IBN AL-HÂTIM ON THE TALISMSANS OF THE LUNAR MANSIONS

By Kristen Lippincott and David Pingree

I. INTRODUCTION

Among the codices assembled by Federico da Montefeltro, Duke of Urbino from 1474 to 1482, there is a curious bilingual Arabic and Latin manuscript now in the Vatican Library (Urb. lat. 1384; Pls 14, 15, 16).¹ The codex contains three works written or translated from the Arabic by a scholar who calls himself Guillermus Raymundus de Moncata, that is, Guglielmo Raimondo de Moncada. This author is better known to historians of the Italian Renaissance by his pseudonym, Flavias Mithridates.²

Three works, all of them dedicated to Duke Federico, are preserved in Urb. lat. 1384.

1. Fols 1–19 and 21–28 (numbered 1–27): the Arabic original³ of a work on the talismans of the twenty-eight lunar mansions composed by Abû Ḥanîfah ibn al-Hâtim with Guglielmo's own Latin translation, an introduction and an epilogue. There is a reference in the first line of the introduction (fol. 1v) to Cardinal Giambattista Cibo, Bishop of Melfi (elected to the papacy in 1484 as Innocent VIII) and Guglielmo's patron during the early 1460s.


¹As can be deduced from the text of the manuscript, Urb. lat. 1384 originally contained eighty-nine folios. The twelfth folio has been lost. The current numbering of the folios (1–88) obscures this fact. For a description of the manuscript see C. Soranzo, Codices Urbainiani Latini, Roma 1911, i, pp. 296–98. See also R. Staccioli, 'Guglielmo Raimondo Moncada, etero convertorius sicutius del secolo XV', Archivio storico italiano, n.s. iv, 1979, pp. 89–91, and J. Carini, 'Guglielmo Raimondi de Moncata', Archivio storico italiano, n.s. xxii, 1887, pp. 489–92.

²See n. 14 below.

³G. Levi della Vida, Ricercare sulla formazione del più antico fondo della Biblioteca Vaticana, Studi e testi xx, Vatican City 1939, p. 19, n. 2 has pointed out that the Arabic sections of Urb. lat. 1384 were almost certainly written by Guglielmo himself. The hand is identical to the Arabic sections from the Qur'ân in the autograph copy of Guglielmo's Sermo de passione Domini, Val. Bachi, lat. 1775. The script of the Latin portions, however, is not Guglielmo. His Latin script may be seen in Val. Bachi, lat. 177, Val. Chigi, a.v. xx, 160 and Florence, Biblioteca Nazionale Centrale, Patriarcha 88. For reproductions from these manuscripts, see C. Warshawski, Flavias Mithridates, Sermo de passione Domini, Jerusalem 1969, pls i–v. The extreme corruption of the Arabic demonstrates Guglielmo's lack of familiarity with written Arabic and his inability to distinguish the phonemes of spoken Arabic.

⁴Other manuscripts containing this translation are Venice, Marcianus lat. 113 (1160) and Milan, Archivio secolare, n. 11, 119.
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The purpose of this paper is to edit the Latin version of the first work in the manuscript, the De imaginibus caelestibus, and to supply an English translation of the Arabic text upon which Guglielmo's Latin translation is based. The De imaginibus caelestibus is closely related to the thirteenth-century Spanish version of Las imagenes de las estrellas och ocho maneras de la Luna" ascribed to "Piriso." The Latin translation of the Spanish text was appended to the Latin Pictaria as iv, 29–56, under which guise it was well known in Northern Italy when Guglielmo translated Ibn al-Haytâm's version.7

Nothing is known about the author of the De imaginibus caelestibus, Ibn al-Haytâm, beyond Guglielmo's statement made in the canons to his book on eclipses,8 that he observed a solar eclipse in Spain on the morning of 19 July 999:

Scirendum tener est quod quandoque coningit Solem defeceret in sola et non deficeret in alia eadem hora, ut ab Ali ibn il Haytim pontifex Solem defecerse in Andolus post duas horas si quin etiam quod merse Ramdan anno vicesimo septimo Agarororum. Et hab eadem defecisse via est in Mecha eadem die eundem mesius pauto ante occassum Solis. Et hujus veritas scientibus et non scientibus patuit.

19 July 999 was 28 Ramadan 327 AH, a Friday (day 5 until noon). The eclipse was visible in Spain and Italy.

By contrast the life and career of Guglielmo Raimondo de Moncada is well documented. In the introduction to his translation of the De imaginibus caelestibus, Guglielmo describes a golden lion talisman made by his father, Rabi' Nissim Abû al-Faraj.9 Nissim Abû al-Faraj was a Jewish scholar from Sicily. His only two extant works, both in Hebrew, are an astronomical treatise and a lapidary.10 Guglielmo was born in Agrigento in the mid-1450s.11 He took the name of his godfather, Guglielmo Raimondo de Moncada, Count of Ademò,12 when he converted to Christianity at the age of fourteen. Arriving in Rome about 1477, the young scholar attracted the attention of Giambattista Cibo, Bishop of Molletta. Under Cibo's sponsorship, Guglielmo delivered his lengthy Sermo de passione Domini in St Peter's before Pope Sixtus IV on Good Friday, 20 April 1481. The multi-lingual sermon, which included phrases in Greek, Hebrew, 'Chaldean' and some Arabic passages from the Qur'an, impressed the Pope, who rewarded Guglielmo with the position of Prior of the Cathedral of Castel. In 1482 Guglielmo was reading theology at the Archiginnasio. During this time he also seems to have been employed cataloguing the Vatican Library's collection of Arabic and Hebrew manuscripts.13 In 1493, however, some mysterious incident caused him to flee from Rome.

