

2009 – AÑO DE LA ASTRONOMÍA – 2009
Concurso de Redacción y pintura para los alumnos 1º Año de la Escuela de Comercio Libertador
General San Martín

Organizadores:

Observatorio Astronómico Félix Aguilar
Biblioteca del Observatorio Astronómico Félix Aguilar

Escuela de Comercio Libertador Gral. San Martín
Biblioteca de la Escuela de Comercio

Tema:

“Mi viaje imaginario por el cielo de San Juan”

Bases:

1. Se invita a participar en el Concurso de Ensayo organizado en adhesión al Año de la Astronomía, a todos los alumnos que están cursando el 4º Año de la Escuela de Comercio Libertador Gral. San Martín.
2. La inscripción debe realizarse en la Biblioteca de la Escuela de Comercio, desde el 2 de junio hasta el 19 de junio de 2009.
3. El plazo máximo para la presentación del trabajo es el 31 de julio de 2009.
4. El participante debe elegir uno de los temas propuestos y elaborar un Ensayo sobre el mismo.
5. La extensión mínima del trabajo deberá ser de 2 (dos) carillas A4, en Arial 12 y la máxima de 4 (cuatro) carillas A4 en Arial 12.
6. Se exige que los trabajos respeten la estructura de un Ensayo.
7. El trabajo deberá ser entregado en la Biblioteca de la Escuela de Comercio, firmado con un seudónimo, acompañado de un sobre cerrado, con el seudónimo como única información exterior, y en su interior deberán estar consignados los datos personales del participante: Nombre y Apellido; DNI; Curso, División y Turno.
8. Se otorgará un primer premio al escritor elegido y una visita guiada al Oafa para el curso del alumno ganador.
9. La entrega de premios tendrá lugar en el acto de celebración del 11 de septiembre del corriente año.

Consultas en Biblioteca Observatorio “F. Aguilar”

*Martes y jueves de 10:00 a 12:00 – Av. Benavides 8170 –Oeste- Chimbas Tel. : 4231467 /
4238494*

La participación en este concurso, implica el conocimiento y aceptación de todas sus condiciones que se encuentran en sus bases.

2009 – AÑO DE LA ASTRONOMÍA – 2009
Concurso de Ensayo para los alumnos 4º Año de la Escuela de Comercio Libertador General San
Martín

Organizadores:

Observatorio Astronómico Félix Aguilar
Biblioteca del Observatorio Astronómico Félix Aguilar

Escuela de Comercio Libertador Gral. San Martín
Biblioteca de la Escuela de Comercio

Temas:

