

Florence

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Ms XXII, 22

Compilation with

Computus and calendar

Michael Scot, *Liber de signis et imaginibus coeli*

Vaticinia de Summis Pontificibus, etc.

Venice, c. 1410-50 (illustrations c. 1430)

text

vol. I

ff. 1r-12v Guillelmus Durandus, *De computo (Computus calendarii secundum Rationale divinatorum officiorum*, Lib. VIII). Ed. *Corpus Christianorum*, 140B, vol. 3, pp. 131-173 and cit. THORNDIKE/KIBRE 1963, col. 1302, no. 6).

(in red) Computus

(in red) Incipit liber et kalendarii et pertinentium ad illa pulcerima. Qui liber est et clericis et laycis discretis et virtuosis ... (in sepia) Quoniam sicut ait beatus Augustinus sacerdotes computum scire tenentur – et hec de computo hic dicta sufficiant. Explicit computus deo gratias.

According to BLUME/HAFFNER/METZGER 2016, II, 1, pp. 271-72, this is the last, computistic book of the *Rationale* without the final chapter relating to the entire work (chapter XIV).

ff. 1v-3r The preface is followed by a chapter list on fol. 1vb, the section “de xii signis” (Rat. VIII, III.5) begins with the first series of drawings of the signs of the zodiac after Michael Scot. These drawings are close to those that appear in London, BL, Add. Ms. 41600, fol. 1ra-18rb.

ff. 4r-5r ‘De mensis’, with illustrations of the Labours of the Months

ff. 13r-23v *Tabulae computisticae et rationes calculandi*.

- fol. 13v Table for finding the Golden Number beginning the first 19-year cycle with 1387; and a Table for finding the date of Sunday, starting the 28-year cycle with 1392; and a Table of the Indiction Numbers starts its 15-year cycle with 1423,
- fol. 15r Tables of Epacts for 1432-1434.
- fol. 15v Rota for calculating Passover (*pasqua per judei*) for the years 1406-1424
- fol. 16r Table of *literae dominicalis* beginning with the year 1425.
- fol. 20v Passover calendar for the years 1406-1425.
- fol. 21r Notations on the Indiction numbers for the years 1430-36.
- fol. 21v Table of Epacts for 1420-21
- fol. 23r Rota for calculating Easter for the years 1406-1424 (similar to London, BL, Add. Ms. 41600, fol. 20v-32r and Wellcome 509, fol. 4va-16rb).
- fol. 23v-24r *Kalendarium stellatum et festivum* (similar to London, BL, Add. Ms. 41600, ff. 18v-20r).
- fol. 24v Memory verses about the golden number and explanations of table of the position of the Sun and Moon in the signs of the zodiac.
- fl. 25r-44v Michael Scot, *De signis et imaginibus coeli*
- Ed. ACKERMANN ed. 2009, pp. 130 ff and p. 500 and cit. THORNDIKE/KIBRE 1963, col. 986, no. 10. (The illustrations and their positions (*ut superius*) are similar to London, BL, Add. Ms. 41600, fol. 39ra-67va and Wellcome 509, fol. 16va-32vb.)
- fol. 25r (in red) Incipit Tractatus ex libro quem composuit Magister michael scottus de noticia doctrine insinuantis quando unumquodque signum de signis duodecim oritur et occidit et similiter de unaquaque ymagine signorum celi tam de die quam de nocte et de modo et regimine predicatrum in omni parte mundi.
- (in sepia) Omnes imagines numero quadraginta octo totum celum componunt – (fol. 36v) plus erit divos quam pauper. Et hec est forma sui aspectus in celo. Explicit tractatus de triginta sex ymaginibus celi. Sequitur de septem planetis id est luminaribus firmamenti.

fol. 37r (in red) De septem planetis que sunt luminaria firmamenti celi et de motibus eorum per firmamentum.

(in sepia) Luminaria firmamenti celi sunt multa – (fol. 39r) aves diurne odiunt aves nocturnas odio capitali.

ff. 39r-40v

(an additional chapter of the *Liber quatuor distinctionum*)

(in red) De Saturno quando est dominus anni vel quadrature. (in sepia) Saturnus est planeta at non stella – est in precedentibus. deo gratias. Amen. (= Barthomaeus da Parma, cf. THORNDIKE/KIBRE 1963, p. 1382, no. 7. Also occurs in Munich BSB 10268, fol. 129)

ff. 40v- 41v

(in red) De notitia signorum tonitruorum que fiunt in anno secundum quod signa luna regnat in signo. (in sepia) Secreta iuditia huius artis sunt valde dispersa – Venus in Piscibus, Mercurius in Virgine. (= THORNDIKE/KIBRE 1963, p. 1416, no. 7, cf Munich BSB 10268, fol. 110v).

fol. 41v (in red) De planetis et signis in quibus morantur. (in sepia) Saturnus in libra de motibus planetarum ptholomei. Sub Saturno sunt hec signa – suum in xxviii diebus. (cf. Oxford Bodley 266, fol. 125r)

(in red) De notitia nominum hore diei et noctis ac de natura effectus ipsarum per operationem unius cuiusque tam in bono quam in malo. (sepia) Hore inter diem et noctem ut predictum est sunt numero XXVIII – astrologiam yosephus ystoriographus auctor edixeriti.(cf: Munich BSB 10268, fol. 108r).

ff. 42v-44v

(in red) De solis nomine et aliarum stellarum sive siderum et signorum. (in sepia) Sol appellatur eo quod solus appareat – et per hanc rationem scire potest quod signum occidit quando sol oritur quod est in meridie et quod est in septentrione. Deo gratias. Amen. (cf. THORNDIKE/KIBRE 1963, p. 1515, no. 11).

