

## Vienna

## ÖNB

## Vindob 5318

Astronomical compendium with Pierre d'Ailly's *Defense of astrology*

*Sufi latinus*

Austria (Salzburg)

c. 1440-60 (with supplements up to 1474)

A 3-volume work, with volume I containing the illustrated *Sufi latinus* with both the traditional iconography and additions from the Michael Scot tradition.

## contents

The ms has been described by SAXL I 1927, pp. 132- 141 and METZGER 2016.

I

fol. 1rv            *Tabula longitudinum et latitudinum Ciuitatuni uel regionum. Nomina regionum uel ciuitatum.* A table with the geographical longitudes and latitudes of the cities. It contains European and North African cities, but focusses on German-speaking areas.

inc: *Paradisus in medio mundi Longitudo gradus 180 Minuta 0  
Latitudo Gradus 0 Minuta 0.*

ff. 2r-16r        *Sufi latinus* (cf. KUNITZSCH 1986 and KUNITZSCH 1990): *Assit in principio sancta Maria Incipit liber de locis stellarum fixarum cum ymaginibus suis verificatus ab Jeber Mosphim ( ! ) philosopho annis Arabum 325 Forme et stelle.*

A set of star tables without images. The colophon on fol. 16r states that the precession has been calculated for 1424. The difference from the *Almagest* is 18 ° 56´ minutes (cf. SAXL I 1927, p. 133). A series of text blocks appear on each page, taken from Michael Scot's description of the fates for those born under the influence of each constellation (*i.e.*: *Natus sub hoc signo...*) See SAXL I 1927, pp. 133-138 for extensive excerpts and the original text of Michael Scot in ed. ACKERMANN 2009.

*expl.: Item predicte stelle fuerunt verificate Annis Arabum 325 Et hij fuerunt completi Anno domini Jesu Christi 936 perfecto Et 6 die nouembris anni incompleti sequentis ut patet per tabulas ipsius Alphoncij etc.*

*Item Tabula secunda scilicet in margine stellarum fixarum secundum quod sunt semper in ymaginibus signorum celi Et eciam de quibusdam que sunt extra ymagines Est autem latitudo earum sumpta penes eclipticam et latitudo earum nunquam variatur Sed longitudo earum est profunditas in signis Et est verificata secunda tabula longitudinum earum Anno domini completo 1424 Et addunt super almagestj .18. gradus .56. Minuta . etc.*

- fol. 16v An added note concerning how to determine the actual star location with correction value for the year 1465.
- fol. 17r blank
- ff. 17v-36v *Delineationes signorum et imaginum coeli* with text from the *Sufi latinus* as well as astrological material from Michael Scot.
- The images mostly follow the illustrations of the *Sufi latinus*, but also show other figures, as in Catania, BU, Arm. 3 U. 87, fol. 7r-19v.
- ff. 36ar-36av An inserted piece of paper with a list of the constellations 1-20 according to Ptolemy, with some Arabic names added.
- fol. 36br *De electionibus*. Table with favourable days for various activities (*Hospitium mutare... arbores plantare...* )
- fol. 37ar An inserted note with a list of the fixed stars in some constellations and the total number of stars according to Ptolemy.