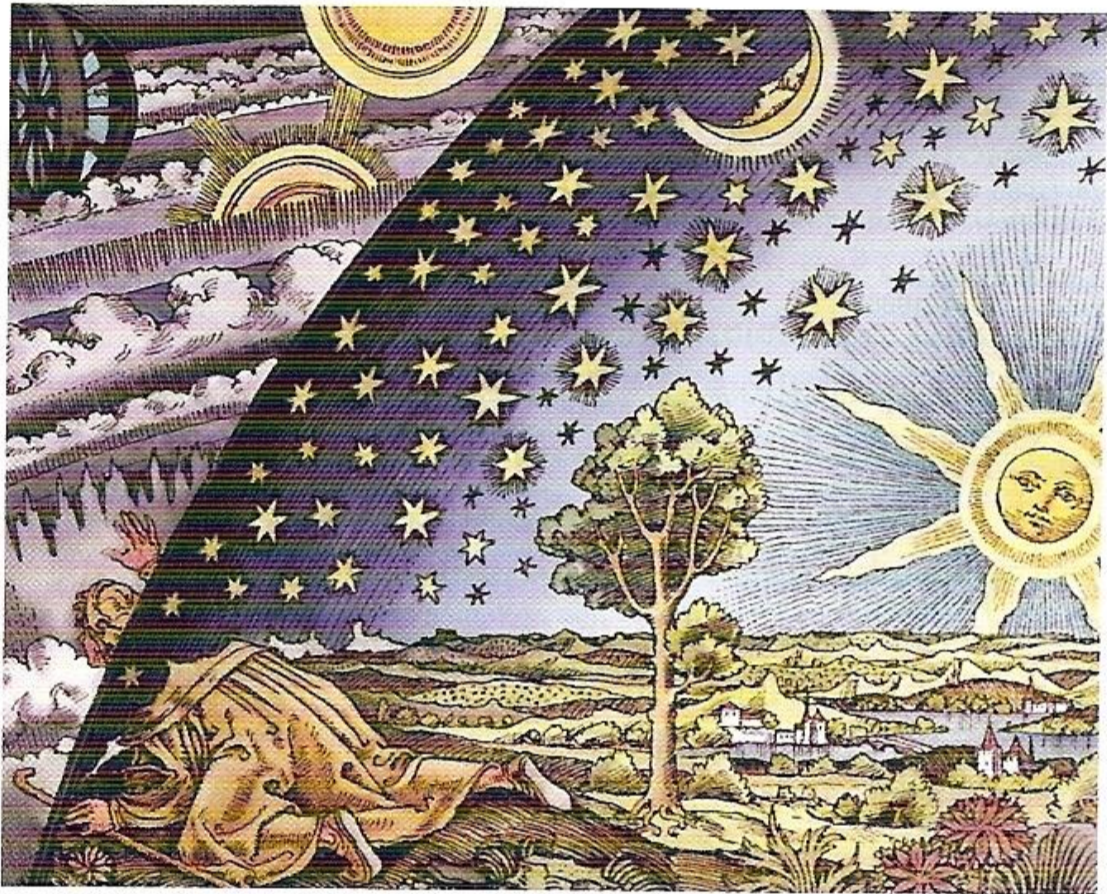
“La astrología: ciencia o anticiencia”
“Vida en otros planetas”
“El cometa Halley, sus efectos en el imaginario popular”

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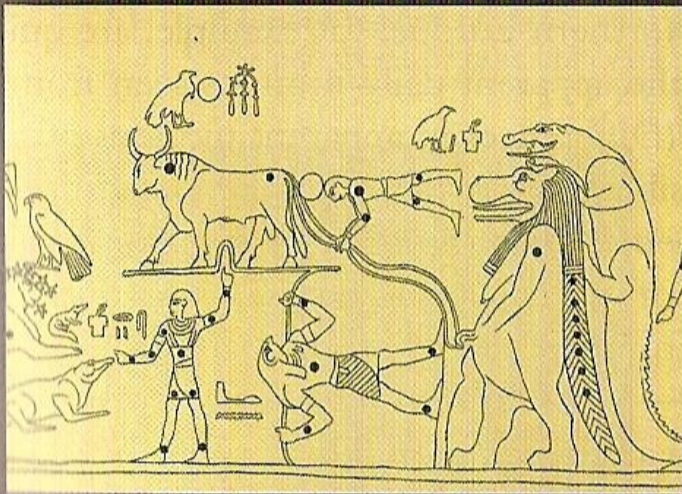
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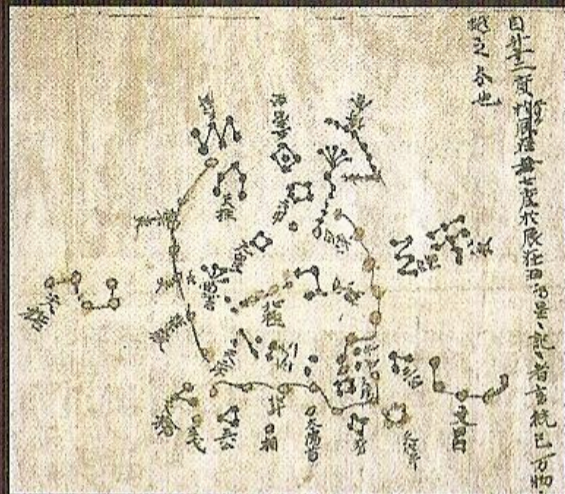
Grabado anónimo. Camille Flammarion: "Dans l'atmosphère"