1 The text appears on fol. 18r–21v of the Alphonse manuscript, Vat. Reg. lat. 1153. See below for a discussion of the similarities between the illustrations found in the two manuscripts.
4 Utr. lat. 1884, fol. 47v.
5 Utr. lat. 1884, fol. 57v.
6 These works are uniquely preserved in a manuscript in Rome, Biblioteca Casanatense, Hebr. 282; See M. Seisschneider, Die hebräischen Übersetzungen des Mittelalters und des Juden als Dichter, Berlin 1849, p. 359.
7 For the early life of Guglielmo see Starobinski's article (as in n. 1) and U. Cauzno, "Wer war der Orientalist Miktreatios?, Zeitschrift für die Geschichte der Juden in Deutschland, v. 1934, pp. 939–956.
8 On the Count's highly successful career under Alfonso V of Aragon see A. Rezzu, The Kingdom of Naples under Alfonso the Magnanimus, Oxford 1976, pp. 65–64.
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Guglielmo travelled north, matriculating at Cologne in 1484. His Latin translation of the Sestonita septem septinum et Pythogeraius was printed there on 24 March 1485. He went on to Louvain (where Rudolph Agricola heard him lecture), and to Tübingen and Basle, before returning to Italy in late 1485 or early 1486. Between 1486 and early 1489 he was in Florence, associated with Pico della Mirandola. Guglielmo taught Pico both Hebrew and 'Chaldean' and also translated a number of Hebrew texts for him, providing commentaries for some. Among these are a number of works on the Cabala. Levi ben Gerson's Commentary on the Canticles, Mainzides's De resercoctio mortalium, the Porta rectae, and a Commentary on Job. Unfortunately, however, the relationship between Guglielmo and Pico seems always to have been somewhat tempestuous and the two parted on bad terms. There is a letter from Pico's secretary to Lorenzo de' Medici soliciting his intercession to ensure the return of some of Pico's books Guglielmo had borrowed. The events of the succeeding years of Guglielmo's career and the date of his death are unknown.

Most likely, Urb. lat. 1384 was produced for the ducal Library of Federico da Montefeltro between 1480 and 1481. The manuscript certainly predates Gibo's elevation to the papacy in 1484, since he is referred to as 'Cardinale Maffei' on fol. 195 of the prefaces to Guglielmo's translation of the De imagimbris aequabiles. It probably predates Federico da Montefeltro's death in 1482. The fact that Guglielmo nowhere refers to himself as Flavio Mithridates in the text and prefaces of the manuscript also suggests that Urb. lat. 1384 was completed before 1481. In addition, it was only during Guglielmo's Roman period, roughly from 1477 until 1483, that he is known to have worked with Arabic materials as are preserved in our manuscript. In the north, he worked primarily on Greek and Hebrew translations. After his return to Italy in 1485 or 1486, his studies were limited to Hebrew, 'Chaldean' and Latin.

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14 Ludwig Hain, Repertorium Bibliothecarum . . . 2 vols., Strassburg 1816-18, 1819. See also E. Pouillon, Das Buchdruck-Eidbe im zum Ende des 15. Jahrhunderts, Bonn 1903, p. 161, no. 376. The manuscript original is Var. Clagi 471. For his collection of the lection of Bovianus, see: Gervasio Giusti, Epistola de Mithridate collected, manier a Giuliano Scipione da Grisone in Latinum versum, Venice 1526.


18 Guglielmo's pseudonym Flavio Mithridates, seems to have been acquired in two stages. The name Flavio, most likely a reference to the Jewish historian Flavius Josephus indicating Guglielmo's recognition of his own Jewish ancestry, appears not to have been used prior to 1481. The name Mithridates, alluding to Mithridates IX Eupator who was famous for his penetrating intellect and mastery of twenty-two languages, cannot be documented before October 1484. See C. Wiesbacher, Flavio Mithridates . . . pp. 46-47. Giacomo Gherardini refers to Guglielmo as 'Guglielmo Stoleti'. Conrad Sermonetta calls him 'Wilhelmus Raimondi Romanus'. Guglielmo is also known as 'Mithridates Guglielmus'.

Finally, Dr A.C. de la Mare has identified the hand of the Latin portions of Urb. lat. 1384 with the scribe Pietro Ursulese de Capua. Ursulese is first documented in Rome in 1475. He is listed as a copist for Sixtus IV between 1477 and 1482. Ursulese had begun his career as a professional scribe in Naples in the mid-1440s. By 1451, he was registered in the service of Alfonso d’Aragona as ‘scribtor de la sua libreria’. He was elected Bishop of Satriano in 1474 and Archbishop of Santa Severina in 1482. The Latin script of Urb. lat. 1384 is particularly close to Ursulese’s signed manuscript of Nicolao de Lyra’s Expositio in IV Evangelia upon which he describes himself as working day and night from 15 September 1481 to 10 January 1482. The stylistic similarities between the script of these two manuscripts support the dating of Urb. lat. 1384 to 1480 or 1481.

The illustrations of the talismans in Urb. lat. 1384 were completed concurrently with the writing of the text. It is probable that the Arabic passages established the format of each page. In several instances, individual letters in the Latin text have been abnormally elongated, taking up more space in order to keep the two texts parallel throughout the manuscript. The illustrations were inserted; after which, each picture was labelled with its Arabic roman invisim following the stipulations outlined in the accompanying text. Stornaiolo’s suggestion that the miniatures in Urb. lat. 1384 are Ferrarese seems based on an examination of the frontispiece. The decoration on this page is stylistically distinct from the other illuminations in the manuscript. It is busy and cramped. The two shield-bearing putti at the bottom of the page are squat and solid. The illustrations accompanying the text, however, are remarkably fine. The figures are elegantly drawn and proportioned. The disparity between the two styles suggests that the manuscript was illuminated in two distinct phases. The illustrations accompanying the text appear to have been completed in Rome, perhaps by a Florentine miniaturist. The illuminations on the title-page and opening folio were added later, perhaps in Urbino, by a Ferrarese-trained artist.

Iconographically, the talismans in Urb. lat. 1384 are quite close to the illustration accompanying the Alpium Ins, Spanish version of the text, in which a rabbit-riding Luna is shown at the centre of a roundel containing the talismans for her twenty-eight mansions (Pl. 16b). The differences between the two sets reflect variants in the respective texts. The format of the Urb. lat. 1384 illustrations, piccoli set within circular...
frames, recalls the taisman depicted in the Second and Third Lapidaria of Aflonsor X el Sabio. Although each of the three sets represents a separate tradition, the iconographical constant of the circular frame is worth noting. Beyond this similarity, however, there is very little evidence of contamination from other astral-mythological manuscripts in Urb. lat. 1584. It is possible that the image for cæda arenis, a woman holding her right hand to her head (fol. 8v), is related to representations of the second decan of Aries. Also, there may be a connection between the taisman for ambelicia ientis (fol. 13v) and the Johannes Angelus lion-riding man representing a native born under the first decan of Leo. 23 The lack of iconographic overlap between Urb. lat. 1584 and other astrological manuscripts suggests that an illustrated version of Ibn al-Ḥātim’s De imaginibus aequilibris was nearly as rare during the Middle Ages and the Renaissance as it is today.

