

Ravenna, Biblioteca Classense

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Ms 120

Basinio da Parma, *Astronomicon*

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1483

Italian

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text

Part I

ff. 1r-21v      BASINIO da PARMA, *Astronomicon*

inc.      BASINIJ PARMENSIS POETE CELEBERRIMI  
 ASTRONOMICON LIBER PRIMUS.  
 AETHEREOS ORBIS SUBIECTAQUE TEMPLA DEORUM ...

expl:      Templi cano atque vias semper volventis Olympi.  
 Astronomicon Basinii Parmensis poetae celeberrimi liber secundus et ultimus  
 explicit faeliciter in Castroplebis in conventu heremitarum ordini domini  
 Augustini pridie nonas octubris 1483. (= 6 October 1483, in the Augustinian  
 convent/monastery in Città di Pieve)

ff. 22r - 34v      HESIOD, *Opera et dies*, Latin translation by NICOLAUS DE VALLE

Incipit translatio Hesiodi per Nicolaum de Valle ad Pium Secundum Pont. Max.  
 eius scilicet  
 operis quod latine opera et dies graece ημεραι και εργα [*sic*] appellatur.  
 Si vacat aenea rerum dignissime presul. — exercet ad usus. Hesiodi ἔργα και  
 ἡμέραι finit per Nicolaum Vallensem traducta et ad Pium Secundum Ponteficem  
 Optimum Maximum missa.

## Part II

ff. 37r-50v BAEBIUS ITALICUS, Latin *Iliad*, with the attribution of the Latin transl. to Pindar

Pindari poetae preclarissimi incipit feliciter de Greco in latinum translatio secundum Homerum super triennio belli troyani.

Iram pande mihi Pelidae diva superbi; – iam saeve peracte. FINIS.

Explicit liber Pyndari feliciter quam ipse transferendum traxit de libro Homeri quod continet triennium belli Troyani, quem ego B. Peregi anno domini ab eius salutefera incarnation, 1477 di 29 aprilis.

ff. 51r-107r CLAUDIAN, *De raptu Proserpinae, In Rufinum, De III consulatu Honorii, De IV consulate Honorii, De nuptiis Honorii et Mariae, In nuptias Honorii Augusti et Mariae, De bello Gildonico*

Claudiani poetae optimi egyptiaci de raptu Proserpine praefatio in primum librum incipit:

Inventa primus secuit qui nave profundum; – Suspensa zephiros expectant classe faventes.

ff. 108r-155r AUSONIUS, *Carmina*

Ausonii Peonii poetae lepidissimi atque festivi epigrammaton dimidiatus liber. Prohoemium.

Phoebe potens numeris praeses Tritonia bellis; – imitetur apes. finis.

fol. 155r BARTHOLOMAEUS GUALDINUS, *Tetrasticon in Ausonium* (in Greek and Latin)

Bartholomaei Gualdini in Ausonium Tetrastycon. Ausonii peonii poete clarissimi fragmenta expliciunt quae ad aetatem usque nostram fortuna pervenire permisit coetera desiderantur.

ff. 155v-170r GREGORIUS TIPHERNAS, *Carmina*

Publii Gregorii Tiferni poetae illustrissimi in trinitatem hymnus.

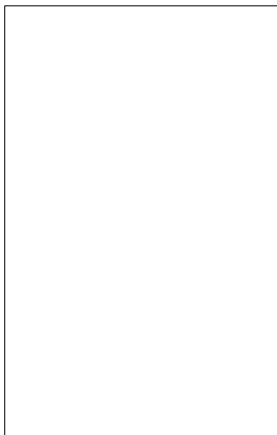
Hic meliore lyra maiori hic carmine Clio; – videas esse negatos meos. Finis Romae II Kl. Februariis.

PART III

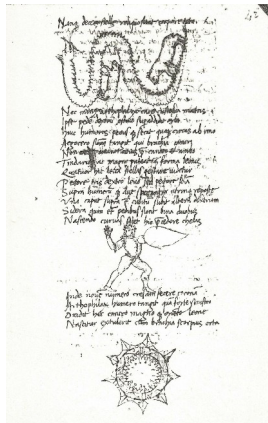
ff. 172r - 205r

HESIOD, *Theogony* (in Greek)

