

Ms 3

ps- Bede, *De signis caeli*

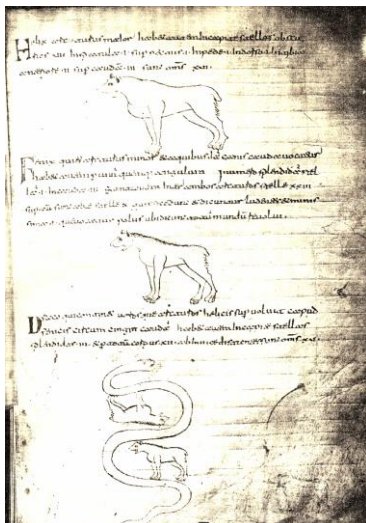
Montecassino

874-92

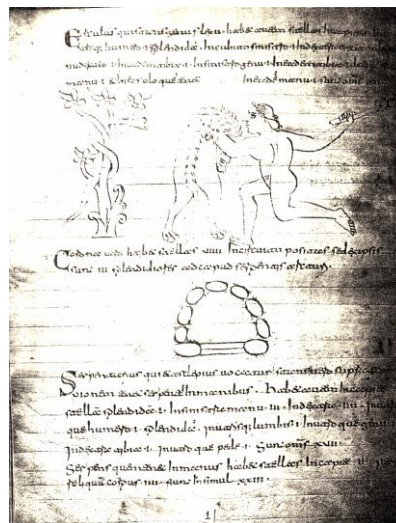
pp. 177-192 ps-Bede, *De signis caeli*

p. 177 Helix arcturus malor hab& autem In capite stellas obscuras vii In spatula .i. super pectus .i. in pede .i. in dorso .i. ... (cf. Maass 1898, p. 582)

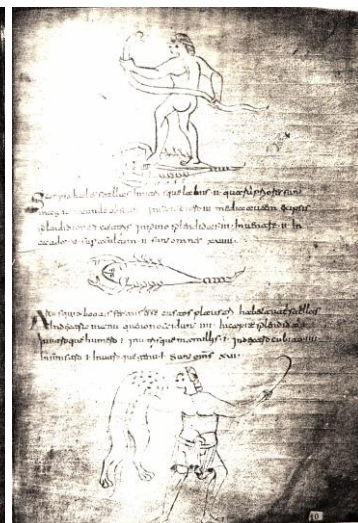
p. 192 Anticanis dicitur subtus geminos bene parere hab& stellas quarum unam splendidior est ceteris & ideo anticanis vocatur: eo quod contrarius sit cani. (cf. Maass 1898, p. 594)

illustrations

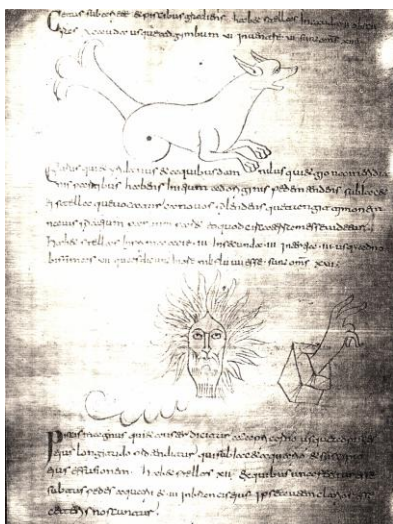
p. 177



p. 178



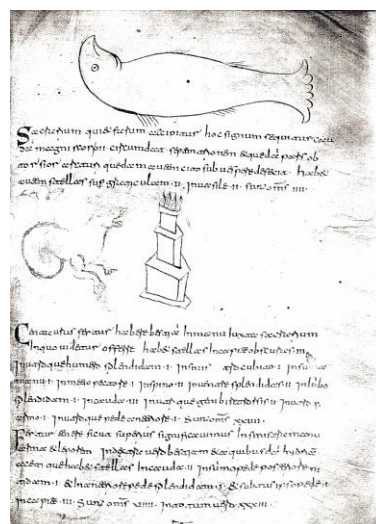
p. 179



p. 189



p. 190



p. 191



p. 192

pp. 177-192 pen drawings of 40 constellations; the drawings are set between the paragraphs, which are written in long lines; there are no stars marked.