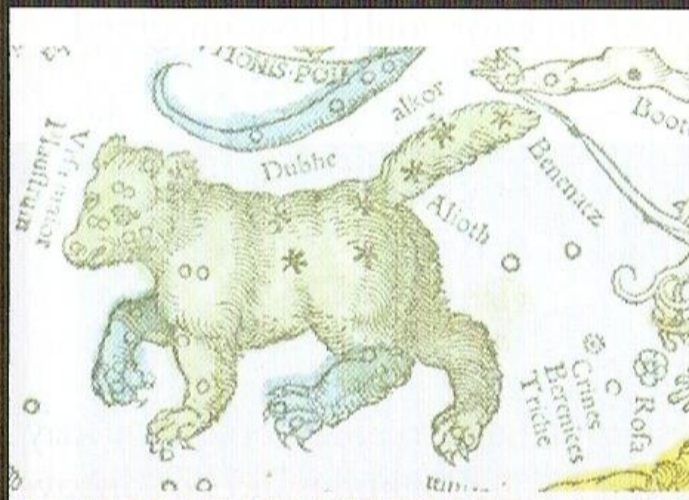
El nacimiento de la Via Láctea. (Cuadro de Jacob Tintoretto, Venecia 1575).



Egyptian – 1275 B.C.



Chinese – A.D. 940



European – A.D. 1540

La región conocida como Osa Mayor según distintas civilizaciones y momentos



Carta del cielo del hemisferio norte (x Dürer): algunas constelaciones y en sus esquinas, el pintor honra a 4 famosos personajes que contribuyeron notoriamente al desarrollo de la astronomía: Aratus (griego); Ptolomeo (egipcio); Manilius (romano); Al-Sufi (islámico)

Aratus' Phaenomena

The first star catalogue is said to have been compiled in 368 BC by Eudoxus of Cydneus, a contemporary of Plato who devised a world system based on perfect spheres. Although the rest of Eudoxus' treatise on the sphere has been lost, the section on the stars has survived thanks to an adaptation made by the Alexandrian poet Aratus of Soli. In 275 BC Aratus wrote an instructional poem about celestial phenomena called *Phaenomena*, in which the constellations are first described individually and then their positions on the celestial sphere determined, individual stars being differentiated by their brilliance.

Phaenomena was enormously popular throughout the classical world, particularly in educational circles, and inspired numerous commentaries (the most important being that of Hipparchus) as well as adaptations by Cicero, Germanicus and later Avienus. These adaptations became a literary genre in themselves, elaborating the myths and legends attached to the constellations as opposed to describing scientifically each constellation and asterism (a group of stars within a constellation). Germanicus, for example, was no longer concerned with the exact positions of the stars, but instead indulged in a purely lyrical description of the sky: "Cassiopeia sits on high near her husband. She is clearly visible, even when the moon has been shining all night. She is short, however, and her constellation is adorned with few stars. Their disposition resembles a key whose iron teeth are placed under the bar before a pair of doors to remove it. Her face contorted in agony, she stretches out her hands as if bewailing abandoned Andromeda, unjustly atoning for the sin of her mother." (trans. D.B. Gail)

First printed in 1499, Aratus' *Phaenomena*, with its three Latin commentaries, appeared in numerous editions, but often as part of a collection of ancient astronomical works also including *Poeticon Astronomicum*, attributed to Hyginus, and *Astronomica* by Manilius. These classical astronomical poems played an important part in the development of celestial cartography by helping to consolidate the figures associated with the constellations. In the early 17th century Johann Bayer's atlas combined the visual aspect of the *Phaenomena* adaptations with the tabular approach of Tycho Brahe but, even after these two methods had been amalgamated, further editions of the *Phaenomena* appeared, incorporating contemporary astronomical discoveries. Edward Sherburne's translation of Manilius' *Astronomica* is one of these.



