

Naples

Biblioteca Nazionale

Ms XIV. D. 37

Germanicus, *Aratea* with *scholia Stroziana* ('Siciliensis')

Florence

c. 1475

text

ff. 1r FRAGMENTUM ARATI CUM COMENTO NOVITER REPERTUM IN SICILIA

ff. 1r-1v Aratus quidem fuit Athenodori filius. Matria autem delitophyle – magnum loqui peritię mathematicę reperimus. (= 'Aratus genus' section (V) from the *Revised Aratus latinus*, cf. MAASS 1898, pp. 146-50).

note: the missing passages common to this family of mss does not form a semicircular curve on fol. 1r, but extend on to fol. 1v - showing a development from BL, Add 15819 and the extra distance from the original model. There is a comment on the margin concerning the missing passages, but is largely illegible due to wear.

ff. 1v-3v Celum circulis quinque distinguitur, quorum duo extremi – connexio vero piscium comunem habet stellam. (= excerpts from the *scholia Stroziana*, cf. Breysig 1867, pp. 105-09)

Again, here the lacunae that were presumably created by a hole in the original model are now scattered into a less coherent shape on ff. 1v-2r. The marginalia on fol. 2r reads: hic idem in vestuti exemplari erat defectus qui et supra.

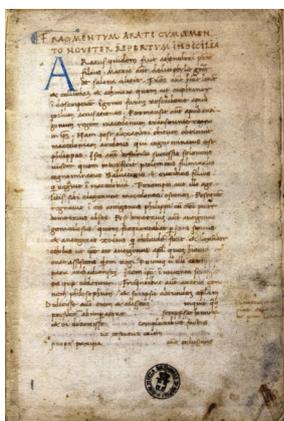
ff. 4r-36v AB Jove principium magno deduxit Aratus
Carminis: at nobis genitor tu maximus autor—
Hic primos ortus crater premit ulterioris
Vocalis rostro corvij super hydraque lucet.
(= Germanici Caesaris *Aratea*, ll. 1-430)

note: that the poem has the usual verses missing from the text for this family: v. 406 (following line is: Andromede vero radiat qua stella sub ipsa); vv. 248-50; 255-57; 270-72; 28-80; 284-86; 289-90; 315-17; 321-23; 328-30; 333-35; (but v. 340 is

included); 341; 344-46; 356-58; 363-65; 379-81; 393-95. For a discussion, see LIPPINCOTT 2006.

- ff. 4r-37r *scholia Stroziana*: Quaeriter quare a love caeperit et non a musis ut homero ... — (ends incompletely) obscuras duas per per singula latera. (cf. BREYSIG 1867, pp. 109-181, line 14). The next to the blank space at the bottom of the page reads: marginalia reads: tantum decorat in verbi exemplari.
- ff. 37v-39v Aetherium venit taurus super — signa dabunt non irrita pisces. (= BREYSIG 1867, fragm. III, ll. 52-163 (pp. 47-54)). There is marginalia next to the blank space that precedes this passage (fol. 37v), which reads: tantum decorat est veturj exemplarj
- ff. 39v-43r Solem per se ipsum constat moveri — Namque is certissimus autor. (= excerpt from *scholia Stroziana*, cf. BREYSIG 1867, pp. 193-202)
- ff. 43r-45v A Bruma in favonium — ab equinoctio dicimus fieri. (= excerpt from Pliny, *NH*, XVIII; cf. BREYSIG 1867, pp. 203-09)
- ff. 45v-47v ANte omnia autem duo esse nomina — segete non esse noxias tempestates. (= excerpt from Pliny, *NH*, XVIII; cf. BREYSIG 1867, pp. 210-15)
- fol. 48r VERTices extremos circa quos celi — Sunt autem omnes XX. (= excerpt from *scholia Stroziana*; cf. BREYSIG 1867, pp. 111- 12, esp. see the note at the bottom of p. 112).
- ff. 48r-55v PRimum a sole capiemus praesagia: Purus oriens ... (= Pliny, *NH*, XVIII, 341-42 (cf. BREYSIG 1867, p. 215).
Mid-sentence on fol. 48r, the text jumps into: ... manu sinistra boothis exteriori parte circuli pervenit coniuncta. (= Hyginus, *De Astronomia*, IV, 6,2)
- (The ms is missing a folio between 48 and 49, and the text is from: sinistra partibus esse, — [Arie] tem secuntur hoc est taurus, gemini... (= IV, 8.1- 10.1).)
- The passages from Hyginus continue until fol. 55v, ending incompletely with: spacium impleat lumine. Si quis (= Hyginus, *De Astronomia*, IV, 14, 3).
- Following the incomplete ending, there is a large blank space and the text recommences with two lines: Plura deficiunt quae propter vetustatem et quinterionum fractionem colligi nequaquam pervenerunt (similar to London BL, Add 15819). For additional information on the four Germanicus mss that have this addition, see LOTT 1983, pp. 156-57.
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illustrations