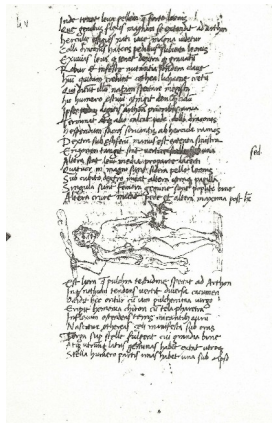
illustrations



fol. 2r



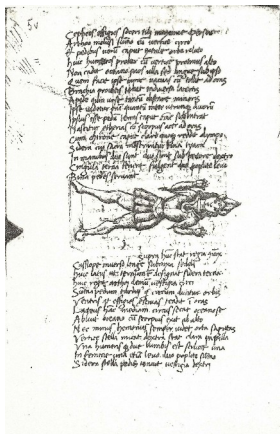
fol. 4r



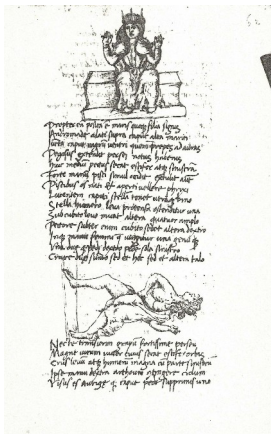
fol. 4v



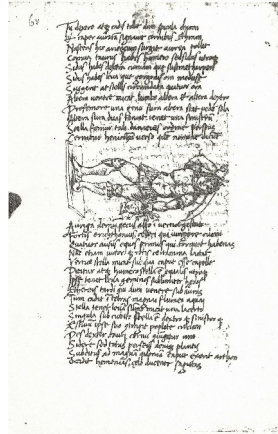
fol. 5r



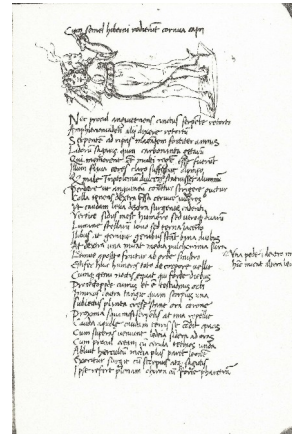
fol. 5v



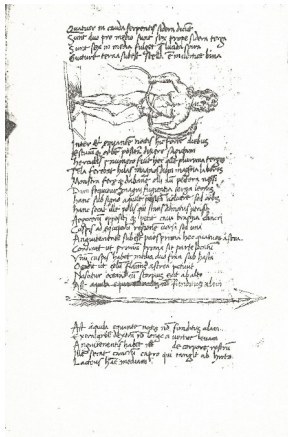
fol. 6r



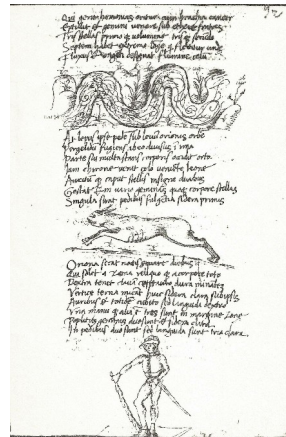
fol. 6v



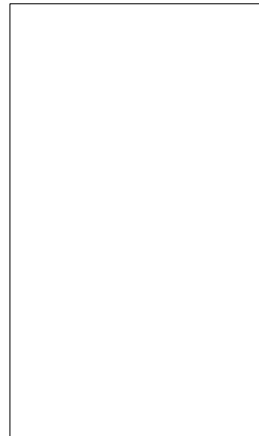
fol. 7r



fol. 7v



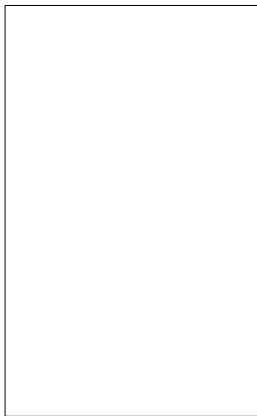
fol. 9r



fol. 10v



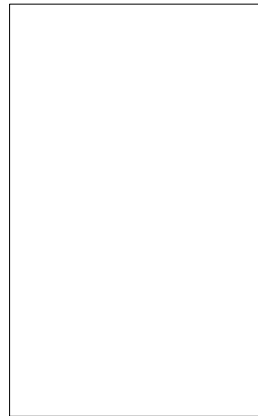
fol. 11r



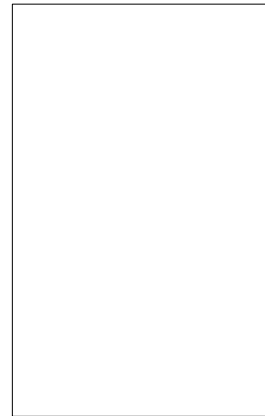
fol. 11v



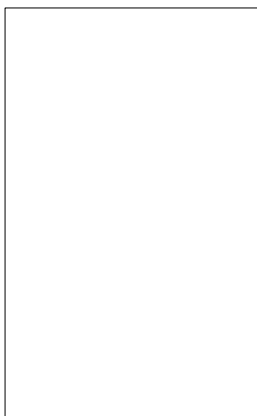
fol. 12r



fol. 13r



fol. 13v



fol. 14r



fol. 14v

fol. 2r

Diagram of the orbs of the planets, with the outer zone labelled: *occidens ubi mundi anteriori sunt*; and the inner zone labelled: *oriens ubi mundi postrema*.

