

Gottweig

Benediktinerstift, Stiftsbibliothek

Ms 146 red/190 black (*olim* Ms 7)

Revised Aratus Latinus (Aratus latinus recensio interpolata)

*** Cicero, *Aratea***

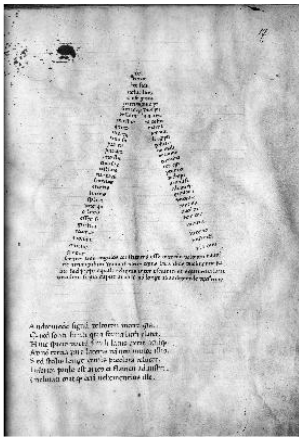
North Italian (Lombard? Emilian?)

second half 15th century

text

- ff. 1r-16v *Revised Aratus latinus* (see the *Revised Aratus latinus* section for a full description).
- ff 17r- 27r Cicero, *Aratea* with Hyginus *scholia* (on the illustrated pages, Cicero's text is at the bottom of the page and the *scholia* is written within the contours of the constellation figures).
- ff. 17r - 27r Andromede signum deltoton dicere grai.
 Quod soliti simili quia quia forma littera claret. —
 Şese clara fides et promit pectore cepheus.
 Fervidus ille cam froto [=canis toto] cum corpore cedit.
 (= Cicero, *Aratea*, ll. 5-462; cf. SOUBIRAN 1972, pp. 166-191)
- scholia* begins (fol. 17r): deltoton hoc sidus velut liteęra est greca, in triangulo posita id appellatum est. —
- scholia* ends (fol. 27v): que stele planete sunt deltae. (cf. Kauffman 1888, pp. v-xxxiii)
- note:** Despite the elegance of the script, the scribe has introduced or maintained numerous errors in his copying of the text and the *scholia*.

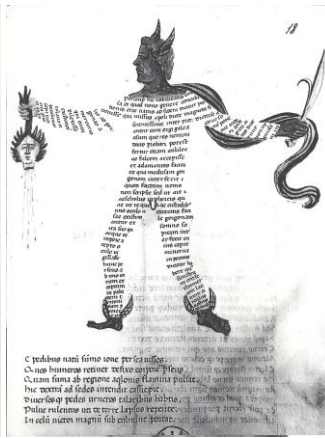
illustrations:



