

## Prague

## Knihovna Památníku národního písemnictví

## Cod Strahoviensis D A II 13

*Sufi latinus*

North Italian (Milan or Pavia?)

1370-1400

A large-scale and lavishly-executed manuscript with images of the constellations deriving from a model close to the earliest illustrated *Sufi latinus* in Paris, Arsenal, Ms. 1036, but showing closer stylistic affinities with the later *Sufi latinus* mss that have been associated with north Italian scriptoria (Berlin. KK, 78 D 12 and Gotha II, 141) and the Bohemian ms in Munich.

## contents

- fol. 1r-48v      *Sufi latinus* (see KUNITZSCH 1986 and KUNITZSCH 1990). An addendum on fol. 1r gives the conversion factor of the length values for the year 1507 with  $7^{\circ} 1'$ . But to the Alfonsinian values add  $2^{\circ} 35'$ .
- fol. 49r-56r      *De Lapidibus*. From a lapidarium or a natural encyclopedia, from the rubric *De proprietatibus rerum* of Bartholomaeus Anglicus, however, Isidor is quoted extensively by Sevilla. See THORNDIKE / KIBRE 1963, Sp. 66, No. 2 (*De virtutibus lapidum pretiosorum*); see. also Erfurt, Bibliotheca Amploniana, CA 2<sup>o</sup> 346, fol. 5v-8r.
- fol. 56v          blank
- ff. 57ra-64rb      Ps.-Evax (*et alii*), *Liber de Lapidibus*. Compilation from Ps.-Evax and

others as well as Albertus Magnus (Frater Albertus), which is quoted to the individual stones in each case in a separate section. See THORNDIKE / KIBRE 1963, Sp. 65, No. 10; see. also Montpellier, Bibliothèque de l'École de Medicine, Cod. 503, fol. 58r-65r.

- fol. 64v blank
- fol. 65ra-66rb Phanuel de genere Elie (?), *Liber de virtutibus verborum lapidibus pretiosis apropietorum* (THORNDIKE / KIBRE 1963, Sp. 487, No. 5). The same text can be found in Montpellier, Bibliothèque de l'École de Medicine, Ms. 490, fol. 211v-214v (see also fol. 67ra-68ra)
- fol. 66va A single line reading: *Nota quod quatuor modis isti lapides valent: potu, tactu, gestatione and solo visu*. The rest of the page is blank.
- fol. 67ra-68ra Ps.-Dioscurides, *Liber de virtutibus herbarum lapidibus pretiosis apropiatarum* (THORNDIKE / KIBRE 1963, p. 486, No. 12 and Sp. 65, No. 11). The same text in Montpellier, Bibliothèque de l'École de Medicine, Ms. 490, fol. 208r-211r (see fol. 65ra-66rb) and Rome, BAV, Rossi 277, fol. 77v-82v (see also fol. 68va-74ra). Rest of the column empty
- fol. 68rb blank
- fol. 68va-74ra Thetel, *Liber sigillorum*. See THORNDIKE / KIBRE 1963, Col. 492, No. 6 (incipit slightly different), the text can also be found in: Rome, BAV, Rossi 277, fol. 62r-71v (see also fol. 67ra-68ra) and Leiden, BU, Voss. lat. Q 27, fol. 102r
- ff. 73ra-74rb Franciscus Esculanus, *Lapidarium*. The section mentions Magister Franciscus Esculanus as the author of the text.

ff. 74v-75v blank

illustrations

Large-format depictions of the 48 Ptolemaic constellations in full-colour (with 3 versions of Andromeda), set on a parchment base. The stars are graded by magnitude: the stars within the figure are red discs with silver or gold stars; those outside with black discs and yellow stars. They are numbered in accordance with the star charts. In some cases, the blank space beneath a stellar table is used for a picture. All the human figures are barefoot.



