

HORAPOLLO. ADDENDA ET CORRIGENDA

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CTC VI, 17b. Add to the *Bibliography*:

II. Horapollo: C. Miralles, "Carmina popularia fr. 35 Page," *Faventia*, III (1981), 89–96.

III. The Hieroglyphic Tradition: Claude-Françoise Brunon, "Signe, Figure, Language: les *Hieroglyphica* d'Horapollon," in *L'emblème à la Renaissance* (Paris, 1980), 29–47; Peter M. Daly, *Literature in the Light of the Emblem* (Toronto, 1979), 11–21; Julián Gállego, *Vision et symboles dans la peinture espagnole du siècle d'or* (Paris, 1968), 30–34; Santiago Sebastian López, "Origen y difusión de la emblemática en España e Hispanoamérica," *Goya*, nos. 187–188 (special issue on emblems and hieroglyphs, 1985), 2–7; Gisèle Mathieu-Castellani, "Lisible/visible. Problématique de la représentation dans les Emblèmes," in *Le livre et l'image en France au XVI^e siècle* (Paris, 1989), 135–52; Roy Strong, *Art and Power: Renaissance Festivals 1450–1650* (Berkeley and Los Angeles, 1984), 23, 25, 80.

p. 19a9–11. Replace with:

the *Hieroglyphica* is dedicated to a cardinal, and the *Oracula Chaldaica* perhaps to King Louis XII of France (see the Addenda et Corrigenda to the *Oracula Chaldaica* below in CTC VII, 328).

p. 25a18 (translation of Philippus Phasianinus). Add to the *Bibliography*:

Denis L. Drysdall, "Filippo Fasanini and His 'Explanation of Sacred Writing'," *Journal of Medieval and Renaissance Studies*, XIII (1983), 127–55 (text and translation).

p. 25b2. Add translation:

10a. Anonymus D

London, British Library, ms. Royal 12.C.iii contains part of the *Hieroglyphica*. The names "Arundel" and "Lumley" on fol. 2 indicate that

this codex passed from Lord Arundel to his son-in-law John Lumley. Shortly after Lumley's death in 1609, his library was purchased by James I.

The manuscript (a total of twenty-five folios) contains a compendium of symbols in the same short-entry format as Horapollo's *Hieroglyphica*, with fifty-seven concepts listed in the table of contents (fol. 2r-v). Interspersed with mythological references and classical commonplaces (from Cato, Ovid, Virgil, et al.), the entries from the *Hieroglyphica* are all from the beginning of Book I (I.1, 3, 4, 6, 7, and 8).

Although only a fraction of Horapollo's text is included in this manuscript, it represents a significant source for the study of Renaissance hieroglyphics. The author has appended nine full-page texts in pictorial "hieroglyphs," seven of which are deciphered in Latin beneath the illustrations. The text is illustrated throughout by the artist of ms. Arundel 317 (containing the *Tabula Cebetis* translated by Philippus Albericus, for which translation see the Addenda to Ps. Cebes above in CTC VII, 299–300).

Hieroglyphica (London, British Library, Royal 12.C.iii, fol. 2). Secretum meum mihi. Index rerum quae ab Aegyptiis quondam hieroglyphis scribebantur. [*Inc.*]: (fol. 12) Aevum. Significantes aevum solem et lunam pingebant quoniam ex caelestibus signis quae aeterna sunt . . . / . . . [*Expl.*]: (fol. 19) Aiunt enim cornicem duo semper ova parere e quibus mas et femina nascuntur spem gregis afferentesque.

Manuscript:

(photo) London, British Library, Royal 12.C.iii, s. XVI, fols. 12–13v, 18–19 (G. F. Warner and J. P. Gilson, *Catalogue of Western Manuscripts in the Old Royal and King's Collections III* [London, 1921], 22; reported by Jean Michel Massing).