II. TRANSLATION OF THE ARABIC TEXT

(This is a verbum ad verbum translation. The spelling of transliterated names follows the indications of the Arabic MS as closely as possible. Round brackets enclose additions by the translator for the sake of clari ty; pointed brackets signify words mistakenly omitted from the Arabic.)

[‘y’s] In the name of God, the merciful and the compassionate.

Abū’l Ali ibn al-Ḥasan ibn al-Ḥātim says: You should know that God the exalted — blessed be His name — placed the Sun among the six planets, three above it and three below it. From among the three which are above it is the Killer, whose name is Saturn; it is traversing a zodiacal sign in thirty months and traversing the sky in thirty years approximately. He creates under it Jupiter, it traverses a zodiacal sign in a year and traverses the sphere in twelve years. Its name [46b] is al-Rūmīsh. He created under Jupiter the Red One, which he called Mars; it traverses a zodiacal sign in forty-five days and the sphere in eighteen months approximately. Below it is the Sun; it traverses a zodiacal sign in a month and the sphere in a year. Lower than the Sun is Venus, whose name is al-Ḥuff; it traverses a zodiacal sign in twenty-five days and the sphere in ten months. Lower than it is the Scribe whose name is Mercury; it traverses a zodiacal sign in eight days and the sphere

sororiam and optima phthaim is inconsistent. In Urb. lat. 1584, sororiam is illustrated with two scorpions, cæda arenis is a woman, the crescent for the next taisman is missing, but the illustration shows a nude man with four heads, amnos is illustrated with two seated monkeys; præpare aple (9v) has a wolf and a lion; and præpare dehaum (13v) has a lion with a tig’s head and a monkey’s body. In Reg. lat. 1283, the taismans are illustrated as one standing monkey; one scorpion without legs or tail, one woman with her hands over her face, a centaur with two severed heads floating above him, a bivious man, a blank space and a dog.

The first difference between the two manuscripts is that Urb. lat. 1584 shows præpare aple (9v) as a winged naked youth holding his perforated hands up to his mouth; Reg. lat. 1283 has a winged youth holding a chalice.

See the facsimile editions of Escorialis h.s. by J. Fernández Moratilla, Lapidario del Rey D. Alfonsor X, Guadalajara, Madrid 1881. The text has been edited by Rodrigo C. Díazan and Lynn W. Winget in Alfonsor El Sabio: Lapidario and Libro de las formes 2 images, Madison, Wisconsin, 1986. See also Abu Domingo Rodriguez, Alfonsor y sus copias en el Lapidario de Alfonsor X el Sabio, Madrid 1914.

25 See, for example, the illustrations in the manuscripts of Georgios Zotsir Zaptari’s Pantalíds: Avvigionamenti (Liber astrologicus) of Abu Múshar’s Introductiwm (London, E.L., Shaw 3925, fol. 7v; New York, Pierpont Morgan Library, 385, fol. 4v) and Pástor, BN, lat. 733, 7v; or Ludovico d’Angía’s D fuma en image mundi (Florence, Biblioteca Riccardiana 911, fol. 16v).

in three months and twenty-six days approximately. Below it is the Moon; it traverses a zodiacal sign in [5'9'] two nights and the sphere in twenty-eight nights. Then it is visible in twenty-eight mansions, and it is possible that it is created on the thirteenth day or on the twenty-ninth day and night, and on the thirty-first it appears. In the zodiacal sign in which the Sun turns is created the crescent. Lower than the Moon is fire, and lower than fire is air, and lower than air is water, and lower than water is earth. May He save us. There is no God but He, no spiritual and no corporeal, because He created them.

[5'9'] Second chapter. For the aspects of the zodiacal signs and of the mansions.

This is the zodiacal signs aspect, one of them another zodiacal sign. The first aspects the seventh zodiacal sign: Aries aspects Libra, and Taurus Scorpio and Gemini Sagittarius and Cancer Capricorn and Leo Aquarius and Virgo Pisces.

Similarly the mansions aspect: one to the other according to what we told you, that the sphere moves in them, that each zodiacal sign aspects the seventh for it [5'a] from wherever you begin. If one rises from the East, the second sets in the West. Similarly are the twenty-eight mansions: al-Najb aspects al-Ghaffār, al-Ba‘uth al-Zubāna, al-Thurayy al-Dhul, al-Dawbarān al-Oth, al-Maqār al-Shawwāl, al-Hasr al-Na‘āsh, al-Dhira‘ al-Bi‘d, al-Nathir al-Dabah, al-Tariq al-Din, al-Diba‘ al-Su‘d, al-Kufr al-Ashabiyya, al-Sar‘a al-Baqi‘ al-Hut, al-‘Awa‘ Farja al-Muqaddam, al-Sinā‘a al-‘Azāl Farja al-Mu‘akkir. Similarly each one [6'9'] of the remaining aspects the two sevenths (fourteenth) of the mansions for it.

Third chapter. For the judgement of the circles which proceed along the zodiacal signs.

The Sun is the Amīr, and Venus the Wa‘iz, and the Scribe the messenger, and the Moon the peerless dancer, and Jupiter the judge, and the Killer the jader, and Mars the policeman and executioner. May God deliver us from them! Amen.

Fourth chapter (Pl. 154-d). For describing the figures which rise in these mentioned mansions [6'9'] and their names and their stars.

1. The butting (al-Najb) is called al-Sharāyyun. They are two stars; Aries is said to belong to them. They are shining and set aside. Their setting is [at] the beginning of the rains. Its image is the image of a black lion wrapped in garments of hair; in his hand is a lance. He is prepared to kill enemies, and guards for demolition and crushing. When you wish this from it, you should shape it as I described to you at its rising. Fumigate it with storax and wax, and bury it in the house of the enemy. Its name is (Jāra).

2. [7'9'] al-Ba‘uth is the belly of Aries. It is three stars close together, small, not shining. Its image is a crowned king. Its name is Asākil. You should shape it from white wax and musk mixed together. It is for meeting the king and everything you hope for. Fumigate it with aloes-wood and sandal-wood.

3. [7'9'] al-Thurayy is the tail of Aries; six stars joined together and one other small one. Its image is a girl who has put her right hand on her head; and she is clothed. Her name is Abidūsh. You should shape this is a ring of silver for the love of a man and a woman. You should fumigate it with musk and fingernail of perfume.

4. [8'9'] al-Dawbarān is the eye of Taurus. It is a red star with which are two small stars. Its image is a man with two horns. His name is liwāwīs. You should shape this in red wax for enmity and hatred. You should fumigate it with storax. It should be buried in the house of the one whom you wish; she will be inflammated.

