

Berlin

Staatsbibliothek

Ms lat 130 (Phillips 1832)

De ordine ac positione stellarum in signis (excerpted from the Salzburg Compilation of 810-818 / Liber calculationis, a.k.a. the 'Compilation of 810 in 3 blocks')

French (Laon)
873

The text accompanying the pictures is an excerpt from the *Liber calculationis* compiled in Salzburg during the years 810-818.

In terms of the history of the manuscript, it is important to understand that there is a historic relationship between this manuscript and the one now known as **Berlin, lat 129 (Phill. 1830)**, the latter coming into the library as the first section of Berlin, lat 130 (Phill. 1832), which was originally the first part of a larger combined with Berlin lat 130. There are notes in the first part of Berlin, lat 129 (Phill. 1830) referring to Metz and suggesting that these pages were added in the 11-12th centuries. See the entry for Berlin, lat 129 (Phill 1830) for additional information.

So, though originally French and probably from Laon, Berlin lat. 129/130 (Philipps 1830/1832) inscriptions suggest that the original manuscript spent time in St Bertin, Metz, though it is difficult to say when it arrived.

There are connections to the planisphere in **Munich, clm 210** (fol. 113), one of the most reliable of the texts of the *Salzburg compilation 810-818*, thus further tying this now-distinct manuscript to the *Salzburg Compilation* tradition.

The pictorial cycle in this manuscript has many of the defining characteristics of **Group I**, which is also encountered in *Madrid Ms 3307*, *Monza* and *Vat lat 645*.

It is worth noting the extra two pictures on fol. 86r attached to lines from Germanicus *Aratea* with *scholia Basileensia* and a fragment from Maass's 'Anonymous II. Whereas the pictures are clearly drawn from those that appear with the corresponding pictures *De ordine ac positione* text on fol. 85v, it is telling that they have been so easily transferred from one set of texts to another.

text

ff. 81v-85v *De ordine ac positione stellarum in signis*

fol. 81r-v Duo sunt extremi vertex mundi quos appellant polos septentrionis et austri ... effusionem urnae aquarii que ad ipsum decurrit accipiens. (*Excerptum de Astrologia Arati*, cf. Maass, 1898, pp. 309-12)

with scholia (81r): *Ultimum eorum que videi possunt signorum ...*

DE ORDINE AC POSITIONE STELLARUM IN SIGNIS. Est quidem hic ordo et positio siderum quae fixa caelo plurimum coacervatione stellarum in signum aliquod formata. vel fabulose variarum genera formarum. in caelum recepta creduntur quorum nomina (82r) non natura constituo ... eo quod ab ipso est ordine digesta descriptio proferatur. (cf. Maass, 1898, p. 312)

Helice arcturus maior habet stellas in capite septem, in singulis humeris singulas, in armo i, in pectore i, in pede priori claras ii, in summa cauda claram unam ... (cf. Maass, 1898, p. 312, St P, p. 240)

fol. 85v Anticanis habet stellas . iii.

There are large passages of additional marginalia:

fol. 82r Servius clarumque lycaonis ... ; Servius in commento primi libri georgicon...

fol. 82v Servius in 1^o georgicon...; Servius in commento primi libri aeneidorum ...

fol. 83r Servius in VI aeneidos super hoc ...

fol. 83v Servius in ii georgicon...; Servius in i georgicon...; ex libro v Ciceronis tusculanorum disputacionum...

fol. 84r Servius in xi aeneidorum ...

fol. 84v Servius in primo aeneidos super haec...; servius in i aeneidos ...

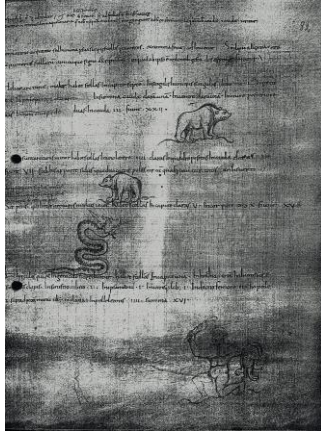
fol. 85v Servius in iii georgicon...

ff. 86r-70v There is a repetition/copy of the pictures of Piscis and Anticanis, with beginning 16 lines of the text of the Germanicus *Aratea*:

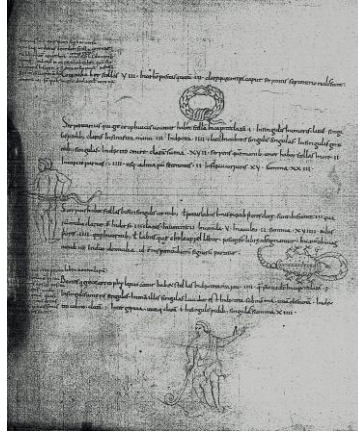
Ab love principium magno deduxerit Aratus ..., with the *Basileensia scholia*: Quaeritur, quare ab love coepit et non a Musis ut Homeris ... et Homerum lovem dixisse in aliqua parte caelum (cf. Breysig, 1867, p. 54 and Maass, 1898, p. 177).