fol. 1r



fol.2v



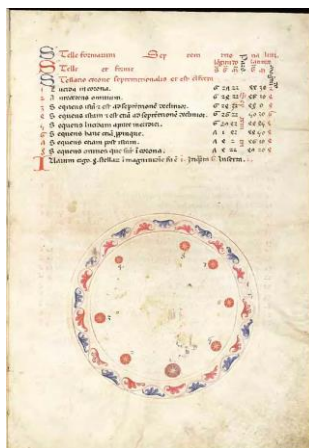
fol. 3v



fol.4v



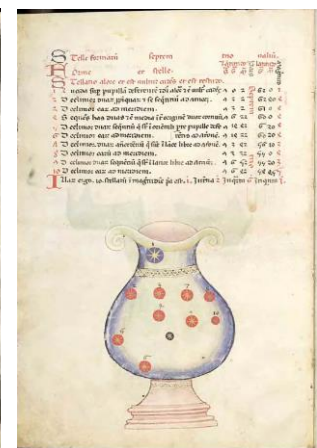
fol. 5v



fol.6r



fol.7r



fol.7v



fol. 8v



fol.9v



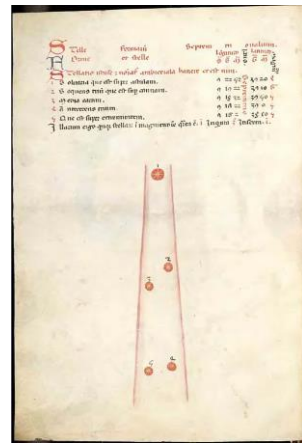
fol. 10v



fol.11v



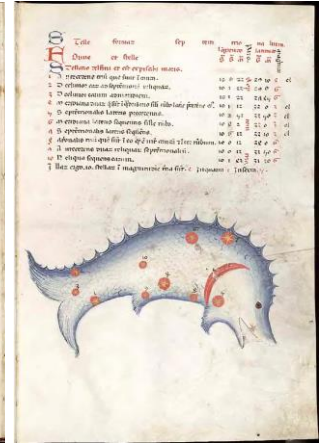
fol. 13r



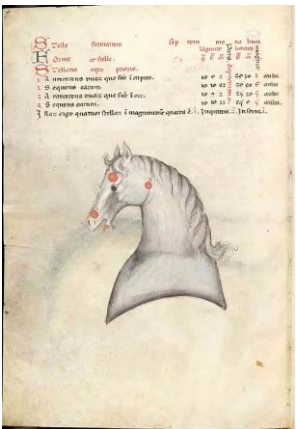
fol. 13v



fol. 14v



fol.15r



fol. 15v



fol. 16v



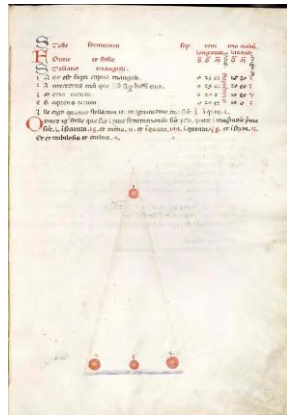
fol. 17v



fol.18r



fol. 18v



fol. 19r



fol. 20r



fol.21v



fol. 22v



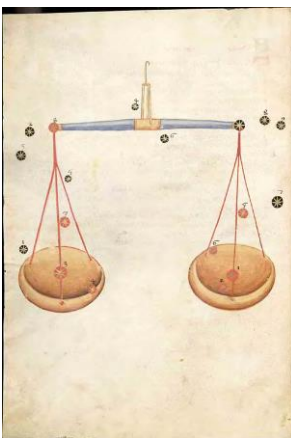
fol. 23v



fol. 25r



fol.26v



fol. 27v



fol.28v



fol. 29v



fol.30v



fol.33r



fol.32v



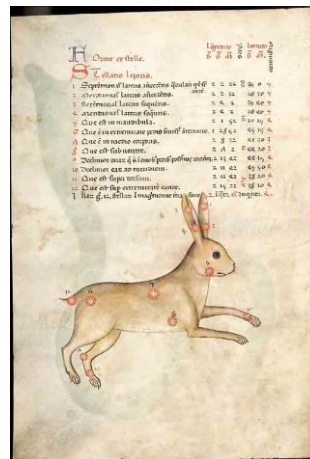
fol.34v



fol.36r



fol. 36r



fol. 36v



fol. 38v



fol.39r



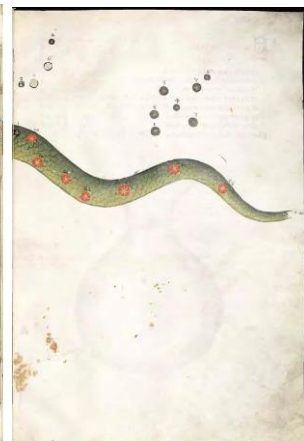
fol. 40v



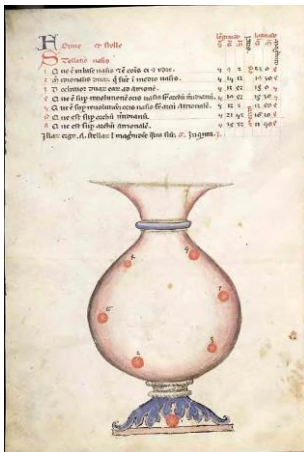
fol.41r



fol.42v



fol.43r



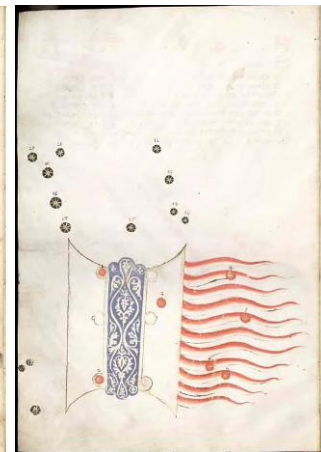
fol. 43v



fol. 44r



fol.45v



fol.46v



fol. 47v



fol.48v

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- fol. 1r      URSA MINOR is a black bear that walks to the right. It has a long tail.
  - fol. 2v      URSA MAIOR is set on the page with her head at the top. She is a black bear and walks to the left, with her front legs close together and its hind legs splayed. She has a long tail.
  - fol. 3v      DRACO is a green snake with a large head and scaly tail, looking to the left. There are three curls in the body.
  - fol. 4v      CEPHEUS runs to the right, almost as if kneeling on his right knee. His arms are extended. He wears a tall, red conical hat, is bearded, and is dressed in a lavender belted, knee-length robe.
  - fol. 5v      BOOTES walks to the left, with his right leg leading. He raises his right hand above his head and holds a sword vertically in the left hand. He is bearded and wears a short, belted orange tunic, with a blue undershirt.

- fol. 6r CORONA BOREALIS is a circular ring with golden borders and red-blue palmettes inside. The stars are inside the ring.
- fol. 7r HERCULES kneels to the left, kneeling on his left knee. His right hand is raised in salutation and he holds a sickle in his left hand behind his head. He wears a red cap and a short, belted green tunic.