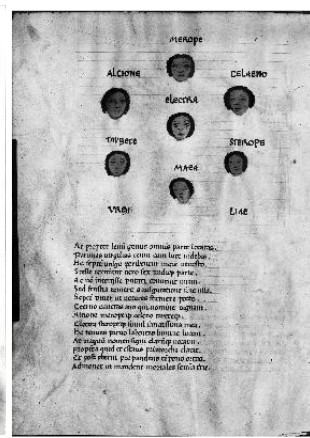
fol. 17r



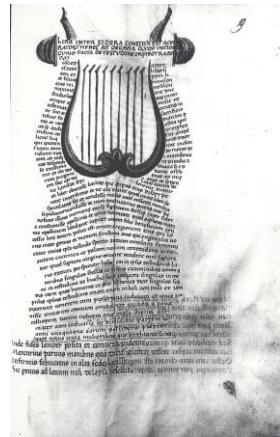
fol. 17v



fol. 18r



fol. 18v



fol. 19r



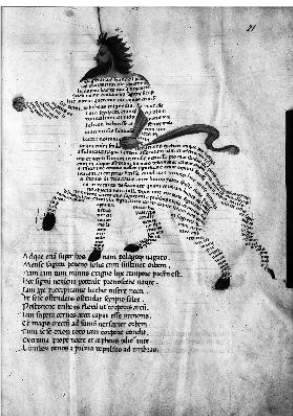
fol. 19v



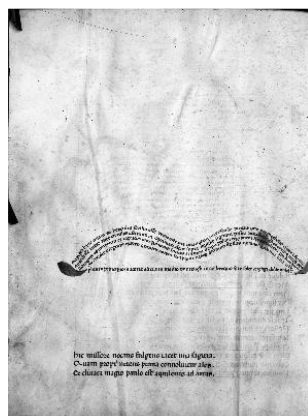
fol. 20r



fol. 20v



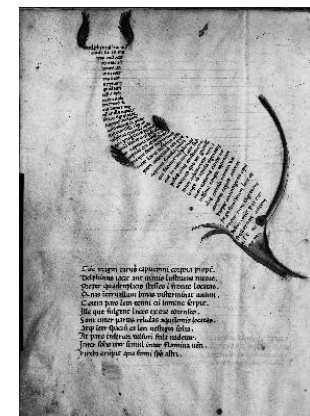
fol. 21r



fol. 21v



fol. 22r



fol. 22v



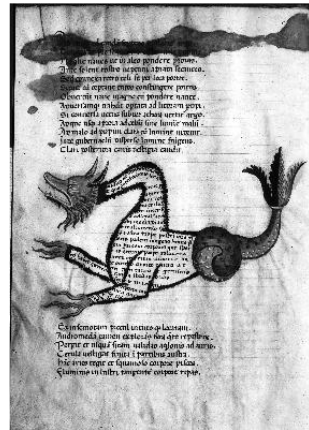
fol. 23r



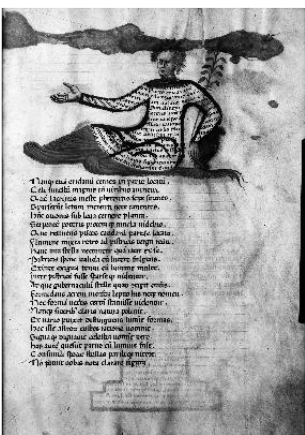
fol. 23v



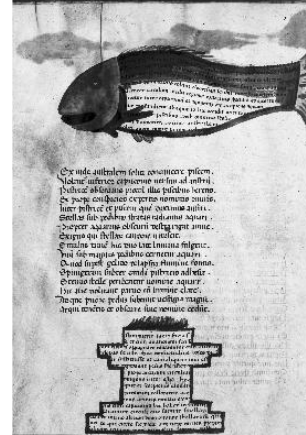
fol. 24r



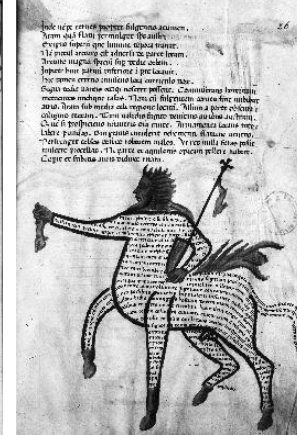
fol. 24v



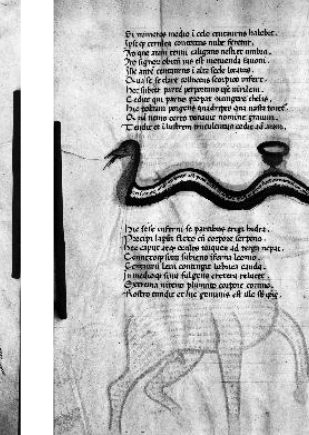
fol. 25r



fol. 25v



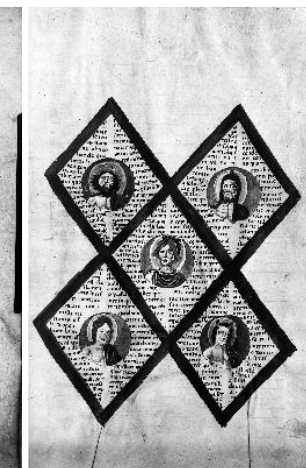
fol.26r



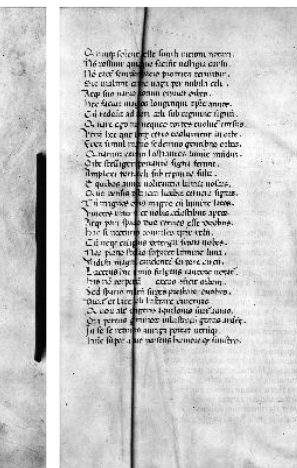
fol. 26v



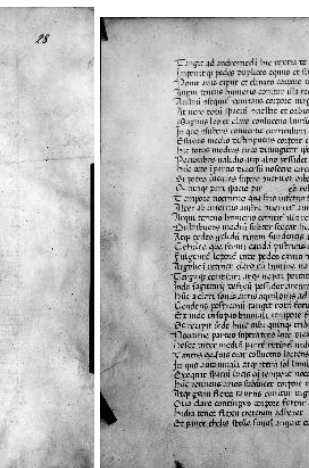
fol. 27r



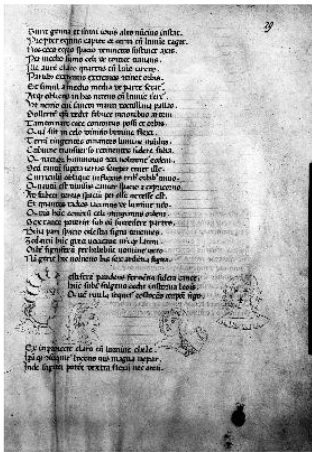
fol. 27v



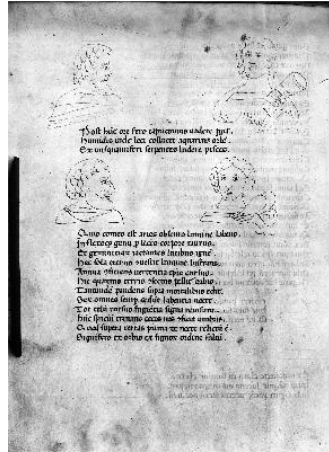
fol. 28r



fol. 28v



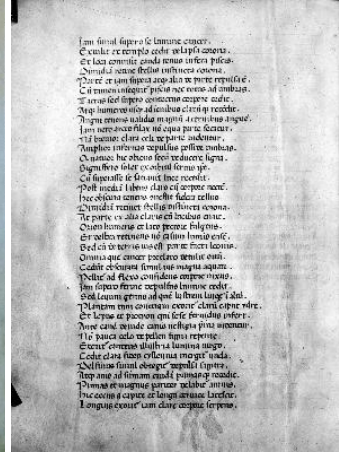
