

Cologne

Erzbischöfliche Diözesan- und Dombibliothek

Ms 83. II

Revised Aratus latinus

Cologne
798-805

Possibly the most ancient of the *Revised Aratus latinus* manuscripts. The first part was drawn up in 798 under the direction of Archbishop Hildebald of Cologne; and the second part (beginning on fol. 15r) was written in 805.

The text is very close to **Paris BN 12957**. The Cologne manuscript also contains the *Chronicles* of Isidore, an anonymous *Ars computi* and the *Revised Aratus latinus* with illustrations.

The illustrations are problematic owing to their varying states of incompleteness. Nevertheless, it does seem that the illustrations in the Cologne manuscript are regularly closer to those found in the *De signis caeli* (family I) manuscripts than to the rest of the *Revised Aratus latinus* corpus.

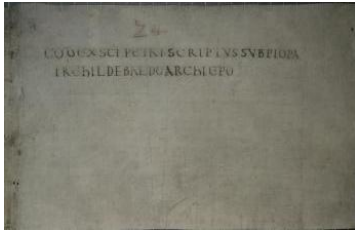
textff. 146r-171v *Revised Aratus latinus*

- | | | |
|-----------|-------|--|
| fol. 146r | I. | <i>ARATI EA QUAE VIDENTUR. OSTENSIONEM QUOQUE DE QUIBUS VIDENTUR oportet fieri – quorum ab eo dicta sunt.</i> |
| fol. 148r | IIa. | <i>Erastostennis de circa exornationem stellarum et ethimologiam de quibus videntur . Haec autem sunt – fluvius, piscis, quinque stelle erraticae.</i> |
| fol. 148r | IIb. | <i>Ipparc^hus de magnitudine et positione errantium stellarum. Constat autem in aquilonio semispherio haec – . Aries, Taurus, Gemini.</i> |
| fol. 148r | IIIa. | <i>Quibus Arati videntur quaedam sunt secundum caelum stellarum – quia simili modo in ipsum suggerunt.</i> |
| fol. 149r | IIIb. | <i>SUBTUS TERRAM FIRMANTUR SIGNA SEX ERIDANUS – oritur fluvius occidit vero & serpentarios usque ad genua.</i> |

- fol. 150v IIIc. *Erastosthennes de exornatione et proprietate sermonum quibus videntur et Ipparchi de magnitudine et positione errantium stellarum. Secundum qualiter sunt circumvenientia secundum Ipparcum et Aratosthenen. Septentrio maior – Pisces, Caetus, Orion.*
- fol. 150v IV. *DESCRIPTIO DUORUM SEMISPHERORUM. HABET AUTEM PONDUS TOTUM MEDIUM terrae terrenum – in medio iacet duobus semispheriis.*
- fol. 151r blank
- fol. 151v V. *ARATI GENUS. ARATUS PATRIS QUIDEM EST ATHINODOri filius matris autem – repperimus autem illum et super... (ends imperfectly).*
- fol. 152r VI. *DE CELI POSITONE. Caelum circulis quinque distinguitur – anteposita his deformia.*
- fol. 152v VII. *DE STELLIS FIXIS ETSTANTIBUS. Stellarum aliae cum caelo feruntur – et comodo consentit aut visus est.*
- fol. 153v VIII. *INVOLUTIO SPHAERAE. HIC EST STELLARUM ORDO – conexio vero piscium cummunem stellam.*
- fol. 153v IX. *Porro duodecim signorum ordo his est. Primum arietis signum – id est Saturnus Iovis Mars sol Venus Mercurius luna.*
- fol. 154v X. *Vertices extremos, circa quos exphaera caeli volvitur – sed a navigantibus observantur. mari^a enim conturbat.*
- fol. 155r XI. *Helice autem dicit Hesiodus Licaonis filiam fuisse – et ad capiendos leporis sive in omni studio venandi exercitatus extiterit. Habet quidem stellas.*
- fol. 167r XII. *Cum sole et luna septem astra – et Mercurio demonstrata esse credebantur.*
- fol. 168v XIII. *Lacteus circulus quem Graeci Galasian vocant – in Sagittario tantum^{se} contingunt.*
- fol. 169r XIV. *Zodiacus vel singifer est circulus duodecim signum – duabus, Saturni duabus ut Sol.*
- fol. 169v XV. *Luna terris vicinior est – sin hortu quarto namque is certis simus auctor.*
- fol. 170v XVI. *Solem per se ipsum movere – quod hore nonae proclivior vergens occasibus pronus incumbat.*
- fol. 171v XVII. *Sidera quae gentiles Praesepe et Asinos vocaverunt – adeptos fuisse opinabantur victoriam.*

illustrations

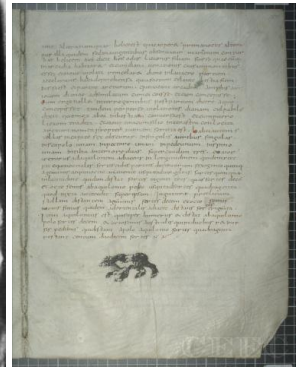
(black and white images from the Warburg Photographic Collection; colour pictures from the CEEC website: www.ceec.uni-koeln.de, written by A.v.E.)