fol. 45r

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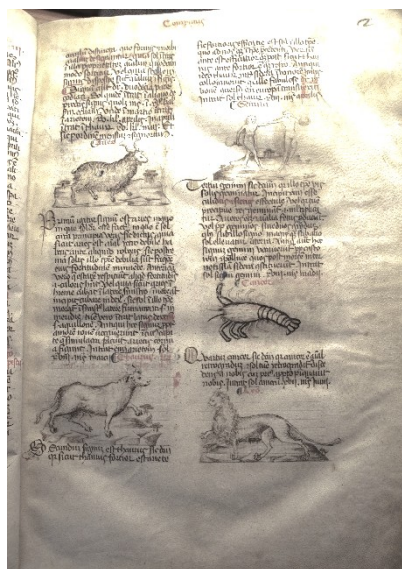
- ff. 45v-59v ps.-Joachim de Fiore, *Vaticinia de Summis Pontificibus* (ed. MOYNIHAN 1985 and cit. STEGMÜLLER 1949-76, no. 4118). The prophecies concerning the last three popes are missing (ff. 60-61). The final prophecy concerns Pope Alexander V (1409-10) on fol. 57v.
- ff. 62r-67v Petrus Pictaviensis, *Compendium historiae in genealogiam Christi (Excerptum)*. 'In Iosuaam' (STEGMÜLLER 1949-76, no.10699), family trees.
- On fol. 63r:a text on the *Tres gradus fidelium* has been inserted, along with the image of the seven-armed candlestick, by another hand (probably that of the *Computus*). This also appears in BL, Add. Ms. 41600, fol. 84r.
- On fol. 65v, there is a circular diagram of the floor plan of the newly-built Jerusalem.
- fol. 66v is blank.
- fol. 67v section on the Birth of Christ.
- ff. 68r-91v [Jacobus de Cessolis], *Liber super ludo schachorum* (adaptation). There are blank spaces for the illustrations.
- The colophon reads: Ego Johannes cons[iliarius?] Silvestri de luxia de Venerius (*sic* = Venetis), publicus imperiali auctoritate notarius et cancellarius et ca[pellanus?] comitis/communis (?) catari hunc libellum scripsi et ad finem deo duce perduxi die Mercurii XV mensis aprilis Mcccc quinquagesimo. Ad laudem et gloriam dei omnipotentis [Wednesday, 15 April 1450] ACKERMANN 2019, p. 502 notes that Cattaro is probably modern-day Kotor in Dalmatia, which was then under Venetian rule.
- ff. 92r-105v *Chronica ducum Venetiarum* (from the beginnings to the 15th century; written in two different hands).
- Descriptio Illustrissimorum principum et illustrissimorum dominorum ducum melite civitatis Venetiarum, etc. – Item habebit septicolis imperium.
- fol. 102v is blank.
- ff. 106r-v blank. BLUME/HAFFNER/METZGER 2016, II, 1, p. 272 note that fol. 106r shows an imprint of a rubric and the initial "R" at the top, and fol. 106v has imprints of rubrics and lombards, suggesting that at something has been removed.
- ff. 107r-121v [Borcardo de Barby] *Incipit liber descriptionis terre sancta Yerosolimitane editus per fratrem Borgardum de Monte Syon ...* (cit. KAEPEL 1970-93, no

707). There are empty spaces in the text, suggesting illustrations were not completed. (ff. 114v and 119v are blank).

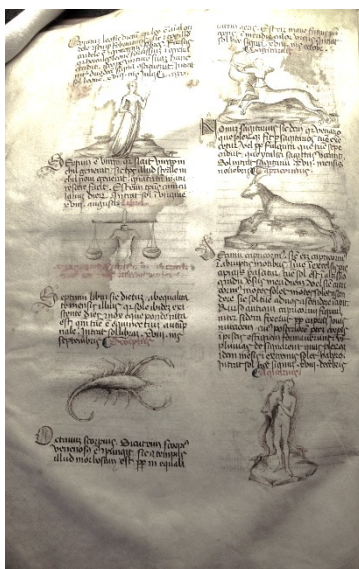
- ff. 122r-124r blank
- fol. 124v Illustration of the *Arbor Divini amoris*.
- ff. 125r-127v ps.-Bernhard of Clairvaux, *Tractatus de arbore Divini amoris*. Related to the previous diagram.
- fol. 127v copy of the image in vol I, fol. 63r with the lights of the seven-branched candlestick (similar to London, BL, Add. Ms. 41600, fol. 33ra-36rb).
- ff. 128r-137v [Telesforus de Cusentia], *Libellus fratris Theofori de causis ac de statu cognitione ac fine presentis scismatis*.

[I]n nomine domini nostri iesu chrisi et genitoris eius – pontifices et unus verus pontifex. (his *Prophetiae*. See STEGMÜLLER 1949-76, nos. 7969 and 7970 and DONCKEL 1933, p. 36f., no. 4). The text is missing the dedicatory letter.

