

Mars rules Aries and Mars rules Scorpio

Introduction

Having investigated the parts of the wall described by the two luminaries, Mercury and Venus, this chapter considers the Salone fresco images connected with the ‘chapters’ of Mars. Using the methodology described in the Introduction, it examines the top register of constellation images and evaluates the celestial cartography that is described by those fresco images. It then explores the middle and lower registers and evaluates the planetary qualities that are described by the fresco images as informed by the astrology of Ibn Ezra, and that of al-Qabīṣī. It then summarises the findings, both visually and textually.

In considering these qualities of Mars defined by Ibn Ezra and al-Qabīṣī, one would anticipate seeing in the narrative of the images in the two ‘chapters’ centred on Mars commonalties that apply to the planet and differences that are expressed in its rulerships of Aries (the day sign) and Scorpio (the night sign).



Figure 1. Aerial view of the Palazzo della Ragione from Google Earth showing the fresco scheme of the first floor Salone and its division into ‘chapters’ by rulership.

Mars rules Aries

A foldout of the images for this ‘chapter’ can be found on page 223.

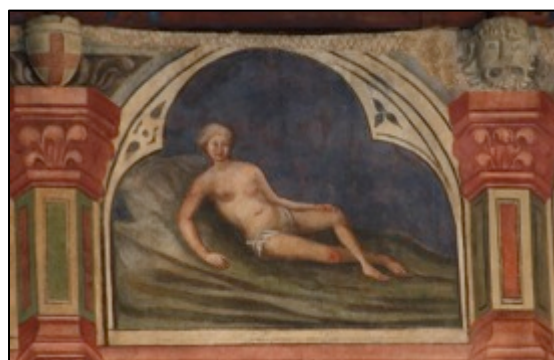
Table 11: The 10 columns of the Mars rules Aries ‘chapter’, South Wall, using Barzon numbering and collating image designations.			
Image	Barzon (1924)	Fantelli and Pellegrini (2000) C: constellation; Z: influence of zodiac sign; P: influence of planet; M: occupation of the month; NI: a figure they are unable to interpret; W: a winged figure; R: a religious scene.	Rigobello and Autizi (2008)
1A	Heron.	Heron. (NI)	Heron.
1BC	The apostle St. Andrew.	St. Andrew.	St. Andrew.
2A	A woman of the underworld life	A woman of shady character. (NI)	Courtesan.
2B	The falcon in the hunt.	The falcon in the hunt. (M)	A knight with a falcon.
2C	Benediction ritual.	Benediction. (M)	A bishop and noblewomen.
3A	Warrior.	Warrior. (Z)	Warrior.
3B	The month of March.		
3C	Fish-seller.	Fish-seller. (M)	Fishmonger.
4A	The constellation Hercules.	Hercules. (C)	Hercules.
4B	Warrior.	Warriors. (P)	Warriors.
4C	Angel of religion.	Angel. (M)	Angel.
5A	A woman reading.	Imprudent love? (Z)	Imprudent love.
5B	The sign of Aries.		
5C	A knight who tramples on a woman.	Masculine violence? (P)	A violent knight.
6A	House — Lookout.	House. (P)	A solitary house.
6B	Cave.	Cave. (P)	Cave.
6C	Suicide.	Suicide. (P)	Suicide.
7A	Homicide.	Infanticide. (P)	Infanticide.
7B	Cave.	Cave. (P)	Cave.
7C	Personification of conflict.	Warrior characteristics of the planet. (P)	Armed woman.
8A	Domesticated mankind.	Natural inclination. (Z)	A mouse in the attic.
8B	The planet Mars.		
8C	Knife-grinders.	Knife-grinders. (P)	Knife-grinders.
9A	Quarrelling women.	Quarrelsome women. (P)	Quarrelsome women.
9B	Unstable.	A river — Instability. (Z)	A whirling river — Instability.
9C	A loom?	Loom. (NI)	Laboratory of cross-bows.
10A	The constellation of Andromeda.	Andromeda. (C)	Andromeda.
10BC	St. James the Greater.	St. James the Greater.	St. James the Greater.

The Top Register of Constellation Images for Mars rules Aries

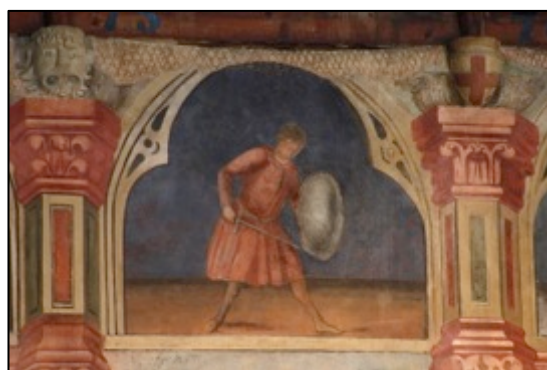
Scholars in Table 11 describe the images along this top register of the Salone as follows: image 1A (Fig.2) ‘a heron’; image 2A(Fig.3), ‘a woman of the underworld’ or ‘a woman of misdeed or wrongdoing’ possibly since she is a naked and lying on her back with her legs apart; image 3A (Fig.4), ‘a warrior’; image 4A (Fig.5), ‘the constellation Hercules’; and image 5A (Fig.6), ‘a woman reading’ or ‘imprudent love’.



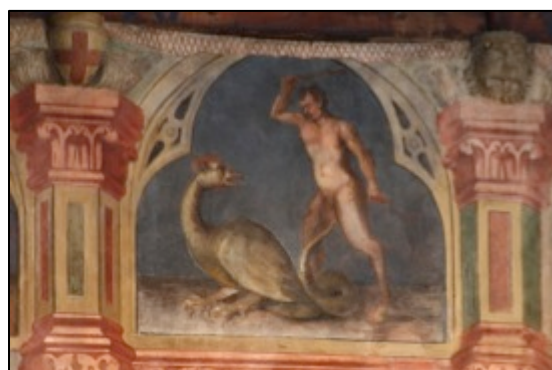
(Left) Figure 2. Image 1A of a swooping bird. South wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.



(Right) Figure 3. Image 2A of a near-naked woman in receptive pose, south wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.



(Left) Figure 4. Image 3A of a warrior ready to face a combatant, wearing classical dress with a sword and shield, south wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.



(Right) Figure 5. Image 4A of a man with arm raised with his foot on a serpent's tail, south wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.



Figure 6. Image 5A of a woman with her arms held wide, south wall, Salone, Palazzo della Ragione, Padua.
Photo: D.Gunzburg.