## II

- ff. 38r-50r      Petrus de Alliaco, *Tractatus de concordancia Theologie et Astronomie a domino Petro Cardinali Cameracensi de Alliaco compilatus et completus in ciuitate Tullens*
- ff. 38r-49v      Petrus de Alliaco, *Vigintiloquium sive Concordia theologie et astronomie* (THORNDIKE/KIBRE 1963, col. 1582, no. 3)
- ff. 49v-50r      Notandum to the previous text
- ff. 50r-65v      Petrus de Alliaco, *Concordantia astronomiae cum historica narratione* (THORNDIKE/KIBRE 1963, col. 64, no. 1 and col. 158, no. 1)
- expl.: ... *a quo nos eripiat qui est benedictus deus in secula seculorum Explicit tractatus de concordia astronomice veritatis et narrationis hystorice A domino Petro Cardinali Camaracensi compositus et completus in ciuitate Basiliensi Anno Christi 1414. Mensis maij die decima.*
- ff. 66r            Notandum. On the preceding tractatus of Petrus de Alliaco (text is very similar to fol. 49v-50r)
- ff. 66v-85v      Petrus de Alliaco, *Elucidarium astronomice concordie cum theologica et historica veritate* (THORNDIKE/KIBRE 1963, Col. 873, No. 11)
- expl.: ... *ea que in dictis traetatibus scripta sunt penitus ignorare Hec itaque ad dei laudem et gloriam finiantur qui sine fine viuit et regnat In secula seculorum AmeN. Explicit tercius tractatus de concordia astronomie cum theologica et hystoriea veritate compilatus a domino Petro Cardinali Cameracensi Apostolice sedis legato finito(!) Colonie Anno Christi 1414. die . 29. mensis septembris.*
- fol. 86rv         Notandum to the previous text.
- ff. 87r-89r      Petrus de Alliaco, *Apologetica defensio astronomice veritatis* (THORNDIKE/KIBRE 1963, Col. 1198, No. 12)
- expl.: ... *sub correctione quorumlibet probabilius docencium. Explicit Appologetica defensio Astronomie veritatis A domino Petro Cardinali Cameracensi Datum Colonie anno Christi. 1414. die vicesima oetaua Decembris.*

- ff. 89v-91v      Petrus de Alliaco, *Secunda apologetica defensio astronomice veritatis* (THORNDIKE/KIBRE 1963, Col. 1430, No. 3)
- expl.: ... ad honorem et gloriam almi conditoris syderum Qui est deus benedictus in secula seculorum AmeN. Explicit Secunda Appologetica defensio Astronomice veritatis A domino Petro Gardinali Cameracensi datum Colonie Anno Christi 1414. die tercia mensis octobris.*
- ff. 92r-97r      Petrus de Alliaco, *De themate celesti tempore creationis et de coniunctionibus in sequentibus* (THORNDIKE/KIBRE 1963, col. 558, no. 1). Tables, schemes and calculation rules on the position of the celestial bodies at the time of creation and at the later Great Conjunctions, etc. with newly calculated values (cf. SMOLLER 1994, p. 73f.).
- inc.: Figura celi que fuit ante Christum 5328 annis et 243 diebus que secundum aliquos.*
- fol. 97v          An astrological table of the aspects in the zodiac
- fol. 98r          Didactic drawing for the following text.
- fol. 98v          blank
- ff. 99r-105v      Petrus de Alliaco, *Concordia discordantium astronomorum* (THORNDIKE/KIBRE 1963, col. 369, no. 7).
- expl.: ... detur occasio profundius et plenius perscrutarj. Explicit tractatus de concordia discordancium astronomorum Recollectus A domino Petro Cardinali Cameracensi finitus Constancie anno domini Millesimo Quadringentesimo Quintodecimo in Vigilia Ephyphanie LAVS. DEO.*

## III

- ff. 106r-128v      Alcabitus, *Isagoge in astrologiam*. The German transl. by Arnold von Freiburg (cf. ed. SCHADL 1985), which is based on the Latin translation of Johannes Danco de Saxonia (cf. KEIL 2004). The transl. is dated in the colophon to 1474.

expl.: ... das sy nicht vngelernt peleyben wann sy gehörend zu dieser kunst . . vnd hat zu teutsch gemacht prüder Arnolt von (Frid del.) Friprung prediger orden Anno domini .1312. am andern tag des merczen Vnd ist geschriben worden mit fleißigen auffsehen vnd corrigiern durch Burkarten Kechk ze Salczpurg Anno domini 1474. Ij Gott sey gelobtt.

(‘...and was written with diligent attention and correction by Burkhart Kechk of Salzburg anno domini 1474. God be praised’.).