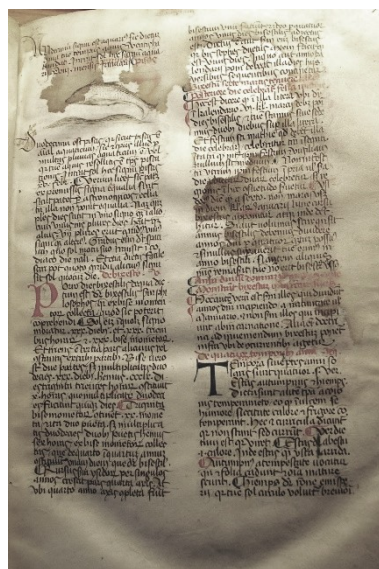
illustrations



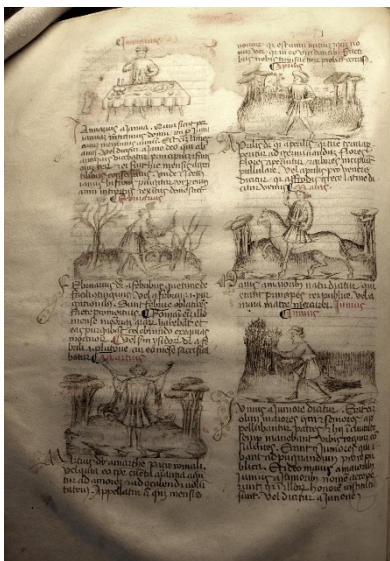
fol. 2r



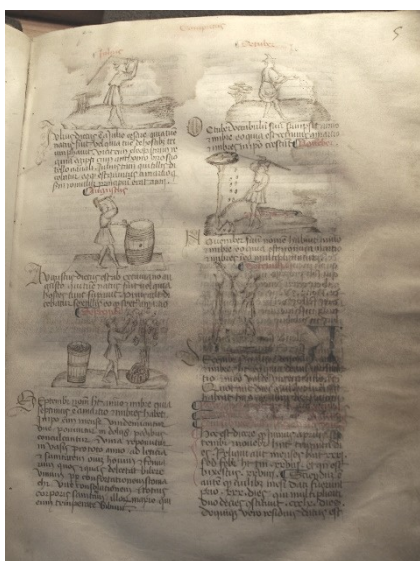
fol. 2v



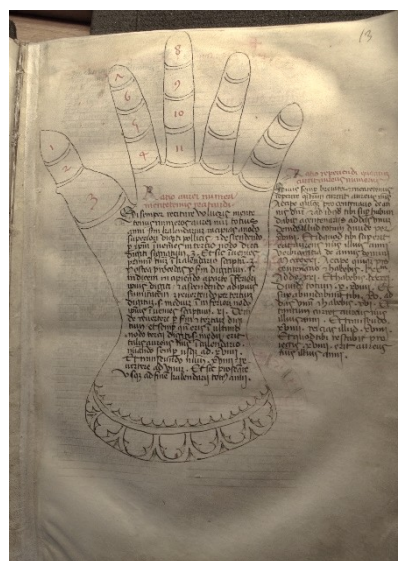
fol. 3r



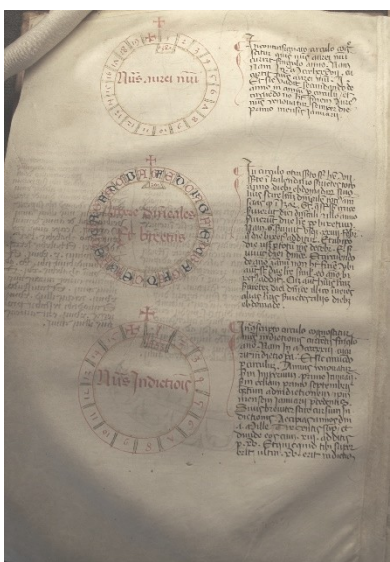
fol. 4v



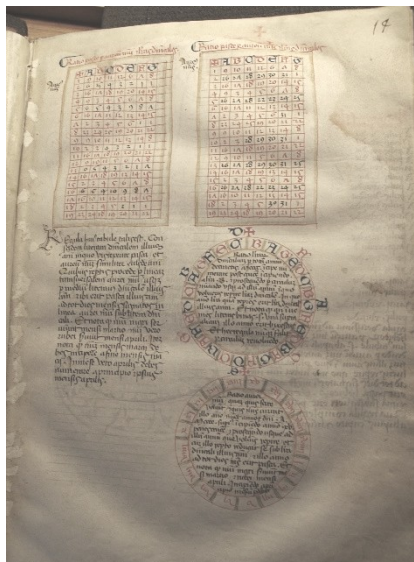
fol. 5r



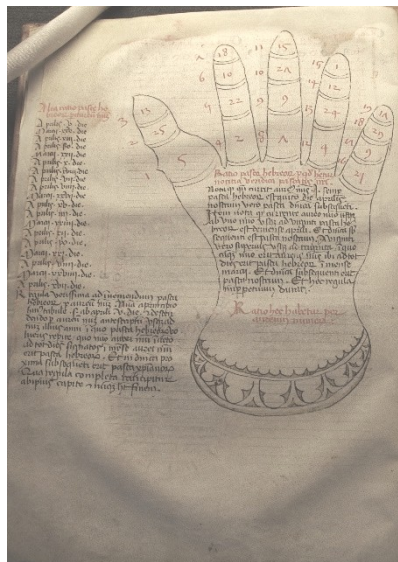
fol. 13r



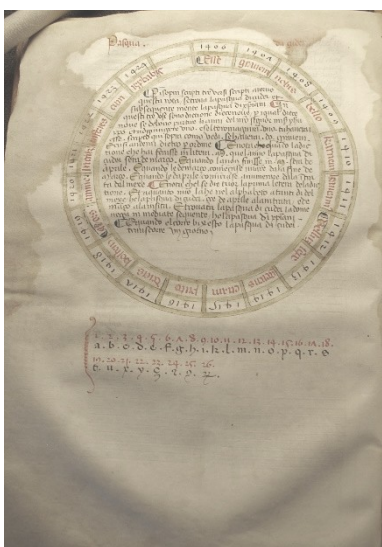
fol. 13v



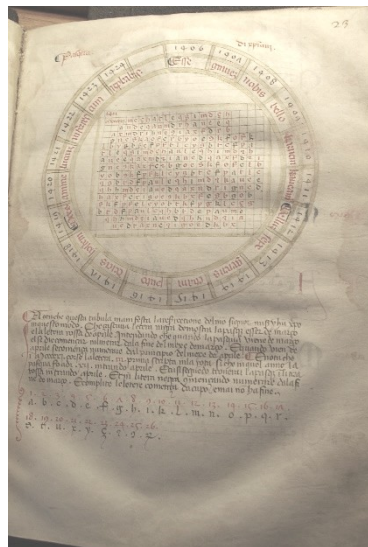