5. [8'9'] al-Maqār is the head of Gemini — three stars small, close together. The image is a head without a body; a large crown is on it. The name of its lord is liqāl. You should shape it in a ring of silver, and engrave on it the name of the king on the throat. You should fumigate it [9'9'] with
sandalwood. Then you should keep it on yourself. You will not enter into the presence of kings and nobles but that your desire will be satisfied and the evil (caused by) your enemy will be postponed.

It is very subtle. With it are two stars, one small and the other large.

6. [90] Al-Hanā' is three stars between the two feet of Gemini. The image is two persons embracing. You should shape them from white wax, and you should fumigate it with camphor and damp aloes-wood. The name of its lord is Anārī. Wrap it in a thinning rag, hold it with you, and beseech it. You will be brought to love and to medical treatment. The name(s) of its stars are al-Zara and al-Milān.

7. [91] Al-Dhihrā‘ is the arm of Leo. It is two stars: one of them is called Sha‘r al-‘Abūr and the other Mardham al-Dhihrā‘. The name ‘Abūr means a lively dog; this is because dogs and persons promise at its rising. Its image is a man standing, his two hands stretched out as if he were praying. You should shape it in the belly of a ring of silver, and you should fumigate it with wax mixed with nectar or with perfume. It is good for entering the presence of the sulṭān and for binding enemies and bodies. You should engrave [10a] the name of the king on its chest. The name of its lord in Sha‘r lika . . . is whatever one desires among all its ways and things.

8. [11b] Pl. 16a) Al-Nāthila is the nose of Leo. It consists of a nebula between two small stars. The image is an eagle whose face is the face of a man. Its speciality is to excel in battles, in entanglements between men. You should engrave it on lead. He should keep it in battle with whom to be the victor. The name of its lord is Aqārīs.

9. [91a] Al-Ta‘ūs is the edge of the cycle of Leo. They are two small stars. Its image is a man who has placed his hand over his two eyes. You should shape it out of black wax. You should make a small, hot nail and drive it in one of its eyes. You should suspend it at the rising of Mars or Saturn for the wind from its head. You should engrave its name on its head together with the name of the effective person. Its speciality is removing opthalmia and disease of the eyes and the flow of blood.

The name of its lord is Rawyāl. If you do not exorcise you should engrave it in lead.

10. [95] Pl. 15b) The face (al-Jabba‘) and the heart (qab) of Leo are four shining stars. The northern of these two is the heart of Leo. Its image is the head of a lion without a body. The name of its lord is Aqātān. It is for entering into the presence of kings and curing diseases and extracting the fetus. Whoever engraves this image on a seal of gold or red copper, and engraves on it the name of the king, and fumigates it with musk and with waqāf every day, and prays in the name of the lord of this mansema, and leaves it with him, he will see wonders. But he should not put on new clothes until he travel.

11. [95] Al-Kūthīn is six shining stars penetrating to the interior of Leo. Its image is a man riding a lion, in his right hand is a sling-shot, and the left is on the ear of the lion. Its name is Aqīlul Ḥadhīl. Fumigate it with the hair of a lion. Shape it on a seal of gold, and stamp on its head the name of its lord. You should pray in his name that you will see because of him whatever you wish in . . .

12. [146] Al-Shārā‘ is the tail of Leo. It is a star whose name is al-Shārā‘ because of the departure of warmn at its rising and the departure of cold at its setting. Its image is a snake fighting with a man. You should shape it out of wax or on a plate of lead. Fumigate it with asafrit and engrave the name of its lord on the head of the snake. Bury it in the house of whatever kinfolk you wish or enemies. Then those two will be separated, and there will arise between them [14a] enmity and hatred, and the place will be destroyed. The name of its lord is Alūshā‘. Al-Shārā‘ is five stars so if an ill with the tail chopped off and is among the images of Virgo. Its image is a man spread out opposite a woman. You should shape him out of red wax and the woman out of white wax. The name of its lord is Aṣārūb. Fumigate it with aloes-wood and amber, and wrap them both in a red rag for love and the exaltation of sexual intercourse. Once the stars is inclined to the West while the other four are straight in (their) intersection.

13. [15a] Al-Samak is two stars one of which is al-A‘sal and the other al-Rūshā‘. Its image is a dog biting the end of its paw. Its name is Anāb. It should be engraved on a plate of red copper. Fumigate it with the hair of a dog. It is for cutting off and enmity. Al-Rūshā‘ is red.
15. (16'b) Al-Ghaffar is three small stars which do not shine. Its image is a seated man reading. Its name is Aqalidh. Fumigate it with perfume and frankincense. You should engrave it on a seal of qal' (?). Its specialty is the ending of ennui and hatred.

16. (16'a) Al-Zihannah are the two horns of Scorpio. They are two stars setting in the season of warmth. Its image is a man sitting on a throne; in his hand is a balance. The name of its lord is Asaru. You should engrave it on a seal of silver. Its specialty is selling and buying and in favour of business.

17. (17'a) Al-Akli is three shining stars. Its image is the image of two apes, the left hand of one of which is on its head while the right is in its image (ac). The name of his lord is Aynuddy. The other of the two has likafi (?) the paws of his hands) on his shoulders. His name is Ahrifiant. You should engrave it on a seal of iron or red wax. Wrap it in the skin of an ape, and fumigate it with the hair of an ape and the slough of a snake. Then bury it in whatever place you wish, and pray in its name over the people of this (18'b) place. Its specialty is expelling thieves.

18. (18'a) The heart (qalb) of Scorpio is a red star between two small, shining stars. Its image is two scorpions; one of them needs its tail, and the other, whose name is Abhiyal — spices are implanted in its eyes. Engrave it on a seal of red copper, and fumigate it with the horn of a stag; fumigate it for seven nights. It should be placed in his house so that a snake (?) will not enter the house. If he keeps it with him, it will protect him from pain. If one stings with it for whoever a snake (?) has stung, by (ha) eating (it) in milk it will free him. The name of the second (scorpion) is Aqhyal.

19. (19'b) Al-Shuwwal is the tail of Scorpio. It is two stars and another shining one under which are three. Its image is two women one of whom has placed her hand over her vulva — her name is Ahrifiant — while the other is spread out in the likeness of a river of water. You should form her (19'a) out of white wax or engrave her on lead. Fumigate her with liquid storax, and wrap her in a cotton rag. Hang her in a stream of water, or you should set her up over her (the patient's) vulva. You should pray in the name of their lord. Her specialty is the flowing of the blood of women until they die. The name of the second of the two is Abyal.