### illustrations

A collection of 52 illustrations of the 48 Ptolemaic constellations drawn in pen and wash. The majority of the illustrations follow those associated with the *Sufi latinus*. Other ancillary figures are also included as iconographic variants, such as one sees in Catania, BU, Arm. 3 U. 87, fol. 7r-19v, but it is worth noting that several of the figures are reversed here. There is a confusion in some of the multiple depictions - see Cepheus, Perseus and Hercules. There are 2 version of LYRA; 2 of CYGNUS; 2 of CEPHEUS/PERSEUS; 2 of OPHIUCHUS and SERPENS; 4 of ANDROMEDA; as well as including the extra horse - EQUUS SECUNDUS.

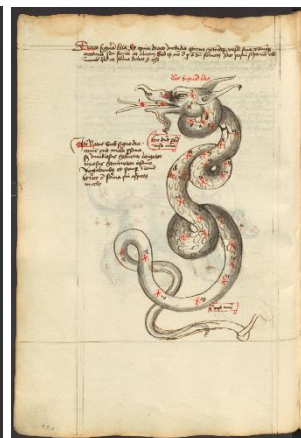
The brighter stars tend to be asterisk-shaped in red; and the less bright ones are black. They are numbered in black (with several stars included that are unnumbered, as well) and there are labels in red for the constellations and some of the brighter stars. The information on the numbering of the constellations follows the subsequent text of the *Sufi latinus*.



