

Siena

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Ms L. IV 25

fragment of the *Revised Aratus latinus*

Northern Italian (Lombard?)
end 14th century

text

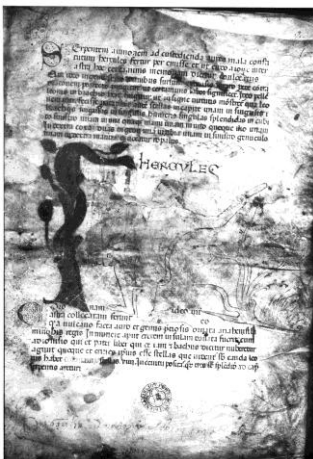
- ff. 1r-8v fragment of the *Revised Aratus latinus* (ed. MAASS 1898, pp. 190-238).
- fol. 1r (opens imperfectly with Hercules): Serpentem a iunonem ad custodienda aurea mala constitutum Hercules ferter per emisse et ut circo ... (cf. MAASS 1898, p. 190)
- fol. 8v (ends imperfectly with Pisces) ... ab orientes tres in conexu tres sunt omnes quadriginta unam. (cf. MAASS 1898, p. 225)
- (**note:** the folii are not in the right order, so that the text runs in the following way:
- 1) ff. 1r-2v Serpentem a iunonem ad custodienda aurea mala — in singulus femoribus singulis in dorso sex sunt simul decem. (cf. Maass 1898, pp. 190-204)
 - 2) ff. 3r-4v Porro taurum inter astra quidam putant positum propter iovem — in unaquaque ungelam unam sunt in summa decem et octo (cf. Maass 1898, pp. 210-21)
 - 3) ff. 5r-6v Dextra levaque perseus extenditur ad soceri sedem cephei videlicet patris andromede — quem illi caudam piscis habere fingunt propter marinam coclam de qua prefati sumus habet stellas. (cf. Maass 1898, pp. 225 - 38)
 - 4) ff. 7r-7v CAncrum numquam Ideo fabule inter astra locatum aiunt — in

sinistra sumitate duas qui vocatur eduli sunt v sumo octo. (=cf. Maass 1898, pp. 204-10)

- 5) ff. 8r-8v S**U**b andremede signo aut lomge ab orione vergilusque arietis signum agnositur quem arietem esiodus et pherecudes dicunt — ab oriente tres in conexu tres sunt omnes quadraginta unam. (cf. Maass 1898, pp. 221- 225)

The correct ordering of these sections should be: 1, 4, 2, 5 and 3.

illustrations



fol. 1r



fol. 1v



fol. 2r



fol. 2v



fol. 3r



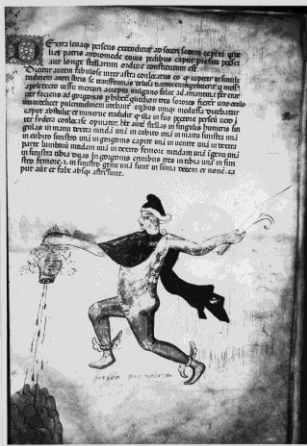
fol. 3v



fol. 4r



fol. 4v



fol. 5r



fol. 5v



fol. 6r



fol. 6v



fol. 7r



fol. 7v



fol. 8r



fol. 8v

ff. 1r-8v

Illustrations of 25 constellations, drawn in brown pen and the highly-coloured, with two depictions of Scorpio and two of Cancer and an extra image of the Pleiades. The original colouring was done in a heavy gouache that has started to flake. Especially in the case of the illustration of Hercules, the colour has flaked to such an extent that only the stained vellum remains, making it look as though there have been delicate yellow and tans washes applied. No stars are marked, but most constellations are labelled in red Gothic majuscule.

Based on the model of Göttweig 146 (see notes below) .

Since the text is out of order, the pictures are also confused. The current order is:

- 1) ff. 1r-2v Hercules to Virgo
- 2) ff. 3r-4v Auriga to Capricorn
- 3) ff. 5r-6v Perseus to Capricorn
- 4) ff. 7r-7v Gemini to Leo
- 5) ff. 8r-8v Pegasus to Pisces

The correct ordering of these sections should be: 1, 4, 2, 5, and 3.