fol. 1r



fol. 1v

fol. 2r



fol. 2v



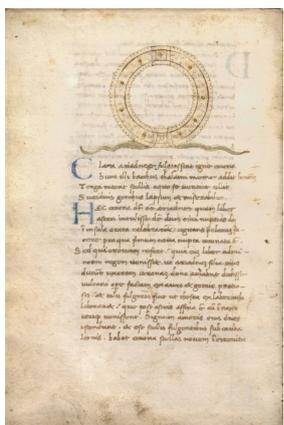
fol. 3v



fol. 6r



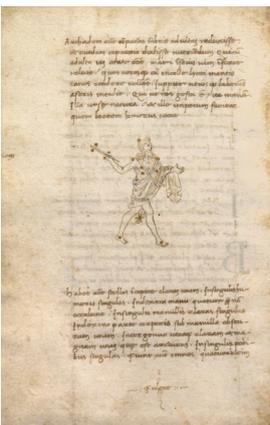
fol. 7v



fol. 8v



fol. 9r



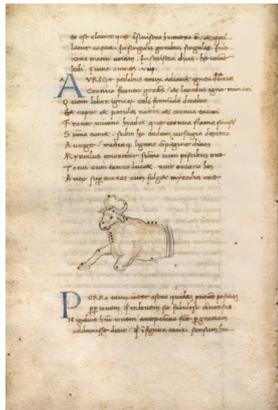
fol. 10v



fol. 12v



fol. 13v



fol. 14v



fol. 15v



fol. 16v



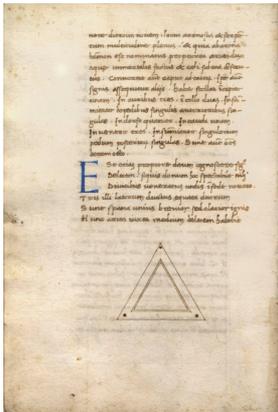
fol. 17r



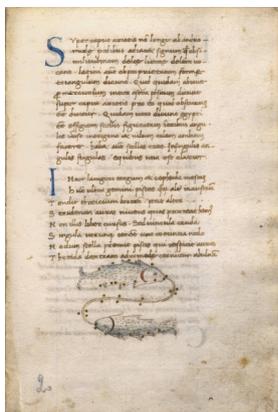
fol. 18r



fol. 18v



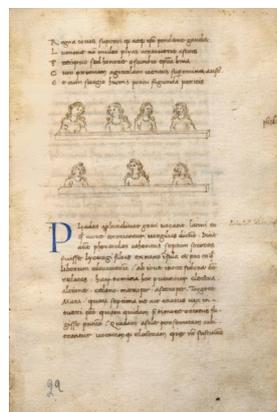
fol. 19r



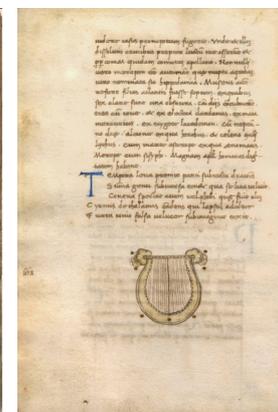
fol. 20r



fol. 21r



fol. 22r



fol. 22v



fol. 23v



fol. 24r



fol. 26v



fol. 27v



fol. 29v



fol. 31r



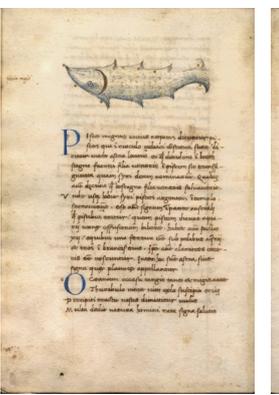
fol. 32r



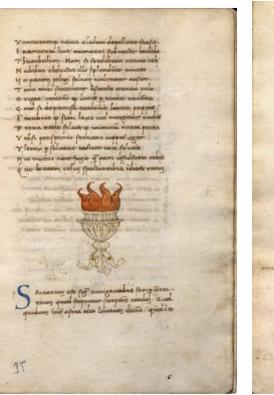
fol. 32v



fol. 33r



fol. 34v



fol. 35r



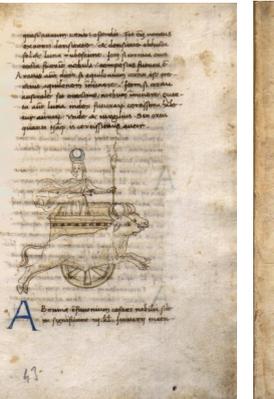
fol. 35v



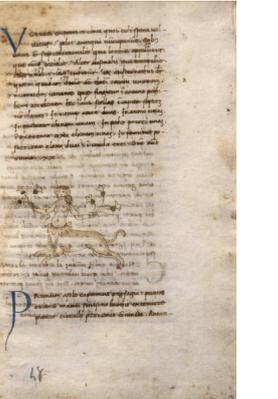
fol. 36v



fol. 40v



fol. 43r



fol. 48r

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- fol. 2v Planisphere with light washed of green and tan.
- fol. 3v Jupiter sits on his eagle. His body faces left and he holds a handful of flames in his extended right hand and a sceptre in his left, which rests on his shoulder. He has a halo made up of 3 concentric circles around his head and wears a mantle, so his right shoulder and arm are exposed. He is bearded. His eagle stands facing towards the right and stands on a looped piece of cloth.
- ff. 6r-36v Coloured drawings of 43 constellations, plus the PLEIADES and AUSTRONOTUS, with stars marked by dots.