[20 is missing]

21. (21'b) Place it inside (?) a roof. Fumigate it with sulphur and amber and the hair of a man for three nights. Bury it in a place whose people you wish to separate. You should pray in the name of its lord so that he will answer you. His name is Kawyul. Its specialty is misfortune (?) and emigration.

22. (21'a) Sa'd the vizier. The image of a lion between whose two paws is a fox. His head is turned in place of his head and his head in place of his tail. Fumigate it with the hair of a lion, after you have engraved it out of wax, and bury it in the name of the wazar whom you wish, and pray in the name of the lord. Destruction and misery will turn to (?) the wazar. Its name is Ufa'tant. Its specialty is separation between kings and their wazirs. It is two stars, not shining, which in the sight of an eye are the measure of a forearm.

23. (22'b) Sa'd hal is two small, equal stars. Its image is Bala' whenever the earth emerges from a flood. Its image is the image of a lion from the face part; his head is the head of a dog and his body the body of an ape. You should shape it out of black potter's clay. Fumigate it with the hair of a dog (22'a) or a wolf, and pray in the name of its lord at the time of its fumigation. You should bury it in the house of the stubbornly resisting in order to destroy the enemies' house. The name of its lord is Sa'd sami. Its specialty is imposing ruin and disease upon whomever you wish.

24. (23'b) Sa'd al-su'ud. The image is a woman suckling her child. You should shape it out of fat and four or engrave it on the horn of a ram. You should say the name and bury it in the house so that suffering will not reach the cattle and the people of that house, by the power of God. The name of its lord is Ahrifiant abyafa. Its specialty is the improvement of cattle and driving away reptiles (?) from it and infectious disease and the rest of diseases. It is two stars.

25. (23'a) Sa'd al-akhqiyah. The image is two men, one of whom is treating (a disease) and the other of whom is helping a plant whose fruit is between his two hands. You should shape it in a piece of
wood of white fig. Its speciality is the improvement of fruit and arable [24'b] land whenever it is buried, and it protects it from blights and calamities of the heavens after its fertilization with the flowers of the fruit (trees). The name of its lord is Aṣyāl. It is four stars like the shape of a triangle whose middle is the fourth star.

26. [54'a] Fārāgh al-dal al-muqaddam. The image is a woman whose hair hangs down, on her are various of coloured cloths; between her two hands is a pot in which is a perfume (with which) she perfumes herself. You should shape her, in accordance with the name of whomever among women you wish, out of white wax and mastic. Fumigate it with various of perfumes. You should write on her chest the name of the man overcoming her love for herself. You should keep the image in the house so that she refrains from going to him, if God wills. The name of her lord is Naṣīṭyāl taghīrāyī. Its speciality [55'a] is for love that she enters (?) the man marvellously and promotes lust. It is four stars, similar to a bucket.

27. [55'a] Fārāgh al-dal al-dhībākhīr. The image is a man who has wings; in his hand is a vessel pouring out, which he raises to his mouth. You should shape it out of red clay, and it should be hollow. When it has been cast, you should put in it aniseed and storax; and you should fumigate it with wax and naphtha. The name should be engraved on the head of the image so that no-one shall pass by this region. The name of its lord is Aṣyāl kāmīyāl. Its speciality is the ruin of whatever bad you wish and the corruption of all its water so that he will absolutely not benefit from it. It is two stars.

28. [56'a] Baḥr al-hūt. The image is a fish whose back is striped with colours; in its mouth is a small fish. You should shape it out of silver according to whatever sort you wish of snakes. Fumigate it with the skin of a goat or lamb (fūd). You should tie it in a place in which you wish to place fish to yourself by means of a strong string. Then they will be turned about and will increase so that you may take them with your hand. The name of its lord is Aṣyāl. Its speciality is overpowering fish (to come) to whatever place you wish and region that is close.

[57'a] The fifth chapter.

The aforesaid Abū Ṭālib says: the explanation of smoke is (that) it moves with the air and penetrates together with it the spirits by the motion of the influenced soul. The master of the smoke moves and accomplishes an act by subjecting the spirits called upon by it in the name of God, the lord of the two worlds. Amen. — Glory to God the magnanimous!

III. LATIN TRANSLATION

Vatican City, Biblioteca Apostolica Vaticana, MS Urb. lat. 1334

[1'] (PL. 14: left)
IN HOC LOCO CONTINEAT ALI DE IMAGINIBUS; ACHIORAM ET DEFICITUS SOLIS ET LUNAE.

[1'] (PL. 14: right)
Ad Illustissimum dominum Fredericium Ducem Urbini S. R. E. vexilliferum Guillelmi Raymundi de Moncata militis archum doctoris de imaginibus celestibus Ali ibi il Haytim traducto.

[1'a]
Eni argosius reversissimi domini mei Cardinalis Melitensis sum quotidie occupatus quae me tum inibi (tam est illius scienti cupiteta) vindicaret, tamen, si quid suavis in tempora futur interrogationi tuae satisfacere, impedi, Illustissime Princeps, inhumanum proecto asseri et praesentam tue praeclara copiunt recusare quod optas. Natus [1'b] enim videris ad comunem ingeniorum utilitatem; cum omni via ac diligentia perquiras augeere sermones Latinus volumina, quae neglegentia superiorum temporum non intemerat.

Utnam meae vires, quae posillae sunt, accedere ad gremium tuum mercator.
Sed data est humanitas atque benignitas tecum genita ut etiam humiles servulos admittere non dedignecis.

Spero illum referre eximium bibliothecam tuae uno quoque mortem quod, licet illipsumut iste sive videatur, utilitas tamen verborum, utiam, echymam rependet. Est enim translatio ex Ianua Arabica in nostram, cujus titulus est De imaginibus celestibus. Hanc est illa scientia divina quae felices hominibus reddidit et ut dii inter mortales videatur educto: hac est quae cum astra loquatur et, si maxime dico, illud est, cum Deo ipso, cuius natus quisque in mundus est gubernatur. De qua sic Messala scripsit:

omnia astra habent virtutem cum septem planetis in actione et operationibus eorum. Et virtus operationis astrarum in mundo comparatur lapidum astraliterni ferrum (magnes enim vocatur) cum appropriquetur ad illud.

[1r b] Et ita omnes creaturae quae sunt super terram creatur ex vi et motu astrarum, et universa edification mundi et eius finis. Ista quaequeve eventum in mundo astra assignavit; et hoc indicat hominum negotia et quae etiam accidunt et eventur. Nam sese inventur vir sapientis et ingeniosus qui divinae rerum comparatur, et ignavi deligitque luxuri illi osum et quae agunt secunda fortuna inventur; et hoc iussi: Dei beneficis, qui potentiam dedisse astra recreant in instantia.