- fol. 7v LYRA is a round-bellied urn with two handles, a profiled foot and two ornamented decorative bands.
- fol. 8v CYGNUS is a flying, heraldic rooster.
- fol. 9v CASSIOPEIA stands slightly turned to the right, leaning on a tall-backed chair with lion's feet behind her. She holds the seat's back (which has an odd loop in it) with her right hand. She raises her left hand and wears a belted, rose robe and has a golden crown on her head.
- fol. 10v PERSEUS strides to the right, with his upper body turned back to the left. He holds a demon's head in his right hand and raises a straight sword above his head with his right hand. He has a short beard, a red cap and wears a short, belted green tunic.
- fol. 11v AURIGA crouches to the right, in his left hand holding a fold of his outer garment in front of his crotch. He holds a whip vertically in his right hand. He is beardless, has a rounded blue cap and is dressed in a belted pink tunic.
- fol. 13r OPHIUCHUS walks to the right, he is dressed in a belted, short blue robe with a red undershirt. He has a red cap. The SERPENS is a long green snake with a yellow belly that faces to the right and has a knot in its neck and a curl in its tail. It is placed so that it runs behind the hips of Ophiuchus.
- fol. 13v SAGITTA is depicted as two vertical lines that converge at the top of the page.
- fol. 14v AQUILA is a black bird that stands to the right with outstretched wings. It has an open beak and red tongue.
- fol. 15r DELPHINUS is blue and faces to the right with sharp teeth in its pointed snout. It has a spiky backbone, a beard and the gills are highlighted in red.
- fol. 15v EQUULEUS is grey horse's head and neck, with its mouth open, facing to the left.
- fol. 16v PEGASUS is half a winged horse, charging to the left with its front legs extended. The body is cut off vertically and he has a grey body and large lavender wings.
- fol. 17v ANDROMEDA (first variant) walks to the right, with her arms outstretched. She has long, loose hair, and wears a golden crown and a pink robe.
- fol. 18r ANDROMEDA (second variant) walks to the right with her arms extended. She has two superimposed fish (one blue and one black) on her chest and a green robe over a lavender underdress.