The constellations visible in the predawn sky, however, which would have been easily seen on a clear night in Padua (Fig.10), reveal the following: the constellation Perseus the Warrior, Andromeda's suitor, young, masculine, full of male energy (3A); the constellation Andromeda, the Princess, the young fertile virgin, the marriageable daughter waiting for suitors, in a position of willing receptiveness (2A); the constellation Cassiopeia the Queen, a noble woman (5A); and Cygnus the Swan situated at the point above the horizon where the sun would rise due east (1A).¹ On the zenith, the point directly above one's head, was the constellation Hercules, also known as On His Knees (the Kneeler) (4A). As mentioned in chapter 4, this ancient constellation has always been held as a human figure kneeling on one knee while holding an arm upward and bent, with his right foot resting on the head of Draco, the Dragon. Aratus referred to the constellation Hercules as already ancient and forgotten:

A silhouette

Wheels near it, squatting like a workman set
To some hard task. Since no one can divine
The sure form or vocation of this sign,
Men call him *On-His-Knees*...
He swings each arm out from the shoulder joint.
He plants his right foot at about midpoint

¹ Richard Hinckley Allen observed how the Romans integrated this constellation to represent their myth of Cynus, the son of Mars, who challenged Hercules to a duel, was defeated and thence transformed into a swan. Richard Hinckley Allen, *Star Names: Their Lore and Meaning* (New York: Dover Publications, Inc., 1963), p.192.

Above the Dragon's head.²

In Greek literature Hercules carried a club in his right hand and the double-headed Cerberus in his left hand. In image 4A (Fig.5) Hercules holds a club in his raised right arm. Damage has obliterated any object in his left hand. He does, however, stand with his right foot on the tail of a dragon or serpent, the depiction of which may look different to our expectations. Yet three images from medieval bestiaries — one in the Bibliothèque Nationale de France, BNF lat. 6838B, Folio 34r (Fig.7), one in BNF lat. 3630, Folio 95r (Fig.8) and one in the British Library, Harley MS. 3244, Folio 59r (Fig.9) — show how a medieval serpent/dragon was perceived, with wings and legs. The serpent was said to flee from a naked man but attack a clothed man (Fig.8), which may account for why Hercules is depicted in image 4A as near-naked.



Figure 7. Depiction of the serpent with wings and legs. BNF lat. 6838B, Folio 34r, Bibliothèque Nationale de France.



Figure 8. Depiction of the snake with wings and legs. The serpent was said to flee from a naked man but attack a clothed man. BNF lat. 3630, Folio 95r, Bibliothèque Nationale de France.



Figure 9. Depiction of dragon. Harley MS 3244, Folio 59r, England, c.1255-1265. British Library.

² Aratus, *Phaenomena*, trans. Aaron Poochigian, Johns Hopkins New Translations from Antiquity (Baltimore: The Johns Hopkins University Press, 2010), p.3.

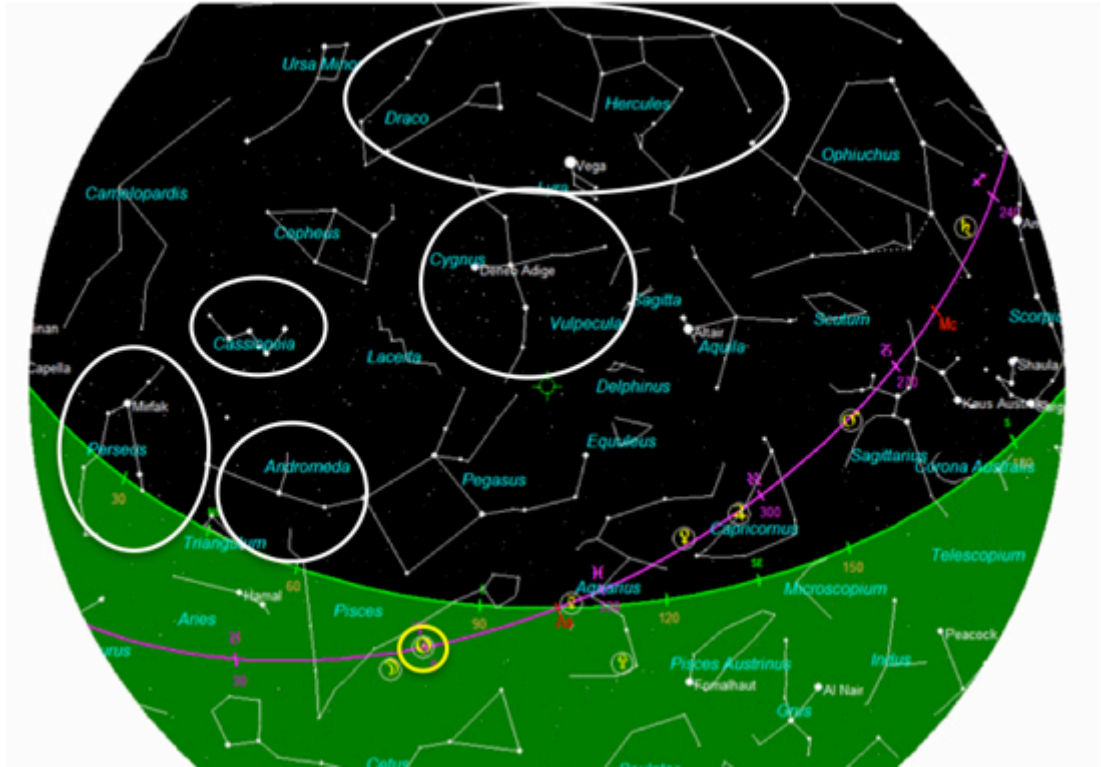


Figure 10. Sky map predawn Aries Ingress 1309 OS, showing Perseus the Warrior, Cassiopeia the Queen, Andromeda the Princess, Hercules and Draco, and Cygnus the Swan, and the sun (ringed in yellow) still below the horizon.



Figure 11. Sky map predawn Aries Ingress 1309 OS, showing the artist's impression of the sky and their correct orientation of Perseus the Hero (3A), Cassiopeia the Queen (5A), Andromeda the Princess (2A), Hercules and Draco (4A) and with Cygnus the Swan (1A).

The Middle and Lower Registers —
The Astrology Reflected in the Daily Lives of the Paduan Community
for when Mars was travelling through the zodiac sign of Aries

Image 3B (Fig.12), a man with streaming red hair blowing two horns, is the image for the Labour of the Month for March.