- fol. 1r **HERCULES** (labelled: HERCULES) is in the Garden of Hesperides, with the tree and the Snake at the left. He is nude and kneels to left, with his back towards the viewer, and faces the green snake (with black lines coming from his mouth), which is hanging from a green tree. He kneels on his left knee, and his right one is raised. He holds a lion-skin (with face) draped over his extended left arm and holds a short club behind his head in his right hand. There is a second plant behind Hercules. As noted above, the heavy gouache paint has flaked off this image. Apart from his blonde hair and the dark green of the snake and his tress, everything else appears to be lightly coloured tan.
- fol. 1v **CORONA BOREALIS** (labelled in red: CORONA) is a red and yellow wreath with 7 light green gems set into it.
- OPHIUCHUS** (labelled in red: SERPENTARIUS) is nude and faces to the left with his back and buttocks towards the viewer. He stands on the back of **SCORPIO** and has **SERPENS** wrapped twice around his middle. The Snake is coloured yellow and brown with a black spine and has a beaky face and turns towards the man, who has blonde hair. **SCORPIO** is coloured light brown and faces to the left, with 2 large, arm-like claws, 8 legs (one hidden behind Ophiuchus's leg) and a segmented tail that ends in a hook. It has two sets of eyes and a large smile.
- fol. 2r **SCORPIO**² (labelled in red: SCORPIUS) looks virtually identical to the previous one, facing to the left. The half of his body towards the top of the page is light tan and the bottom half is darker.
- BOOTES** (labelled in red: BOOTES) stands, facing to the left with his back towards the viewer. He wears a knee-length, red-brown skirt and has a blue cloth covering his outstretched left arm and a curved plant held extended behind his head in his right hand. He has yellow hair and stands on grey ground.
- fol. 2v **VIRGO** (not labelled) stands facing the viewer wearing in a long, red-brown dress with yellow borders decorated with red designs around the neck and the hem and running down the front of the dress. Under this, there is a tighter garment, of which the grey-green sleeves and the white hem show, and she is covered by a large yellow mantle. She also has large yellow cuffs or bracelets on each wrist. She wears a round, grey-green cap with three white bows on her head and stands with both arms outstretched. Her right hand makes a pointing gesture and holds a yellow sheaf of wheat, and in her left hand she holds the **SCALES** (not labelled) on her extended index finger
- fol. 3r **AURIGA** (labelled in red: AGITATOR) is kneeling to right in short, red-brown tunic which has yellow bands at the neck, hips and running down the chest. His tunic also

has brown sleeves with yellow bands at the wrists and white bands on the elbow. He wears brown leggings or trousers and yellow boots. His left shoulder is covered by a blue mantle that then flows behind his body. Both hands are stretched out to the sides, with his right hand holding a flail with single thong. On his outstretched left arm, there are two blue-green Kids facing each other. There is a blue-green third goat standing in front of Auriga and facing him. The Charioteer has blonde hair and his head is encircled with a halo.

TAURUS (labelled in red: TAURUS) is depicted as half a brown bull with a white nose and chest. His horns are white with blue tips. He is facing to the right, with his left foot stretched forward and his right hoof tucked under him.

fol. 3v **CEPHEUS** (labelled in red CEPHEUS EURIPIDES) stands facing the viewer, with his arms outstretched to either side. He wears a round cap and his head is surrounded by a halo. He wears a short red-brown tunic with yellow bands at the neck, waist, hips, elbows, wrists and hem, all of which are decorated with cross-hatching, except for the band at the wrists. He has yellow leggings and black boots. His hair and beard are blonde. His short pink mantle is worn over both shoulders and falls his elbows in two pleated cascades.

fol. 4r **CASSIOPEIA** (labelled in red: CASSIOPIA) is seated on a high-backed throne with her hands outstretched to either side. The back of her throne has yellow balustrades on either side and a flat green piece behind her and a red cushion. The throne itself in tan with the foot support being blue and the bottom support is white. She wears a long pink dress with a white collar, white bands at the elbow and white cuffs. It is drawn tight at the waist with a button in the middle of her belt. Her legs are covered by a red-brown mantle. She has a blue halo around her head, but it may have originally been gilt as small traces of gold colouring remain. She wears a red hat with a darker rim and has blonde hair.