- ff. 4r- 14v Illustrations of 45 constellations in ink over heavy scoring by a stylus - perhaps suggesting that they were traced from another source. No stars are marked. A number of the pictures are set horizontally because the spaces left for them by the scribe are too small. There are no labels.
- fol. 4r ***Draco inter arctos*** with **DRACO** with his head towards the left side of the page with a long curved and pointed nose, a beard and flame-like tongue. His body has 3 main bends in his body. The Bears are placed back-to-back, facing into the curves in the second and third bends. **URSA MINOR** is smaller than **URSA MAIOR**.
- BOOTES** stands facing to the right. He is dressed in a short doublet and hose. He holds a feminine ovate shield in his left hand straight out in front of him so that it covers the whole of his left arm. He raises his right hand.
- CORONA BOREALIS** is a circular decoration with a scalloped edge with 9 points.
- fol. 4v: **HERCULES** stands facing the viewer facing slightly to the left. He is nude. He has a lion's skin draped over his right shoulder with tail and paws visible and holds the head - which looks more like a dragon's head' down by his side in his left hand. He raises a knobby club behind his head with his right hand and seems to be standing on a mat.
- fol. 5r **LYRA** is a two-stepped zither with 3 sets of 4 strings. A male head protrudes from the right side wearing a fillet.
- CYGNUS** stands to the left, with its wings outstretched to either side.
- fol. 5v **CEPHEUS** stands facing the viewer, dressed in a short, tight-fitting tunic with a dropped belt and a pleated skirt and hose. He has a mitre-shaped cap and holds his arms out to either side with palms facing forward and the arms slightly bent so they form a 'W'. He is placed sideways on the page with his head to the right and stands on a mat.
- fol. 6r **CASSIOPEIA** is seated on a low, backless throne, facing the viewer, with her arms outstretched to either side with her elbows slightly bent. She wears a long dress and her mantle covers her shoulders. She has a crown on her head.

**ANDROMEDA** walks to the left and is nude, save a drape that falls from her left shoulder and which she clasps at the waist with her right hand. She holds her left hand raised behind her and has an athlete's band around her head. She walks on a mat is placed sideways on the page, with her head to the right.

fol. 6v **PERSEUS** stands facing the viewer and is dressed in a full suit of armour. He raises a slightly curved, sword above his head with his right hand and, in his left hand, he holds the head of the Medusa's head in front of him by its snaky tresses. He stands on a mat and is placed sideways on the page, with his head to the right.

fol. 7r **AURIGA** stands facing the viewer, dressed in a loose tunic, with a very large belt at the waist and which ends in a single long tendril on his left side. He holds both his arms outwards and bent at the elbow, with a flail in his right hand and 2 animal heads in his left. He has a bull's head coming from his left shoulder as well. He stands on a mat and is placed sideways on the page with his head to the left.

fol. 7v **OPHIUCHUS** is nude and faces the viewer, turning slightly to the right. He holds the **SERPENS** so that crosses his body in front of his genitals and its head is to the right, turning back to the Snakeholder. Ophiuchus stands on a mat and is placed sideways on the page so that his head is towards the right.

**SAGITTA** has its point towards the right.

fol. 8r **AQUILA** faces to the right and has a crown on his head with his wings outstretched to either side.

**DELPHINUS** is placed upside-down with its back facing toward the bottom of the page and its snout to the right.

fol. 8v **PEGASUS** is ½ a winged horse that faces to the right with its front legs tucked under. He wears a red-orange bridle.

**CETUS** is a dog-faced monster with a curled tail. He faces to the right, has pointed ears, and clawed front feet.

fol. 9r **ERIDANUS** is depicted as a segment of a river as seen from above.

**LEPUS** leaps to the left.

**ORION** stands facing the viewer, wearing a short doublet and hose. and is nude. He stands resting his left hand on his left hip, in which he holds a straight sword. He holds his right hand in front of him and rests it on a lumpy stick/club (?). He stands on a mat.

fol. 9v **CANIS MAIOR** is a greyhound that leaps to the left.