129 Orion in Grotius' Edition of the Phaenomena

Known primarily as a jurist, Huig de Groot or Hugo Grotius (1583–1645) wrote on a wide variety of subjects from theology to history and philology as well as composing Flemish and Latin verse, making him one of the great humanists of the Dutch Golden Age. He also collaborated with the Dutch mathematician and engineer Simon Stevin, whose work he translated into Flemish. Having acquired a ninth century manuscript copy of Germanicus' adaptation of Aratus' *Phaenomena* (now kept at the University of Leiden), Grotius undertook his own edition of the work, *Syntagma Arateorum*, at the age of 17. The beautiful woodcuts by Jacobus De Gheyn were inspired by the magnificent paintings in Germanicus' original and were in turn much imitated, especially by Johann Bayer in his *Uranometria* of 1603 (see fig. 151). Here the hunter Orion is shown from behind with a lion's skin draped over his left arm. The stars running along his spine are pure artistic licence.

129. Hugo Grotius, *Syntagma Arateorum*, The Hague, Plantin, 1600. In quarto Paris, BNF, Art and Literature, V. 7594 (2)



ORION
Ela caput magniq; humeris sic balteus ardet
Sic uagina cals penicilli sic pedes fulget.



131

Orion in Manutius' Edition of the Phaenomena

first printed edition of Aratus' *Phaenomena*, published in 1499 by the Venetian scholar Aldus Manutius (also known as Aldo Manuzio), conformed to the tradition of such editions by including numerous commentaries. These were inspired by the illustrations to the version of *Phaenomena* attributed to Hyginus and published by Erhard Ratdolt in 1482. Unfortunately, the woodcuts must have been wrongly positioned because the illustration for Orion is actually that of Taurus.

Aratus, *Phaenomena*, in *Scriptores Astronomici Veteres*, Venice, Aldus Manutius, In folio Paris, BNF, Rare Books Archive, V. 183

131 Orion in Hyginus' Poeticon

The *Poeticon Astronomicum* was originally attributed to Hyginus, Director of the Palatine library, but it now seems that it was the work of a later writer of the same name. In any case the sequence of constellations follows that of Ptolemy's catalogue from the second century AD. *Poeticon*, which takes the form of an introduction to astronomy, was intended by its author to provide a clearer and more complete description of the sky than Aratus' *Phaenomena*. It contains basic cosmographic information, astronomical and mythological details and a star catalogue listing over 700 stars – more than any previous atlas, although still far fewer than Ptolemy's own catalogue. The success of *Poeticon* nevertheless derived

mainly from its treatment of celestial mythology, and the illustrations accompanying the text were particularly important in this respect. For the first edition of 1482 a series of woodcuts was commissioned by the publisher Erhard Ratdolt and these designs became the models for subsequent editions. Although the illustrations show the positions of the stars, these bear little relation to the positions described by Hyginus and even less to the stars' actual positions. This engraving shows Orion armed for battle.

131. Hyginus, *Poeticon Astronomicum*, Venice, Erhard Ratdolt, 1482. In quarto Paris, BNF, Rare Books Archive, V. 987, p. 1