fol. 17v



fol. 18r



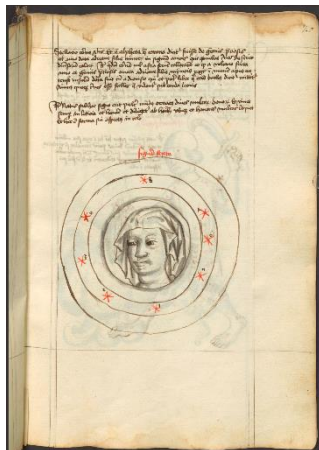
fol.18v



fol.19r



fol. 19v



fol. 20r



fol. 20v



fol. 21r



fol. 21v



fol. 22r



fol. 22v



fol. 23r



fol. 23v



fol. 24r



fol. 24v



fol. 25r



fol. 25v



fol. 26r



fol. 26v



fol. 27r



fol. 27v



fol. 28r



fol. 28v



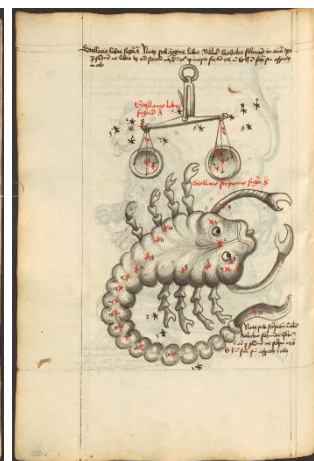
fol. 29r



fol. 29v



fol. 30r



fol. 30v



fol. 31r



fol. 31v



fol. 32r



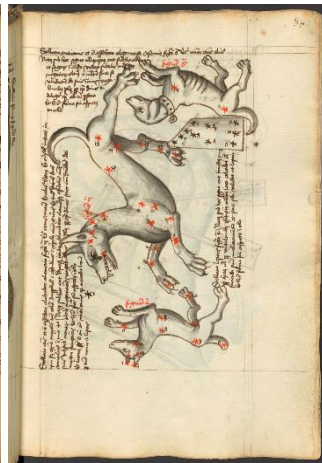
fol. 32v



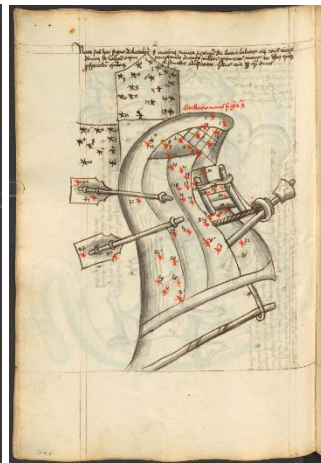
fol. 33r



fol. 33v



fol. 34r



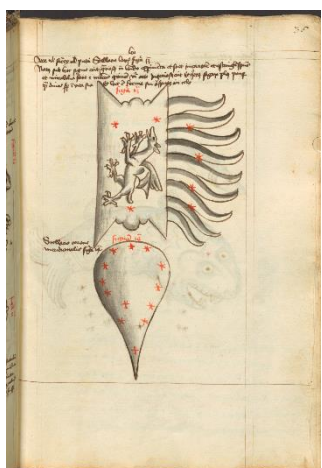
fol. 34v



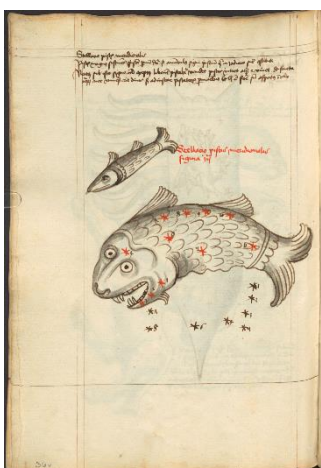
fol. 35r



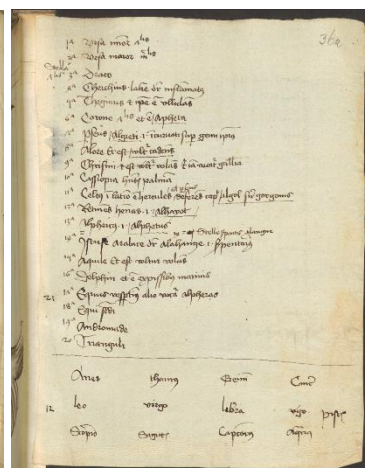
fol. 35v



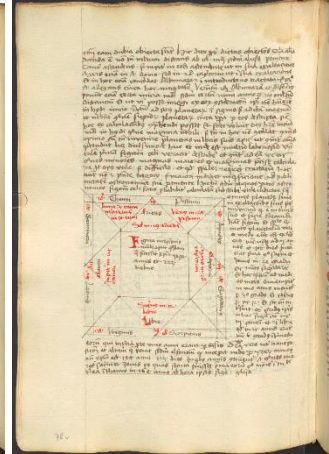
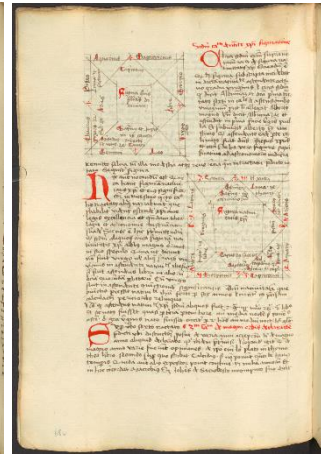
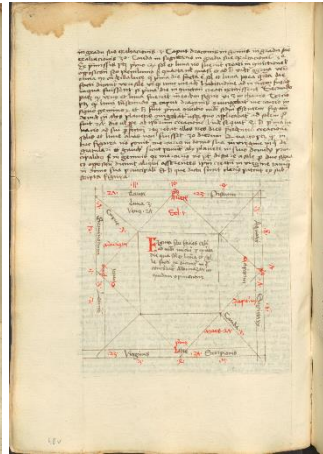
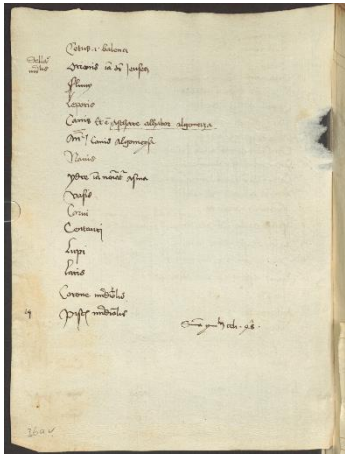
fol. 36v