fol. 29r



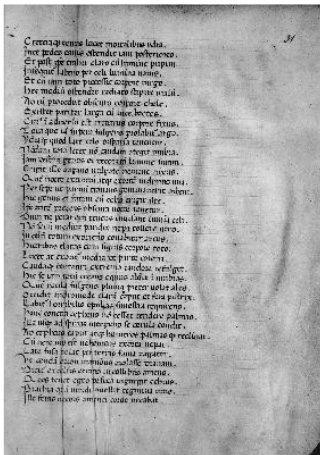
fol. 29v



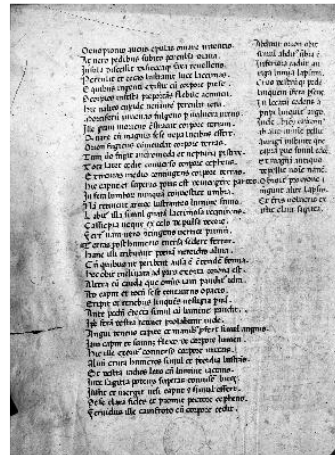
fol. 30r



fol. 30v



fol. 31r



fol. 31v

illustrations

ff. 17r-27r

Illustrations of 25 constellations and the Pleiades in full colour. The main parts of the bodies are filled with the text of the *scholia*. Stars are not marked.

The manuscript begins incompletely with Triangulum. For this reason, the following constellations are missing: URSA MAIOR and MINOR, DRACO, HERCULES, CORONA BOREALIS, OPHIUCHUS AND SERPENS, SCORPIO, LIBRA, BOÖTES, VIRGO, GEMINI, CANCER, LEO, AURIGA, TAURUS, CEPHEUS, CASSIOPEIA, ANDROMEDA, PEGASUS and ARIES. In addition, EQUULEUS and CORONA AUSTRINUS are absent.

fol. 17r

TRIANGULUM is a triangle with the upright sides slightly longer than the base.

fol. 17v

PISCES swim in opposite directions with both their backs upwards and their mouth connected by a cord.