fol. 14r



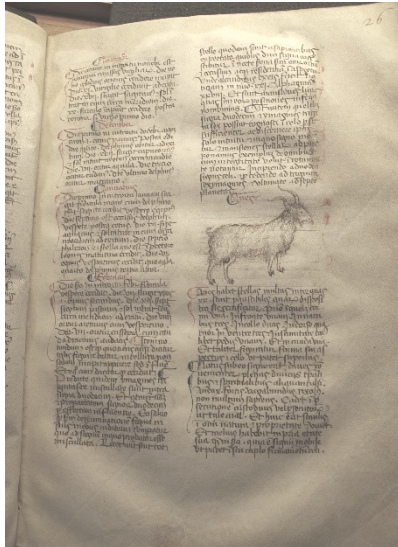
fol. 14v



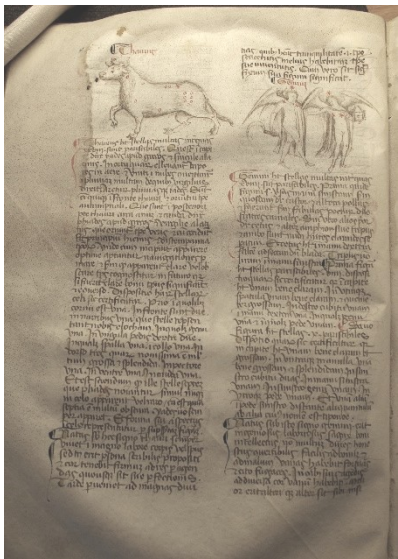
fol. 20v



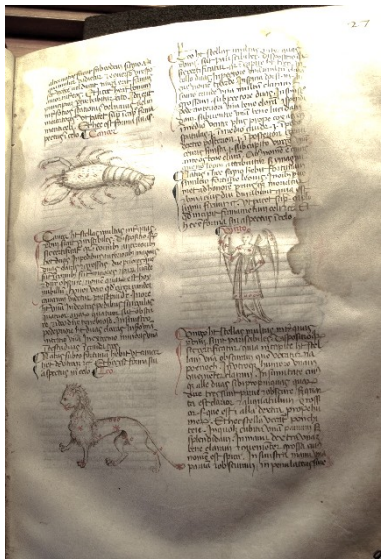
fol. 23r



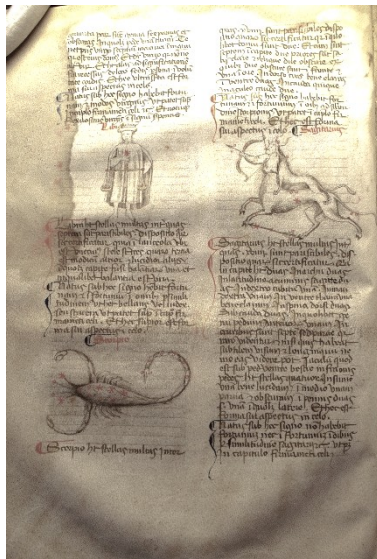
fol. 26r



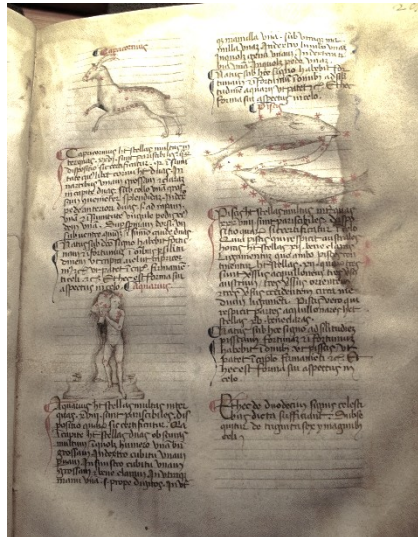
fol. 26v



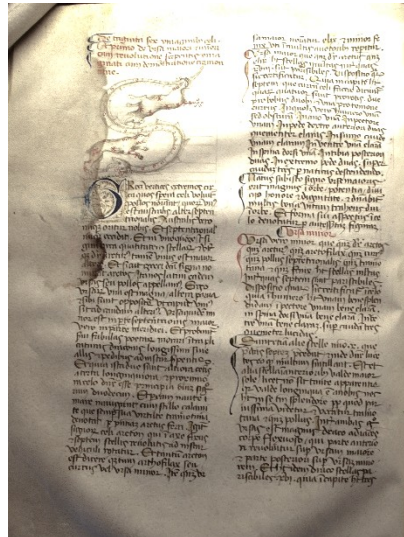
fol. 27r



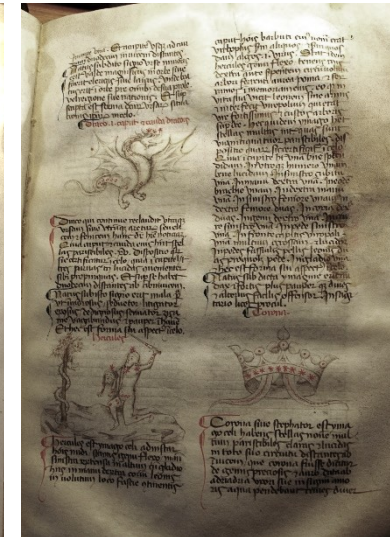
fol. 27v



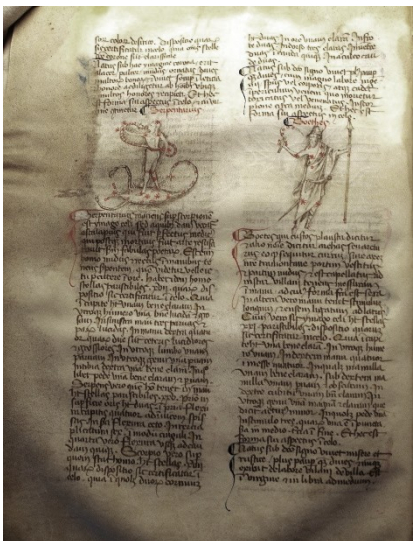
fol. 28r



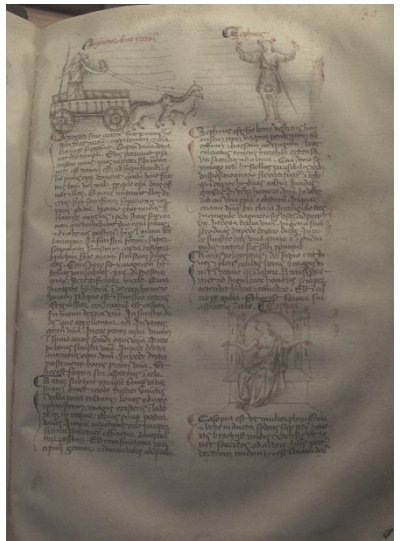