fol. 36r



insert 36bis

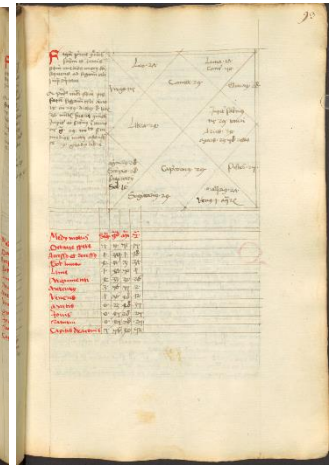
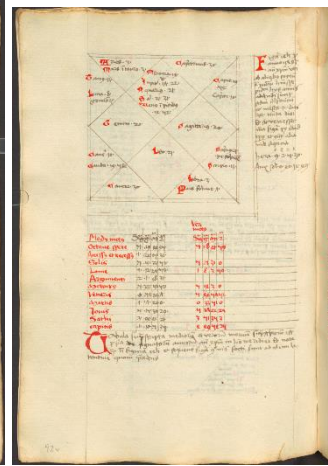
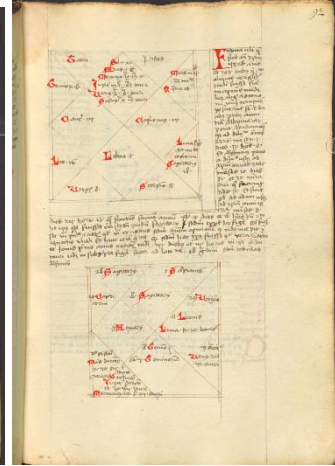


insert 36vbs

fol. 48v

fol. 68v

fol. 78v

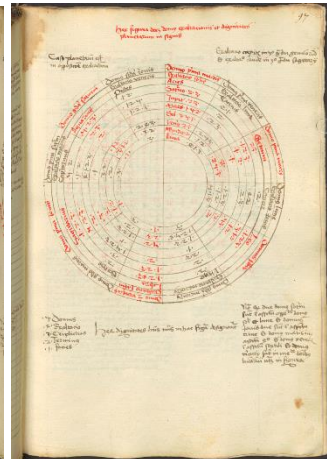
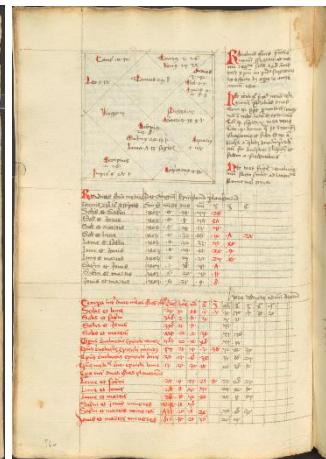
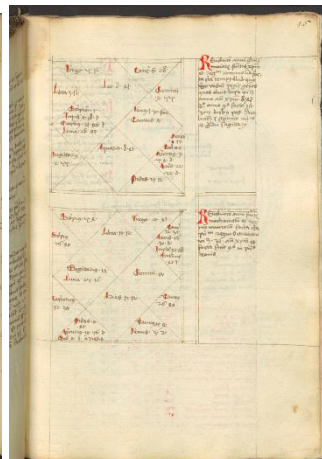
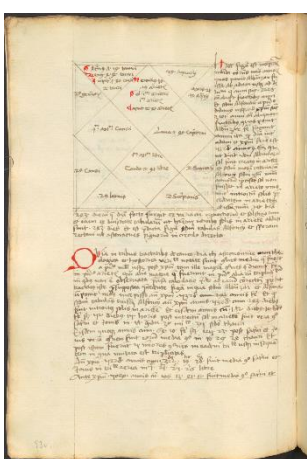