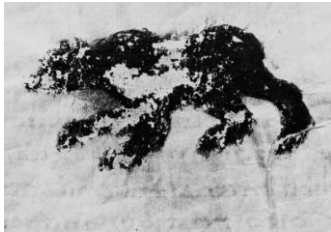
fol. 1r



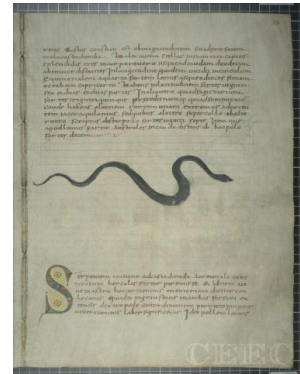
fol. 154v



fol. 155r



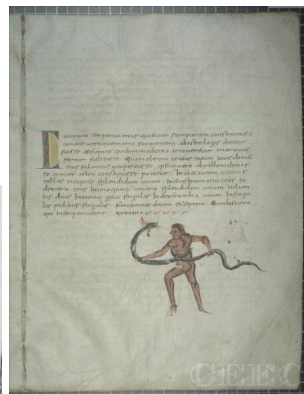
fol. 155v



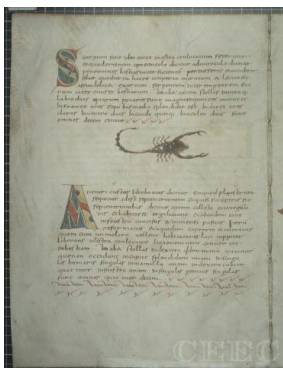
fol. 156r



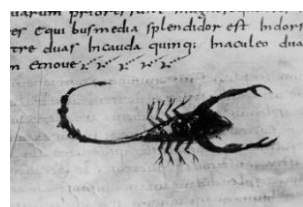
fol. 156v



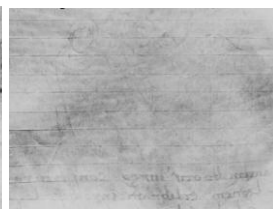
fol. 157r



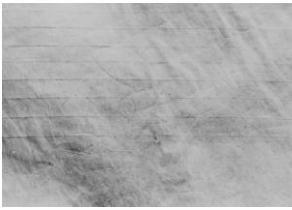
fol. 157v



fol. 158r



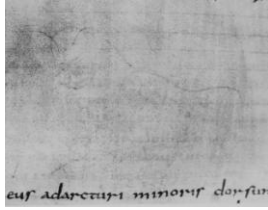
fol. 158v



fol. 158v



fol. 159r



fol. 159v



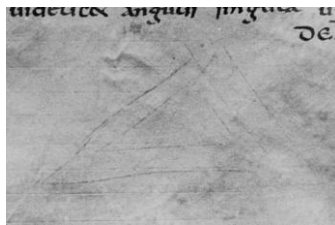
fol. 160v



fol. 161r



fol. 161r



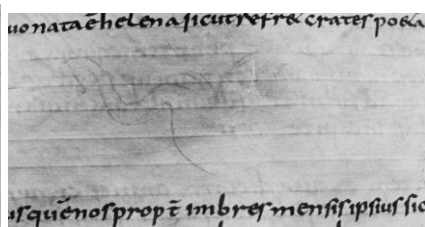
fol. 161v



fol. 161v



fol. 162v



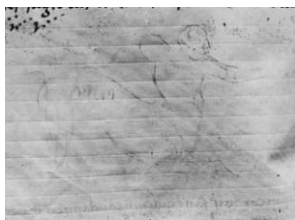
fol. 163r



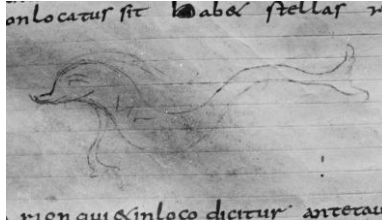
fol. 163r



fol. 163r



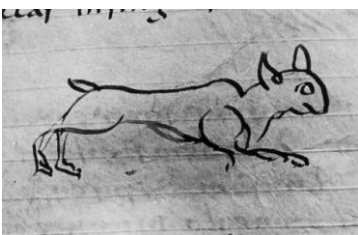
fol. 163v



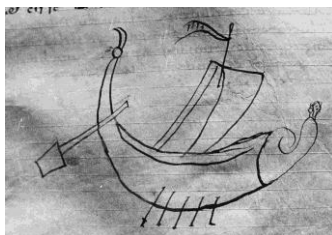
fol. 164r



fol. 164v



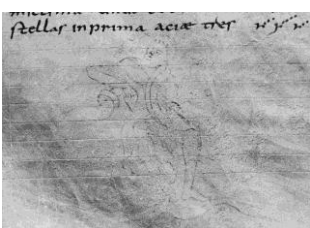
fol. 165r



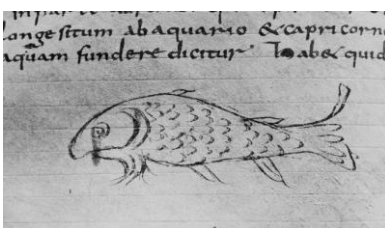
fol. 165r



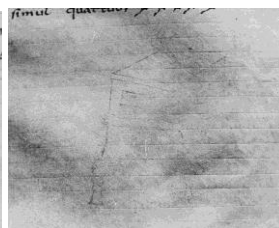
fol. 165v



fol. 165v



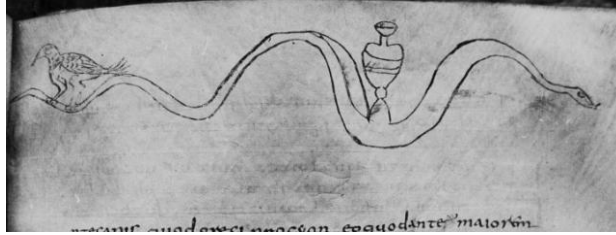
fol. 166r



fol. 166r



fol. 166v



fol. 167r



fol. 167r

-
- fol. 154v A winged female figure in a brown *biga* decorated with swirls and drawn by light green and dark brown horse that leap to the right. She wears a light green tunic and a brown mantle that flows out behind her. She has a sepia crescent moon on her head with the rest of the moon's surface filled in with green, and she is pointing to an almond-shape that hovers in front of her (or holding the reins, which seem attached only to the light horse) with her left hand. With her raised right hand she touches the edge of a large circle finely traced in sepia, the centre of which seems to be near her left hand. For a discussion of the possible identity of this figure, see the Commentary.
- ff. 155r-167r Highly coloured drawings without stars set between blocky paragraphs of text (*i.e.*: pictures added after text was written). The illustrations are incomplete after Arcturus/Bootes. In some instances, there are traces of pencil drawings; in others, bits of body colour have been added to these faint drawings and/or scorings. In some, a later hand has drawn the constellations over the original drawings in pen, but the style of these pen drawings is too fluid to be trustworthy as a reliable document of the lost drawings underneath. There is one label for Pisces.