fol. 28v



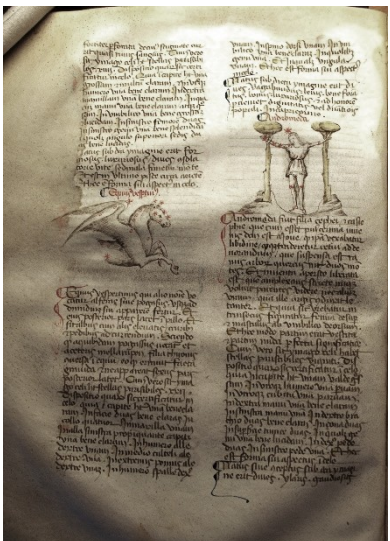
fol. 29r



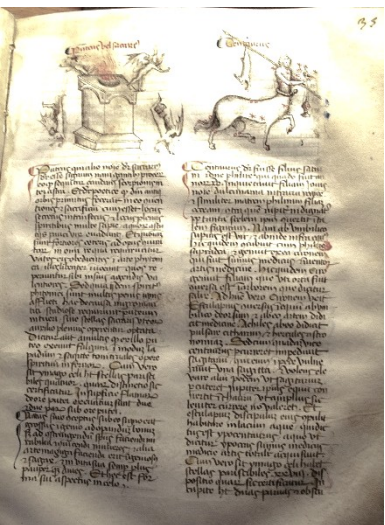
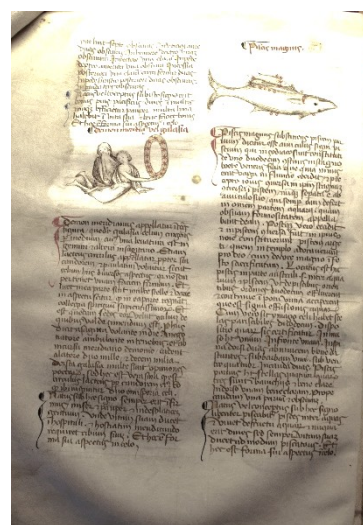
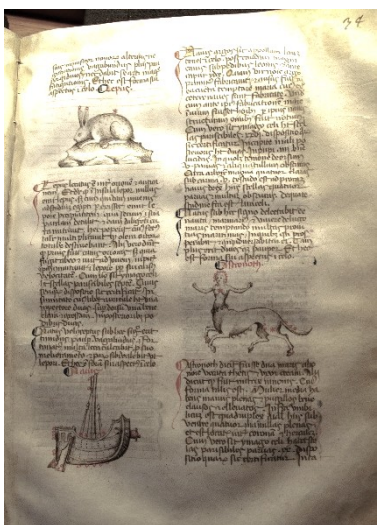
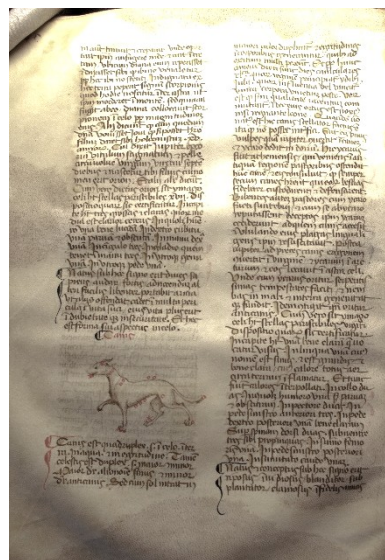
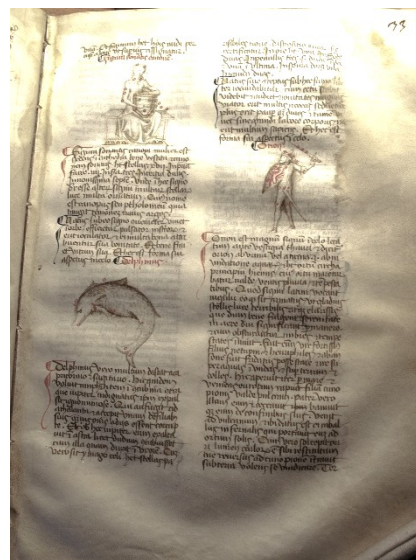
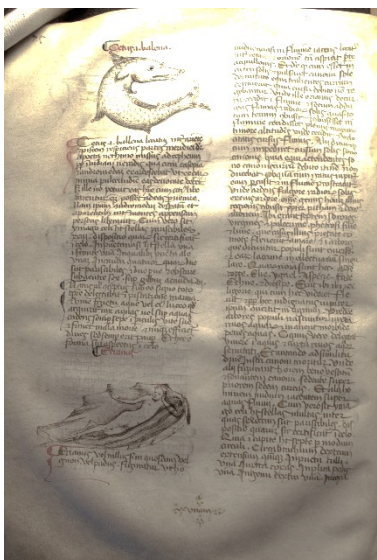
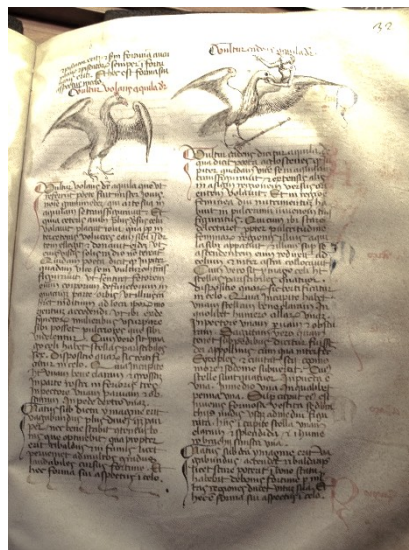
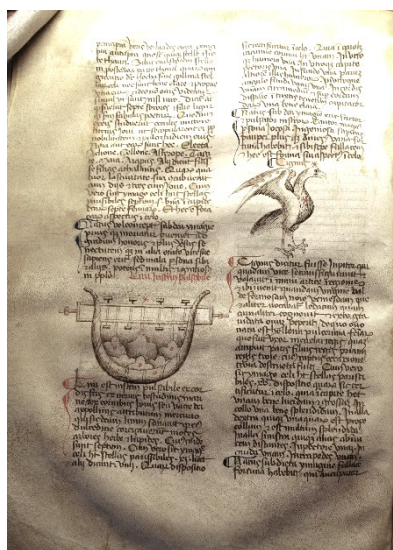
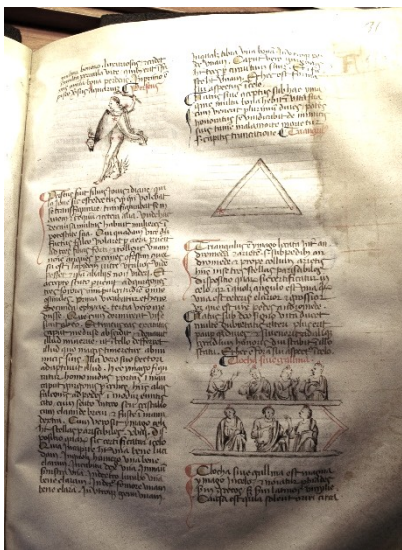
fol. 29v