The missing constellations are: EQUULEUS, GEMINI, CANCER, VIRGO, LIBRA, CANIS MINOR and CORONA AUSTRINUS.
- fol. 6r **DRACO INTER ARCTOS**: Two Bears of the same size are set back-to-back with both heads towards the bottom of the page. An S-shaped DRACO is a green snake with its head to the right.
- fol. 7v **HERCULES** is nude and walks to the left. He has a Lions's skin (tail and one paw visible) over his left shoulder and raises his club vertically in his right hand. To his left, there is a green snake curled around the trunk of tree with red apples.
- fol. 8v **CORONA BOREALIS** is a circular wreath with two tendrils at the bottom it is marked with numerous 'jewels' and 9 stars.
- fol. 9r **OPHIUCHUS** is a bearded, nude male standing to the left on the back of SCORPIO, which also faces to the left. The man faces away from the viewer and holds **SERPENS** so that it wraps around his hips. The head of the SNAKE is to the left and looks at the man, the tail is held by the man's right hand, around which is curled.
- fol. 10v **BOOTES** is an elderly bearded man, who is nude save a mantle that is wrapped around him. He walks to the right with his left hand extended in front of him. He raises a stick behind him in his left hand and has a sword hanging from a scabbard at his waist.
- [The ms is missing the folio with VIRGO, GEMINI and CANCER.]
- fol. 12v **LEO** is a tan lion that leaps to the left with its tail raised.