Figure 12. Image 3B of a man holding two horns, symbolising the Month of March, middle register, south wall, Salone, Palazzo della Ragione, Padua. *Photo: D. Gunzburg.*

The man wears a red pleated tunic with a grey scalloped hem, a grey cloak caught at the throat with a gold brooch and tucked into the waist on his left side, and black hose with soled feet. Webster noted that this figure bore a consistency of iconography for the image distinguishing the Month of March in Italian sculptural cycles, yet since it appeared to be symbolic rather than representative of an action, Webster suggested this may have been the personification of ‘some force of nature, possibly the wind’.³ Aristotle formulated a ten-to-twelve wind system that formed a wind rose corresponding to modern compass directions.⁴ He noted, however, that most winds were either north winds or south winds, being the places on the earth where the sun does not visit.⁵ This may account for the fact

³ James Carson Webster, *The Labors of the Months*, Northwestern University Studies in the Humanities, Number Four (New York: AMS Press, 1938), p.58.

⁴ Aristotle, *Meteorology*, ed. Jonathan Barnes, vol. 1, *The Complete Works of Aristotle*, The Revised Oxford Translation, Bollingen Series L X X I.2 (Princeton: Princeton University Press, 1984), Book 2, section 6, pp.588-591.

⁵ Aristotle, *Meteorology*, Book 2, 4:5, p.585.

that the Hornblower is blowing two horns in opposing directions at the spring equinox when the sun was overhead at the equator thus providing equal day and equal night and as far away from the north and south as was possible.

There is another area of investigation raised by this image. Webster pointed out that in some instances the portrayal of the Month for March showed the Hornblower dressed as a warrior in classical dress, with a spear, shield, and sword and blowing a horn, such as in the psalter, Lansdowne MS. 383, from the second quarter of the twelfth century (Fig.13). Webster felt the Lansdowne image was ambiguous in its meaning, since the spear referred to hunting whilst the flame-like hair and horn quoted the Italian personification of the wind. Meyer Schapiro argued that this image in Lansdowne MS. 383 was a conflation of two traditions: the first an older Byzantine tradition of the Hornblower as warrior; and the second, the western tradition of the Hornblower as the symbol of the wind.⁶ Schapiro referred to the sculpture on the western façade of San Marco in Venice (Fig.14) where the warrior in classical dress, with spear, sword, and shield is accompanied by a smaller figure at his feet on his right blowing a horn, as indicative of how these two traditions were twinned, even when not conflated within the one image, such as in Lansdowne 383.



Figure 13. The 'Shaftesbury Psalter' with calendar and prayers, Detail of a miniature of a man blowing a horn, in the calendar for March, second quarter 12th century, England. Lansdowne MS. 383 f.4 detail. Image: British Library.

⁶ Meyer Schapiro, 'Review: The Labors of the Months in Antique and Mediaeval Art to the End of the Twelfth Century by J. C. Webster', *Speculum* 16, no. 1 (1941), 131-137, p.135.

Image 3B in the Salone depicts only the Hornblower. Yet above it at 3A (Fig.4) is the image of a classicising warrior ready to face combat, holding a sword and shield, representing, I argue, the constellation Perseus. Thus, I contend, the tradition of twinned images of Hornblower and warrior is continued in these images in the Salone fresco scheme. Furthermore by placing image 3A along the register of sky constellations and thus forming part of the sky map, image 3A plays a dual function in the narrative.



Figure 14. Details of the middle archivolt of the central portal of the west façade of the Basilica di San Marco, Venice, c.1235–50, showing the Month of March as a warrior in classical dress, with spear, sword, and shield accompanied by a smaller figure at his feet on his right — the viewer's left — blowing a horn. Attributed by some to Benedetto Antelami. Image: Holly Hayes.

Scholars in Table 11 described image 2B (Fig.15), a nobleman and his falconer, as 'the falcon in the hunt' and 'a knight with a falcon.' Barzon added that it was 'a hunting scene attributed to March.'⁷ Medieval upper-class life was suffused with falconry,⁸ as was noted earlier in chapter 2. Falconry was a part of courtly life and represented wealth and status. Owning a falcon meant employing a falconer and both were a status symbol and a measure of nobility.⁹ By the twelfth century part of the education of a noble-born youth

⁷ Antonio Barzon, *Gli Affreschi del Salone in Padova* (Padova: Libreria Gregoriana, 1924), p.16.

⁸ Robin S. Oggins, *The kings and their hawks: falconry in medieval England* (New Haven & London: Yale University Press, 2004), p.109.

⁹ Oggins, *The kings and their hawks*, pp.36,109-110.

was learning to fly falcons.¹⁰ Images of falcons and the hunt appeared on marriage chests, luxury tableware, ivory objects, frescoes, tapestries, and Books of Hours.¹¹ Nevertheless hunting with falcons was associated with May, not March, and in the case of the *Très Riches Heures du Duc de Berry* (Musée Condé, Chantilly), men and women of the nobility were depicted riding with falcons in the month of August.



Figure 15. Image 2B of a noblemen and his falconer, south wall, Salone, Palazzo della Ragione. Photo: D.Gunzburg.

Ibn Ezra wrote that Mars was ‘hot, dry, burning, harmful, and destructive’, and indicated ‘bloodshed, killing, war, fighting’; ‘of birds [Mars rules] *al-buzia* or *astur*’.¹² In terms of how this might fit with image 2B, birds of prey used in sport fell into two groups: falcons and hawks,¹³ the main physical difference being in their shape and their wings.¹⁴ Albertus Magnus explained how the hawk was called *accipiter* or *astur* due to its natural dexterity (*astus*) when it seizes (*accipit*) a bird, since it camouflaged itself by flying close to the ground, and then seized its prey from below by appearing to spin on its axis, unlike the falcon which attacked by diving on a bird from a great height.¹⁵ Thus rather than image 2B (Fig.15) being an image of a knight with a falcon or attributing hunting to the month

¹⁰ Oggins, *The kings and their hawks*, pp.111,135.

¹¹ Oggins, *The kings and their hawks*, p.111.

¹² Avraham Ben Meir ibn Ezra, *The Beginning of Wisdom (Reshith Hochma)*, ed. Robert Hand, trans. Meira B. Epstein (Reston: ARHAT Publications, 1998), p.97.

¹³ Holy Roman Emperor Frederick II, *The art of falconry, Being the De arte venandi cum avibus of Frederick II of Hohenstaufen*, trans. Casey Albert Wood and Florence Marjorie Fyfe (California: Stanford University Press, 1943), p.110.