- fol. 155r **URSA MAIOR** alone, walking to the left with one of its forepaws raised.
- fol. 155v **URSA MINOR** alone, walking to the right but looking backwards to the left with hunched shoulders.
- fol. 156r **DRACO** as a snake alone slithering to the right with its head slightly raised.

- fol. 156v **HERCULES** is in the Garden of the Hesperides, nude and kneeling on his right knee to the left. He seems to have buttocks facing the viewer, with his dark brown lion's skin showing back legs and tail draped over his left arm. He holds a stick/branch in his upraised right hand. The green snake has a red crest and a red beard and is curled amongst the branches of a tree which has green leaves and red berries/flowers, its head facing towards Hercules.
- fol. 157r [blank space for **CORONA BOREALIS**]
- OPHIUCHUS** stands striding towards the left with his back towards the viewer. He is nude and with a green snake wound once around his middle and crossing at the small of his back. The snake has a red beard and comb, and is facing towards the man with tongue out.
- fol. 157v **SCORPIO** faces towards the right with a pointed snout, 2 large claws on the right side and 8 legs with V-shaped feet. The tail curls upwards into a C-shape.
- fol. 158r **BOOTES** (scoring with small portions of his cloak coloured in blue-grey) apparently rushing or leaning to the left with right leg bent and left arm out behind.
- VIRGO** (scored under-drawing) with large wings and a long dress with her right shoulder exposed.
- fol. 158v **GEMINI** (paper scored) as two youths with their shoulders covered by long cloaks, left Twin rests outer hand on his hip and right Twin holds a lyre, both rest inner arms on the other's shoulder.
- CANCER** (under-drawing) with large human arms to the right and 8 legs.
- fol. 159r [**LEO** blank]
- AURIGA** (body and two goats coloured in) standing/kneeling (?) to the right with two goats on his forearm.
- fol. 159v **TAURUS** (under-drawing) as half a bull facing to the left.
- fol. 160r: [**CEPHEUS** blank]
- [**CASSIOPEIA** blank]