- fol. 18r **PERSEUS** walks to the left and faces the viewer. He wears a cloak that flows behind him to the right. In front of him, in his right hand, he holds the head of a Medusa by a long lock of hair with blood spilling from her neck. In his left hand, he holds a knifelike, thin *harpe*. He has wings on his head and on his feet.
- fol. 18v The **PLEIADES** (labelled: MEROPE, ALCIONE, CELAENO, ELECTRA, TAYGETE, MAEA and MEROPE) as 7 female heads set within a circle with one at the middle.
- fol. 19r **LYRA** is depicted as a distant remembrance of a classical *bucranium* with horns coming from the top. It has 9 strings. The *scholia* is written in wavy lines.
- fol. 19v **CYGNUS** stands to the left with its head lowered and his wings raised behind him.
- fol. 20r **AQUARIUS** is stands facing the viewer. His body is covered by text, but his legs are visible, suggesting that he is intended to be nude or dressed in a tight top and leggings. He has a cape, one end of which he holds in his left hand by his left thigh and the other is caught in a loop near his extended right forearm. He also wears a tall curved hat. In his right hand, he holds the round body of a jug from which water pours downwards, and which seems to end in a splash. The 'ground' he is standing on looks like a rumpled piece of fabric.
- fol. 20v **CAPRICORN** faces to the left and has a fish tail with an acanthus end, a beard and straight horns.
- fol. 21r **SAGITTARIUS** walks to the left with his right front leg raised. He is bearded and has a long cloak that comes from his left shoulder, is caught by his left hand at his hip and then trails out behind his human body. His right arm and hand are held as if he were holding a bow with his right hand and, perhaps, pulling the strings with his left hand, but the actual bow and arrow are missing.
- fol. 21v **SAGITTA** is a bow set horizontally, with the string on the bottom.
- fol. 22r **AQUILA** stands with its wings spread to the sides and its head turned to the right.
- fol. 22v **DELPHINUS** swims at an angle to the lower right. It has a long horn and fins on its belly and back.
- fol. 23r **ORION** stands within a tent-shaped structure supported by 4 columns, the contours of which have been defined by the shape of the *scholia* (there are no outlines defining the structure itself). He stands to the left and shows his back to the viewer. He wears a cap and the whole head is set within a halo. He is dressed in a short tunic with a cloak hanging over his left shoulder so that it forms a triangular shape and covers his left arm completely. In his right hand, he raises a sword vertically behind his head.
- fol. 23v **CANIS MAIOR** is a slightly odd animal with claws on his feet, leaping to the left.
- fol. 24r **LEPUS** is a hare leaping to the left.
- ARGO** seems to be a full ship with a mast that has a knotted sail hanging from it. There is a little house on deck. The stern is curved and there are two steering oars at the back, which dip into the water that surrounds the ship.

- fol. 24v **CETUS** is a classical sea monster with a bear-like face that faces to the left with long ears, a pointed snout and a beard. It has a curl in its tailpiece (that resembles the symbol for *yin* and *yang*) and a trefoil tail and his claws are shaped so that it seems as if flames are coming from his fore feet.
- fol. 25r **ERIDANUS** is a young, beardless river god facing the viewer, with a branch with leaves on his head. He is seated and leans on his urn with his left lower arm. He wears a wrap around his legs. He holds a palm frond in his left hand so that it rests on his left shoulder and his left hand rests on the side of the urn. The water flowing out of the urn streams to both sides.
- fol. 25v **PISCIS AUSTRINUS** swims to the left with its back on top.
ARA is shaped like a square table that has a larger base and cornice at the top. Flames appear at the top.
- fol. 26r **CENTAURUS** walks to the left with his right front foot raised. He has a cloak coming from his shoulder that flutters behind him. The lower part of the cloak is clearly an animal skin and is decorated with black dots and an animal's face. In his left hand, he holds a spear that rests on his left shoulder and ends in a small cross. There is a dead animal (rabbit?) attached to it. He holds **Lupus** (rabbit?) by its heels in front of him in his right hand.
- fol. 26v **HYDRA** is a snake that slides to the left and has flames coming out of its mouth.
CRATER is a small bowl standing on its body.
CORVUS stands on Hydra's tail facing to the left.
- fol. 27r **CANIS MINOR** leaps to the left and his tongue sticks out.
- fol. 27v Depiction of the 5 planets as busts set within framed diamonds of *scholia* text. Each planet-god has a halo and is dressed in classical garb with Saturn having a mantle over his head, Mars as a warrior and Mercury with horns on his head.
- fol. 29r A line drawing of the four seasons as bust portraits with Winter with horns, Autumn with a basket and Spring with flowers in her (?) hair.
- fol. 29v A line drawing of the four winds, two as 'classical' profiles and two facing the viewer. Of the later figures, one carries a cup and the other a bladder.
- fol. 30r Sol and Luna in their chariots. Sol has flaming hair and is drawn in a *quadriga* by horses of 4 different colours to the right. He holds a flaming torch and a flail with 3 thongs in his right hand. He has an odd feature of concentric ovals coming from his head and flying to the left. Luna is standing in a *biga* drawn by two bulls to the left. She wears a long robe and has a crescent moon on her head. She holds a torch vertically in each of her hands.