Aristoteles etiam videtur idem sentire primo Metaphysicis:

Necesse est mundum haec inferiorem continuisse esse superioribus, etiamque virum virtutis [qua] eius gubernetur inde.

Moyes vero experientia reliquit posteris astrologiam esse omni parte veram, quemadmodum in Talmud legitur: Kabi Tan Huma super textu Esa:


Similiter quando populus mosna est a serpente, fecit Moyes imaginem serpentis in massa oricachli, qua visa omnes salutem accepit eam.

Sive hoc a Deo sit, ut credatur; sive monitis in somnis at hoc facent et sive per astra astrologia. Et hoc qui astra et medicina experimentum et relatione divisionum invento sunt ut dicere Galliis, et alii medici idem assentent qui fidem ex haec revelatione praestiterint, et ita verisimile est non solum in his, immo in omnibus artibus [qua] quia, cum homo abstrahituit continuas in arte illa, accidit ei quod virtus cogitativa incipiat in materias illius artis quam ipse perquiriat, et pervenerit ei noticia in somnis. De hoc hactenus.

1 quae, as crossed out
IBN AL-HĀTIM


Petrus Patavinus ad Fontem Apollinari natu postulat quod, Sale existente in orde Leonis, Jove ait Venerem aspiciat et infortunis cadentibus, si imprimeretur imago leonis in lamina aurea, valeret ad omnes infirmitates renun; quod Nicolaus Animensius medicus expertus est.

[3\textsuperscript{b}b]

Ego quoque vieli eos et tum leonis in lamina aurea sculptum manu patris mei, Rabī Quissim ab ul Paghī, involuim in boniere dicerera maeco et mace muceca; et a tergo ki characteres erant.

Quod facilem parum multibus dedit, cello partientium alligatum.

Autoritate igitur et experimento nihil esse verius astrologia manifestum est.

Sed iam ad ipsum interpretationem, humanissiam princeps, devenirius.

[3\textsuperscript{a}a] IA nomine Dei clementia et misericordia.

Dixit Ali filius il Hasān filius il Aytim: Scito Deum exculsum — benefactor nomen eius — ordinasse Solem in medio sex siderum, trium superorve et trium inferiorum. Et primus superorve est intercessio, et vocatur Saturnus, qui transist signum in triginta annis vel circu. Et eravest sabec Iovem, qui transist signum in uno anno et circu in duodecim annis; et vocatur [4\textsuperscript{a}a] II Bargs. Sub quo eravest rubemum, qui Mars appellatur. Et transist signum in quadragnita quingue diebus, caelestiam in decem et octo mensibus vel prophe.

Sub quo Solem, qui transist signum in uno mase et caelestium in uno anno. Deinde sub Sole Venerec, quae III Bargs nuncupat: et transist signum in viginti quinque diebus et caelestium in decem mensibus. Sub qua eravest, qui Mercurius nominatur: et transist signum in octo diebus, et caelestium in triginta annis vel circu. Tunc sub Mercurius Luna creavit, quae transist signum in [4\textsuperscript{b}b] daebas macebus et caelestium in viginti octo mensibus co modo quod manus sua est in viginti octo mensibus. Et potest esse ipsum nasci in die tricesimo aut in die vicenni nato et morte, et tertioquo primo vide tur. Sigio\textsuperscript{a} autem in quod Sole intra mutatur il hulis, id est Diana. Deinde sub Luna creavit ignem, sub igne vero aere ordinavia, et sub aere aquam, et sub aqua terram. Gloriatur ipse Deus, non est alius Deus praeclerum, neque corporalis neque spiritualis, quoniam ipse creavit omnia.

[5\textsuperscript{a}a] Babs Secunda.

Di aspectibus signorum et mansionum.

Signa aspiciat se invicem hoc modo, sicecit primum signum aspici sibi septimum: Aries Librum, Taurus Scorpionem, Gemini Sagittarium, Cancer Capricornum, Leo Aquarivm, Virgo Pices aspiciat. Ita vero manioperis aspiciat se invicem secundum quod diximus libri de signis. Quoniam caelestium volviur in cia hoc modo quod manus quaedebet respicit sibi septimum a quasquara parte inesperet, et si unum eorum ortetur ab [5\textsuperscript{b}b] orien, aliis occidentem in occidente, idem judicium est.

Bis Tertia.
De potentate planetarum qui eorum sumpsit in signis.
Sed autem potestas imperatoris comparatur, Veneris vero vicem percipit et scribitur missis, sed et Lune appriri, atqueLovis gratias concurrens et interfectum, id est Saturni, Iovis, Martis vero spatium. Et liberet us Dei eorum potestates. Amen.

Bis Quarta.
De commenorazione imaginum que ascendit in his mansionibus predictis, et de nominibus eorum et [60°] de stellis eorum.


[90°a] Brachium Leonis vocatur il Drach. Sunt duae stelae quam una Xaib il habur nominatur, alia vero Masen il Drach. Et nomen il Habur est caedis feroci, et hoc quia et ascendente canes et bestiae rapaces incipiantur ad predan. Cuius imago est forma hominis sanctis, extendens manus eam se si Drach invocaret. Formatis eam in vestre autem argemini, id est in parte interiori sub gemma. Et

* afer scrite, but rendered ou.
Ibn al-Hātim

fanigebis cum cera et mastice aut cum cinnamome. Et valet ad intrandum apud principes et reges et liquidae animos et corpora. Et sculptae [10'2'] nomen virtutis eius in loco illius qui Askh vocatur. Proporionibus facient in negotiis et factis suis.


[12'2'] Fratius et Cor Leonis vocatur il Kebah a Calib il Asad. Sund quatuor stellæ lucentes; et sepemnionalis earum est Cor Leonis. Imagio eius est caput leonis sine trunco. Et nomen virtutis eius Askh. Valet ad introitum apud principes et currare interfundere et fætum de utero matris educere. Si quis sculptet eam in lamina aurea aut aere rubice, et sculptet tuum ea nomen virtutis eius, et famiger etiam cum museo et musea etiam de qualibet, et nominaret nomen virtutis eius, et teneat apud se, videre mirabilia sed non indicat novæ nec navigab etiam tenet.