- fol. 160v **ANDROMEDA** (later pen sketch) is a nude figure with arms outstretched and no other attributes.
- fol. 161r **PEGASUS** (later pen sketch) is half a horse facing to the left; there are parallel lines indicating wings, and the cut-off at his middle ends in a circle.
- ARIES** (under-drawing) trots to the right and looks over shoulder to the left. There is possibly a band around his waist, and he has a long tail
- fol. 161v **TRIANGULUM** (under-drawing) as two concentric triangles.
- PISCES** (under-drawing) swimming in opposite directions and connected by a band that is tied around their tails (labelled: PISCES).
- fol. 162r **PERSEUS** (under-drawing) is running to the left with curved knife held out behind him.
- fol. 162v **[PLEIADES blank]**
- LYRA** (later pen sketch) as a lyre.
- fol. 163r **CYGNUS** (under-drawing) as swan with long neck snaking to the left.
- AQUARIUS** (later pen sketch) is a nude figure with his right hand raised and resting on top of his head, and with his left hand holding a pouring urn and water pouring away from the figure.
- CAPRICORN** (later pen sketch) with short curved horns, feet stretched in front of him to the right and a corkscrew tail with an acanthus tip.
- fol. 163v **SAGITTARIUS** (under-drawing) is presented as a centaur, standing to the right pulling back the string of the bow with his right hand and holding the arc with his left. His equine hind-quarters appear to be raised quite high.
- fol. 164r **AQUILA** (under-drawing) is a bird standing to the left.
- DELPHINUS** (under-drawing) is a long, sinuous fish that swims to right and with beard and fin on its head.

fol. 164v **ORION** (later pen sketch) is standing in short tunic with right arm outstretched and the end of his sleeve curved in an arc, like a banderol. His left arm and scabbard have been conflated into tube-like extension of his sleeve.

fol. 165r **LEPUS** (later pen sketch) running to right.

ARGO (later pen sketch) full boat with full sail and a pennant flying from the top of the mast and a pennant-like *aphlaston* at the stern. There is a figurehead (which may have been added by an even later hand) and 1 steering oar and 5 rowing oars at the side.

fol. 165v **CETUS** (later pen sketch) as a sea monster with a wolf's head, swimming to the left with feathery flippers and corkscrew tail.

ERIDANUS (Fluvius; under-drawing) is a seated male figure leaning with his right arm on an urn from which water pours to form a river beneath him, seems to look to the right over his shoulder and rests his left hand on his left knee.

fol. 166r **PISCIS** (under-drawing) swims to the left with its back on top.

ARA (under-drawing) is a two-storey square box raised on legs with flames coming from top.

fol. 166v **CENTAURUS** (later pen sketch) is depicted leaping to the right with his right arm starched in front of him and holding an animal feet-upwards on its back in right hand. He carries a stick in the crook of his left arm and has short hair on his head.

fol. 167r **HYDRA**, **CORVUS** and **CRATER** (later pen sketch in a cruder hand) are depicted together with **HYDRA** as snake with a very small head, slithering to the right. **CORVUS** is at the left end of the tail facing the end of Hydra's tail and the **CRATER** is in the first bend of the body as an urn without handles.

CANIS MINOR (Antecanis; later pen sketch in a cruder hand) runs to right with its mouth open. There are various trials or copies of the dog's head on the right side of the page.

notes

Possibly the most ancient of the *Revised Aratus latinus* manuscripts. The first part was drawn up in 798 under the direction of Archbishop Hildebald of Cologne, 787-818). See the inscription on fol. 1v:

Codex Sancti Petri. Scriptus Sub Pio Patre Hildebaldo Archiepiscopo.

The second part (beginning on fol. 15r) was written in 805. It has an incomplete set of pictures. The text is very close to Paris BN 12957 (*i.e.*: the so-called *scholia Sangermanensis*) written in 798 (?) and also has the *Chronicles* of Isidore, an anonymous *Ars computi* and the *Revised Aratus latinus* with illustrations.

The illustrations are problematic owing to their varying states of incompleteness. Nevertheless, it does seem that the illustrations in the Cologne manuscript are regularly closer to those found in the **DSC I** family of manuscripts than to the rest of the **RAL** corpus. As such, they should be considered to be a separate group: **RAL II**.

bibliography

Ecclesiae Metropolitanae Coloniensis Codices Manuscripti, Berlin 1874, I, pp. 29-31, nr. lxxxiii, ii.

KRUSCH 1880, 1, pp. 39-42.

BETHE 1893.

MANITIUS 1897, pp. 305-32.

MAASS 1898.