fol. 86r

fol. 92r

fol. 92v

fol. 93r

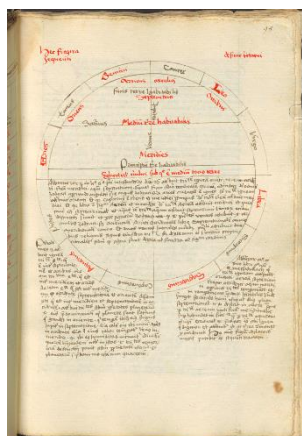


fol. 93v

fol. 96r

fol. 96v

fol. 97r



fol. 98r

- fol. 17v URSA MINOR is the larger bear that walks to the right. Its head is slightly dipped and it has a long tail. The label of *Polus mundi* appears beneath its right hind foot.
- fol. 18r URSA MAIOR is a smaller bear that walks to the left. His front legs are set close together and his hind legs splayed. He has a long tai that rises upwards.
- fol. 18v DRACO is a large snake with a large, dragon's head and scaley tail, looking to the left. There are three curls in the body, and a figure 8 in the tail. A later hand appears to have added a bit more length to the end of the tail and added an additional knot there.
- fol. 19r CEPHEUS walks to the right. He raises his left hand and points forward with his index finger. He wears a tall, rimmed conical hat, is bearded, and is dressed in a belted, knee-length robe with a scalloped hem.
- fol. 19v BOOTES walks to the right, with his left leg leading. He raises his left hand in front of him (as a cautioning gesture) and holds a long sword in his left hand above his head. He is young and wears a short tunic, which has a band around the hips.
- fol. 20r CORONA BOREALIS is 4 concentric, circular rings with the face of a female in the centre. Her head is covered by a wimple.
- fol.20v PERSEUS walks to the right, with his left leg leading. He holds the head of a bearded man (not a demon) his left hand in front of him and raises a curved sword above his head with his right hand. He is beardless and wears a short, belted tunic. There is a shield-like shape in front of him (attached to his belt), which may be his bag. The label names him as *Saltator* (a name usually used for Hercules).
- fol. 21r LYRA has two images. The first is an urn with three round lobes in its belly, the foot is similarly sculpted. The rim curves outwards.
- A second version depicts the constellation as a long-tailed rodent.
- fol. 21v CYGNUS has two images. The first is as a flying, heraldic bird.

The second version is of 7 half-figures of woman, with 4 on the top row and 3 on the bottom.

fol. 22r CASSIOPEIA sits on a wooden bench with her arms extended and her feet turned to the left. In her right hand she holds the 'back' of the bench, which is a vertical pole with a loop in it and a palmate top. Her head is covered, but her right breast appears to be bare (or has been added by a later hand).

fol. 22v CEPHEUS is depicted twice. The larger image shows him as if he were PERSEUS, walking to the right and holding a bearded man's head in his left hand. He raises a straight sword above his head. The Caput algol is labelled: *caput homis barbati cuius nomen algod.*

The second version is in the form usually associated with HERCULES and shows a nude male figure, kneeling to the left, with the flayed figure of a man draped over his extended left arm (and labelled *pellis leonis*), and he holds a straight sword vertically in his right hand. He is bearded.

fol. 23r AURIGA stands to the left. In his left hand he holds a loop of material (the reins) in front of his crotch. He raises a whip in his right hand. He is beardless, has a soft, rounded cap and is dressed in a belted tunic.

fol. 23v There are two depictions of OPHIUCHUS and SERPENS. The first shows a young man standing towards the right, holding a long, dragon-headed snake behind him. The head and tail of the Snake are raised and pass behind the man's hips.

fol. 24r The second version shows a nude OPHIUCHUS walking to the right left, with his back towards the viewer. SERPENS is long and lean and is wrapped once around the man's waist. It turns its dragon-like head to face the man; the head is on the left. There is a knot in the tail. The man is bearded and holds the neck and the tail of the Snake. There is a depiction of SCORPIO beneath the man's feet, with its head to the left. It has a paisley-shaped body, and two long antennae, two claws and 6 legs.

SAGITTA is depicted as two vertical lines that converge at the top of the page. The inclusion of a bottom line make it look like a flange.

fol. 24v AQUILA is a bird that stands to the right with outstretched wings.

fol. 25r DELPHINUS is the *protome* of a lion - its fish part being subsumed by a curly mane. It has pointed ears, prominent eyebrow and opens its mouth, having a long pointed tongue.

fol. 25v EQUULEUS is a horse's head, neck and chest, facing to the right. Its mouth is open.

fol. 26r PEGASUS is half a winged horse, charging to the left with its front legs extended. The body is cut off vertically with a slight curve, and its mouth is open.

fol. 26v ANDROMEDA (first version) is suspended between two columns with her wrists tied to them. She is dressed in a long robe and her feet are dangling. She has a crown on her head.