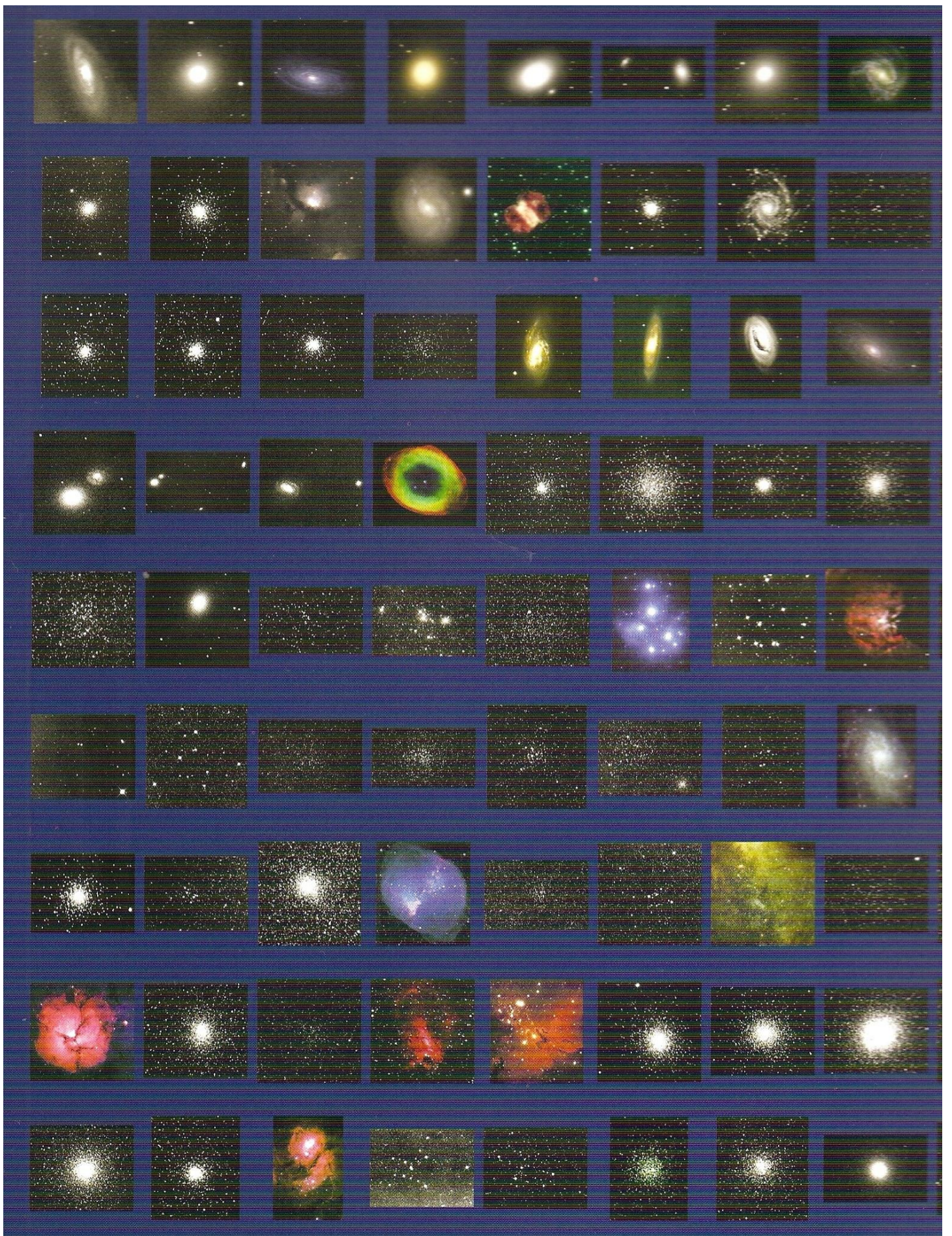
Dibujos y grabados de la constelación de Orión y texto sobre Aratus