¹⁴ The French called falcons *ramiers* or rowers due to the rapid beats of their narrow pointed wings which approximated sculling. Hawks with their shorter rounder wings and relatively longer tail, interspersing three-to-four wing beats with periods of soaring, were termed *voiliers* or sailors. Edward Blair Michell, *The Art and Practice of Hawking* (London: Methuen & Co., 1900), p.11.

¹⁵ Albertus Magnus, *On animals: A Medieval Summa Zoologica*, ed. Irvn Michael Resnick, trans. Kenneth Kitchell (Baltimore & London: Johns Hopkins University Press, 1999), Vol 2, p.1438.

of March, I contend that this image captures the idea of ‘civilised’ killing and bloodshed, activities in which the noble class could engage peaceably, as well as the bird used in that form of hunting that was ruled by Mars — the hawk.



Figure 16. Image 2C of a cardinal and two young women, south wall, Salone, Palazzo della Ragione. Photo: D.Gunzburg.

Scholars described image 2C (Fig.16) of two women standing either side of an enthroned bishop as ‘benediction’, ‘a benediction ritual’ and ‘a bishop and noblewomen’. Yet the bishop’s gesture is not one generally recognised as benediction in medieval art, examples of which can be seen in Giotto’s Arena Chapel frescos, *Raising of Lazarus* and *Entry Into Jerusalem* c.1305. (Fig.17). The bishop in image 2C appears instead to be holding something precious, an unseen presence, with the two women standing either side of his throne acting as witnesses.



Figure 17. Giotto di Bondone (c.1267–1337) *Raising of Lazarus* detail (left) and *Entry Into Jerusalem*, detail (right), both showing the benedictory hand gesture, c.1305, fresco, Arena Chapel, Padua. Image: ARTStor.

It is difficult to attribute anything further to this image without further research. Nevertheless since the image is placed in the area of the Salone fresco images with a number of other images that suggests the forty-day period of Lent, image 2C may signify the liturgical season's beginning. Although Lent is a moveable feast, Ash Wednesday with which it commences falls within the time period of when the Sun enters the zodiac sign of Aries (mid-March OS), within the timing of this 'chapter'. If this surmise is correct, then since Lent required a ban on meat, eggs and dairy products,¹⁶ the sub-narrative continues with image 3C (Fig.18), a man cradling two loaves of bread whilst the fishmonger, in a grey tunic and apron, a navy-blue waist apron containing a curved implement, and holding a filleting knife, offers the buyer three fish.



Figure 18. Image 3C a man holding two loaves of bread buying fish from a fishmonger, south wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

The sub-narrative of Lent completes with image 4C (Fig.19), an angel with red flame-like hair, wearing a white cloak with red lining over a red tunic. The angel's red and green wings are extended, and he carries an ignited torch. Barzon noted that the image 'personifies the religious character of the month of March, which brings ordinary time, the dutiful days of Lent, and strict preparation for Easter. The angel's attitude of prayer

¹⁶ Thomas Aquinas argued that 'they [flesh meat, eggs, and milk foods] afford greater pleasure as food [than fish], and greater nourishment to the human body, so that from their consumption there results a greater surplus available for seminal matter, which when abundant becomes a great incentive to lust. Hence the Church has bidden those who fast to abstain from these food.' Thomas Aquinas, *The Summa Theologica of St. Thomas Aquinas, Literally translated by Fathers of the English Dominican Province*, ed. Kevin Knight (New Advent, <http://www.newadvent.org/summa/index.html>, 2008), Q147. Fasting. Article 148.

and the lit torch recalls the religious manifestation in solemn processions of Holy Friday.¹⁷



Figure 19. Image 4C of an angel with a torch, south wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

In the *Notitia Dignitatum Imperii Romani*, Gregory Dix discovered that a bishop processing into the church preceded by attendants bearing incense and torches originated in ceremonies dating back to c.400, and earlier in the case of Roman magistrates, when high officials would enter civil courts to dispense justice in the same way.¹⁸ Furthermore images of angels with torches or candles in sculptures, frescoes and stained glass were generally held to be bringers of light to this earthly world.¹⁹ A torch-carrying angel, one of a group of twelve on the exterior buttresses of the choir chapels in the north transept portals of Reims Cathedral (c.1224/5–1231), symbolised, Teresa G. Frisch suggested, the processional entry of the clergy into the church ahead of the liturgy, rather than the liturgy itself.²⁰ Placed where it is in the Salone scheme, following the seated bishop (2C), and the fishmonger (3C), this torch-bearing angel may be symbolizing a processing attendant, as well as prefiguring the Feast of Corpus Christi celebrated at the end of Easter depicted in columns 20–24, written up in chapter 8. Since this was a ceremony

¹⁷ Barzon, *Gli Affreschi del Salone in Padova*, p.25.

¹⁸ Gregory Dix, *The shape of the liturgy*, 2nd ed. (London: Continuum, 2005), p.413.

¹⁹ Richard H. Randall, Jr., 'Thirteenth Century Altar Angels', *Record of the Art Museum, Princeton University* 18, no. 1 (1959), 2-16, p.16.

²⁰ Teresa G. Frisch, 'The Twelve Choir Statues of the Cathedral at Reims: Their Stylistic and Chronological Relation to the Sculpture of the North Transept and of the West Façade', *The Art Bulletin* 42, no. 1 (1960), 1-24, p.6.

carried out by court officials at Lent, it may also reflect practices performed by the judges of the Salone at Lent.



Figure 20. Image 4B, of a knight with his three soldiers, south wall, Salone, Palazzo della Ragione, Padua.
Photo: D.Gunzburg.

Ibn Ezra wrote of Mars that it ruled ‘all men of war and those who command it’.²¹ He described Mars as being ‘harmful and destructive and that it ruled ‘bloodshed, killing, war, fighting’²² and ‘the iron which destroys’.²³ Image 4B (Fig.20), a knight wearing a grey sallet on his head, dressed in a particoloured cloak, gauntlets, and a full set of armour, commanding three soldiers, articulates these qualities.

The theme of the military class continues with image 8B (Fig.21), the planet Mars in its rulership of the zodiac sign of Aries. A young man with red hair, dressed in grey armour edged in gold, gauntlets, brown knee length boots, a red cloak draped over his armour across his left shoulder, sits on a grey stone bench. He carries a red baton in his right hand, and he holds a small red brick palazzo with two turrets in his left hand. Gold rays designate him as the planet Mars. Ibn Ezra noted that the planet Mars rules ‘fortifications, towers... red copper, ...and every red stone’, as well as in appearance ‘his hair [is] red’.²⁴ So it is not surprising to see this personification of the planet Mars with red hair, wearing

²¹ ibn Ezra, *The Beginning of Wisdom*, p.97.