- fol. 18v ANDROMEDA (third variant) walks to the right with her arms outstretched. She steps over/through a large blue, semi-transparent fish that faces to the left . She has long hair and wears a lavender robe.
- fol. 19r TRIANGULUM pointed triangle, standing on its narrow side, with a blue base.
- fol. 20r ARIES is placed so that his head is at the top of the page. He faces to the left with his front with bent legs as if lying down, hind legs in a wide stride as if running. It has large backwards-curving horns, a long tail, and he looks backwards towards the right.
- fol. 21v TAURUS is half-a-bull placed vertically on the page with long, slightly curved horns and its front legs bent in front of it.
- fol. 22v GEMINI walk to the right with the arms interlaced. They are nude, save for rounded blue caps on their heads.
- fol. 23v CANCER is a round-bodied, black crab viewed from above, with its head facing downwards. Praesepe is represented on its shell as a group of red dots.
- fol. 25r LEO crouches to the right, with its front half lowered. Its jaws are open and its tail raised.
- fol. 26v VIRGO stands to the facing left, with her arms hanging at her sides, with her palms forward. Her shoulders are enlarged, especially the raised right one, and her head is tilted slightly to the side. Her hair is covered and she wears a violet dress over a blue shirt.
- fol. 27v LIBRA is a beam balance with golden pans.
- fol. 28v SCORPIO faces towards the top of the page, with long front claws with small pincers. There are 4 side-claws on each side and a long, thin tail that ends in a sting.
- fol. 29v SAGITTARIUS is centaur trotting to the right, drawing a bow (European form) and its human body dressed in a belted pink shirt. He wears a white headband with long ends fluttering backwards. His equine half is brown.
- fol. 30v CAPRICORN goat-fish facing right with a single curl in its tail. It has long, smooth ibex horns and both front legs are bent.
- fol. 33r AQUARIUS pours a stream from a pink vessel on his shoulder with the green water falling into an L-shape at his feet. He faces slightly to the left, his robe gathered at his right hip. He wears a blue cap and raises his left hand to the side.
- fol. 32v: PISCES are connected at their tail fins with a green stream that has a kink in the middle.
- fol. 34v CETUS is depicted as 'leo marinis' and set vertically in the page. His foreparts are leonine, with a brown head, green chest and paws and a silver fish's body.

- fol. 36r ORION kneels to the right on his right knee. He holds a small curved club raised in his right hand and his left arm is also raised and covered with an overly long sleeve. A long, straight sword hangs on his belt in front of his body and he wears a rounded blue cap.
- fol. 36r ERIDANUS is a green river with the top end widening into two smaller branches.
- fol. 36v LEPUS leaps to the right, and has very long, straight ears, held vertically.
- fol. 38v CANIS MAIOR faces to the top of the page, running to the left. It has a blue collar with ring. Under the hind paws, there is a rectangle with stars.
- fol. 39r CANIS MINOR stands to the right, wearing a red collar with a ring.
- fol. 40v/41r NAVIS covers two pages. It is a large, black wooden caravel with square sail, stern castle, two rowing oars and a stern rudder with yellow and blue pennants flying from the stern. In front of the bow, there are two decorated polygons containing stars.
- fol. 42v/43r HYDRA is a green snake that stretches across two pages. Its head is on the left and looks downwards. Its mouth is open and it has a long forked tongue. Crater and Corvus appear as disembodied groups of stars.
- fol. 43v CRATER is a large-bodied, footed pink vase.
- fol. 44r CORVUS flies to the left with its wings raised
- fol. 45v CENTAURUS is a centaur facing left. He holds LUPUS 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 short pink, belted shirt and he has a grey hunter's hat on his head. The stars on Lupus are painted in green instead of red.
- fol. 46v ARA is a brazier tilted on its side, with flames coming from its top at the right.
- fol. 47v CORONA MERIDIONALIS is a twisted band, shaped like a shield or inverted teardrop.
- fol. 48v PISCIS AUSTRINUS is a large fish jumping to the left with an open mouth, exposing sharp teeth and a red tongue.

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### notes

37.8 x 25.9 cm, parchment, 75 folia; fol. 49r-74r two columns, Italian *textura rotunda*

The illustrations are close iconographically to Paris, Arsenal, Ms. 1036, but stylistically closer to the small group of mss that can be tied to northern Italy. The fact that all the ancillary texts are magical in nature raises interesting questions about the commissioning and use of this compilation.