**CANIS MINOR** is more hound-like and also bounds to the left, lifting its front paws.

fol. 10r **NAVIS** seems to be a foreshortened ship sailing to the left (?) with a grey hull and the rest brown. It has a square-rigged mainmast and 1 crow's nest and 2 steering oars.

fol. 10v **CENTAURUS** is a centaur that leaps to the left. His human half is dressed in a green and gold jerking.

**ARA** is shaped like a sarcophagus and has a cross on the front and flames coming from the top.

fol. 11r **HYDRA** is a two-footed dragon that faces to the left, with a curl in its neck and a curl in its tail. Its wings are slightly flared. It has a beard and pointed ears. **CRATER** is on his back and a small, dove-like **CORVUS**, facing forwards and standing on his wing.

**PISCIS AUSTRINUS** is a large fish that swims to the left.

fol. 11v **ARIES** is walking to the left with its head turned back to the right and with short, curled horns. It has a small **TRIANGULUM** above its head.

**TAURUS** is depicted as  $\frac{1}{2}$  a bull with curved horns.

fol. 12r **GEMINI** are depicted as two infants who are fighting and one pulls the other's ear.

**CANCER** is a round crab.

fol. 12v      **LEO** is walking and has bird's claws on his feet.

fol. 13r      **VIRGO** stands facing the viewer with large wings. She holds one hand up and one down and is placed sideways on the page.

**SCORPIO** holds the Scales in front of his face with his right claw.

fol. 13v      **SAGITTARIUS** is a centaur who stands with his foot on a wreath (**CORONA AUSTRINUS**).

**CAPRICORN** is depicted as a scrawny goat with no fishy parts.

fol. 14r      **AQUARIUS** is youth dressed in Renaissance costume, pouring water.

fol. 14v      **PISCES** swim in opposite directions and are connected by a stream at their mouths.

### notes

The manuscript is in three sections:

1) ff. 1r-36v with the date of 1483 appearing on fol. 21v

2) ff. 37r-170v dates to 1477-78

3) ff. 171-205 is late-13<sup>th</sup> c. For additional details about the current contents of the ms, see CHISENA 2016, p.65.

### bibliography

L TORELLI, *Secoli Augustiniani*, Bologna 1673, V, pp. 50, 94; VI 1680, p. 355.

MAZZATINTI 1890 - , IV, pp. 172-73.

AFFÒ 1794, p. 35.

AFFÒ-PEZZANA 1789-1833/ 1969-73, *Memorie*, tomo II, p. 223.



BERNICOLI, *Biblioteca Classense*, in *Inventari dei manoscritti delle Biblioteche d'Italia*, a cura di G. Mazzatinti, Forlì, 1894, IV, pp. 171-172;

SOLDATI 1906, p. 84.

S.MURATORI, *Biblioteche della Provincia di Ravenna*, in *Tesori delle Biblioteche d'Italia. Emilia e Romagna*, a cura di D. Fava, Milano, 1932, p. 235;

McGURK 1966, IV, pp. 79-81: second 2 XV, Humanistic cursive; second part has Hesiod in Greek; pen drawings: fols; 4r-14v

inc (1r): Basinii Parmensis poetae celeberrimi Astronomicon liber primus. Aethereos orbis subiectaque templa deorum ...

expl (21v): Templi cano atque vias semper volventis Olympi. Astronomicon Basinii Parmensis poetae celeberrimi liber secundus et ultimus explicit faeliciter in Castroplebis in conventu heremitarum ordini domini Augustini pridie nonas octubris 1483.

p. xi: presence of oriental past accounts for lack of compl uniformity among Renn books; might have belonged in a monastery;

MARIANI CANOVA 1994, p. 207.

G. MARIANI CANOVA, tav. LXXXIX-XC, in *Biblioteca Classense Ravenna*, a cura di A. Dillon Bussi e C. Giuliani, Firenze, 1996, pp. 132-133;

*I manoscritti datati delle Classense e delle altre biblioteche della Provincia di Ravenna*, collana *Manoscritti datati d'Italia*, a cura di M. G. Baldini, Firenze 2004, pp. 28-29.

CHISENA 2015, pp. 65-66.

notes that hands of the copyist of parts I and II are the same. His hand is also evident in the marginalia.

BLUME/HAFFNER/METZGER 2016, II, 2, pp. 100 and 683-85.

210 x 140 mm (with the earlier Hesiod folia slightly larger at 203 x 130 mm); a single hand up to f. 86v; illustrations of 'a modest quality'; suggest that the feature of so many figures standing on plinths recalls ancient sculpture;

consulted 2004