²² ibn Ezra, *The Beginning of Wisdom*, p.96.

²³ Avraham Ben Meir ibn Ezra, *The Book of Reasons (Sefer Ha'Te'Amim)*, ed. Robert Hand, trans. Meira B. Epstein, vol. Project Hindsight Hebrew Track Volume 1 (Berkeley Springs: The Golden Hind Press, 1994), p.47.

²⁴ ibn Ezra, *The Beginning of Wisdom*, pp.97,98.

a red cloak, and holding a red brick fortification with towers, along with a baton that, from its colour, may be made of ‘red copper’.



(Left) Figure 21. Image 8B of the planet Mars holding a fortified building in his left hand and a red baton in his right, south wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

(Right) Figure 22. Mars in rulership, depicted as a knight-king holding a spear and a sword. Paris, Bibl.Nat. MS.lat.7330, Georgius Fendulus, *Liber astrologiae*, Fol.48r, 1220–1230.



Figure 23. Guariento di Arpo (1310–1370), *Allegories of the Planets*, dado fresco, chancel of the Church of the Eremitani, Padua. Mars depicted as a mounted knight in full armour holding a sword.

The image of Mars holding a building is, however, unusual. Other images of Mars show him as a knight-king on a throne holding a spear and a sword, such as the image of Mars in rulership from the *Liber astrologiae* by Georgius Fendulus (1220–1230) Paris,

Bibl.Nat. MS.lat.7330, Fol.48r (Fig.22) or the image of Mars as mounted knight in full armour and holding a sword in Guariento's dado fresco of the chancel of the Eremitani Church, Padua (Fig.23). Other images that display people carrying building models have tended to be donor portraits, such as the fresco depicting Enrico Scrovegni, the owner and commissioning patron of the Arena Chapel, making an offering of a small painted version of the Chapel to the Virgin Mary (Fig.24); or Pope Honorius I presenting a model of the church to St. Agnes, apse mosaic, detail, 625-638, Sant'Agnese fuori le Mura, Rome, Italy (Fig.25); or cloister capital 82, of the Norman King of Sicily William II (1153–1189) presenting the Cathedral of Monreale to the Virgin and Child, the south side, Monreale Cathedral (Fig.26).



(Left) Figure 24. Giotto di Bondone (c.1267-1337). *Life of Christ, Last Judgement*, detail, Arena Chapel, Padua. Enrico Scrovegni, the owner and commissioning patron making an offering of a small painted version of the Chapel to the Virgin Mary. Photo: ARTstor.



(Right) Figure 25. Pope Honorius I presenting a model of the church to St. Agnes, apse mosaic, detail, 625-638, Sant'Agnese fuori le Mura, Rome, Italy. Photo: ARTstor.



Figure 26. William II presenting his new cathedral to the Virgin and Child, cloister capital 82, south side, Benedictine cloister attached to the cathedral at Monreale. *Photo: ARTstor.*

Adding to this puzzle is the fact that the turreted palazzo in image 8A (Fig.21) is not easily recognised as a building close to the Palazzo della Ragione, nor a building of importance in Padua.²⁵ This does not mean that it wasn't so at the time. Nonetheless, it may be simply be a generic depiction of a palazzo, reiterating the idea of conquest and/or protection by the military.

Reinforcing this idea of Mars ruling fortifications is image 9B (Fig.27), a three-arched grey stone bridge edged in red spanning a torrential river. Scholars in Table 11 described this as 'a whirling river — instability', focusing on the raging torrent and linking the planet Mars with 'the violence of running waters and the instability of nature',²⁶ none of which are qualities of Mars described by Ibn Ezra. More pertinently the image points to the engineering required to build a bridge across a raging river. Linked spatially with the planet Mars (8B), it is also linked visually with the positive use of sharp implements to create fortifications and bridges, as depicted in image 8C (Fig.28), of a knife grinder holding a knife against the grinding wheel while his assistant turns the heavy wheel.

²⁵ The Torre degli Anziani that stands next to the Palazzo della Ragione and forms part of the complex known as the Palazzo Comunale, does not have turrets and furthermore was known as the Torre Bianca ('the White Tower'). Tim Benton, 'The Three Cities Compared: urbanism', in *Siena, Florence and Padua: Art, Society and Religion 1280-1400, Volume 2: Case Studies*, ed. Diana Norman. Vol. II - Case Studies (New Haven and London: Yale University Press in association with the Open University, 1995), 7-28, p.19.

²⁶ Barzon, *Gli Affreschi del Salone in Padova*, p.23.



Figure 27. Image 9B of a three-arched bridge across a raging river, south wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.



(Left) Figure 28. Image 8C of two knife-grinders and work, south wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.



(Right) Figure 29. Image 9C of three crossbows hanging above a wooden lathe, south wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

Image 9C (Fig.29), three crossbows hanging above a wood lathe, exemplifies Mars' rulership of 'ironsmiths, blacksmiths, makers of lances and swords'²⁷ and continues the militaristic theme. The crossbow was said to have come to Europe via the Saracens during the Crusades of the twelfth century and it remained the favoured weapon from 1200 to 1460.²⁸ It was noiseless, powerful, and accurate and hated by knights who felt that it was a dishonourable weapon to use in battle, since the crossbow bolt could penetrate

²⁷ ibn Ezra, *The Beginning of Wisdom*, p.97.

²⁸ Ralph Sir Payne-Gallwey, *The Crossbow: mediaeval and modern, military and sporting, its construction, history & management, with a treatise on the balista and catapult of the ancients, and an appendix on the catapult, balista & the turkish bow* (London: The Holland Press, 1958), p.62.

armour.²⁹ The brutality of the wounds that it caused led Pope Innocent II and the Church of the Lateran Council in 1139 to issue an interdict against the crossbow unless used against the infidel, under penalty of anathema, as it was ‘a weapon hateful to God and unfit for Christians’.³⁰

The theme of ‘bloodshed, killing, war, fighting’ and ‘the iron that destroys’ continues with image 7C (Fig.30), a woman holding a spear in her right hand and resting her left hand on an oval shield on the ground by her side. She wears a pink roundlet with bejewelled burgundy ribbon on her head, a red undertunic edged in gold, and a white cloak with decorative dagged ends and gold bobbles.