p. 177 **URSA MAIOR** stands to the left with its legs together; its mouth is open and it has a short tail and a prominent breastbone

URSA MINOR is a slightly smaller bear and stands to the left with its legs together; its mouth is open and it has a short tail and a prominent breastbone

DRACO INTER ARCTOS has **DRACO** depicted as a snake with with four curves in its body and the tip of its tail undulating downwards to the left; its head is towards the tops of the page and faces to the right; **URSA MAIOR**² and **URSA MINOR**² are set back-to-back, facing inwards towards the Snake's body and in opposite directions (top towards the right and bottom towards the left) between the second and third curves; both have their mouths opens and are very close to the depictions of the individual Bears above

- p. 178 **HERCULES** is nude and is kneeling/running to the left, with his right leg leading; his legs are in profile and his torso is twisted so that his back faces the viewer; he holds a lion's skin (with the whole beast save its front legs visible) in front of him in his outstretched left hand and he holds a knobby club in his right hand behind him; to the left (towards which he advances) is a tree representing the Garden of Hesperides, with a snake curling up the tree; it faces towards him with its mouth open

CORONA BOREALIS is a D-shaped series of nine ovals connected by three horizontal lines at the bottom

- p. 179 **OPHIUCHUS** is nude and stands with his back to the viewer with his knees slightly bent with both feet on the back of **SCORPIO**; he has long hair; he holds a flat **SERPENS** horizontally behind his back (not wound round), with its head turned back to face the man and its tongue sticking out

SCORPIO is shaped like an elongated teardrop and faces to the left; it has a human face and to 'human' arms which end in bifurcated claws in front of its face; there are four legs on each side and a stripe running down the length of its back; the tail is composed of four circular segments and a tapering tip

SCORPIO² is identical to the one above it

BOOTES (Arcus) stands facing the viewer and leaning slightly to the right; he is nude to the waist and has a short skirt with a prominent knot in front of his belly; he holds a full lion's skin (very close to the one held by **HERCULES** with the full back, tail and hind feet visible) over his outstretched right hand and in his left hand, he holds a thin curved stick; he turns his head backwards to look at the lion skin

- p. 180 **VIRGO** stands facing the viewer and wears a long *peplos*-like garment, with a mantle that falls to her calves; she is winged and has both arms outstretched; in her right hand, she holds a palm branch; in her left she holds the **SCALES** at waist height; she appears to have a turban on her head

GEMINI are two youths dressed in short tunics with short capes; they both lean outwards from each other and hold spears in their outside hands to which they make gestures with their inner hands in mirror-image pose; they both seem to have a single black eye

- p. 181 **CANCER** has a oval body and faces to the right with two muscular 'human' arms stretched out in front of it; there is a stripe down the shell and the beast has prominent eyebrows and four legs on each side

LEO bounds to the left with his forefeet off the ground; his mouth is open and his tail flows out straight behind him with the final tuft pointing downwards

AURIGA faces the viewer and kneels to the right; he is dressed in long, slim-fitting robes that are caught at the waist; he also has a cloak draped over his upper left arm; both his arms are outstretched; he holds a single-strip flail vertically in his right hand and there is a small goat standing on his left shoulder facing to the right and towards a second small goat standing on his left hand to the left; there is a large goat with long straight horns standing in front of the man, facing him

- p. 182 **TAURUS** is depicted as half a bull, facing towards the right; he has his right leg tucked under his body and left leg slightly bent in front of him; he has short curled horns and his cut-off is an oval

CEPHEUS stands facing the viewer, dressed in short tunic caught at the waist with short mantle that is draped over his extended arms; appears to be striped and flutters outwards at knee height. He is beardless and wears a conical hat; his arms are outstretched with the palms of his hands open and facing upwards

- p. 183 **CASSIOPEIA** faces the viewer and is seated on a low-backed boxy throne with a sausage-shaped cushion; she wears a *peplos*-like garment with a cape over her left shoulder and she has a conical hat on her head; her arms are outstretched to the sides with the palms of her hands open and facing upwards