METZGER 2016 notes: Stylistically, the ms can be located in northern Italy and bear strong resemblances to the two other mss from this area: Berlin, KK, 78 D 12 and Gotha, Memb. II 141. All three show a fairly closed and firmly established pictorial tradition, probably native to northern Italy. It differs from the closely-related mss in Prague, Berlin and Gotha, in the fact that the "third horse" al-Sufis (*al-faras*) is missing. This change can be understood as a further approximation to the (original) star charts of the *Almagest* and as a departure from the Arabic model. The most striking peculiarity of al-Sufi constellations compared to Ptolemy is that the three variants of Andromeda have remained. The representation of the Delphinus as a normal fish with a jagged dorsal fin, and a red gill-gap is within the framework of the Europeanization of the images, which can be observed in all individual images. Other changes compared to Arsenal 1036 and Bernkastel-Kues 207 are the pennants fluttering at the mast top of the ship (striped in black and white) and Auriga, who holds a gauntlet instead of the reins. In all three cases, unfamiliar or implausible forms are reinterpreted as more understandable, more "normal" ones. Finally, all fish are now seen from the side, not anymore with the strange "faces" in top view from above. However, there are also some details that testify to the close reference to a model such as Arsenal 1036, such as the very similar leaf vines ornamentation in Corona borealis, the shape of the ear pendants Cassiopeias and the reproduction of the southern crown as a twisted ornamental ribbon. The fact that, above all, the animals in the more recent manuscript are presented in a much more natural and lifelike way than in the Codex of the 13th century (eg Cygnus / Gallina) is hardly surprising given the general style development.

Stylistically, he sees a Franco-Flemish element in the figures, which seems to point to the Milan-Pavia area, where in the late 14th and early 15th centuries, while the border decoration points to the influence of book illumination from Bologna. Stefano degli Azzi and the Master of 1411 offer the best parallels in the period 1380-1400.

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### provenance

Acc. to METZGER 2016: The colophon fol. 74r calls the scribe "Petrus de Guioldis," probably to be identified with Pietro Guioldi, also involved in the production of illuminated manuscripts, mentioned in documents for the year 1396 and 1406/09 in Pavia; the coat of arms on fol. 1r, may be attributed to an early owner, perhaps the client, the

manuscript, it is the arms of the families Da Casteliono and De Martignoni, the imperial eagle indicates a Ghibellinischen context; in the middle of the 17th century the Codex appears in the catalog of the library of the Prague Clementinum; directly above the neck of the bear is another, erased, inscription lie, fol. 1r: »Collige .. Sy ... .. a fol. P Heisler doctor «; in 1754, the head of the observatory of the Prague Clementinum Josef Stepeling added his comments; The codex finally reached the Strahov monastery through stepping (fol. 1r, top right: "A generoso v.c. patri Stepling datus"); the front mirror bears the old signature »Iconogr. A 1 «; In 1990, the Codex was restored in the Strahov Monastery.

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### **bibliography**

ARGELATI 1745.

MOIRAGHI 1889, p. 255-263.

COLOMBO 1947, p. 79.

KRCHNÁK 1963, p. 131.

FISCHER 1963.

FISCHER 1964, pp. 311-312.

STEJSKAL /KRASA 1964, S. 71-73, 83.

BALCAR 1966.

BOHATEK 1967 (15 images with short descriptions on each).

FISCHER 1970, pp. 338, 340f., 344, 347.

KRASA 1971, pp. 42f.

BERÁNEK 1971.

MASPOLI 1973.

*Die Parler* 1978, Bd. 3, pp. 101f.

LIPPINCOTT 1985, p. 67 (as - wrongly - Bohemian, mid 14th c)

GOUSSET 1985, p. 95.

ŚNIEŻYNSKA-STOLOT 1994, p. 66.

ALGERI 1995, pp. 323-337.

ŚNIEŻYNSKA-STOLOT 1997, p. 92.

ŚNIEŻYNSKA-STOLOT 1998, p. 99.

TALLONE 1998.

BLUME 2000, pp. 106 and 259, n. 6.

MASPOLI 2000, p. 195.

BUME/HAFFNER/METZGER 2016, II, 1, pp. 61-63, 75, 346-56 and II, 3, pls. 28-37 and figs 332-65.

HADRAVA/HADRAVOVA 2018 (Petr Hadrava and Alena Hadravova, 'Art in an unsettled time. Bohemian Book illumination before Gutenberg' (c. 1375-1450), Prague).

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