Andromeda (second version) is set horizontally across the bottom of the page. She walks to the right with her arms extended. She has two superimposed fish on her chest. She wears a long gown and has a circlet in her head.

- fol. 27r ANDROMEDA (third version) is seated and nude. She has a rope around her waist that she holds with the left hand. Her right hand is raised. She is seated towards the right, but looks towards the left.
- ANDROMEDA (fourth version) walks to the right with her arms outstretched. She steps over a large fish that faces to the left. She has long hair and wears a belted robe.
- fol. 27v EQUUS SECUNDUS is depicted as a full horse walking to the right.
- fol. 28r TRIANGULUM is a simple triangle. It is labelled: *Deltoton* and *triangulus*.
- ARIES is a ram that runs to the right, while his head is turned back towards the left. It has large, lumpy backwards-curving horns and a long tail
- fol. 28v TAURUS is half-a-bull placed vertically on the page with long, slightly curved horns and its front legs bent in front of it. It faces to the right and it has the odd notch in its cut-off.
- fol. 29r GEMINI walk to the right with the arms interlaced. They are nude. Their hair is different lengths, which may suggest they are male and female.
- fol. 29v CANCER is a heart-shaped crab viewed from above, with its head facing downwards. Its eyes are on stalks and it has two segmented claws at the front and six towards the base of its shell. Praesepe is represented on its shell as a group of red dots. There appear to be raindrops of tears falling from its eyes.
- fol. 30r LEO crouches to the right, with its front half lowered. Its tongue is sticking out and its tail raised.
- VIRGO stands facing left, with her arms hanging at her sides, with her palms forward. Her hair is uncovered, and she wears a long, belted dress. There is a label by her feet: *Stellacio virginis et est spica figura sexta*.
- fol. 30v LIBRA is a beam balance.
- SCORPIO faces towards the right with a very lumpy body and long, smooth front claws with small pincers. There are 4 segmented side-claws on each side and a long, beaded tail that ends in a tuft
- fol. 31r SAGITTARIUS is centaur trotting to the right, drawing a bow (European form) and its human body dressed in a tightly-fitting shirt. He wears a headband with long ends fluttering backwards.
- fol. 31v CAPRICORN goat-fish facing right with a single curl in its tail. It has long, lumped horns and both front legs are extended. The label offers the alternative name of *alcantarus*.

- fol. 32r      AQUARIUS stands facing slightly to the left. He holds a L-shaped stream in his right hand that then falls to beneath his feet. He raises his left hand. He wears a short, belted tunic and a round soft cap. The label provides the alternate name of *hauritorisa aqua*.
- fol. 32v:      PISCES are connected at their tail fins with a green stream that has a kink in the middle, so that it looks like a  $\omega$ .
- fol. 33r      CETUS is a sea monster, with a canine head with a long mane, bird's claws on its forelegs and a large hump on its shoulder, where it turns into a fish. It faces towards the left and has its mouth open.
- ORION walks to the right with his left leg leading. He holds a stick that looks like a baguette raised in his left hand and an open tube in his right. He wears a short, belted tunic and has a large, straight sword hanging from his belt.
- ERIDANUS is a large looping segment of a river that nearly encloses Orion. The top is bifurcated.
- fol. 34r      LEPUS looks more like a small dog with short, pointed ears. It is placed horizontally on the page and laps to the left.
- CANIS MAIOR is placed with its head towards the bottom of the page. It has short, pointed ears, and bared teeth. Behind its hind legs, there is a rectangular shape with stars.
- CANIS MINOR is placed horizontally on the page. It leaps to the right. It is more houndlike and has a thick collar with a ring.
- ff.34v      NAVIS is half a wooden ship, placed horizontally on the page so that its cut-off is on the right. It has two rowing oars, but no rudder - unless the vertical pole at the cut-off is intended to be the rudder at the stern of the boat. There are two polygonal shapes below the hull, filled with stars.
- fol.35r      HYDRA, CRATER and COVUS are placed horizontally on the page. HYDRA is a lumpy snake with a curl behind its head. It slides to the left.
- CRATER is a covered vessel with three large bulbous lobes at the bottom. There is one handle, and a spout with a dragon's head at the end. A label in black names it as: *stellatio vasis craterus vel ydrie*.
- CORVUS flies to the left with its wings raised
- fol. 35v      CENTAURUS is a centaur, placed horizontally on the page, but facing left. He holds LUPUS (an earless panther) by the hind legs in his right hand in front of him. In his left hand, he holds a branch with leaves. His human body is clothed in a tight-fitting shirt.
- fol. 36v      ARA is placed sideways on the page. It is a brazier decorated with a dragon on the front. Flames come from its top at the right.
- CORONA MERIDIONALIS shaped like a shield or inverted teardrop.