ANDROMEDA stands facing the viewer; she is dressed in long, close-fitting *peplos*-like tunic; the sleeves of her dress seem to have come off her arms and hang like tubes behind her bare outstretched arms; she very large hands are placed downwards on the tops of two piles of rocks; she has a trefoil/ diadem in her hair

- p. 184 **PEGASUS** is half a winged horse, facing to the right with his feet extended in front

of him; he has a full mane and his wings seems to stem from around the joints of his forelegs; his cut-off is an oval

ARIES walks to the left, but turns his head to look backwards to the right; he has no horns and resembles a horse more than a ram; he lifts his right front leg (all four feet have cloven hooves); he has a very long fleecy tail and has a lacy belt around his waist

TRIANGULUS is two nested triangles with decorated with scroll work on the sides and a star-like decoration at each corner

p. 185 **PISCES** swim in opposite directions (top to the right and bottom to the left) with both their backs towards the top; they are connected with a line running between their mouths; there is a cross added above the drawing, which is probably a later addition

PERSEUS faces the viewer and walks to the left; he is nude and his body is twisted so that his hips and legs are nearly in profile, while his chest and arms fully face the viewer; he has a striped cloak that is pinned at his left shoulder and flows over his right shoulder falling behind his back and then hanging behind his buttocks; both of his arms are extended horizontally from his shoulders and he holds the Medusa's head by its flame-like hair in his right hand in front of him; he holds a club in his outstretched left hand behind him; he wears a conical hat with a button at the top and has a stubbly beard

p. 186 **LYRA** has a rectangular base with the upper left corner cut off; the material of this frame is marked with regular parallel lines so that it resembles a cane frame; it has long S-shaped horns rising up from the base and large circlets at the top of each upright; there are nine strings running between the base and the top frame of the instrument (where they end in small dots)

CYGNUS walks to right with his wings folded close to his body and it is web-footed

p. 187 **AQUARIUS** is depicted as a youthful male, who stands facing the viewer and slightly to the right; he is nude to the waist and has a close-fitting drape wrapped around his legs and a band at his waist; he wears a long cape that is pinned on his right shoulder and flows out beside him in a very stiff and stylised manner; he holds both his hands in front of him and hold the oval body of a footed upside-down urn, that pours water downwards

CAPRICORN faces towards the left with his legs slightly bent, but extended in front of him; he has curved horns and a smooth tail with a single twist in it; the end of the tail

is a very large trefoil with a prominent band where the tip meets the tail; there is a second, later sketch of CAPRICORN in the margin)

SAGITTARIUS is a centaur running to the left with his forelegs raised; his human part is nude, but he has a striped cloak flowing stiffly out behind him; he has a Phrygian cap on his head and holds the bow in his left hand, pulling the string with his right; his tail is raised and his eye seems to me marked by a small cross

p. 188 **AQUILA** stands facing towards the right and turns his head sharply over his right wing (proto-biting?); he has a prominent eye and his wings are fully outstretched to the sides

DELPHINUS is a long, thin-bodied fish and it swims to the right; it has a dog's head with long ears and a pointed snout and fins along its belly

ORION stands facing the viewer, slightly to the left with his right knee raised; he is dressed in a short, tight-fitting tunic, caught at the waist; he has a cloak that envelops his right shoulder and his right arm, which is extended horizontally in front of him; he tilts his head to look upwards and holds his sword extended horizontally in his left hand

p. 189 **CANIS MAIOR** (Canicula) leaps to left with both forelegs raised; he opens his mouth and has a halo and flames coming from his head; he has short ears and a long thin tail that curls upwards

LEPUS leaps to left with both forelegs raised; it has long straight ears

ARGO (Navis) is half a ship with the mast on the right, which is bedecked with a knotted piece of fabric blowing to the right; there is a small building on the deck with a door and a triangular window; the stern (?) is curved and has two steering oars (the edging of the hull has horizontal lines on it similar to LYRA's frame)

p. 190 **CETUS** faces to the right and has a dog's face, with short pointed ears and a pointed snout, and canine front paws, which he holds in front of his body; he has a single corkscrew tails that ends in a trefoil