(fols 21–28 numbered 20–27)


[57'] Ventor Pisium vocatur Bius il hath. Huissus image is pisius cuivis dorium sit depictum diversis coloribus; et in ore eius tenetc pisium parvulum. Formabilis eum de argento instar quoniam repilium, et finigabia illam cum pelle capras et elceii. Et liga eam in loco ubi vis capere pisces cum filo forti et haus. Illo tunc superabuntur piscis et multiplicabuntur; itaque posset capere eos manum. Et nomen virtutis eius Amazi. Valet ad superanum pisces ubi volueris. Et sunt stellae ad forum piscis.

[57'] BAR QUINTA

Doxit: Abu Ali predictus: declaratio fumagii est quod fumus it per aeria et penetrat cum eo intelligenzis in motu anime passire; et movetur dominius fumagii et agit actum secundum dictionem ab intelligenzis quae nominantur in his factis virtute Dei creatori seculorum. Amen.

[57'] Alii est nomen Hebraiceum quod Eli dicitur, sedquie Arabes carent; evocati mutantur in e. Et quando Ali fuerunt omnibus Hebrus pontites maximus; alius Hispaniae et Elistae et Illus Sinquem nos Avternam dictum; tertius astrologus de Hispania Bethica quem nos Ali ibn Rogha dictumn, alius medicus Hisapanus qui Ali il Manunii dicitur, et quinto de Arabia Felici; et est autor huius operis.

Haem est pater autoris.

Hagim est avus autoris.

Hufaj est prima littera alfabeti Arabici.

Begas est esufrutum maus; et sunt duae dictiones: har id est fortunam, et gur id est maus.

Berhi id est esufrutum minus.

Hilex est Luna in maxima divis. [97'] mkn: Hilex potest vocatur il camii.

Beb est ianuas, sicut apud nos capitula.

Sorquiun sunt duo extrema pontis et sunt comma Aretis.

Hore id est custodi.

Anzifit sunt duae dictiones: ma id est ego, et chid id est amo.

Amphilid est ocucare.

Isanis id est angustiator.

Abai id est recipere cum bona facie.

Aner id est incendat ignis.

Za est pondus statere, et est nomen sielle posit in Geminius pedibus.

Mizan id est statera, et est stella in pedibus Geminorum.

Xehrid est pili.

Hebar est locus brachii inter manum et cubitus, et est stella in brachio Leonis.

Dzabid est brachium.

Marzam id est nodus cubiti [38'] David, et est unum de quatuor principalibus receptis a
IV. COMMENTARY

Chapter 1

With the variant names of the planets utilized in this chapter, one can compare those used in the prayers to the planets adduced to the Piatix after the Plinio text (Piatix iv, bx, 58–64):

<table>
<thead>
<tr>
<th>Planet</th>
<th>Ibn al-Hātim</th>
<th>Piatix</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saturn</td>
<td>the Killer</td>
<td>Quechinen</td>
</tr>
<tr>
<td>Jupiter</td>
<td>Burjisah</td>
<td>Bargis</td>
</tr>
<tr>
<td>Mars</td>
<td>Red One</td>
<td>rubeus</td>
</tr>
<tr>
<td>Venus</td>
<td>Barhif</td>
<td>Neygat</td>
</tr>
<tr>
<td>Mercury</td>
<td>Scribe</td>
<td>scriba</td>
</tr>
</tbody>
</table>

The name(s) for Venus are miswritings of the Iranian Anāhit, which appears as Anbyt in Piatix iii, vii, 30. One other name is also Iranian ('Fenix' in Piatix, ii, vii); Quechinen is a miswriting, as is Kevthen (ii, vii, 17), of Kaywhān. Burjisah and Bargis (see ii, vii, 19 and 21) represent Arabic Birjis, whose origin is unknown; but cf. Pahlavi berez, 'high', and wuzurg, 'great'. The Red One or rubeus for Mars and the Scribe for Mercury are names for these planets found also in the De scientia novis orbis of Māshā'allāh, who derived them from a Syrian source; see D. Pingree, ‘Māshā’allāh: Some Sasanian and Syriac Sources,’ in Essays on Islamic Philosophy and Science, Albany, N.Y., 1975, pp. 5–14, esp. p. 14, fn. 31 and 32.

The 'creation' of the Moon is its yēvva, when it first leaves conjunction with the Sun.

Chapter 2

The only aspect of the four normally envisaged — sextile, quartile, trine and opposition — here admitted is the last. Ibn al-Hātim’s list of mandāl in opposition is confused at the last three, which should be:

- al-Ṣarāf — Farīj al-muqaddam
- al-'Awā — Farīj al-ma‘ākhir
- al-Simāka — al-Baṭn al-Ḥuta
### Chapter 3

Some of these correspondences between the planets and members of a court can be paralleled in astrological texts, but others remain quite unexpected. I compare selected items from *Pantik* (m, vii):

<table>
<thead>
<tr>
<th>Planet</th>
<th>Ibn al-Ḥātim</th>
<th><em>Pantik</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Saturn</td>
<td>jūlīr</td>
<td>carcer (g)</td>
</tr>
<tr>
<td>Jupiter</td>
<td>judge</td>
<td>iudices (g)</td>
</tr>
<tr>
<td>Mars</td>
<td>policeman,</td>
<td>facere res in</td>
</tr>
<tr>
<td></td>
<td>executioner</td>
<td>legibus prohibitas (11)</td>
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<tr>
<td>Sun</td>
<td>amīr</td>
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<tr>
<td>Venus</td>
<td>wāzīr</td>
<td></td>
</tr>
<tr>
<td>Mercury</td>
<td>messenger</td>
<td></td>
</tr>
<tr>
<td>Moon</td>
<td>dancer</td>
<td>graciosus (15)</td>
</tr>
</tbody>
</table>

### Chapter 4

As has already been remarked, the talismans of the lunar mansions described by Ibn al-Ḥātim represent a variant version of those described in the text attributed to Plinio. Ibn al-Ḥātim normally provides the following information, though not always in the same order:

- the name of the *manzil*
- the part that it is of its zodiacal sign
- the number (and quality) of its stars
- a description of its image
- the name of its image’s ‘lord’
- the substance of which the talisman is made
- the fumigation to be used
- how to manipulate the talisman
- a prayer to be recited (occasional)
- the purpose or effect of the talisman
- the season of the rising or setting of the manzil (occasional)
- the configuration of its stars (occasional)
- the names of its stars (occasional)

The Plinio text normally gives but these elements, again in varying order, a, d, e, f, g, h, i, and j only.
The Plinian text and Ibn al-Hātim give the same names of the mandali except for nos 1 (al-Sharaqān, as in the Ghāṣa, instead of al-Nāfī, which appears in ibn al-Hātim); 5 (al-Haquq, as in the Ghāṣa, instead of al-Mayākhi); 6 (al-Haṣa'ī, as in the Ghāṣa, instead of al-Tahāyā); 11 (al-Kārāhī instead of al-Zubīn), and 28 (ibn al-Ḥūt instead of al-Rūhān).