This is then followed by a line from Maass's 'Anonymous II': cum dicit Herositus lovem dictum aera, et Crates eiusdem opinionis esse et testem esse Philemonem comicum dicit (with Greek quote lacking; cf. Maass, 1898, p. 178).

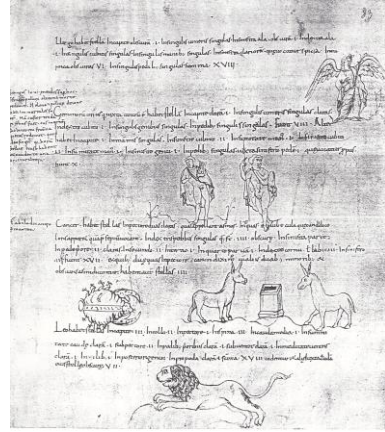
illustrations



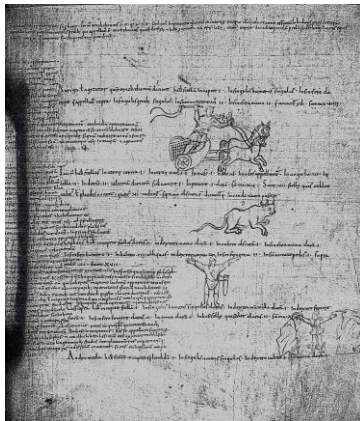
fol. 82r



fol. 82v



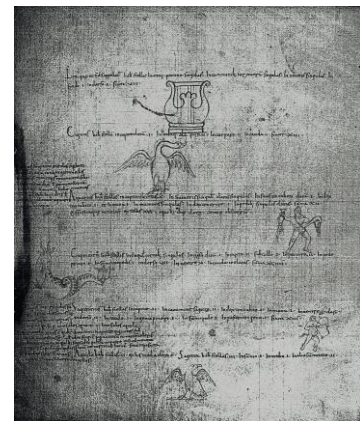
fol. 83r



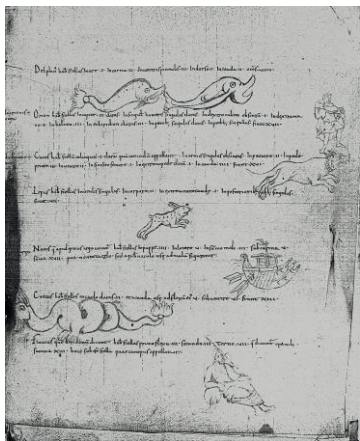
fol. 83v



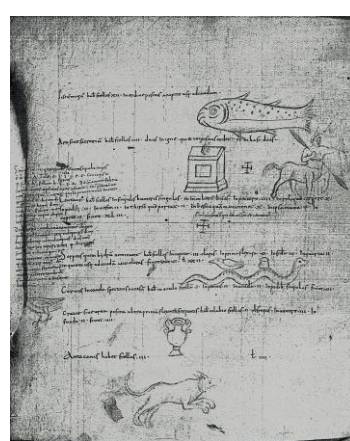
fol. 84r



fol. 84v



fol. 85r



fol. 85v



fol. 86r

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- ff . 82r-85v The very short star catalogue entries are interspersed with drawings; several small light purple pen drawings per page set between sections of text that run across the page; the stars are not marked
- fol. 82r **URSA MAIOR** stands in profile to the right and **URSA MINOR** to left; both bears stand on an undulating ground line and have humped backs, The larger bear has a fierce expression
- DRACO** faces to the right and has with four bends in its body, with a tall triangular comb on its head and and beard; its tongue is sticking out
- HERCULES** is nude and kneels on his left knee, with his genitals with visible; he holds the lion's skin horizontally out to the side over his left arm and the hand and four feet of the lion are visible; he holds his club in upraised right arm in front of him
- fol. 82v **CORONA** is a leafy wreath with a ribbon wrapped around the bottom and and a large diamond on the top of the wreath
- OPHIUCHUS (SERPENTARIUS)** is nude and stands to left with his back to viewer and raises his left leg slightly; the snake is coiled around middle once and the snake's neck rises at a right angle and faces away from the man
- SCORPIO** is shaped like a lumpy lozenge, with a collar at the neck and at the beginning of the tail, spots on its back and a decorative line running down it; it has a segmented tail with a sting and two large claws that meet in a circle; it has four legs on the top and three on the bottom
- BOOTES** faces the viewer and leans on his staff towards the left with the held curved side down at his right side of his feet; his left hand is raised with its palm open; he wears a short *tunica exomis*, which exposes his right shoulder and has a with a bottom hem that comes down in tendrils; he stands on an undulating ground line
- fol. 83r **VIRGO** stands facing the viewer, slightly to the right; she wears a long robe that is caught at the hip and she has a trefoil on her forehead; her wings are outstretched and she makes a benediction with her right hand; she holds a palm-like branch (*Spica*) in her mantle-covered left hand; she stands on an undulating ground line
- GEMINI** are two nude youths facing the viewer wearing calf-length cloaks over their shoulders; the left Twin holds a lyre in his covered left hand and the right Twin holds a spear in his right hand and his left hand is covered by his cloak; they look away from each other and stand on an undulating ground line with plants
- CANCER** has a lumpy diamond-shapes body and faces to the right; it has a line running down the back a large nose; curved claws and eight small legs

The **ASINI** appear to the right of Cancer and are standing in profile on an undulating ground line and facing a square manger