Figure 30. Image 7C of a woman warrior, south wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

Scholars in Table 11 described this image as ‘the personification of conflict’, ‘warrior — characteristics of the planet’ and ‘an armed woman’. Barzon elaborated on this woman as being as ‘the personification of the bellicose nature of Mars, a personification that elsewhere is represented by a winged figure.’³¹ He did not extend his argument further as to why a woman or a winged figure should represent Mars. Ibn Ezra observed that Mars ruled ‘men of war’³² but he did not make any statement regarding women warriors.

²⁹ Payne-Gallwey, *The Crossbow*, p.19.

³⁰ Payne-Gallwey, *The Crossbow*, p.3. In England Article 51 of the Magna Carta 1215 proclaimed: ‘As soon as peace is restored, we will banish from the kingdom all foreign born knights, crossbowmen, serjeants, and mercenary soldiers who have come with horses and arms to the kingdom's hurt.’ <http://www.constitution.org/eng/magnacar.htm> - accessed 12 June 2013.

³¹ Barzon, *Gli Affreschi del Salone in Padova*, p.22.

³² ibn Ezra, *The Beginning of Wisdom*, p.97.

Nevertheless there is another suggestion for the meaning of image 7C and it concerns the Military Orders. The Military Orders were monastic orders initially established in the Holy Land and Spain who followed a religious rule set by a pope or church council and were created specifically to guard and guide pilgrims on their journey to the Holy Land.³³ The Orders began with the Knights of the Hospital of Saint John of Jerusalem (the Hospitallers) founded in Jerusalem c.1080 by Italian merchants from Amalfi and lead by Brother Gerard under a Benedictine rule,³⁴ the Order of Saint Lazarus, a minor Order founded in 1098, and the Poor Knights of the Temple of Solomon (the Templars), founded in 1119, also under a Benedictine rule. The third major Military Order, the Teutonic Knights of St Mary's Hospital at Jerusalem and primarily a German Order, was founded in 1190.³⁵ With the successful conquest of the Holy Land and the emergence of the crusader states this remit changed and Military Orders became influential and significant associations of knights, combining the ideas of reformed Christianity and the ideals of knighthood, concerns that were widely prevalent in the twelfth century, and which epitomised the connection between penitence and warfare.³⁶ When Crusades were launched specifically against Christians in the thirteenth century, the concept of infidel was expanded to include heretics, schismatics, and other enemies of the Church. Military aid was also to be given to secular rulers favoured by the papacy.³⁷ Although the Military Orders held property and hence operated in Italy, two minor Orders were specifically created in Italy in the thirteenth century to combat heresy. The first of these minor Orders was the Militia of Jesus Christ, founded in Parma in 1223 by a Dominican bishop, Bartholomew of Vicenza, given a rule by Pope Gregory IX and placed under the religious jurisdiction of the Dominicans. The second of these minor Orders was the Cavalieri di Santa Maria (Order of the Blessed Virgin Mary). Founded in 1233 and approved by Pope Alexander in 1261 (head of the Catholic church from 1254–1261), the order received its rule — to bear arms in order to defend the faith and to keep the peace in Italian cities —

³³ Paul Crawford, 'The Military Orders in Italy', in *Medieval Italy: an encyclopedia*, ed. Christopher Kleinhenz, Gail Geiger, and Richard Lansing. Vol. 2 (New York and London: Routledge, 2004), 720-722, Vol.2, p.720.

³⁴ Ernle Bradford, *The Knights of the Order* (New York: Dorset Press, 1972), p.21.

³⁵ Hyginus Eugene Cardinale, *The Holy See and the international order* (Gerrards Cross: Smythe, 1976), p.246.

³⁶ Crawford, 'The Military Orders in Italy', p.720.

³⁷ A. J. Forey, 'The Military Orders and Holy War against Christians in the Thirteenth Century', *The English Historical Review* 104, no. 410 (1989), 1-24, p.1.

from Pope Urban IV (head of the Catholic church from 1261-1264):

liceat autem eis arma portare pro defensione catholice fidei et ecclesiastice libertatis, cum eis per Romanam ecclesiam fuerit specialiter demandatum; pro sedendis etiam tumultibus civitatum arma protegentia tantum de sui diocesani licentia portare valeant.³⁸

The constitution of this second Order contained two further directives: ‘devotion to the Virgin Mary and suppression of usury’.³⁹ Although successful in some endeavours, the Cavalieri di Santa Maria gained a reputation for ineptness, tax evasion, and avarice and became known as the Cavalieri Gaudenti (*fratres gaudentes*), pleasure-seeking friars.⁴⁰ The Order was, however, the first religious order of knighthood to accept women as a *militissa* or female knight⁴¹ and it was active in Padua at the time the Salone frescoes were being painted. The Cavalieri Gaudenti were mentioned by Giovanni da Nono in his chronicle, *De Generatione aliquorum civium urbis Padue, tam nobilium quam ignobilium*, written before 1337, and of which only a best copy from the middle of the fourteenth century survives.⁴² Da Nono wrote of how Enrico Scrovegni had joined the Cavalieri Gaudenti in order to obtain money from them to build the Arena Chapel and as a result, Pope Benedict XI had given the Cavalieri Gaudenti ownership of the chapel. Within a few months of the Chapel being completed and consecrated, however, Scrovegni had left the Order and persuaded Pope Benedict XI that he, Scrovegni, had financed the building of the church himself. For this action da Nono described Scrovegni as ‘a known hypocrite’.⁴³ Whilst it is purely speculation, the placement of a woman warrior in this Mars rules Aries ‘chapter’ of the Salone could be read as a reference to the Cavalieri Gaudenti.

³⁸ ‘But they are to be allowed to bear arms for the defence of the Catholic faith and the liberty of the church, when specifically required to do so by the Roman church. For subduing civil discords they may carry only defensive weapons, provided they have the permission of the diocesan.’ Forey, ‘The Military Orders’, p.8.

³⁹ Robert H. Rough, ‘Enrico Scrovegni, the Cavalieri Gaudenti, and the Arena Chapel in Padua’, *The Art Bulletin* 62, no. 1 (1980), 24-35, p.25.

⁴⁰ Forey, ‘The Military Orders’, p.9.

⁴¹ Hyginus Eugene Cardinale, *Orders of knighthood awards and the Holy See* (Gerrards Cross: Van Duren, 1983), p.174.

