

need to consult again re: text

Vienna

ONB

Vindob 51

Hyginus, *De astronomia*

South German

12th century

text

ff. 146r-162r Hyginus, *De astronomia*, Books I-IV (with Book II illustrated)

ff. 146r - [J]GINUS. M. Fabio plurimam salutem. Et si te studio grammaticę artis inductum – in simili causa posse constitui suspicamur. (= Hyginus, *De astronomia*, I, preface- 9; cf. Viré 1992, pp. -13)

ff. - 147v Sed quoniam quae nobis de terrae positione dicenda fuerunt— ad delectationem afferent lectori. (= Hyginus, *De astronomia*, II, preface; cf. Viré 1992, pp. 14-15)

fol. 147v De Universo cuiusque signi historia. IGITUR ut supradiximus, initium est nobis Arctos ...^{***} my photocopy ends with fol 155r on Corvus (II, 40, line 1307) (= Hyginus, *De astronomia*, II, 1; cf. Viré 1992, p. 15)

fol. 155v ...omnium corporum deformationem dicere instituimus. (= Hyginus, *De astronomia*, II, 43; cf. Viré 1992, p. 94)

ff. 155v-158v De signorum formationem. Igitur incipiemus a polo boreo protinus dicere – cum piscibus stellarum omnino. xii. (= Hyginus, *De astronomia*, III, 1-40; cf. Viré 1992, pp. 9-124)



Quae ad figurationem syderum pertinent ad hunc – dicta. Reliqua protinus dicemus. (= Hyginus, *De astronomia*, III, 40; cf. Viré 1992, p. 124)

ff. 158 - 162r

Quoniam initio sphaerae circuli quinque quomodo efficerentur – cum sol ab estivo circulo redeat. Explicit Liber Ygini de astronomia. (= Hyginus, *De astronomia*, IV, 1-19; cf. Viré 1992, p. 125-57)

ff. 162r-166r

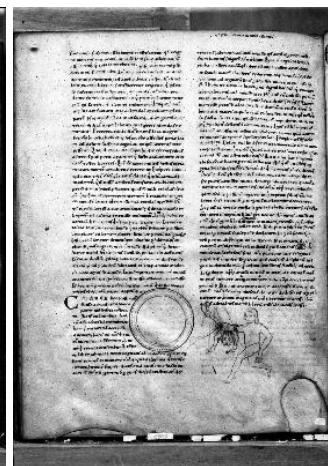
Que dum geruntur. et deorum sacer saenatus – quod zodiacus circa cancrum capricornumque flexiae equinoctialem pene directum secat. (= Martianus Capella, *De Astronomia* (cf. Dick, pp. 422-463; Zinner nr. 1948 ff))