LEO leaps to the left, with his mouth open and his tail flying; there is a ground line beneath his feet

fol. 83v

AURIGA stands to the right, facing the viewer, in a *biga* with a curved front and a lattice pattern behind him (one wheel is visible); he holds a flail in right hand with two thongs trailing behind him; he wears a short-hemmed, long-sleeved tunic and holds the reins in his left hand there are two small goats standing facing each other on his left arm

TAURUS is a full bull lying to the right, with his left foreleg tucked under his body; he has short, straight horns and his tail lies straight behind him

CEPHEUS stands facing the viewer and wears a short tunic with long sleeves and a Phrygian cap; his arms are outstretched and slightly raised and he wears an empty scabbard at his left side

ANDROMEDA stands wearing a long, belted and layered dress that has tight, long sleeves; her arms are outstretched to the sides and her wrists are tied with ropes to rocks on either side

fol. 84r

CASSIOPEIA sits facing the viewer on a boxy throne with arms outstretched to the sides; she is dressed in a long, belted tunic with long, tight sleeves; her head is covered and she looks slightly to the right

PEGASUS faces to the right with his mouth open and his left forefoot bent and raised; both wings are raised and his body ends after its fat belly

ARIES stands to the right in profile with his head turned to face the viewer; he wears a with a lacy belt around his waist and has a long fleecy tail

TRIANGULUS is drawn as a series of nested triangles with dotted decoration

PISCES are positioned one above the other with both backs upwards; the top fish to the right and the bottom one to the left; they are tied at mouths with a tin line

PERSEUS is nude and rushes to the right; he holds a *harpe* in his right hand, which he holds behind his back; he has wings on his feet and a Phrygian cap; he holds a severed head in front of him with his left hand

fol. 84v

LYRA is a U-shaped lyre with curved sides and five strings

CYGNUS stands firmly on both feet and with its wings outstretched in an almost heraldic pose with his head snaking to the right

AQUARIUS is nude and faces the viewer, lunging to the right with his left leg bent at the knee; he wears a Phrygian cap and a long cloak, which is wrapped over his outstretched left arm in front of him; he holds an upside-down urn in his outstretched right hand to the right side

CAPRICORN is set to the left, but turns his head backwards to the right; he has vertical twisted horns and a beard; his long, corkscrew tail is decorated with dots along the top and tip ends in an acanthus fan

SAGITTARIUS is depicted as a satyr rushing to the right, with his front leg bent; he holds a bow in his left hand, pulling the arrow with his right

AQUILA stands to the left on an arrow with his wings outstretched and his head turned back to the right facing over his left wing

fol. 85r **DELPHINUS** is classical dolphin, swimming to the right, with a long nose and teeth bared; his tail ends in an acanthus fan (there is a second, crude copy of Delphinus to the right)

ORION stands to the right facing the viewer; he wears a short tunic and a mantle over his shoulders; he raises his right hand towards his face and rests his left hand on handle of sword, which is hung at his waist