- fol. 13v **AURIGA** is a young man standing in a wooden, boxy chariot that is being pulled to the right by two white horses. He holds a spear vertically in his right hand and has 1 rabbit on his left shoulder and 2 rabbits on his left wrist.
- fol. 14v **TAURUS** is half a tan bull that faces to the left. Its cut-off ends in two blue bands. Its left leg is tucked under and its right leg is extended.
- fol. 15v **CEPHEUS** as a dark-skinned man standing facing the viewer. He wears a short robe and a long, hooded cape. He extends his arms to either side, and he wears a sword in a scabbard at his waist.
- fol. 16v **CASSIOPEIA** is a dark-skinned female figure with her blonde hair worn loose. She is seated on a high-backed throne and dressed in a mantle that exposes her right breast. She holds her arms out to either side.
- fol. 17r **ANDROMEDA** is a dark-skinned young woman dressed in a long robe, that is belted under her breast and has long bell-shaped sleeves. She looks to the left and her arms are tied to rocks at either side.
- fol. 18r **PEGASUS** is half of a white, winged horse. Its cut-off is marked by a grey band and its hooves are extended in front. Its wings are raised.
- fol. 18v **ARIES** is a white ram that leaps to the left, but turns its head back to the right. It has a long tail and lyre-shaped horns.
- fol. 19v **TRIANGULUM** is an equilateral triangle with 3 stars, one in each angle.
- fol. 20r **PISCES** are two grey fish with red gills. They swim in opposite directions, with their bellies together and their mouths are connected by a yellow cord.
- fol. 21r **PERSEUS** is nude and faces away from the viewer. He walks to the left and has a hooded cape that flutters behind him. He holds a decapitated and bleeding female head in his left hand in front of him and holds a spear vertically in his right hand behind him.
- fol. 22r The **PLEIADES** are depicted as 7 female busts sets behind two superimposed parapets, 4 in the top row and 3 in the bottom row. Note in the margin: Aulus Gellius, lib. 12, cap. 9.
- fol. 22v **LYRA** is a yellow harp with innumerable strings.

- fol. 23v **CYGNUS** is a duck-faced bird that stands on long, skinny legs with webbed feet. It stands to the right and extends both wings.
- fol. 24r **AQUARIUS** and **CAPRICORN** are depicted together. Aquarius is a youth dressed in a short, yellow belted tunic and yellow boots. He walks to the right and holds an upturned, yellow urn in front of him. Capricorn faces to the left. Its bearded goat's head has long, twisted horns, and there is a band at the join between its two halves. Its tail is smooth, ending in a tassel.
- fol. 26v **SAGITTARIUS** is a centaur that leaps to the left. He has a furry belt between his two halves and wears a lion skin as a cape that flutters from his shoulders. He is bearded and draws a bow and arrow. There is also an arrow (**SAGITTA**) pointing to the left between his feet.
- fol. 27v **AQUILA** stands to the right, but looks to the left. His wings are outstretched, and he stands on **SAGITTA**, which points to the right.
- [There is a missing folio between ff. 27 and 28, so that the images of **DELPHINUS** and **ORION** are missing.]
- fol. 29v **CANIS MAIOR** is a dog with a pointed snout and pointed ears that leaps to the left. It wears a collar.
- fol. 31r **LEPUS** is a tan hare that leaps to the left.
- [fol. 32 has been incorrectly bound so that the recto and verso are reversed]
- fol. 32r **NAVIS** is a full ship that sails to the left. It has 4 oars (two at the front and two at the back). There is a standard with a flame in the middle and two vertical standards (with a trefoil and a moon) at the stern. The stern has a raised, rounded end.
- fol. 32v **CETUS** is a dragon that faces to the right. It is bearded with two front paws and has two raised wings on its back. The tail has several coils and ends in a tassel.
- fol. 33r **ERIDANUS** is a nude male figure, who reclines with his head to the right. He has horns on his head, and holds his left hand to his cheek, while extending his right hand behind him. There is a horizontal urn pouring water beneath him. To the left, there is a second picture of a male figure falling from the heavens into some stylised water, which is labelled 'Phaeton'.