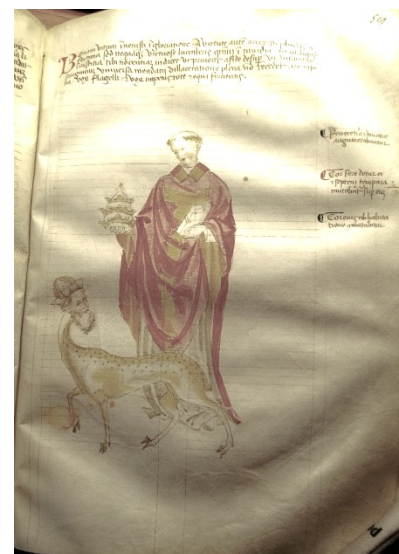
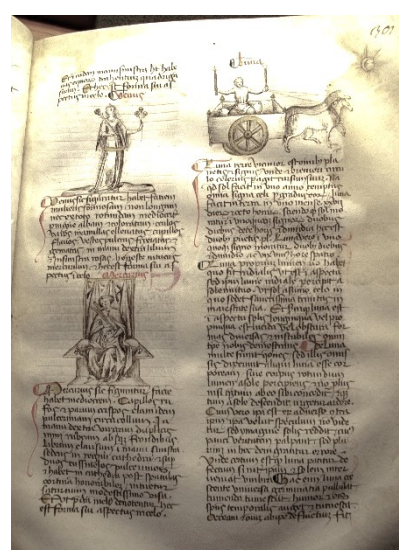
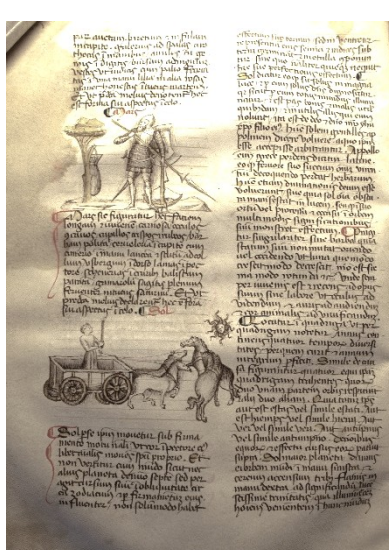
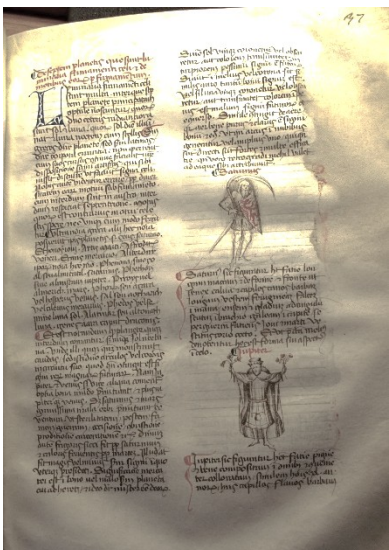
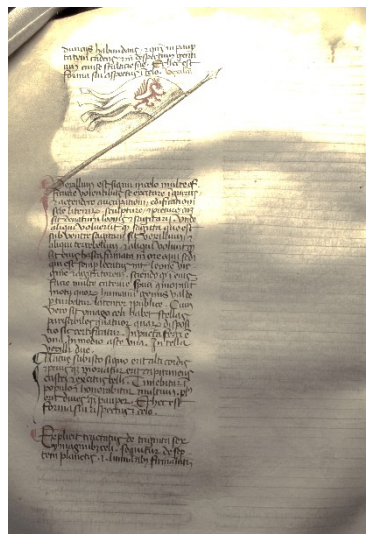
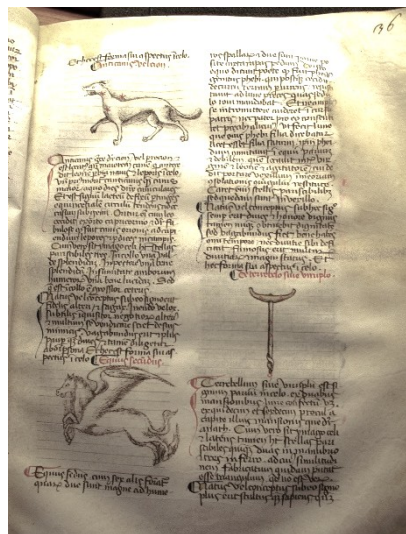
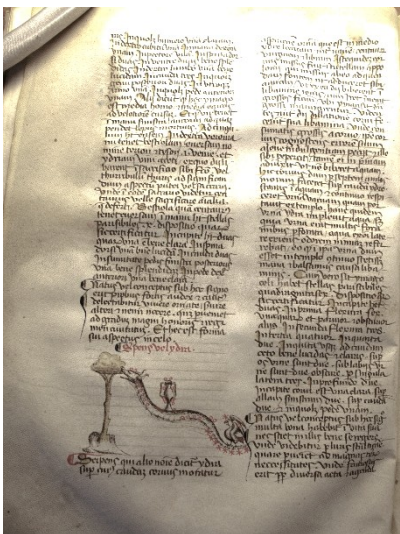


fol. 30r



fol. 30v







fol. 63r

Two sets of cosmographical illustrations appear in the manuscript. The first are the 12 signs of the zodiac in the Computus section (ff. 2r-3r); and the second illustrates the descriptions of Michael Scot (ff. 26r- 36v). They are all executed in light pen, with cross-hatching. The stars are marked in the Michael Scot illustrations with open circlets and red asterisk-like stars. There is also some yellow-wash highlighting in some of the Scot drawings.

fol. 2r ARIES is a ram with long fleece and lyre-shaped horns walking to the right within a landscape. No stars are marked within this first set of zodiac images.

TAURUS is a full bull, walking to the right with his left forefoot raised. He is set within a landscape.

GEMINI are two nude youths standing next to each other, with their inner arms interlaced. The Left Twin holds a sickle and the Right Twin a harp. They are set within a landscape.

CANCER is a crayfish with is head to the left and with 2 large claws and 8 smaller claws and a segmented tail. There is no landscape. The figure has been over-drawn with darker black ink.