fol. 4v **ANDROMEDA** stands facing the viewer in a long dress, with a yellow halo around her blonde head. Her dress is yellow with green contours, and the sleeves hang over her elbows like tubes. She rests her hands near the top of 2 rather lumpy, tan-coloured plants. She has water 'surrounding' her that is blue and aqua.

fol. 5r **PERSEUS** is nude and rushes to left with his lower body in profile and his upper body facing away from the viewer. He holds both his hands stretched out to the sides, with the Medusa's head (with red blood dripping from it on to pink rocks below), which is held by the hair in his left hand. He holds his *harpe* behind him in his right. He has red-brown cap with white trim and a red-brown mantle hanging across his left shoulder and fastened on his right shoulder by a yellow button. He wears short yellow boots that have yellow wings on them.

fol. 5v **7 PLEIADES** (not labelled) have their heads covered and have different coloured haloes around their heads. Each is set within a circle.

fol. 6r **LYRA** (labelled in red: LIRA) is a tan-coloured instrument with 7 strings and blue oxen horns supporting the sides.

CYGNUS (labelled in red: CIGNUS) is blue and stands facing the right with its wings outspread to either side and lifting its right leg. Its feet are grey, and its beak is yellow.

fol. 6v **AQUARIUS** (labelled in red: AQUARIUS) is nude to his waist and wears blue leggings and a long red-brown mantle that is draped over his left shoulder and then flutters out behind his body. He wears a red-brown hat shaped like a mitre, with a grey halo encircling his head. He holds both his hands out in front of him, holding the upside-down urn at its neck with his right hand and at its base with his left hand. Green water pours from the yellowish urn.

CAPRICORN (labelled in red: CAPRICORNUS) faces to the left. The front part of his body is blue and his tail is green with brown fins. The very end of his tail is green. He has short horns that curve forward and a beard.

fol. 7r **GEMINI** (labelled in red: GEMINI CASTOR and POLLUS) are two warriors in short yellow and blue tunics (yellow body, blue skirt with yellow trim, blue sleeves with yellow cuffs) with blue leggings and yellow boots. They wear knee-length red-brown capes that are fastened on their left shoulders with yellow florettes. Both hold spears vertically in their outer hands. The left Twin (CASTOR) has hand on chest and the right Twin (POLLVS) has his inner right hand on hip. Between their knees, there is a depiction of **CANCER** facing towards the top of the page, with a round red body and two large claws, 4 feet on either side and a number of whiskery 'feelers' protruding from his nose.

CANCER² (labelled in red: CANCER) also appears alone and is red and facing to the right, that is very close to the one above, though the body is slightly rounder.

fol. 7v **LEO** (labelled in red: LEO) stands facing to the left with his tail heel down. His body is tan.

fol. 8r **PEGASUS** (labelled in red: EQUUS) is depicted as half winged, blue-green horse facing to the right, with his feet stretched out in front of him.

ARIES (labelled in red: ARIES) leaps to the left looking backwards over his shoulder to the right, with a red disc around his middle and with small curled white horns. He is frowning.

fol. 8v **TRIANGULUM** (not labelled) is a red and blue equilateral triangle with white foliate decoration.

PISCES (not labelled) swim in opposite directions, with both their backs on facing

upwards and are tied at their mouths by a single line. Their bodies are blue on top, with a white stripe along their sides and red bottom. Their eyes and gills are also red.

notes

367 x 259 mm; parchment; As McGurk has noted, the folii are bound incorrectly. Taking their present folio references, they should run: 1, 2, 7, 3, 4, 8, 5, 6. These folios contain only a fragment of the star catalogues of the *Revised Aratus latinus* with the following constellations missing: URSA MINOR, URSA MAIOR, DRACO, SAGITTARIUS, SAGITTA, AQUILA, DELPHINUS, ORION, CANIS MAIOR, LEPUS, NAVIS, CETUS, ERIDANUS, PISCIS MAGNUS, ARA, CENTAURUS, HYDRA, CRATER, CORVUS and CANIS MINOR. McGurk also describes this manuscript as a faithful copy of the earlier 9th-century, so-called *scholia sangermanensia* manuscripts, such as Paris BN 12957, citing especially the depictions of Bootes, Perseus and Auriga.

Cicero's translation of *Aratea* is also in this manuscript but not illustrated. Reeve notes that the Cicero has close connections with the version in Göttweig 146, but that it is not a copy of it. He suggests that it may indicate that this manuscript was copied from a lost Ciriaco d'Ancona manuscript (Codex Vercelliensis').