THIELE 1898, pp. 145 and 158-60 and fig. 69.

says oldest of its type, probably a copy of a Roman ms with same contents (see Jaffé-Wattenbach); in folio format written in 798 by Archbishop Hildebald.; also has *Chronicon* of Isidorus, an anonymous *Ars computi*, *calendarium*, paschal cycles, Bede's *Liber computi*, from fol 146: *Arati ea quae videntur ...*; 150v: *Descriptio duorum semispherorum*, 151v: *Aratis genus*; 152: *de Celi positione*; 152v: *de stellis fixis et errantibus*; ; 153v: *Involutio sphaerae*; 154v: short description of planets; with pic of Luna on following fol., which Jaffé-Wattenbach misidentified as Sol; figure stands with green Untergewand and a red-brown mantel on her head; a green lunar disc with a red-brown sickle in a wagon (not a Cymba) with a green and a red-brown horse in full gallop; her right hand on the edge of a circle and her left on the reins; notes the singularity of Luna being drawn with horses; for the technique, there are no black under-drawings (stylistic discussion of other drawings).

ZINNER 1925, nr. 705.

JONES 1932, pp. 37-49, pl. XXIX (f.156v: Hercules, f.166v: Centaurus).

LOWE 1934-71, VIII, p. 1154.

BISCHOFF 1937, pp. 173-77.

JONES 1937, II, pp. 204-19.

JONES 1939, pp. 48, 56, 61, 64 ff, 68 and 115.

NEUSS 1941, pp. 37-64.

JONES 1943, pp. 144 and 151.

HEUSGEN 1947, pp. 11-18.

BYVANCK 1949, p. 222, nr. 68.

MARTIN 1956, p. 44.

written in 798 under the Archbishop of Cologne, Hildebald; contains *Chronicles* of Isidore, anonymous *Ars computi*, etc.; the *Revised Aratus latinus* is illustrated with painted pictures.

WEITZMANN 1957, pp. 25 ff.

FONTAINE 1960, pp. 27 ff.

NORDENFALK 1965, p. 270.

KARL DER GROSSE 1965, no. 443.

BISCHOFF 1966, I. p. 88.

VIEILLARD-TROIEKOUROFF 1966, pp. 78 ff.

RHEIN UND MAAS 1972, I, p. 165, nr. A 6.

MONUMENTA ANNONIS: KÖLN UND SIEBERG 1975, pp. 89-103, esp. p. 102; nr. A. 35 (von EUW).

HOERNER 1978, pp. 160 ff.

O'CONNOR 1980, pp. 64 ff, 74, 76 and *passim*.

says from Cologne, dated 806; p. 54: appears to be the earliest of the *Revised Aratus latinus* mss. with 32 illustrations and Luna.

McGURK 1981, pp. 319 and 328.

c. 805; the most beautiful of the group, quality and early date suggests that it might be close to an Imperial palace exemplar; only some constellations are painted.

STROBEL 1984, pp.110 ff.

COLOGNE CATALOGUE 1985, I, p. 92.

Le BOURDELLÈS 1985, pp. 74 ff.

the easiest to date and perhaps the oldest of the *revised Aratus latinus* manuscripts; done by Archbishop Hildebald at the cathedral of Cologne; first section was edited in 798; and the second part beginning on fol. 15 was begun in 805; has incomplete set of pictures; text is close to Paris 12957.

KERSCHER 1988, pp. 1-76, p. 14, p. 54, n. 50 and fig. 29.

identifies the female figure as 'Typus I-Sol- und Luna-Darstellung' (not recognising that this is an isolated figure placed in a different place within the manuscript).

VOLLRATH and WEINFURTER 1993, pp. 704 ff.

von EUW 1993, pp. 251-69, esp. 260-62.

begun in 798 in the scriptorium of the cathedral and completed in 805; the first 19-year calendar cycle begins with the year 798; Hildebald was Archbishop of Cologne from 787-818 and from 791 was the Archicapellanus at the court of Charlemagne; format is very large: 36.5 x 25.5; slightly primitive drawings; calls the female figure in the *biga* odd (*merkwürdig*), and she is not Sol as most people think because she has a sickle moon on her head; he draws comparisons with figure of Auriga in Munich clm 210 and suggests that it is a creative invention of the artist, based on images of Sol.

BORST 1993, pp. 56 and 68.

BORST 1995², pp.117 and 136-52.

CATALOGUE SIGMARINGEN 1994, number IV/13.

ANDERSON 1995.

HAFFNER 1997, pp. 28, 135 and 137.

BISCHOFF 1998.

GLAUBE UND WISSEN 1998, pp. 136 ff.

von EUW 1999, pp. 405-22.

PADERBORN CATALOGUE 1999, nr. 16/x.

OBRIST 2001, pp. 136 ff.

BLUME 2009, pp. 541-42.