- fol. 34v **PISCIS AUSTRINUS** is a large grey fish with gold gills, placed with its belly upwards and its pointed nose to the left.
- fol. 35r **ARA** is an elaborate yellow cup which has flames coming from the top.
- fol. 35v **CENTAURUS** is a centaur that leaps to the right. He has a leafy belt at the join and wears a lion-skin cape on his shoulders, which flutters behind him. He holds a cup with flames in his extended right hand, and has a rabbit seated on his left shoulder and a spear leaning on that same shoulder. He wears a hat.
- fol. 36v **HYDRA, CRATER** and **CORVUS** are depicted together. Hydra is a long green snake with its head lifted, that faces to the left. Crater is a large, white decorated urn with handles. Corvus is a pigeon-like bird that sit on Hydra's tail and faces forward (to the left).
- fol. 40v **SOL** stands in a *quadriga* (that is gold and semicircular and resembles the contours of a planet) drawn by four white horses that are splayed into two pairs. He holds the red reins in his left hand and a flail with three straps is held out in his right.
- fol. 43r **LUNA** stands in a square chariot which is flanked by two bulls. She stands with her head covered and wearing a long cloak that flows behind her. She turns back to look behind her. She has a crescent moon on her head and points with her right hand to the torch she carries in her left hand.
- fol. 48r **AUSTRONOTUS** is female centaur that leaps to the left. She has bunches of flowers in each of her hands, held out to either side and a frilly band where the human part meets the horse part. She has long dark hair and overly large ears.

notes

219 x 147, 55 ff on paper, humanist cursive. A few folia are missing and some reversed in the rebinding.

Appears to be part of a group of four Florentine mss (BL, Add 15819, BAV Barb lat 77, and Madrid 8282). De la Mare 1976 (p. 185, no. 65) identified the corrections in BL Add 15819 as having been

written by Bartolomeo Fonzio and REEVE 1980 (p. 512, n. 21) notes that these corrections reappear in the Naples ms, which de la Mare attributes to the hand of Giovanni Antonio Vespucci. In general, however, the marginalia in the Naples mss does not strictly follow that found in Add 15819.

bibliography

McGURK 1966, IV, pp. xviii-xix and pp. 62-64.

Sicilian Germanicus mss of the 15th c; $\frac{3}{4}$ 15th c, 22 x 14.5 cm

HAFFNER 1997, p. 26.

text related to Madrid 19; original type from Sicily; addition of so-called 'scholia strozziana'

REEVE 1980, p. 512, n. 21

notes that the ms contains the same corrections and annotations as BL Add 15819 which de la Mare 1976 (p. 158, no. 65) had attributed to Bartolomeo Fonzio; Reeve reports that de la Mare assigns the Naples ms to Florence and to the hand of Giovanni Antonio Vespucci.

ŚNIEŻYNSKA-STOLOT 1994, p. 66.

LIPPINCOTT 2006, pp. 8-9 and 29, nn. 22-23.

BLUME/HAFFNER/METZGER 2016, II, 2, pp. 114-15 and 764-67 (no. 121)

Notes similarities of handwriting with Francesco Sassetti's ms - BL, Add 15819 - and says the illustrations are closest to it, including the dark skin of Cepheus, Cassiopeia and Andromeda and the ancillary image of the fall of Phaeton.