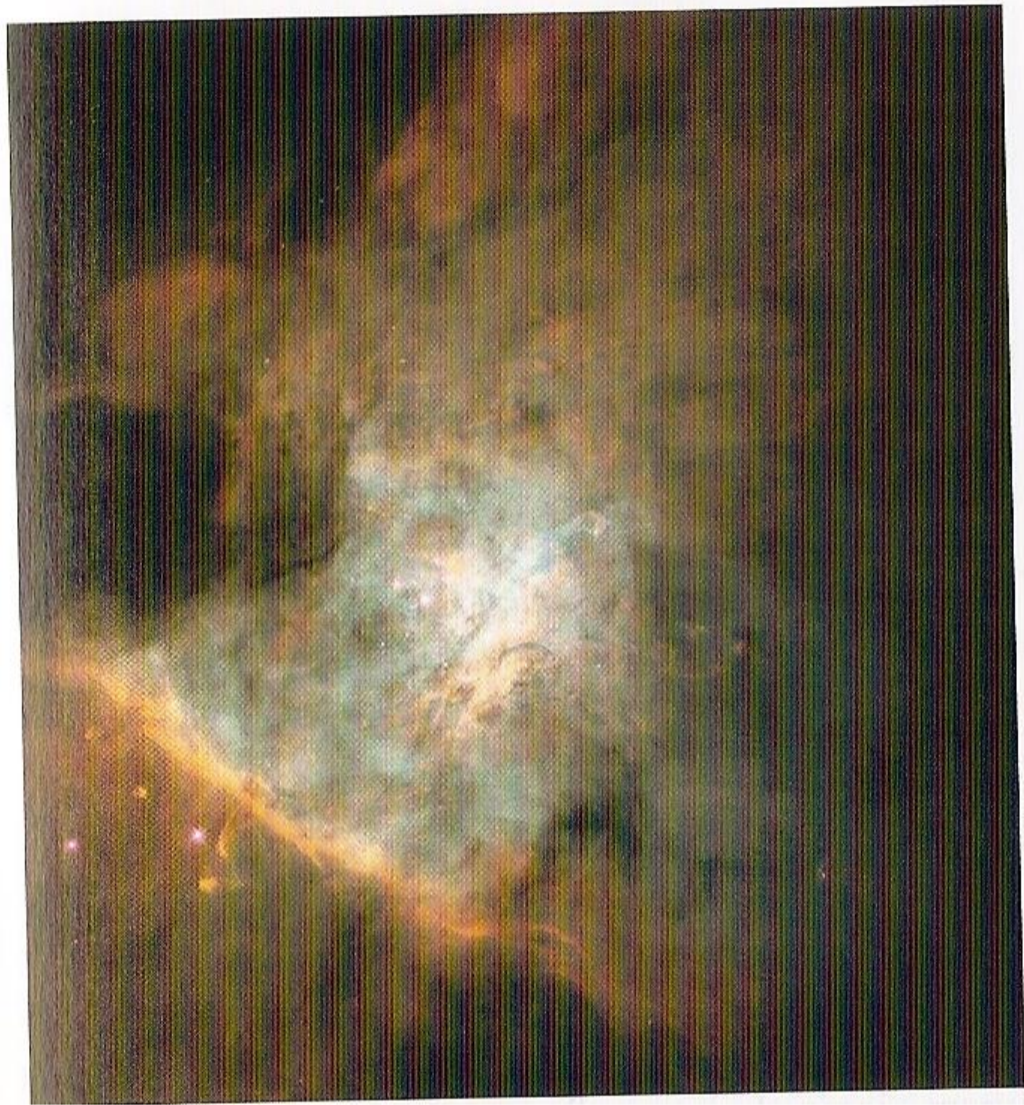
Halley's Comet in the Bayeux Tapestry. People have always believed that astronomical events exercise an influence – either benevolent or malevolent – on their destiny. The famous Bayeux Tapestry, which illustrates the invasion of England by William the Conqueror, shows an example of this. Near the centre of the part reproduced here a drawing of a comet can be seen: this is now

known to be Halley's Comet. The appearance of this great comet in the April sky in 1066 made a profound impression; it was seen as a fatal omen for the English king, Harold, who was indeed slain during the Battle of Hastings. (Musée de la Tapisserie de la Reine Mathilde)



Cometa Halley en el Tapiz de Bayeux. Episodio histórico





Empuñadura de la espada de Orión