CANIS MAIOR (CANIS) is a wolf-like dog with a pointed nose and a furry jowl; it wears a studded collar and leaps to the right; he has a long slim tail

LEPUS leaps to right, has upright long ears and spots on its body

ARGO (NAVIS) is a full ship with a tri-prong bow; there are vertical lines (oars) along the body; and two steering oars and an *aphlaston* (circlet with 3 pennants) at the stern; the sail is unfurled

CETUS is classical sea monster with a dog's head (vertical ears and a beard) and a long, thin corkscrew body; it sticks out its tongue and has an acanthus-fan tail; the front two flippers are quite stubby

ERIDANUS (FLUVIUS/HERIDANUS) is seated river god facing to the right with long skirt covering his lower legs and an exposed torso; he has long hair and beard and leans with his right elbow on a foreshortened (circle) urn from which water pours; he holds a reed in his left hand that rests on his left shoulder

fol. 85v **PISCIS AUSTRINUS (PISCIS MAGNUS)** is a large fish with back on top, swimming to left; it has large lips and a large eye

ARA (SACRARIUM) is square altar with one step and with a fire on the top surface; there is a cross nearby

CENTAURUS walks to the right with his left foreleg raised; he holds a dead spotted animal (rabbit, hare) by heels in his outstretched left hand in front of him; in his right hand, he holds something like a kayak paddle (with paddles at both ends)

HYDRA is a snake that lifts its head and slithers to the right with three small humps

CRATER is a small pot without handles, set in the middle of Hydra's back

CORVUS is on Hydra's second hump, placed in profile and faces towards the end of the tail

CANIS MINOR (ANTICANIS) rushes to the right; he has pointed ears and pointed snout and wears a collar; he has a long, slim, curved tail

notes

According to MCGURK 1981, this is a star catalogue is taken from the *Compilation of 810*, but according to BORST 1995², it is more precise to say that it is an excerpt from the *Liber calculationis* compiled in Salzburg during the years 810-818. See introduction to this section of the catalogue.

BOSCHEN 1972 (p. 25, n. 82) notes that the manuscript Berlin, lat 129 (Phill. 1830) was originally the first part of Berlin, lat 130 (Phill. 1832). Moreover, there are notes in the first part of Berlin, lat 129 (Phill. 1830) referring to Metz that were added in the 11-12th century. He also mentions that the two texts spanning ff. 81r-v -- the *Excerptum de astrologia Arati* and the star catalogue -- have been written by different hands and a show a different spacing ('*Schriftraum*') between their lines and letters.

Since ROSE 1893, it has been recognised that lat 130 (Phill. 1832) bears the date of 873; Lat. 129 (Phill 1830) is earlier - BORST 1995² dates to c. 900.

bibliography

ROSE 1892, pp. 289-93.

says perg, 92 (91) pages; folio 21 x 17; IX-X century with date indication of 873 inside

KAUFFMANN 1888, pp. lxii-lxxviii.

THIELE 1898, p. 158, fig. 67.

MANITIUS 1899, pp. .

dates it 9th-10th.

SWARZENSKI 1913, pp. .

HERMANN 1923, I, pp. 145-54

KIRCHNER 1926, I, pp. 30-33 and fig. 37.

Perg., 296x242mm; miniscule 10th century Westdeutsche (?); ms Phill. 1830 is associated with St Vincenzkloster in Metz; 92ff.

Illustrations accompany *De ordine* (ff. 81vff) with illustrations beginning between 82r and 86r in feder; describes each picture; Bootes with a garment called an exomis hanging from right shoulder; Virgo is a Nike with an antique peplos; describes Gemin as Amphion anwith his cithara and Zethus; auriga wears a chiton; Cepheus with a chiton and a Phrygian cap and a quiver; Andromeda with a peplos and Phrygian cap between rocks; Equus as 'protome) of Pegasus; Orion with chiton; Argo with oar, sail, mast and rudder and an emporgezogenes (raised) stern 'und ein in drei spitzen auslaufender'; ara as an antique for; Centaurus with a panther in his hand; and a double lance; krater in Greek.

GOLDSCHMIDT 1928, (repr New York 1970) pl. 14 (=planishere).

KIRCHNER 1926, pp. 30-33 and fig. 37

NEUSS 1940, pp. 37-64.

Compilation of 809 also from Metz

NEUSS 1941, pp. 113-40.

BETHE 1945, p. 125, n. 20.

BYVANCK 1949, no. 43, p 216 and no. 88, p. 226.

SCHRAMM 1958, p. 43, pl. 20

GUNDEL 1963, p. 206

DESTOMBES 1964, pp. .