The illustrations fall within the **RAL Ib** group, the defining features of which are discussed in the Commentary.

Stylistically, there is also a very close connection – possibly the same Lombard scriptorium – between the drawings in this manuscript (the labels, the halos and the constellations that are missing) and those in the other **RAL Ib** manuscript, Göttweig 7 (146)

ii (paper) + 8 (vellum) + ii (paper); On fol. ii r (in a later hand) *Sæculi xiv aut xv? Signa et stellę*; fol. iiv in a later hand: *Constellatio*; first one to three lines of each chapter are in red and the passages begin with an elaborate initial letter in red or blue surrounded by filigree design in red, violet or blue.

bibliography

BYVANCK 1949, pp. 221-23.

for list of *Aratus latinus mss*

MCGURK IV, 1966, p. xiv, xxi, n. 27 and p. 82.

one of only 2 existing RAL Renaissance manuscripts; says a faithful follower of the 'scholia Sangermanensia books', such as Paris 12957; late 14th c; Italian Gothic miniscule; parchment; 367 x 260;

MCGURK 1973, p. 215, n. 24.

calls it a 'scholia sangermanensis manuscript' which has Cancer between the legs of the Gemini, but also on its own.

BERTELLI 1975, p. 900, n. 3.

REEVE 1980, p. 511.

ŚNIEŻYNSKA-STOLOT 1994, p. 66.

BLUME/METZGER/HAFFNER 2016, pp. 732-34, pls 906-08 and figs 930-940.

The *Recensio Interpolata*, with its illustrations, corresponds very closely to Göttweig, Abbey Library, Cod. 146, fols. 1r–16v, both in the depiction of the figures and in the layout of text and images (see catalog no. 110). This manuscript, in turn, is probably a copy of the "Codex Vercellensis," which, in addition to the *Recensio interpolata*, also contained Cicero's *Aratea* in a version similar to the Carolingian manuscript from Aachen (London, BL, Ms. Harl. 647). The Siena fragment unfortunately does not reveal whether the original manuscript also reproduced this part of the *Vercellensis*. The codex in Vercelli was mentioned and excerpted by Cyriacus of Ancona in 1442, but is now lost. Both (Göttweig 146 and Siena L.IV.25) have almost the same format of approximately 37 by 26 centimetres and show a comparable, large-lettered and carefully formed *textura script*. Ultimately, the Göttweig manuscript appears somewhat more 'archaic', that is, it is closer to the original.

Comparing the text of the *Recensio interpolata*, there are minor differences. Often Siena offers the better text (e.g., concerning Perseus, Siena: "...aurei imbris se transformans..."; Göttweig: "...aurei umbrisse transformans..."), although these are usually errors that can possibly be corrected from the context. However, there are also passages where the situation is exactly the opposite. In the less easily decipherable peculiarities of the text, both manuscripts agree (Perseus: instead of "[a]era" "erar"; at Deltoton: instead of "delt[a]e liter[a]e" "deltellit terre"). The small, blank space in the text in the Göttweig manuscript near the Pleiades ("propter luctum [ire ad]serunt") is not present in the Siena manuscript; the text there reads continuously: "propter luctum ire asserunt".

The colours in the Göttweig and Siena manuscripts correspond in many cases, although there are certainly differences. The clothing mostly features the same basic colour. However, the colouring of the halos and the rocks to the sides of Andromeda or the ram's fleece differs. In the depiction of the Pleiades, the Siena manuscript shows arbitrary changes in colour, for example, in the cloaks, ranging from yellow, green, reddish-purple, and blue. The number of colours used in each instance is generally slightly reduced. Nevertheless, the colouring was essentially adopted from the original.

The Siena manuscript also contains the same additions found in the Göttweig manuscript, which suggest the setting. Similarly, the reference to Euripides is also present next to Cepheus, and Cepheus, Cassiopeia, and Andromeda are highlighted as a group by halos. The twins, which are only preserved in the Siena manuscript, are additionally identified as Castor and Pollux. These are, in all likelihood, additions by the 15th-century copyist. Therefore, despite the minor textual variations and the few deviations in colouring, the Siena manuscript

is probably dependent on the Göttinger codex

HADRAVAVÁ 2019, p. 365 and *passim*.