BLUME, HAFFNER and METZGER 2012, pp. 72-73 and 266-73.

pp. 72-73: perhaps spurred on by Archbishop Arn of Salzburg, his friend Archbishop Hildebald introduces coloured illustrations into the 805 Computus compilation; takes the more detailed star catalogue of the *Revised Aratus latinus*. [???]; says that the quality of the illustrations is very high and reflects a court school model; the gaps in the pictures may be due to the death of the Archbishop in 818; notes that the narrative quality of HERCULES comes from the Germanicus or *Aratus latinus* tradition; believes the angel-like figure is an invention of the illuminator and refers to the previous text about Luna, combining Luna/angel iconography with possible influence of the Germanicus-based Jupiter on an eagle. [??]

pp. 266-73: first section is ff. 1r-14v; on fol. 14v the actual date of 708 is given; numerous saints particular to Cologne in the calendar; also references to Reims suggest that there is a Romanesque-French model for the original; date of 805 in the *Ars computi* section (fol. 55r) and in a second calendar (fol. 76r); and on fol 219v there is a reference to 17 March 804, which relates to the conclusion of the codex.

ff. 146r-171v is the *Revised Aratus latinus* ('scholia Sangermanensis'); none of the maps or ancillary illustrations usually associated with the *Revised Aratus latinus* have been added (though the text is complete);

the young winged male figure on fol. 154v: more recent writers like von Euw suggest 'the genius of the day' (but she wonders why it would have a lunar crescent on its head if so); notes that it follows the section on 'Involutio sphaerae', which usually has cartographical maps alongside it; she compares with Mosaic of Cherubim in Germigny-des-Près (dated 804) and suggests that it depicts 'Luna as the governing star of the night' and a fitting

introductory image for the following section on the stars.

Also see the digitised format and catalogue description of the manuscript at www.ceec.uni-koeln.de, written by A.v.E.

Namen und Signaturen: Darmst. 2084

Namen und Signaturen: "24" (bis, earlier fond number, ff. 1r and 2r)

Titel: Kompendium der Zeitrechnung. Naturlehre und Himmelskunde

Entstehungszeit: 798 und 805

Entstehungsort: Köln

Hauptsprache: Lateinisch

Beschreibstoff - Zusatz: Pergament

... Eine Grundlage dafür bildeten schon bei den Römern die 'Phainomena' des Griechen Aratos von Soloi (um 310-um 245 v. Chr.), vor allem in der lateinischen Übersetzung des Caesar Germanicus (15 v. Chr. - 37 n. Chr.). Unsere Handschrift enthält jedoch den sog. revidierten 'Aratus Latinus' (XI). Diese aus einer griechischen Kurzfassung der 'Phainomena' hervorgegangene und mit Fabeln des römischen Dichters Avienus (4. Jh. n. Chr.) erweiterte Ausgabe wurde im 8. Jahrhundert in das Lateinische übertragen. Der revidierte 'Aratus Latinus' enthält neben den astrothetischen Angaben (Positionen der Sternbilder am Himmel) mythologische Erklärungen und die Aufzählung der Sterne, die das Sternbild als solches erscheinen lassen. In den Miniaturen selbst sind jedoch keine Sterne eingetragen. Die antiken Vorbilder dieser Miniaturen entdeckt zu haben, dürfen sich die Karolinger rühmen; Isidor und Beda haben sie nicht gekannt. Leider sind die meisten Sternbilder unseres Zyklus (XI) und auch die Globen und Planisphären nicht nach dem ursprünglichen Plan ausgeführt. Doch haben sich zu einigen Sternbildern noch Vorzeichnungen in Form von Griffelritzungen erhalten, die wahrscheinlich von der Hand des Illuminators stammen, der die ersten Bilder ausgeführt hat. In einigen dieser Vorzeichnungen sieht man Anweisungen zum Kolorieren (vir = viridis = grün). Einige der Sternbilder sind alsdann von einer anderen Hand in flotter brauner Federzeichnung hingeworfen. So können wir schließlich fast den ganzen Bilderzyklus, einschließlich der Globen und Planisphären auch mit Hilfe anderer bebildeter Handschriften der revidierten 'Aratus Latinus'-Gruppe (Paris, Bibl. Nat., nouv. acq. lat. 1614; St. Gallen, Stiftsbibl., Cod. 902, 250) rekonstruieren. Aber auch unter Hinzunahme der Bilder in den Kopien der sog. Aachener Enzyklopädie des Jahres 809 (Borst 1993, S. 71ff.), deren Inhalt sich in sieben Bücher gliedert, geht das entstehungsgeschichtliche Ziel von Dom Hs.83II deutlich hervor: Sie ist offensichtlich eine von Erzbischof Hildebald in Auftrag gegebene, 805 abgeschlossene Kölner Enzyklopädie der astronomisch-komputistischen Wissenschaften und darf in gewisser Weise als Vorläufer der Aachener Enzyklopädie Karls des Großen (768-814) betrachtet werden. Aber Hildebalds Interessen gingen, wie auch seine kirchenrechtlichen Sammlungen (z. B. Dom Hs. 115, Kat. Nr. 21) zeigen, über die zeitrechnerischen Fragen hinaus.