L'OCCIDENTE E L'ISLAM 1965, pp. .

BISCHOFF 1965, II, pp. 42-62.

PETERSOHN 1966, p. 242.

BISCHOFF 1966, pp. .

GUNDEL and BÖKER in P-W, 1972 no. 229, p. 682 or 681, nr 225..

WEITZMANN 1970, pp. 84 and pl. 65.

WEITZMANN 1971, pp. 335-39

BOSCHEN 1972, pp. _____.

Die Annales Prumienses,

McGURK 1973, vi, p. 200,

DELL' ERA 1974, p. 14: 9th c.

written by Martinus Scotus at Laon or Reims in 873, ff. 81r-85v.

Le BOEUFFLE 1975, p. xxxvii.

parchment in grand format, contains on ff 86r-90v verses 1-146 with intercalary *scholia* and images of constellations in first pages only; dates end IX c; re: ff. 86r-90v of lat.

130=Phillips 1832), relates to an original 6th-century provenance

ZIDI-NISSIEN 1975, pp. 217-40.

CONTRENI 1978, pp. 124-30.

McCULLOUGH 1979, pp. _____.

McGURK 1981, pp. 321-22.

star catalogue from compilation of 810 (but separate); early 9th century; dated 818; was at Regensburg in the 9th century; stars painted at Laon by mid-9th century; ills like Madrid 3307, Monza, Freiburg and Vat 645; notes globe close to Basle ABN. IV. 18

MUNK OLSEN 1982, I, pp. 405-06 (Germanicus section).

PAUL 1983, pp. 261-91.

REEVE 1983, p. 21.

says parent ms part of family of Basle and Aberystwyth; IX 3/4 and from Laon by way of Saint-Vincent, Metz

NEES 1984, pp. _____.

FRANCONIS 1984, pp. _____.

LE BOURDELLÈS 1985, p. 99ff.

he calls it the Compilation of 809; most studied are the twin mss from Salzburg, executed during the period of the Archbishop Arn (785-821): Vienna 387* and Munich 210* (which for a long time was housed in the church of St Emmeran in Ratisbone), all the evidence seems to suggest that they are copies of a French manuscript, that the Archbishop, a familiar of Charlemagne and Abbot of St Ammans since 783 made it easy to acquire (see F. Unterkircher, *European illuminated manuscripts in the Austrian National Library*, London 1967.); the number of French copies of the manuscript are amazing, considering they are all limited to the Carolingian age.

PERINA 1986, pp. 257-64.

TEITGER-STELZER 1986, no. 9.

De MERIDOL 1987, 81-112.

BISCHOFF 1989, p. 90.

NORTH 1989, pp. 171-86, esp. pp. 179-181.

GUNDEL 1992, pp. 92, 310, nr 389, pl. 5b.

BORST 1995², p. 173, note 19 and p. 175, note 23.

WHITFIELD 1995, p. 24.

MAZAL 1997, pp. 44-64.

HAFFNER 1997, p. 25.

says this manuscript has the Germanicus text with *scholia Basileensia* and on p. 174 the star catalogue *De ordine ac positione* is listed.

KÜNZL 2000 [2003], pp. 495-594, esp. pp. 549 ff: 9th c; Aratus scholia

GARCÍA AVILÉS 2001, fig. 22.

BLUME, HAFFNER, METZGER 2012, pp. 74-75 and 208-13.

Assign it to Reims?; there is a later insert on ff. 11 and 12 with Sol and Luna and zodiac and the 19-year cycle from the 11th-12th centuries.

Lists contents; says Germanicus text is connected to **Basel AN.IV.18**; brush drawings with wash; locating it to Reims is via BISCHOFF 1989.

To find:

- *Cimelia monacensis*, pp. 15-16; colour plate of planisphere 88 (fol 113v) says is 'nordliche sternhimmels' (=wrong); Vienna 387; illustrs to *De ordine ac positione stellarum signis*; in Middle Ages was in the Benedictine cloister of St Emmeram in Regensburg
Cimelia : a catalogue of important illuminated and textual manuscripts published in commemoration of the sale of the Ludwig Collection / [text by Roland Folter ... [et al.] ; color photography by C.V. Passela ; black-and-white photography by Hertha Bauer. New York (16 E. 46th St., New York 10017) : H.P. Kraus, c1983.
- *Monumenta paleographica*, I, 1. 1. 2
- D. Bullogh, *The Age of Charlemagne*, London 1965
- Peltzer, *Mélanges*

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