

Bologna

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Ms A. 173

Basinio da Parma, *Astronomicon*

Italian

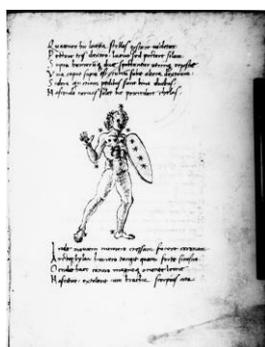
last third of the 5th century (c. 1467)

text

- ff. 1r-32r Basinio da Parma, *Astronomicon*
- ff. 1r-32r BASINII PARME/NSIS ASTRONOM/ICON LIBER PRIMUS.
(in smaller capital letters and written in alternating black and brown ink)
[H]ETEREOS ORBIS SUBIECTAQUE MARMORA CAELI –
- (note: the poem is missing ll. 254-297 after fol. 7)
- Templa cano atque vias semper vovlentis olympi. Τελος. των ατρομκων
- ff. 32v-37r BASINIUS PARMENSIS, *Epistola ad Sigismundum Pandulphum Malatestam*
- ff. 37r-39r BASINIUS PARMENSIS, *Epistola ad Sigismundum de linguae graecae laudibus et necessitate*
- ff. 39v-42v BASINIUS PARMENSIS, *Epistola ad Robertum Ariminensem*

illustrations

fol. 5v



fol. 6r



fol. 6v



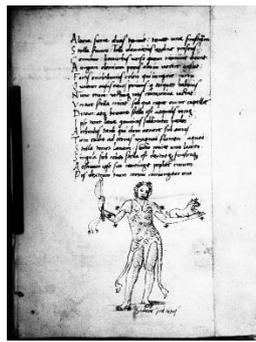
fol. 7r



fol. 7v



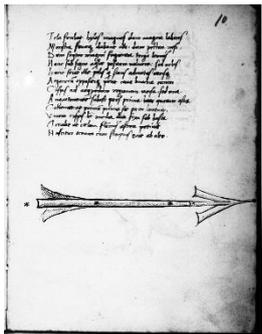
fol. 8r



fol. 8v



fol. 9v



fol. 10r



fol. 10v



fol. 11r



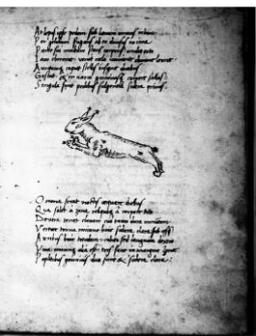
fol. 11v



fol. 12r



fol. 12v



fol. 13r



fol. 13v



fol. 14r



fol. 14v



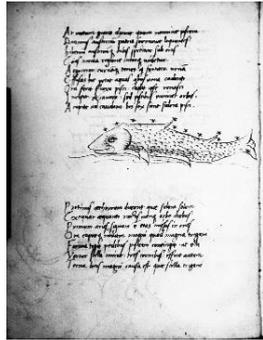
fol. 15r



fol. 15v



fol. 16r



fol. 16v



fol. 17r



fol. 17v



Fol. 18r



fol. 18v



fol. 19r



fol. 19v



fol. 20r



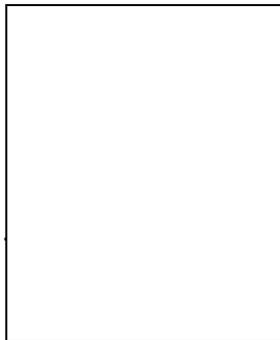
fol. 20v



fol. 21r



fol. 21v



fol. 22v

ff. 5v- 22v: Illustrations of 40 constellations in black ink with stars marked in slightly lighter ink. The figures are not labelled. The manuscript is missing the illustrations for

CYGNUS, CEPHEUS, CASSIOPEIA and ANDROMEDA. Spaces have been left for the celestial diagrams on ff. 2v, 3v and 4r, which were never completed.

- fol. 5v **DRACO INTER ARCTOS** with **DRACO** having his head towards the bottom of the page and **URSA MAIOR** and **URSA MINOR** back-to back and facing inwards.
- fol. 6r **BOOTES** is nude, standing to right facing the viewer, with oval shield in left hand and right hand raised in salutation.
- fol. 6v **CORONA BOREALIS** is a ring with floreate decoration along the top.
- fol. 7r **HERCULES** is nude, lunging to the left, facing the viewer, with a lion's skin (face and paws) in left hand and a club raised behind his head in his right hand.
- fol. 7v **LYRA** is a boxy, stepped instrument with 3 sets of 4 strings.
- fol. 8r **PERSEUS** faces away from the viewer towards the left, wearing Renaissance armour and helmet, with a bearded, male head in his left hand and a scimitar above his head in his raised right hand.
- fol. 8v **AURIGA** wears animal-skin tunic with tendrils (paws?) along the lower hem. He is holding a stick with 3 thongs in his upraised right hand and has 2 seated goats on his extended left forearm.
- fol. 9v **OPHIUCHUS** is nude, facing the viewer with both his hands down by his sides and holding the **SERPENS** at his hips. The **SERPENS** has a dragon's face and faces towards the man, with its body crossed once below the man's hips.
- fol. 10r **SAGITTA** points to the right.
- fol. 10v **AQUILA** stands to the right with both wings upraised and its mouth open.
- fol. 11r **DELPHINUS** is a long-nosed dolphin lying on its back with its head to the right.
- fol. 11v **PEGASUS** is presented as half a horse, cut off right below the wings. It flies to the right, wears a halter and has both feet stretched out in front of it.
- fol. 12r **CETUS** is dog-faced and has a curled fish's tail. It faces to the right.