- fol. 36v PISCIS AUSTRINUS is depicted as two fish. A very large, animal-faced on the bottom, and a slimmer, small fish on the top. Both face to the left.
- fol. 36r-v bis An inserted page listing the constellations and their variant names.
- fol. 48v An astrological chart credited to Albumasar for the *thema mundi*.
- fol. 68v An astrological chart for the birth of Christ.
- fol. 78v An astrological chart.
- fol. 86r A diagram showing the differing paths of the orbit of the Sun during the year.
- ff. 92r-93v Three astrological charts for different years.
- ff. 96r-96v Three astrological charts.
- fol. 97r Diagram of dignities and exaltations of the planets in the signs
- fol. 98r Diagram of the zones according to Albumasar.
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### notes

317 x 215 mm, 129 folia, paper, *bastarda cursiva*, the three parts of the composite manuscript were each written by a different hand in their entirety (ff. 2r-36v, 38r-105v, 107r-128v).

The three sections of the ms have been written separately. Book I has an addendum dated to 1465, so this section must predate that. The Book 3 has a German translation of Alchabitius, which the colophon dates to 1474.

METZGER 2016 says that the alternate iconography for the constellations comes from Michael Scot, but there are other influences at work here. The closeness to Catania 87 is clear and that ms does have extensive sections on Scot, whereas the Vienna ms only has small excerpts regarding the fate of those born under certain constellation. SAXL 1927 considered these parts of the text to be genuinely Ptolemaic and wrongly concluded that Michael Scotus had taken over whole sections from Ptolemy (!). There are also parallels with other similar ‘conflations manuscripts’, such as Brussels, Bibliothèque Royale Albert 1er, Ms. 10117-26, fol. 54r-79r and Munich, BSB, cIm 826; and the associated text blocks are mostly arranged on the page in a conventional way (cf.: Florence, BML, Edili 170 and Rome, BAV, Vat. lat. 3121).

The similarity with Catania 87 places the Vienna manuscript in same the orbit of the Vienna-Klosterneuberg group. Moreover, they are so similar that they must derived ultimately from the same prototype; but it is worth noting that there are several examples in which the Vienna figures are reversed from the Catania ms - suggesting that they are not directly derived from the same model.

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### **bibliography**

*Tabulae* 1870, p. 101f.

HAUBER 1918, p. 50f.

SAXL 1927, p. 20, 132-141.

BYVANCK 1949, p. 211, no. 29.

FISCHER 1970, p. 343f.

ASSION 1978, col. 471.

LIPPINCOTT 1985, p. 67 and *passim*.

Salzburg, 15th c

inc: *Assit (=Adsit) in principio sancta Maria. Incipit liber de locis stellarum fixarum cum ymaginibus suis verificatis ab Jeber Mosphim philosopho Arabum 325 (fol. 2r)*

SCHADL 1985.

KUNITZSCH 1986, pp. 68-77.

ŚNIEŻYNSKA-STOLOT 1994, p. 67.

SMOLLER 1994, p. 135.

ŚNIEŻYNSKA-STOLOT 1997, p. 92.

KEIL 2004.

BLUME/HAFFNER/METZGER 2016, II, 1, pp. 49-50, 79, 387-390 and II, 3, figs. 406-408.

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