- LEO is a lion that strides to the left, with its right front paw raised. It has a very long tail. He is set within a landscape.
- fol. 2v VIRGO is a young woman standing slightly to the right. She wears a long gown and raises her left hand. She is set within a landscape.
- LIBRA is a beam balance mounted on the torso of a decapitated and limbless figure that is seen from the rear.
- SCORPIO has a paisley-shaped body with a long tapering tail. It faces to the right and has two long claws and 8 small legs.
- SAGITTARIUS is a centaur (with cloven hooves) that leaps to the left. Its human half wears a loose-fitting shirt. He is drawing a bow and arrow. He is set within a landscape.
- CAPRICORN is a full goat with straight horns that leaps to the left. He is set within a landscape.
- AQUARIUS is a nude youth facing the viewer. He pours water from a vase that he holds on his right shoulder. He is set within a landscape.
- fol. 3r PISCES is a single fish facing to the left that appears to be leaping out of the water.
- fol. 4v Depictions of figures representing the Labours of the Months, from January to June.
- fol. 5r Depictions of figures representing the Labours of the Months, from July to December.
- fol. 13r A hand divided into segments as a mnemonic for calculating the Golden Numbers (*Ratio aurei numeri*).
- ff. 13v-14r Sets of *rotae* and tables to be used for calculating the Golden Numbers, the date on which Sundays fall and *numerus indictionis* (see above).
- fol. 14v A hand divided into segments as a mnemonic for calculating the day of Passover.
- ff. 15v-16r Tables for calculating the date of Easter, with dates running from 1400 to 1424/25.

- fol. 20v Rota for calculating Passover (pasqua di gidea (*sic*)) from 1406-1424/25
- fol. 23r Rota for calculating Easter for Christians from 1406-24
- fol. 26r ARIES is a ram with long fleece and lyre-shaped horn standing to the right.
- fol. 26v TAURUS is a full bull walking to the left with his right foreleg raised.
GEMINI are two nude youths standing with their inner arms intertwined. The wear long capes and are winged. The Left Twin holds a sickle and the Right Twin a pig-nosed psaltery.
- fol. 27r CANCER is a crayfish, facing to the left.
LEO is a stylized lion striding to the left with his right foreleg raised.
VIRGO faces the viewer and is winged. She holds the Spica in her raised right hand and a club on her left hand.
- fol. 27 LIBRA stands facing the viewer and is dressed as a merchant with a large hat. He holds the balance in his right hand.
SCORPIO has a paisley-shaped body, two large segmented claws, a segmented tail and 8 smaller legs.
- fol. 27v SAGITTARIUS is a cloven-hooved centaur that leaps to the left. He has a lion's tail and his cloak looks like a second animal (headless lion) standing on his back. He is horned and his human half wears a loose-fitting tunic. He shoots an arrow towards the left. Between his legs, there is an Arrow (SAGITTA) pointing to the left.
- fol. 28r CAPRICORN is a goat with long, curved horns leaping to the left.
AQUARIUS is a nude youth that faces the viewer. He holds a large urn on his right shoulder, from which water pours. He stands on a small piece of landscape (as fol. 2vb).
PISCES are set belly-to-belly, horizontally and they face in opposite directions. Their mouths are connected by a stream.
- fol. 28v *DRACO INTER ARCTOS*: A S-shaped, dragon-headed Snake with its head towards the bottom of the page and ridges down its backbone. The two Bears are the

same size and both leap inwards towards the Snake, with Ursa Maior in the first bend and Ursa Minor in the second band. They are placed back-to-back.

- fol. 29r DRACO² is a bipedal dragon with its bat's wings raised, facing to the right.
- HERCULES is nude and kneels to the left facing a serpent who is coiled up a tree. He raises a straight sword in his left hand and has a lion's skin with a human face draped over his right arm. He is set within a landscape.
- CORONA BOREALIS as a contemporary crown in a slightly tilted side view, with two ribbons emerging from the bottom.
- fol. 29v OPHIUCHUS is nude and faces away from the viewer towards the left, He holds the SERPENS with both hands, and it is wrapped around his waist and turns its head to face him. He stands on the back of SCORPIO², which faces to the left.
- BOOTES faces the viewer and is dressed in a *tunica exomis*, which exposes his right shoulder. He raises a sickle in his right hand and holds a spear vertically in his left hand. He has a soft felt hat on his head and his right leg appears to be bandaged. He wears a sword at his waist.
- fol. 30r AURIGA is a youth wearing a *tunica exomis*. He stands in a square cart that is pulled to the right by two horses and two oxen. He holds the reins in his extended left hand upon which there are the two HAEDI (rats?). CAPRA is perched on his left shoulder. He holds a spear vertically in his right hand.
- CEPHEUS faces the viewer and is dressed in a loose, belted tunic. He raises both his arms. He wears a money pouch hanging from his belt and a sword at his waist. His legs are bandaged/gartered.
- CASSIOPEIA sits facing the viewer, with her head tilted slightly to the left. She sits in a high-backed throne which has a turret on each side, to which her hands appear to be tied. There is blood flowing from her right hand. She is dressed in a very loose mantle that exposes her chest and belly.
- fol. 30v PEGASUS is the front half of a winged horse, flying to the right, with his forefeet are tucked under.
- ANDROMEDA is depicted as a young girl whose arms are tied to trees that flank her. She wears a very short tunic that exposes her male genitals.
- fol. 31r PERSEUS faces away from the viewer and walks to the left. He has a long cape fluttering from his shoulders and his front half is covered by a long shield. He

raises a sickle behind him in his right hand and holds a decapitated, bearded male head in his left hand. He has bat-like wings on his heels.

TRIANGULUM is a simple triangle.

The PLEIADES are 7 gesticulating figures, with 4 on the top row and 3 on the bottom row. They are dressed *all'antica* and appear to be male.

fol. 31v LYRA is a U-shaped set of bull's horn, which are connected at the top by a metal grid-contraption with 4 valves, the bottom of the U contains stylised clouds.

CYGNUS is a web-footed bird with a hooked beak that stands facing to the right with its wings raised.

fol. 32r AQUILA is similar to Cygnus, without webbed feet and with its wings spread to each side.

VULTUR CADENS is also similar to Aquila, but the wings are more extended. There is a young female figure perched on its left wing that touches the bird's beak. The Bird stands on an arrow (SAGITTA²) that points to the right.

fol. 32v CETUS is a long-snouted and heavily-toothed fish that bends its body into a C-shape. It faces to the right.