- fol. 12v **ERIDANUS** is nude, stands facing the viewer and holds the urn horizontally at hip-height with both his hands. It has a stream flowing out to the left.
- fol. 13r **LEPUS** leaps to the left.
- fol. 13v **ORION** stands facing the viewer, and is dressed in a short jerkin with a scalloped hem, a large belt at his hips and a short cloak over his left shoulder. He hooks the thumb of his right hand in his belt and holds a plant fond vertically in his left hand.
- fol. 14r **CANIS MAIOR** is a sleek hound with a pointed nose leaping to the left.
- CANIS MINOR** is a smaller hound with a short nose leaping to the left.
- fol. 14v **ARGO** is a full ship in the water sailing to the right, with a shortened (broken?) mast with rigging. There are two large steering oars at the stern.
- fol. 15r **CENTAURUS** leaps to the left with his human half nude. He holds his left hand down by his side and holds **LUPUS** (a rabbit) by its heels in his extended right hand.
- fol. 15v **ARA** is shaped like an inverted capital with an hour-glass burner on the top from which flames issue.
- fol. 16r **HYDRA** is a 2-legged dragon with folded wings that faces to the left.
- CRATER** is a 2-handled vase perched on **HYDRA**'s wing.
- CORVUS** faces forward and is also perched on the wing of **HYDRA**.
- fol. 16v **PISCIS AUSTRINUS** swims to the left in water.
- fol. 17r **ARIES** is 'intra triangulum' and walks to the left with its head turned backwards and wears the **TRIANGULUM** around its head.
- fol. 17v **TAURUS** is half a bull facing to the left with a square of 6 stars in front of his nose.
- fol. 18r **GEMINI** are two nude youths standing facing the viewer with the left Twin raising his left hand to his mouth and his right hand towards the other Twin. The right Twin holds his hands slightly away from his sides.
- fol. 18v **CANCER** is a crayfish facing to the left.

- fol. 19r **LEO** stands to the right with is tail raised and sticks his tongue out.
- fol. 19v **VIRGO** is depicted from the waist upwards. She is winged, wears a dress and has a mantle over her shoulders. She raises her left hand and points to the left. She holds a plant in her raised tight arm. Her hair is exposed.
- fol. 20r **SCORPIO** faces to the left and holds the Scales in his claws.
- fol. 20v **SAGITTARIUS** leaps to the right. His human half is nude and he holds a bow with his left hand, pulling the string with his right.
- fol. 21r **CAPRICORN** faces to the left and has short, bull-like horns and a single curl in the tail.
- fol. 21v **AQUARIUS** is nude and faces the viewer. He holds both his hands to his sides and in the right one, holds an upside-down vase from which water is pouring.
- fol. 22r **PISCES** are set horizontally and connected at the mouths.

notes

Written in humanistic cursive in a single hand, in brown and black ink; on fol. 39r, a copyist has noted a date: *die XVIII martii 1467* on the letter to Sigismondo; CHISENA 2016 notes that this testimony seems to come from the will of Dott Michele Medici (1782-1859)

BLUME/HAFFNER/METZGER 2016, II, 2, p. 676 note that the same compilation appears in Rome, Casanatense 4059 and that the date at the end of the second letter is probably copied from the original and does not indicate the date of the ms.

bibliography

MAZZATINTI 1891-1906, XXX (1924), pp. 81-82

Medici provenance.

McGURK 1966, IV pp. xxi, xxvii and 9-10. Notes 'oriental influence' in presence of Algot'

cites 'Algol' and the Oriental influence on the illustrations in this manuscript; second half 15th century; Italian humanist cursive; paper, 44 ff, 208-149, 26 long lines; says that the illustration of Perseus is like Saxl, I, p. 111.6 and Saxl, II, fig 21.

SNIEZYNSKA STOLOT 1994, p. 65.

FRIOLI 2006, pp. 260 and 267.

MARIANI CANOVA 1994, p. 207.

LIPPINCOTT 2002, pp. 21-23.

BLUME/HAFFNER/METZGER 2016 II, 2, pp. 100 and 676-78 (cat. 99).

Date to last quarter of 15th c; 208 x 149 mm, paper, 44 folia; note the similarity in the contents to Rome Casanatense ms; date of 1467 probably taken from original and does not reflect date of ms;

S. ARIETI, 'Medici Michele', *DBI*, 73, pp. 144-146.

CHISENA 2016, pp. 41-42.

notes that watermark corresponds to Briquet 12127 (Verona 1467);