walks to the left with his head turned back to the right. He is depicted *intra Triangulum* ('et oriens caput infra triangulum') and bites the right edge of the triangle. He raises his right forefoot and has a long tail.

- fol. 113v **TAURUS** is depicted as half a bull facing to the left. His body is cut off by a series of curved lines that resembles clouds. His front legs are stretched out in front of him.
- fol. 114r **GEMINI** are both nude and stand facing each other. The left Twin seems to be standing, whereas the right Twin appears to be slightly advancing toward the other Twin. They shake their right hands and the left Twin raises his left hand, pointing upwards with his index finger. The right Twin hold a handful of stylised flames in his left hand, which he rests on his left hip.
- fol. 114v **CANCER** is a round-bodied crab with a segmented body that faces to the left. He has two large claws and 8 legs.
- LEO** leaps to the right, while turning his head to face the viewer. His tail is raised.
- fol. 115r **VIRGO** is winged and stands facing the viewer. She wears a long dress that is covered by a long mantle and she is barefoot. She holds a piece of wheat upraised in her right hand and holds her left hand in front of her torso with the palm facing the viewer.
- fol. 115v **SCORPIO** faces to the left and has two large claws and 8 legs on either side. The upper part of his tail is segmented, but the middle is smooth and it ends in a fork. He holds the Scales in his right claws.
- SAGITTARIUS** is depicted as a centaur leaping to the right. His human half is nude and the meeting between his two halves is covered with fur. He holds the bow with his left hand and pulls the string with his right.
- fol. 116r **CAPRICORN** faces to the left and has a single straight horn like a unicorn. He has a twist in his tail and the tail ends in a tassel.
- fol. 116v **AQUARIUS** is dressed in is a loose robe that is caught by a thin belt at his waist and exposes his arms. He stands facing the viewer with his both arms held out to the sides and slightly bent at the elbows. His right hand is empty, and, in his left hand, he holds the body of a jug from which he pours water.
- fol. 117r **PISCES** swim in opposite directions and have both their back facing upwards. Their mouths are connected by a thick cord and are tube-shaped.

fol. 117v **CETUS** has dog-like face with pointed ears and a ruff all round his chin. His tapering body has a curl and ends in a tassel. He faces to the right with an open mouth.

**ERIDANUS** is depicted as a nude youth (who may be female, given the slightly rounded breasts and the slightly heavy hips). He/she faces the viewer, but walks to the left, holding a ribbed, water-pouring urn out horizontally in front to the left, holding its base with his/her left hand.

fol. 118r **LEPUS** runs to the left.

fol. 118v **ORION** stands facing the viewer. He is dressed in 'classical' armour, wearing a cuirass and a pleated leather skirt and he has a belt of circlets on his hips. His shoulders are covered with a cape that falls to his calves. He is bearded and holds a short, sharp sword upraised vertically in his right hand and he holds the thumb of his left hand in his belt.

fol. 119r **CANIS MAIOR** is a sleek hound that bounds to the left with his tongue sticking out.

**CANIS MINOR** is a hound that leaps to the left with its mouth open.

fol. 119v **ARGO** is a full ship with numerous pictorial details, such as mast with a crow's nest and a banner flying from it, a full sail, flagpoles on its stern and bow and two steering oars. It sails through the water to the right.

fol. 120r **CENTAURUS** is a centaur that leaps to the left. His human half is nude and he holds **LUPUS** (a rabbit) upside-down by its heels in his right hand in front of him. He holds a stick in his left hand by his side. His human and equine halves are marked with a band of fur.

**ARA** is depicted as a classical altar with flames coming from the top. It has a *bucranium* on the front side and an illegible 'classical' inscription on the side.

fol. 120v **HYDRA** is depicted as a two-legged dragon, with wings held close to his body, and clawed feet, facing to the left. He has a pointed nose and sharp teeth and long, pointed ears and a beard. His mouth is open and he breathes flames.

**CRATER** is depicted as a tall vase with 2 handles resting on Hydra's back.

**CORVUS** stands on his haunches facing forward.

fol. 121r **PISCIS AUSTRINUS** is a fish that swims to the left.

### notes

For the contents of this manuscript, see Saxl-Meier III 1953, 1, pp. 336-40.

The four books making up the Hyginus section is slightly mixed up. In summary:

ff.93r	Book I and preface to Book II
ff. 93r-96v	final sentence of Book III (which one often sees as the beginning sentences to Book IV)
ff. 96v-104v	Book IV
ff. 105r-121r	Book III
ff. 121r-139r	Book II (with the preface)

### bibliography

*ITALIAN MINIATURES* 1948, no. 57.

SAXL-MEIER III 1953, 1, pp. 336-40.

last quarter 15th century, North Italian, paper, with watermarks; 170 ff, 29.1 x 16.7. 37 drawings.

DE MARINIS       , II, no. 1599 bis.

McGURK IV 1966, pp. xix and 45-6.

some Renaissance Hyginus mss share a limitation in Hyginus content, 4 place Book III before Book II (Milan N. 690, Milan T. 47; Cambridge, Fitzwilliam 260 and Oxford, Can misc 46).

PÄCHT and ALEXANDER 1970, II, p. 32, no. 330.

on paper, Florence? 15th century early; good drawings; epigraphic capitals and humanistic script is characteristic of NE Italy, ff 93-193; letters on fol. 47 have D.O.L.S.I.N. and fol. 134 DMOQI = possibly D. Francesco Domenici of Sinlonga re: Triv N. 690?

VIRÉ 1981, p. 171.

15th century, Florence? Ff. 93-139r = 4 books

consulted 22/10/04