fol. 147v



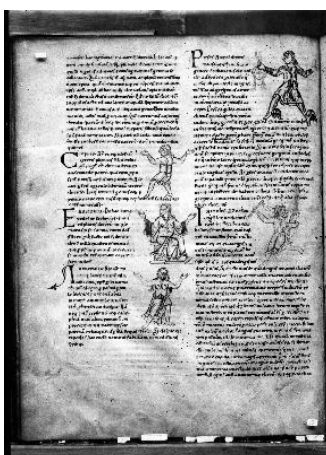
fol. 148r



fol. 148v



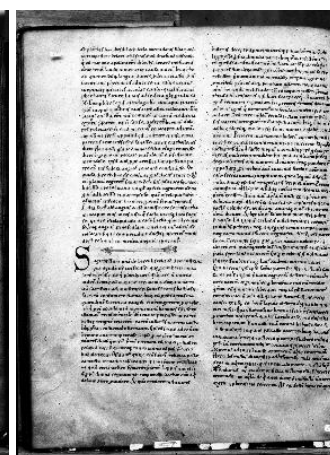
fol. 149r



fol. 149v



fol. 150r



fol. 150v



fol. 151r



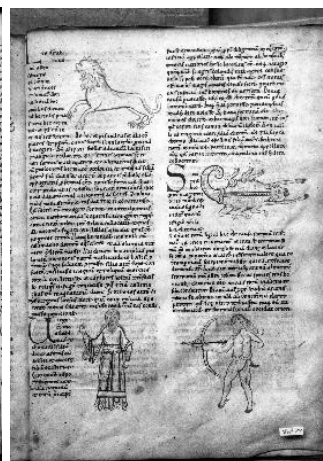
fol. 151v



fol. 152r



fol. 152v



fol. 153r



fol. 153v



fol. 154r



fol. 154v



fol. 155r

illustrations

ff. 147v-155r Drawings of 40 constellation groupings in purplish-grey ink with red wash added. PISCIS AUSTRINUS is missing. No stars are marked. The illustrations are set into indentations within the two-columned text, suggesting the text was written first. Initials are in red. There is also evidence of some of the drawings having been overdrawn at a later stage with black pen (such as one sees in the two Bears, Bootes and Andromeda and Perseus).

fol. 147v URSA MAIOR faces to the left and has long claws.

URSA MINOR faces to the right and dips its head between its front legs (close to the bears found in ps-Bede).

fol. 148r **DRACO** is depicted as a S-shaped snake set sideways on the page with its head to the left and its tail to the right.

BOOTES is shown rushing to the right, but looking back to the left. He is dressed in a short tunic and red cloak that flutters out to the sides. He raises his right hand behind him and holds his left hand near his chest.

fol. 148v **CORONA BOREALIS** is two concentric circles (purple inside and red outside) with wavy lines inside.

HERCULES faces the viewer and is nude. He steps to the left with his left leg crossing his right. He holds his right arm extended in front of him. He holds a club in that right hand and has the lion's skin draped over it (with face, tail and two legs visible). The lion is finished in red. He holds his left hand down by his side behind his buttocks.

fol. 149r **LYRA** is a fat-bellied lyre with a curved top with 7 red strings, pulled slightly together by the bridge at the bottom) and it has red shading.

CYGNUS is posed so his belly faces the viewer and his legs hang down in front. His wings are outspread and his head turned towards the left (possible Arabic influence?)

fol. 149v **CEPHEUS** walks to the left, apparently facing away from the viewer. He wears a short tunic and raises his hands at shoulder height with his palms upwards. He has no attributes.

CASSIOPEIA is seated in a low-backed throne, facing the viewer and facing slightly to the right with her body, while her head is turned to the left. She wears a long robe with large sleeves with bands on them. Her hands are held out to the sides with the elbows bent so they form a 'W'. There is red wash in the details of her dress and chair.

ANDROMEDA faces the viewer and is turned slightly to the right as if about to walk in that direction. She is nude to the waist and has a knotted piece of a

cloth around her waist from which a long red skirt falls. She holds both her arms upraised with the palms facing upwards.

PERSEUS walks to the left apparently facing away from the viewer. He wears a short tunic and has wings on his feet. He holds the Medusa's head in front of him with his left hand and holds a wishbone-shaped object (*harpe*) in his right hand.

AURIGA bounds to the left with his left leg trailing behind him and he looks back to the right. He wears a short tunic and a cap. He has a three-thonged flail upheld in his right hand and holds two goats in the crook of his left arm.

fol. 150r **OPHIUCHUS** walks to the left, facing away from the viewer with his buttocks visible. The **SERPENS** is wrapped once around him, passing behind his body and making an 'X' at the small of his back. The head of the snake is to the left and faces towards the man. Details are highlighted in red.

fol. 150v **SAGITTA** points to the left.

fol. 151r: **AQUILA** is set in profile and flies to the right with his wings behind him.

DELPHINUS is a long-bodied fish with a shaped head that swims to the left. It has a very long fin on its stomach.

fol. 151v **PEGASUS** is depicted as half a winged horse flying to the right. Its wings are outstretched to either side and the left one brushes the edge of the horse's muzzle. He has a band at the cut-off of his belly. His front legs reach forward.

TRIANGULUM is an equilateral triangle with red ink.

ARIES prances to the left with both forefeet raised. He looks back over his shoulder to the right.

fol. 152r **TAURUS** is depicted as half a bull facing to the right with his left leg tucked under him and his right leg extended in front.

fol. 152v **GEMINI** are two youths. The left Twin is nude except for a cloak that comes to his knees and has long swags in front of his chests. The right Twin wears a short



tunic under his similarly worn cloak. They face each other, but the left Twin has his right leg crossing in front of his body and this is parallel with the right Twin's left leg. They seem to hold their inner arms on each other's shoulders, and hold their outer arms with their elbows bent so their hands are hidden under their cloaks.

