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The oldest European mythological figures of the star constellations originate from the Farnesian Globe of the 3rd century B.C. The "Centaurus" with the Therion "Lupus" is the most important constellation from which I derive all the series specified. Centaurus holds the wolf with one hand on the hind leg; in the other hand he holds a lance with which he cuts the wolf's throat. This constellation is incorrectly drawn in the first publication of the Farnesian Globe by Bianchini. These antique figures were the pattern for Cod. Vind. 5415, probably by John Dorn, a Dominican, who made also the globe of Bylica at the Budinian court of the king Mathias. This globe is at present the property of the University-Museum of Krakau. The antique constellation-forms were the pattern for the celestial maps of Sebastian Sperantius of Nurnberg in 1503. Due to Albrecht Durer these mythological figures of the constellations re-appeared in the renaissance. We can find them by John Honterus, John Middoch, on many globes for example that of Coronelli, or of the manuscript globe of the Bibliotheca Cassanatense in Rome of Moroncelli from the year 1716. They survived till modern times in the "Uranometria" of John Bayer, in the star-atlases of John Flamsteed, John Erlet Bode as well as in the latest star atlas with allegoric figures of Rudiger-Meisner from the year 1805.

Abd-al Rahman al-Suphi made a careful revision of the star catalogue of Ptolemy. He allocated the stars precise positions and therefore his work is of greater importance than the original Greek star-catalogue. Al'Suphi's catalogue was rewritten several times and from it brass globes were made. His mythological figures came from ancient Greece, but they differ from them in minor details. The "Gemini" have specially intertwined hands, and the "Centaurus" holds with one hand the "Lupus" on a hind leg and a "thyros" like Ptolemy a sacrificial stem with wine tendril, but in European transcriptions creation in the form of a flower in the other one. By the globes and atlases of Arabic origin this flower refers to a creation in the tulip form, by the Bohemian a linden branch, by the French-Italian as well as of the workshop of Wenceslaus IV to a creation of a Bourbon lily. By other Bohemian star-catalogues the flower refers to a fighting mass of hussite soldiers.

The first compilation using material from Al'Suphi's atlas in Latin was made in XIIIth century Sicily at the court of Frederic II of Barbarossa. It is preserved as Codex Arsenal 1036. The star-atlas of the last kings

of the Přemysls-dynasty, of Wenceslaus II and the III of Prague was made on the basis of a connection link unknown to us today. It is designated as Cod.Cues 207. The atlas is a pen-and-ink drawing which resembles the bible of Welislaus of Prague.

A precise copy of the star-atlas of Frederic II, is the star-atlas of the emperor Charles IV. of Luxemburgh, who was of French descent. The painter signed it as "Petrus de Guinoldis". The atlas was made for the young Charles of Luxemburg about 1320. He received French education in Italy. Precise copies of this atlas are the following MSS:

- 1 Cod.Hamilton 557 of the "Kupferstichkabinett" of Berlin Dahlem which is an early work from the drawing workshop of the emperor Wenceslaus IV, also
- 2 Clm 826, which was a wedding present to Wenceslaus and Eusophia of Bavary and dates from 1392. But it is a collective work art-historically on which one was working till the second decade of the 15th century and it remained unfinished in spite of it. The background of all mythological figures is an inlaid work, the "Auriga" is provided with the initials "W" and "E", that means Wenceslaus and Eusophia.
- 3 The most recent of this series is dated 1428 and produced by the late art school of Prague, which could not be active in Prague due to the religious reformation war. This atlas is deposited in the State-Library of Gotha. It was published as a coloured edition in the last year. It is a Bohemian work according to the drawing style. The painters of the Prague art school wandered partly to Raudnitz, where they painted a fresco in the Augustinian canon monastery, partly to the powerful catholic South-Bohemian aristocracy of Rosenberg.

In the art-historical estimation I am indebted to my late friend Doc.Josef Krása.

With the example of "Taurus" I would like to demonstrate that the mentioned atlases are identical.

The newest link of this series is the Cod. Vind. 5318, the explicit of which was first written in 1477 in Salzburg. But it is a Bohemian work of the middle of the 15th century, therefore older than the explicit. This atlas with the shaded pen-and-ink drawings is similar to the Cod.B-2 of Zittau, which is also of Bohemian origin.

The star-atlas of the Prague Magister Wenzel Koranda of Pilsen is a link with the other series of atlases. This atlas belonged to the University-Library of Koenigsberg till the end of the second world war, signature Cod. lat. 1735. At present it is deposited in the University Library of Torun as Cod. 74. The star atlas is about 20 years older than the remaining pages of the Codex and originates from 1450. The Centaurus holds a fighting mass of hussite soldiers.

The Al'Suphi's form of mythological pictures disappeared from public view in the 15th century and was republished only once by John Conrad Schaubach: *Erastotelmi Catatherismi*, Gottingen, published 1795.

These Al'Suphi's forms were not used in all Arabic MSS. The Arabic translation of Aratus for example compiled with the old Aratus of the Cod. Vat. Graec. 1087. The Arabic "Gemini" comply with Al'Suphi's forms, for example MS orient.Qu 704 Berlin, the Sprenger Cod. 1855 Berlin, or the Cod.Arab.Monachensis 870. But the "Centaurus" is affiliated with the so called "Aratus-Series".

The oldest presentation of the "Gemini" of the "Aratus Series" is Cod.Voss.79 of Leiden, which belonged to Charles the Great. The "Gemini" are characterised with a lyra-like musical instrument for example in the Cod.Prag.433, or in the "Wenceslawicum" Cod.Vind.235, or in the atlas of Zittau of the Bohemian Origin Cod.B-2.

The "Centaurus" in the Aratus poems has very different forms:

- 1 in Cod XIV.-D-37 Napoli. The Centaurus holds two branches only.
- 2 in the Cod.Cracov.3411 (a Bohemian work). The Centaurus holds a "Therion" a rabbit-like animal on hind legs with both hands.
- 3 in Cod.Basil.An-IV-18 or Cod.Coloniensis 83. The Centaurus holds a "Therion" on the back.
- 4 In the Cod Matritensis 19, Cod.Dresdensis 186 and Cod. Prag.1717: The Centaurus has two "Therions" he holds one by hind legs, the other is caught on the lance.
- 5 The most wide-spread is the form of Centaurus with three "Theorions", the third is a sacrificial beverage. For example: Cod.Montecassiono 3. Cod.lat.mon. 10.268, the "Wenceslawicum" of Vienna Cod.Vind.2352. Cod.Cracov.573 a "Bohemicum" Cod.Vind.2378, Cod.Prag. 433, known as "Liber Sigismundi de Hradec Reginae" and the very beautiful and newest atlas of the Johanitten monastery of Zittau Cod.B-2. of Bohemian order-general Petrus de Teyn.
- 6 Different is the presentation of the Centaurus of Klosterneuburg, Cod.CCL-625 who holds a spear in the hand.
- 7 In the Warsawian Cod.Baworowski 498 has the Centaurus four "Therions", the fourth is a bird, which sits on the lance.

I have tried to create a new classification of mythological constellation forms, unlike Boll and Thiele, on the example of the "Gemini" and "Centaurus".



Shigeru Nakayama, Quan Hejun, Michel Teboul
and Xu Zhentao (from left)