⁴² Rough, ‘Enrico Scrovegni, the Cavalieri Gaudenti, and the Arena Chapel in Padua’, p.24.

⁴³ Rough, ‘Enrico Scrovegni, the Cavalieri Gaudenti, and the Arena Chapel in Padua’, p.24.

Another expression of killing that is apparent in this ‘chapter’ is that of suicide — image 6C (Fig.31) — and infanticide — image 7A (Fig.32). Barzon wrote that suicide fell under the influence of Mars due to ‘the blood and the weapon’.⁴⁴ Ibn Ezra did not specifically use the words ‘suicide’ and ‘infanticide’ in connection with the qualities of Mars. The closest terms he used were ‘harmful and destructive’, ‘killing’, ‘everything that is not right as it should be’, ‘in general he [Mars] is evil with nothing good in him’ and ‘every calamity’,⁴⁵ although he did include ‘abortions, and a woman’s miscarriage’⁴⁶ under the rulership of Mars. A book that was part of the astrological tradition, the *Liber Hermetis*,⁴⁷ however, devoted the whole of chapter 36 to ‘Biothanati — On Suffering Violent Death’,⁴⁸ indicating that this was part of the human condition and that it could take many forms. Amongst the many variations and ways of how a person might suffer a violent death was suicide. In image 6C (Fig.31) a man with a shaved head and wearing only a transparent white loincloth and grey boots, standing in contrapposto pose with his left hand clenched and held to his chest, holds a knife to his chest in his raised right hand.

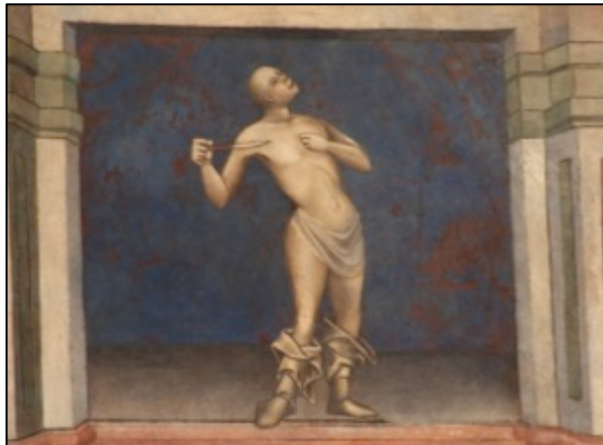


Figure 31. Image 6C of a man about to commit suicide, south wall, Salone, Palazzo della Ragione, Padua
Photo: D.Gunzburg.

⁴⁴ ‘Barzon, *Gli Affreschi del Salone in Padova*, p.19.

⁴⁵ ibn Ezra, *The Beginning of Wisdom*, pp.96,97.

⁴⁶ ibn Ezra, *The Beginning of Wisdom*, p.97.

⁴⁷ Hermes Trismegistus, *Liber Hermetis*, ed. Robert Hand, trans. Robert Zoller (Salisbury, Queensland: Spica Publications, 1998), pp.xii-xlvi. The *Liber Hermetis* contains some of the oldest surviving material on horoscopic astrology. Parts of it are thought to date to the early 2nd century BCE; the main body of work, which refers to the works of Dorotheus of Sidon (c.75 CE), Ptolemy (90–168 CE), and Vettius Valens (120–c.175 CE), astrologers whose works would have been known and used by Ibn Ezra and thus Pietro d’Abano, is thought to have been compiled by the sixth or seventh centuries CE.

⁴⁸ Simonetta Feraboli and Sylvain Matton, *Hermetis Trismegisti De triginta sex decanis*, Corpus Christianorum (Turnholti: Brepols, 1994), Ch.XXXVI. Trismegistus, *Liber Hermetis*, pp.258-268.



Figure 32. Image 7A of a swarthy aiming a sword at a small naked boy, south wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

Image 7A (Fig.32) depicts a swarthy man grasping a small naked boy by the throat and aiming a sword at him. Parental killing and fratricide are mentioned in the *Liber Hermetis*, as is death in the womb, and homicide, but not specifically infanticide.⁴⁹ When considering coroners' inquests and record cases in late medieval England, Barbara Hanawalt observed that concrete evidence for infanticide was still lacking and suggested this may have been due to one of four possibilities: that infanticide was an accepted and widespread phenomenon and therefore had no need to be recorded; that it was successfully concealed; that since a third to a half of the population died in infancy wilful murder was unnecessary; or that all children were valued as labourers in the peasant society of the fourteenth century.⁵⁰ Hanawalt further observed that 'the English law did not formally include infanticide in the scope of murder before a statute of 1623–24'.⁵¹ Carl I. Hammer Jr. argued that only in the case of infanticide 'could there be a strong presumption that a woman, the baby's mother, might be responsible'.⁵² Image 7A is unmistakably a man and the child is older than an infant, and these references are to English sources. Nevertheless the fact that this image of infanticide and the one of suicide have been painted on the walls of the Salone suggests these issues played their part in

⁴⁹ Trismegistus, *Liber Hermetis*, p.264.

⁵⁰ Barbara A. Hanawalt, 'Childrearing among the Lower Classes of Late Medieval England', *The Journal of Interdisciplinary History* 8, no. 1 (1977), 1–22, p.14.

⁵¹ Barbara A. Hanawalt, 'Violent Death in Fourteenth- and Early Fifteenth-Century England', *Comparative Studies in Society and History* 18, no. 3 (1976), 297–320, pp.307–308.

⁵² Carl I. Hammer, Jr., 'Patterns of Homicide in a Medieval University Town: Fourteenth-Century Oxford', *Past & Present*, no. 78 (1978), 3–23, p.13.

medieval Italian culture. Apart from reflecting this attribute of Mars, these images suggest an area for further research to which I will return.



Figure 33. Image 5C of a young man trampling a person to the ground, south wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

Scholars in Table 11 described image 5C (Fig.33), a young man astride a rearing white stallion that has knocked someone to the ground as ‘A knight who tramples on a woman’, ‘masculine violence’ and ‘a violent knight.’ It is difficult to clarify whether this is a man or a woman on the ground. Suffice it to say that his image exemplifies what Ibn Ezra noted was one of the qualities of Mars: ‘any bad accident that happens suddenly and every calamity’.⁵³

Other qualities of Mars noted by Ibn Ezra were ‘fighting, blows, separations, and in general everything that is not right as it should be. Of the human nature he denotes anger’.⁵⁴ All these qualities are evident in image 9A (Fig.34) of two women who threaten each other with upraised sticks. One of these women is then seen in image 10A (Fig.35) on her knees praying suggesting remorse for the anger shown in image 9A. It may also be the case that, since she is facing the viewer’s right, she may, in addition, be taking on the role of the chapter-changing image.