ERIDANUS (Eurus) is depicted as a bodiless head with wild hair and a square-cut beard; there is a flourish of lines to the left that look like the remnant of a cloak or wing and a disembodied hand and boxy sleeve-cuff to the right, which is raised in benediction

p. 191 **PISCIS AUSTRINUS** is an upside-down fish with a beaky nose, its head faces to the right

and it has a prominent eye

ARA is a three-storied boxy structure drawn in an kind of perspective with flames coming from the top; (there is a later sketch copying the picture of **CETUS** near **ARA** in the left margin.

p. 192 **CENTAURUS** leaps to the right with its back towards the viewer; its human half is nude; he extends his right arm in front of him and holds an animal (**BESTIA** / **LUPUS**) by its heels, as well as a round bag in his right hand; in his left hand (which is hidden behind his body, he holds the end of a stick or spear that also rests on his left shoulder; at the end of the stick, there is a second animal (with long ears = rabbit?) hanging by its heels

HYDRA is a long snake that faces to the left and raises his head and so that its neck forms a backwards 'S'; its tail is raised

CRATER a single-handled vase set on the middle of **HYDRA**'s body and a pecking

CORVUS stands on **HYDRA**'s tail and faces towards its head, pecking at its body

CANIS MINOR (*Anticanis*) leaps to left with both forefeet raised; its mouth is open and it has small pointed ears and a long curved tail

notes

The illustrations in Montecassino 3 represent two different pictorial traditions. Some of the pictures have been derived from a source close to the **De signis caeli II** group (Paris BN 5543, Paris BN 5239, Vat lat 643, Zwettl 296 and Klosterneuberg 685). Most, however, are closest to illustrations found in manuscripts of the *Revised Aratus latinus*, especially St Gall 205 and St Gall 902.

bibliography

BIBLIOTHECA CASINENSIS 1837, pp. 85-88 and 95-96.

THIELE 1898, p. 161, fig. 70.

IGUANEZ 1915, I, i, pp. 6-8.

LOWE 1908, p. 809.

LOWE 1914, p. 314.

LOWE 1929, I, pl. xxiv.

BYVANCK 1949, no. 92

MCGURK IV 1966, p. 51: says datable 874-892 and from Monte Cassino; pseudo-Beda, *De signis caeli* (= Maass 1898, pp. 582-601), illustrations 177-192.

BELTUNG 1968, pp. 127-29 and n.1, pls. 68-69.

McGURK 1981, p. 321: 874-92; from Montecassino; drawings derived from *Revised Aratus latinus* cycles, therefore close to Paris 12957, Dresden DC 183 and St Gall 250 and 902.

O'CONNOR 1999, p. 68: from Benevento, c. 878; says that the pictures are drawn from the *Revised Aratus latinus* tradition.

dell'ERA 1979, p. 270: first proper edition of Bede text by Maass 1898, pp. 582 ff. - who attributed it to Bede (which has since been rejected by 'gli studiosi successivi tuttavia' = VAN DE VYVER 1936; JONES 1939; and JONES and KING 1975); Maass based his edition of the text on Montecassino 3 via the transcription by Albers (then Prefect of the Abbey); dates the manuscript to 84-92; text runs pp. 177-193

PHILLIPS 1968, pp. 18-19: second Andromeda type has draped Andromeda between twin rocks (see **Montecassino 3**), 9th century manuscript from Southern Italy. All of these types preserve an earlier tradition of showing Andromeda between two uprights (stone or posts) which can be seen on Athenian models and most of the southern Italian vases, therefore consciously rejecting the more theatrical pose of Andromeda against a cliff, known at Alexandria through Euanthes's painting. Rocks must be the twin rocks at Joppa, which are specifically mentioned by Lycophron in his *Alexandra*, 836-38; so they are Alexandrine in conception, but more conservative.

HAFFNER 1997, p. 175.