notes

According to Reeve the manuscript has a Lombard origin and has abundant signs of having a 9th century ancestry.

BLUME/HAFFNER/METZGER 2016 note that in 1422 Ciriaco d'Ancona discovered a 'very ancient manuscript of Aratus' in Vercelli, from which he copied a few passages. The passages are largely from the Cicero transl. of the *Phaenomena* (see OLIVIERUS 1763 and SOUBIRN ed. 1972, pp. 167 and 169.) The passage on Delphinus, however, appears to come from the *Recensio interpolata*, suggesting that Ciraco's text must have contained both texts. It is likely that the Göttweig ms is a direct copy of the now-lost Vercelli ms, which was probably created in the 10gth century in FLEURY (see BLUME/HAFFNER/METZGER 2013, I, pp. 89ff). See also REEVE 1980. They also note that the large-scale format of the Göttweig ms, as well as they style in which the illuminations have been painted roughly correspond to a Carolingian original, with some of the stylistic elements suggested a model stemming from the monastery of Corbie.

bibliography

KAUFMANN 1888, pp. 24-36

OTTLEY 1936, pp. 181-214.

also discusses Cott Tib. B.V.

BYVANCK1949, pp. pp. 221-23.

for list of *Aratus latinus* mss

McGURK IV 1966, p. xiv.

REEVE 1980, pp. 509-11.

written Lombardy ('in Milan or thereabouts') in the second half of the 15th century in Gothic script has illustrations and *scholia* like Harley 647, but except the *scholia* are in the script of the text; but the *scholia* precede as they do in Dresden, illustrations and all; there is a slight problem with the *scholia* B like H it miscopies *scholia* on Perseus and Aquarius by proceeding from the first arm to the chest, instead of to the second arm (which also connects it to the Cicero tradition); (n.10) says problem with left and right appears, noting that Perseus faces the reader here, whereas in the *scholia Sangermanensis*, he is shown and described from the back; problematic as to what its parent really is as it shares all sorts of readings.

REEVE 1983, p. 22.

re: Cicero, says 2/2 14th or first ½ 15th c; shows in stemma.

KERSCHER 1988, esp. pp. 34-36.

says provenance might be N. Italian (Lombard, possibly Milan), or Emilian (Bologna, Modena, Padua, Ferrara) and sees connections with the style of Pisanello (!); dates 2/2 15th c; Kersch's description of the contents (p. 34) describes the text on ff. 1r-16v as containing sections from the Latin translation of Aratus by Germanicus and as the text edited by Maass, pp. 180ff. (*i.e.*: the *Recensio interpolata*). The *Revised Aratus latinus* with additions are followed by the Cicero translation with decorative *scholia* taken from Hyginus (ff. 17r-31v). A catalogue of the contents of the manuscript is provided on pp. 34-36. Suggestions on the manuscript *stemmata* of the different texts are given on pp. 38-45 and descriptions of the illustrations on pp. 45-49.

HAFFNER 1992, p. 174.

Stift Göttweig, exhibition catalog 1996, pp. 130–132, illustrations of fol. 9v/10r, fol. 19v/20r.

HAFFNER 1997, p. 174.

15th c (?) with Cicero and *Recensio interpolata*.

BLUME/HAFFNER/METZGER 2016, I, 1, pp. 107-09; II, 2, pp. 725-31 (no. 39); II, 3 = pls. 101-05 and figs. 907-29.

368 x 256 mm, parchment; Italian *rotunda* script.

HADRAVAVÁ 2019, esp. p. 365.

In her description of the RAL text, she notes that the scribe appears not to have understood the text and it is therefore, 'contains a large number of errors and gibberish'.