The images in the two texts are substantially the same, though with many deviations. Note especially nos 1 (a black lion in ibn al-Hātim, a black man in Plinio); 4 (a man with two horns in ibn al-Hātim, a man riding on a horse and holding a serpent in his hand in Plinio); 17 (two apes in ibn al-Hātim, one in Plinio); 18 (two scorpions, one of which has its tail while the other has spikes in its eyes in ibn al-Hātim, a snake with its tail over its head in Plinio); 19 (two women, one of whom holds her hand over her genitals while the other lies like [or on] a river in ibn al-Hātim, a woman holding her hands over her face in Plinio); 23 (a lion with a dog's head and an ape's body in ibn al-Hātim, a cat with a dog's head in Plinio); and 25 (two men, one of whom is a doctor while the other tends a tree in ibn al-Hātim, a man planting trees in Plinio). In some of these, parts of the images are simply left out (nos 17 and 23), in others the images are differently interpreted (nos 1, 18 and 23), while in one a sense of embarrassment seems to have overcome 'Plinio' (no. 19).

We see no plausible explanation for the divergence in no. 4. But, in general, it appears that, while ibn al-Hātim probably relied on verbal descriptions of the images, the author of the Plinio text was probably working from illustrations.

The names of the lords of the images are clearly derived from the same Arabic originals, though those in the Plinio text are often misreadings or contractions of those given by ibn al-Hātim. For example, misreadings:

1. Geric (for Jāris) from Ḫāris
2. Ecdali from Anshālī
3. Anunia from Ablisāth

etc.; and contractions:

11. Neseel for Aqūl Ḫaqābūl
17. Adriebl for Aryāth and Adhniyāth
19. Anuqel for Adhniyāl and Atriṭāl
21. Quene for Kasyāqīlāh

The two that cannot be so easily explained are nos 6 (Anmedic for Aqūsī, and 14 (Erdgel for Aqūsī, but the name on the image is Awdhājāl).

The substances out of which the talismans are made are also substantially the same in both texts. The exceptions are no. 23 (black potter's clay in ibn al-Hātim, seal of iron in Plinio), and two of the three cases where the Spanish transliterates anūk, 'lead'; in no. 15 ibn al-Hātim has 'seal of cal'; in no. 19 white wax or lead', and in no. 28 'silver'.

The materials used in the incisions are also generally identical, though one or the other version is from time to time the fuller. But in no. 12 ibn al-Hātim has 'musk and walnut' while Plinio has 'amber', and in no. 28 the first has 'skin of a goat or camāfīl', the second 'skin of a marine fish'.
Ibn al-Ḥātim

In the cases of the manipulations and purposes or effects of the talismans each text has chosen to emphasize these textures in its own way, but in all cases they are clearly drawing upon the same source.

Chapter 5
The idea of this chapter seems to be that the smoke of the fumigation is propelled by the soul through the air to the spirits, whom the person who makes the fumigation thereby controls.

V. Arabic–Latin Glossary
The words are given in the order of the Arabic alphabet; Guilelmus’s mistaken spellings are retained, but the correct reading, when it can be divined, is given in parentheses.

IMPORTANT WORDS

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<td>homo 11; 21</td>
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<td>akc conserve</td>
<td>24</td>
</tr>
<tr>
<td>abad</td>
<td>unus 10; 11; 15; 17; 18; 19; 23; alter 25; lā . . . lā nemo 26</td>
</tr>
<tr>
<td>abad saffir va abad habir</td>
<td>ana est major alia</td>
</tr>
<tr>
<td>akhdhaha</td>
<td>capare 18</td>
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<tr>
<td>akhabbar</td>
<td>arder 9</td>
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<tr>
<td>akbar</td>
<td>alius 7; 10; 15; 19; alter 17; 18; 19; se invocem 5</td>
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<tr>
<td>ma'akhabhar posterior 25</td>
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<td>nāl i savare 9</td>
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<tr>
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<td>asad leb ṣ, 13; 15; 21</td>
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<tr>
<td>ṣan  nāmex pasim vocare 6; nominare 10</td>
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<tr>
<td>ṣalā sone 18</td>
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<tr>
<td>al if a lā ṣim</td>
<td>15</td>
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<td>alim in voriunum 23</td>
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<tr>
<td>anāla válere 1; ne translata 10</td>
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<tr>
<td>anān anan 0; 27</td>
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<td>asim  ṣim; 14; 26; 29</td>
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<tr>
<td>aṣif nars 11</td>
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<td>ʿaṣ (for ʿaṣī)</td>
<td>ne translata 23</td>
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<td>abd ṣi hi qui habitant 17; familia 23; ne translata 21</td>
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<td>ayīl cervius 18</td>
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<td>al-battata</td>
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<td>ʿabhar</td>
<td>fumigare passim</td>
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<td>ʿabhar</td>
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<td>ʿaṣkhar</td>
<td>fumigatio 27</td>
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<tr>
<td>ʿaṣkhar ʿincipere 5</td>
<td></td>
</tr>
<tr>
<td>ʿibidī</td>
<td>ʿincipere 6</td>
</tr>
<tr>
<td>ʿiburī</td>
<td>ʿliberam 18</td>
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<tr>
<td>ʿiburī</td>
<td>ʿsignum 3; 4; 4; 5; 6; mansio 3; ʿbursigum 4</td>
</tr>
<tr>
<td>ʿiburī</td>
<td>byern 14</td>
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</table>

<table>
<thead>
<tr>
<th>Latin</th>
<th>Arabic</th>
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raja  actiare 25
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rib  anima 30; intelligencia 27
rüh  (for rühman)  spiritualis 4°
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sha  r  pluvium 13°, 17°, 21°, 22°; capillus aequus
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al-Nāṣihū (ṣā al-Nāshra) nāres Loo 5°, il Naūhā
Nāṣiyūl taqāriyūl Nāsūl tāqāriyūl 25°

al-Nāṣīḥa nāres Arzūrī ṣā 5°, il Naṭhī 6°
al-Ṭālmāṭ eres Attorney 5°
Nāṣiyūl tahāriyūl 25 (labē)

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