... Von ganz anderer Art und im Kölner Skriptorium singulär sind die Initialen der Einleitung zu der Aratea in Lage 21 (146r-154r). Das A(ratea) (146r) ist eine sonst nirgendwo nachweisbare Symbiose von insularer und kontinentaler Initialkunst, deren Entstehung in Italien oder im westfränkischen Reich näher läge als in Köln. Der Jünglingskopf auf dem A(ratea) zeigt überraschend antike Züge. Die Initialen dieser Lage sind auch farblich anders als jene der Lagen 22-24 (154v-171v) im Bereich des Sternbilderkataloges. Letztere sind zwar koloriert, ihre Buchstabenkörper bestehen jedoch aus Federzeichnung, die motivisch und stilistisch der zweiten Gruppe nahe stehen (154v, 156v). Die erhaltenen Bilder wie die Bärinnen (155r-155v), Herkules (156v) und der Schlangenträger (157r) zeugen von einer ausgezeichneten Vorlage des Buchmalers, deren Quellen - wie bei der Leidener 'Aratea' (Bibl. der Rijksuniversiteit, Voss. Lat. Q.79) oder der Metzger Prachtausgabe der Aachener Enzyklopädie von 809 (Madrid, Bibl. Nacional, Cod. 3307) - in der Spätantike zu suchen sind. Die Initialen (146r-153v) lassen nicht zuletzt aufgrund des Kopfschmuckes der sie bildenden Tierköpfe eine oberitalienische Vorlage vermuten. Ein vergleichbares Phänomen bieten Isidors

'Etymologiae' (Cod. CCII der Biblioteca Capitolare in Vercelli). In gewisser Weise rätselhaft bleibt immer noch die Miniatur mit dem Jüngling in der Biga (154v), von Thiele (1898, S. 159) als Luna interpretiert. Möglicherweise war aber der Freiraum dort für eine Darstellung des Himmelsglobus vorgesehen, der in den anderen Handschriften des revidierten 'Aratus Latinus' den vorangegangenen Text der 'Involutio sphaerae' illustriert (Thiele 1898, S. 43f., Fig.7). Der geflügelte Jüngling auf der Biga wäre dann eine imposante künstlerische Eigenleistung des Kölner Illuminators und so am ehesten als aufgehender Tag zu deuten.

summary: may reflect the handwriting of Archbishop Hildebald; ff. 14v and 55r bear the dates of 798 and 805; suggests that the sketched constellations are drawn by the hand of the illuminator and notes that some have colour annotations (vir = green); another hand adds the later brown ink cursive drawings; argues that the combination of the *De ordine* with the Computus texts show role of astronomy in the struggle for the calculation of Easter; also includes temporal material from Macrobius; suggests that empty space may have been left for a celestial globe; believes that the winged boy is the 'dawning day'.

Titel: Aratus Latinus XI. 146r - 171v: Die Phänomene (Himmelserscheinungen, Himmelsbeschreibung) des Aratos [...] mit einer Einleitung sowie der Beschreibung und teilweise ausgeführten Illustration von 41 Sternbildern, von Sonne, Mond, Planeten und den Himmelssphären.

1. 146r - 150v Einleitung.
 - 146r A(rati): bekrönt vom Haupt eines jungen Mannes, Enden des Buchstabenkörpers als Hunds- und Vogelköpfe.
 - 149r S(ubtus terram firmantur signa sex): Vogelkopffenden (Maass 1898, 103-126).
2. 150v DESCRIPTIO DUORUM SEMISPHERIORUM. H(abet autem pondus totum medium terrae): Blattkapitelle und Löwe als Querverbindung der beiden Hasten (Maass 1898, 145).
3. 151r Leer, ausgespart für eine Miniatur des Himmelsglobus mit nördlichem und südlichem Himmel, ihrem Tierkreis und ihren Sternbildern (vgl. Paris, Bibl. Nat., nouv. acq. lat. 1614, fol. 81v: McGurk 1981, S. 327, Taf. 8).
4. 151v ARATI GENUS. A(ratus patris quidam est Athinodori filius): Hunds- und Vogelköpfe (Maass 1898, 146-150).
5. 152r DE CELI POSITIONE. C(aelum circulis quinque distinguitur): Vogelköpfe.
6. 152v DE STELLIS FIXIS ET STANTIBUS. S(tellarum aliae circum caelo feruntur): Blüten in den Binnenräumen.
7. 153v INVOLUCIO SPHERAE. h(ic est stellarum ordo utrorumque circolorum): Hunds-, Vogel- und Drachenköpfe (Maass 1898, 155-161).
8. 154v - 167r Sternbilderkatalog (Maass 1898, 180-271) mit Beschreibung von 41 Sternbildern und einem Einleitungsbild (Die Namen der nicht ausgeführten Bilder stehen in Klammern). Alle Abschnitte werden von farbigen Initialen eingeleitet.
 - 154v Bild eines jungen, geflügelten Mannes, dessen Haupt in die mit der grünen Sonne kombinierte rotbraune Mondsichel ragt. Er steigt mit der von einem braunen und einem grünen Pferd gezogenen Biga auf zum höchsten Punkt des nur mit dem Zirkel angedeuteten Himmelskreises, den er mit dem Zeigefinger seiner Rechten berührt. Das Bild ist wahrscheinlich in Analogie zu den Bildern Sols in den Aratos-Handschriften als Genius des Tages zu deuten.
 - 155r Großer Bär; Kleiner Bär.
 - 156r Schlange (Drachen).
 - 156v Herkules - Engonasin ("der auf den Knien") mit dem Fell des nemeischen Löwen und der Keule, im Kampf gegen den Drachen, der die Äpfel am Baum der Hesperiden bewacht.
 - 157r (Kranz), Schlangenträger.
 - 157v Skorpion.
 - 158r Bärenhüter, in Vorzeichnung, nach links ausschreitend; nur das die rechte Schulter freilassende Fell in blau-grauer Farbe ausgeführt; Jungfrau (wahrscheinlich ohne Waage).
 - 158v Zwillinge, in Vorzeichnung, der rechte mit Lyra (?); (Krebs).