CANCER has a reptile's body and a segmented crayfish's tail. He faces to the right and has two forearms and 3 legs on either side. He has three protrusions from his mouth.

fol. 153r **LEO** leaps to the left and has his tongue sticking out.

VIRGO stands facing the viewer and is dressed in a long red robe with bands at the waist, sleeves and hem. She has no attributes, but holds her hands so that it looks as though she should: the right one is raised and the left one is held down by her side.

SCORPIO is a curious amalgam. He seems to have a cow's head and forefeet, an armoured body with 3 legs with toes on either side and an ω -shaped band at the base of his curled tail. He faces to the right and, again, looks as though he should be holding something in his front claws, but he is not.

SAGITTARIUS is an old Satyr that walks to the left and faces away from the viewer. His short tail shows and he has long hair and a long beard. He holds the red bow and arrow in his left hand and pulls the string with his right.

fol. 153v **CAPRICORN** faces to the left. It has large wings on its goat's shoulders and its floriated fish's part seems to be attached like a glove. He has short curved horns.

AQUARIUS lunges to the left. He is nude and looks over his shoulder to the right. He holds the water-pouring urn horizontally in front of his body with his right arm wrapped about the thinnest part of the base and his left arm wrapped around the thinnest part of the neck.

PISCES swim in opposite directions with both their backs facing upwards and they are connected at their mouths with a red line.

fol. 154r **CETUS** is a dog-faced monster with dog's forelegs and a corkscrew tail. He faces to the left.

ERIDANUS is a stream flowing to the right out of the mouth of a triangular urn.

LEPUS leaps to the left.

ORION lunges to the left and faces the viewer. He wears a short tunic and a short red cape that flutters out to both sides and completely covers his right arm. He raises a club vertically in his left hand and had a scabbard attached to his left hip.

fol. 154v **CANIS MAIOR** runs to the left and has a very long tail.

CANIS MINOR leaps upwards to the right and looks a bit like a bear.

ARGO is depicted as half a ship that is divided at the mast on the right side. The mast bears a very long piece of red cloth that flutters to the right, over the deck of the ship. There is a small structure beneath the flag and an animal-head on the end of the stern on the left side. There are 2 steering oars.

CENTAURUS moves to the right, but looks over his shoulder to the left. His human half is nude. He holds a red spear vertically in front of him in his left hand. In his right hand, he holds a **Lupus** by its front paws so that the animal arches backwards away from him.

fol. 155r **ARA** is a patterned box with flame-like lines coming from the top.

HYDRA is a long snake that moves to the left.

CRATER is a cross-hatched red bucket sitting on its back and **CORVUS** faces towards the front and pecks at the body of Hydra.

[There is no **PISCIS AUSTRINUS**.]

notes

With numerous musical treatises by Boethius, Heubaldus, Guidonis Michaeli Monachus, etc. There is also *De Rhetorica* of Cicero, and two chapters on Geometry.

Pictorially, the illustrations are a singleton, which has certain elements in common with London BL Arundel 339 and the Wolfenbuttel Hyginus, but there is evidence of influence from another independent source.

Textually, it is closest to Florence Laurenziana 29.30.

bibliography

HERMANN 1926, II, pp. 260 ff.

SAXL II 1927, pp. 68-74.
pergament, 34.3 x 26.2; 12th century.

UNTERKIRCHER 1957, 1, pp. _____.

BUCH UND WELT 1965, pp. 339, 343, and 361.

BISCHOFF 1966, pp. _____.

VIRÉ 1981, p. 176.
12th century, south German; ff. 146-162r; all four books

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MUNK OLSEN 1982-1989, pp. _____.

VIRE 1992, p. xxiv.

membr, 12th century, seems to be a monastery in S Germany; 172 ff (343 x 262 mm) double
columned; number of figures incl. 40 of the constellations (ff. 147v-155r) to Book II

BORST 1994, pp. .

SNIEZYNSKA-STOLOT 1997, p. 14.

KRÄMER 1998, p. 218.

SMITH 2001, pp. 66-67.

SCHULTES 2002, pp. .

BORST 2006, p. 1085

BLUME 2008, p. 284.

note: The ONB has an extensive bibliography on its website, but most of the citations concern the
musical sections of this manuscript.

consulted Jan 1996