ERIDANUS is nude male figure lying in a stream. He rests his head on his left hand and raises his right hand above and behind him.

fol. 33r FIGURA SONANTIS CANONI is a female figure, sitting on a low bench. She holds a pig-nosed psaltery on her lap.

DELPHINUS is a fat-bellied fish with a long, pointed snout. It curves its body to the left.

ORION is dressed as a warrior and stands facing away from the viewer towards the left. He raises a straight sword in his right hand and the left half of his body is covered by a shield that bears a red lion/dragon ('Dolce'). He has a pointed hat and a scabbard at his hip.

fol. 33va CANIS MAIOR is a slim dog that trots to the left, raising its right forepaw. It has a long tail and pointed ears.

fol. 34r LEPUS crouches to the left on a rocky outcrop.

NAVIS is a full ship, sailing to the right. It has two steering oars at its stern and its mast bears ropes and pulleys, but no sail. There is a small turtle at the front of the ship.

AUSTRONOTUS is a female centaur with outstretched arms and bare upper body. She has four prominent dugs along her belly.

fol. 34v DEMON MERIDIANUS is composed of two figures. One is a flying youth, dressed in a *tunica exomis*, who holds a starry oval in his right hand. The second figure is a female who sits behind him. She is dressed in a large mantle and raises her hand to her face to cover it.

PISCIS AUSTRINUS is large fish lying on its back, swimming to the right, with a smaller fish on top of its belly, also facing to the right.

fol. 35r ARA is an altar with a square block with base and arched cornice. There are flames coming out of the round hole at the top and four little devils fly around it.

CENTAURUS is a centaur without beard striding to the right. In his right hand, he carries a censer and an upside-down animal. He holds the lance so that it rests on his left shoulder and there is a rabbit hanging from it.

fol. 35v HYDRA, CRATER and CORVUS are depicted as a single group, with Hydra as a Snake with a dragon's head that appears to climb towards a tree on its left. A two-handled Crater rests on his back and a dove-like Corvus sits on the tail, facing forward and raising its wings.

fol. 36r CANIS MINOR is a slim dog prancing to the left, with its right foreleg raised and baring its teeth.

EQUUS SECUNDUS is a winged horse that leaps to the left. Its wings are raised and it also has a set of wings on its hind hooves.

TEREBELLUM is a drill with curved handle.

fol. 36v VEXILLIUM four-lobed white flag inclined to the right with a red, rampant lion/dragon ('dolce') to the right (cf. Orion and Saturn).

fol. 37r-38r Depictions of the planet-gods

fol. 37r Saturn is an elderly male warrior, who stands slightly to the right. He holds a scythe above his head with his right hand and has a

sword at his waist. His front half is covered by a long shield that bears a lion/dragon ('dolce') on it. Cf: Orion and Vexillum.

Jupiter is dressed as a merchant and raises two bunches of flowers above his head.

fol. 37v Mars is a warrior who stands looking at a tree to which a heavy bag has been attached. He holds a crossbow in his left hand and a lance in his right. He has a sword at his waist and a shaped shield on his back.

Sol is a youth standing in a square cart which is being pulled to the right by 4 rather disorderly horses. He holds a single taper in front of him. In the sky in front of him, there is a solar face.

fol. 38r Venus is an elegant lady standing slightly to the right and holding long-stemmed flowers in her hands.

Mercury is a young man seated in a high-backed throne. He holds two sticks in his right hand and a book in his left hand.

Luna faces the viewer and holds two tapers upright in her hands. She is seated in a square cart that is pulled to the right by two horses. There is a Moon-face in the sky in front of her.

notes

28.6-29.4 x 19.8 cm; 135 folia, (ff. 60-61; the end of Joachim's prophecies and the beginning of the Petrus Pictaviensis text are missing); parchment

BLUME /HAFFNER / METZGER 2016, II, 1, p. 271 note that the manuscript is composed of different parts. The first fascicle contains a combination of texts on chronology and astrology, which can also be found in two other codices from the middle of the 15th century. All three manuscripts show clear references to Venice. The constellation representations in the Michael Scot sections are close to Munich, BSB, clm 10268 from Padua. They suggest that the appearance of the word 'DOLCE' on the shield of Orion and on the depiction of the Vexillum may be a reference to the original owner of the manuscript - a 'Dolce' or 'Dulce' being a mythical creature with a griffin's head and a winged panther's body, which is most often found associated with Venetian and Dalmatian families (citing MASPOLI 2000, p. 388 on 'de Dulzebonis'). See also fol. iv* v: *Iste liber est Magnifici et clarissimi Domini Laurencii Lauredano quondam magistri domini Marci Lauredano and Laurencii ...*

magistri" , the latter of which may refer to Lorenzo Loredano (1431-1521), who was a Doge of Venice.

The manuscript comes from the Strozzi collection, witness the table of contents added in 1670 on fol. ii*r: *Carlo di Tommaso Strozzi, Index rerum* and the bookplate with *Provenienza: Strozzi fo no 372*.

The texts were each written by different hands, fol. 1-44va by a very similar (but not identical) hand to the Schachzabel book dated 1450. One computus table covers the period from 1406 to 1424/5 (i.e. was probably copied before 1425), but the *Jacobus de Cessolis* is dated to 1450 in the colophon.

bibliography

Indice generale, fol. 46rv.

FOSSI 1749.

MORENI 1817, vol. 2, p. 296.

DONCKEL 1933, p. 36f.

STEGMÜLLER 1949-1976, vol. 5, p. 309.

REEVES 1969, p. 420, note 1.

SAXL/MEIER 1953, pp. 82-88. DEGENHART/SCHMITT 1968, I, pp. 225f., note 13, 26.

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BAUER 1983, pp. 8-10.

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ACKERMANN 2009, esp. pp. 499-504 (sigle F).

notes that it is a composite ms with Part I (ff. 1r-24v; 124v-127v; 25r-42v and 62r-67v) dating to c. 1430; and the rest of the volume is later. The first half is closely related to London BL Add 41600 and Wellcom 590.

BLUME - HAFFNER - METZGER 2016, II, 1, (no 23) pp. 46-47, 271-77 and figs. 194-97.

consulted 20.12.2023