- 159r (Löwe); Fuhrmann, Vorzeichnung nicht zu sehen; ausgeführt in Blau-Grau jedoch die Chlamys und die beiden gegenständigen Böckchen auf dem linken Arm.
 - 159v Stier, in Vorzeichnung, nach links liegend.
 - 160r (Kepheus); (Kassiopeia).
 - 160v Andromeda.
 - 161r Pegasus; Widder, in Vorzeichnung, nach rechts galoppierend, mit zurückgeworfenem Kopf, Kolor nicht zu sehen.
 - 161v Dreieck, Vorzeichnung eines gleichschenkeligen Dreiecks; Fische, Vorzeichnung, oberer Fisch nach rechts gerichtet, eingeschrieben: vir (viridis = grün).
 - 162r Perseus, Vorzeichnung kaum zu sehen, nach links laufend (?).
 - 162v (Pleiaden); Lyra.
 - 163r Schwan, Vorzeichnung eines nach links fliegenden Schwans mit langem, geschwungenem Hals (!); Wassermann, Steinbock.
 - 163v Schütze, Vorzeichnung eines nach rechts galoppierenden Kentauren, den Bogen spannend; auf dem Hinterteil des Pferdeleibes vlrn (?); (Adler). **[nb: VM notes that this sentence is confusing and proposes: ...auf dem Hinterteil des Pferdeleibes vlrn (?) [sic!]; (Adler).**
 - 164r Delphin, Vorzeichnung des nach links schwimmenden Delphins, über der Bauchflosse: vir (viridis = grün).
 - 164v Orion (Sichel angedeutet?).
 - 165r (Großer Hund), Hase, Argo - Schiff.
 - 165v Walfisch, Eridanus - Fluß, Vorzeichnung des mit dem rechten Arm auf die Amphore gestützten, sitzenden Flußgottes.
 - 166r Piscis notius - Südfisch; Sacrarium - Ara - Altar, Vorzeichnung eines übereck gestellten Opferaltars mit züngelnder Flamme.
 - 166v Kentaure.
 - 167r Wasserschlange, Mischkrug, Rabe; kleiner Hund, Federzeichnung eines nach rechts jagenden Hundes sowie die Vorzeichnung eines ihm entgegenspringenden Hundes, dessen in Federzeichnung teilweise ausgeführter Kopf zurückgewandt ist, auf dem Leib des ganz in Federzeichnung ausgeführten Hundes die Buchstaben oca (?) = ocker zu lesen. Die übrigen, bei Bischoff (1966, S. 88, Anm. 1) auf 164r, 165r, 165v und 167r genannten Abkürzungen für anzulegende Farben konnten wir nicht sehen.
9. 167r - 168v Sonne, Mond und die fünf Planeten (Maass 1898, 272-75).
- 168v Oben Freiraum, wahrscheinlich für ein kreisförmiges Diagramm zur Position und zum Lauf der Planeten um die mittlere Erde (vgl. 136v); der Milchkreis (Milchstraße) (Maass 1898, 276-277).
10. 169r - 169v Der Tierkreis (Maass 1898, 285-87).
- 169v Freiraum für ein Diagramm des Zodiakalkreises mit den zwölf Bildern außen sowie Sol und Luna innen.
11. 169v - 170v Der Mond (Maass 1898, 290-91).
- 170v Freiraum für ein Bild der Mondgöttin.
12. 170v - 171v Die Sonne (Maass 1898, 292-95).
- 171v Freiraum für ein Bild des Sonnengottes, Krippe und Esel.

With thanks for corrections by Volker Matthäus - 29 Oct 2013.