⁵³ ibn Ezra, *The Beginning of Wisdom*, p.97.

⁵⁴ ibn Ezra, *The Beginning of Wisdom*, p.96.



(Left) Figure 34. Image 9A of two women facing each other with raised sticks, south wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

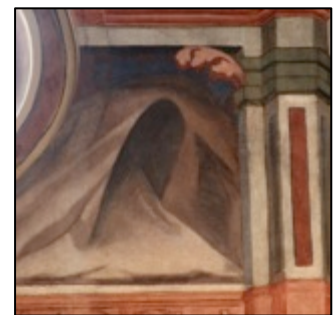
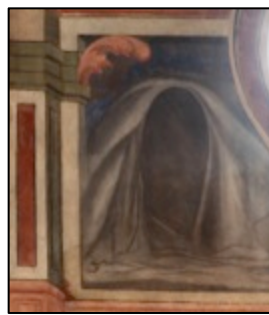


(Right) Figure 35. Image 10A of a woman on her knees praying. This appears to be the same woman as in image 9A, south wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

The images at 6A, 6B and 7B (Figs. 36 and 37) do not readily lend themselves to any of the qualities of Mars as described by Ibn Ezra other than that which takes ‘much effort, imprisoning and taking captive, ...digging through walls’.⁵⁵ Image 6A (Fig.36) of an isolated building on a rocky hill takes effort to approach and may be a place of imprisonment and may require digging through solid earth in order to build it. The two cave entrances at 6B and 7B (Fig.37) may also signify places of isolation and imprisonment, highlighted by being painted on either side of the circular window.



(Left) Figure 36. Image 6A of an isolated building on a rocky hill, south wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.



(Centre and right) Figure 37. The images at 6B and 7B of cave entrances. Both images are painted on either side of the lower hemisphere of the circular window, south wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

⁵⁵ ibn Ezra, *The Beginning of Wisdom*, p.97.



Figure 38. Image 8A, of (left) a red stone structure with a rounded arch entrance without a door and (right) detail of the attic in which a mouse appears to be eating food, south wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

Scholars in Table 11 described image 8A (Fig.38), a red stone structure with a rounded arch entrance and an attic in which a mouse appears to be eating food, as ‘domesticated mankind’, ‘natural inclination’ and ‘a mouse in the attic’. Barzon, citing the *Astrolabium Planum*, wrote that,

Amongst the ‘images’ [in the *Astrolabium Planum*] we find this one that can be summarised as follows: ‘The king of the rats who lies under the roof in its nest.’ It means: ‘He who wishes to remain in his house.’ The person who is therefore born on that day in which in the sky is marked with the image of the mouse in the attic is born with natural and calm inclinations: but being a man of the month of Mars, the god of the war, the man’s calm inclination will be driven towards conflict against his will.⁵⁶

Rigobello and Autizi described this image as follows:

The architectural structure looks like a sort of house without windows, with a mouse in the attic. In the *Astrolabium* we learn that this is the king of mice that has its lair under the roof. The image reveals the zodiacal tendency of many born in March to stay in the house, living holed up in their shells.⁵⁷

⁵⁶ Barzon, *Gli Affreschi del Salone in Padova*, p.22.

⁵⁷ M. Beatrice Rigobello and Francesco Autizi, *Palazzo della Ragione di Padova. Simbologie degli astri e rappresentazioni del governo* (Padova: Il Poligrafo, 2008), p.168.

We draw closer to Giotto's world and the theological questions that were under consideration at the time if we allow that the shape may be a tabernacle, the liturgical furnishing which houses the ciborium, the vessel that holds the eucharist outside the Mass. The possible meaning for this image then embraces the concept of Sacramental Presence centred on the medieval eucharistic test question, *Quid Sumit Mus?* or 'What does a mouse consume?'— What would happen if an animal, such as a mouse, were to obtain a piece of communion and consume it? The answer is understandably complex and this is not the place for a theological discourse. Nevertheless as Brett Salkeld clarified, 'the question is not merely the product of an age that concerned itself with mice in the tabernacle, but is, rather, a way of providing a context for elucidating what the Church does and does not understand itself to affirm when it professes Christ's substantial presence in the Eucharist.'⁵⁸ St Thomas Aquinas answered this at length by distinguishing between receiving the Body of Christ 'sacramentally' versus receiving it 'spiritually' and noting that the irrational animal, such as a mouse or a dog, 'eats Christ's body "accidentally" and not sacramentally, just as if anyone not knowing a host to be consecrated were to consume it'.⁵⁹ Viewing image 8A as a tabernacle where the mouse in the attic captures a major theological debate of the time that was answered by St Thomas Aquinas, continues the thread within the scheme that I argue, represents a Thomist presence within the scheme, as cited in chapter 2.

The apostle at 10BC – St Andrew

The apostle in image 10BC (Fig.39) wears a blue-green mantle over a red tunic with loose-fitting long sleeves and gold embroidery on the chest and on the sleeve. He carries a book with a dark blue cover in his left hand and a pilgrims' rod in his right hand. The mantle colour and tunic is consistent with that of St Andrew in the Arena Chapel frescoes (Appendix 5). Damage to the Salone image at 10BC around the face (Fig.39 left and middle) makes it somewhat difficult to access the facial characteristics, although it is possible to see that the apostle in this image has a long curling grey beard and moustache. Removing the damaged area (Fig.39 right) removes the distraction of the damaged area

⁵⁸ Brett Salkeld, 'Quid Sumit Mus?: Sacramental Presence, for Father Larry', in *Vox Nova: Catholic perspectives on culture, society, and politics* (<http://vox-nova.com/>, 2010). Online at: <http://vox-nova.com/2010/03/31/quid-sumit-mus-sacramental-presence-for-father-larry/> - accessed 30 March 2012.

⁵⁹ Aquinas, *The Summa Theologica of St. Thomas Aquinas, Literally translated by Fathers of the English Dominican Province*, III, Qestion 80, Articles 82 and 83.

and allows the distinctive long shaggy grey beard connected with St Andrew in the Arena Chapel frescoes to be more readily recognizable in this Salone image at 10BC.



Figure 39. Image 10BC of (*left*) the saint on the south wall completing the Mars rules Aries ‘chapter’, (*middle*) detail of the head and the area of the face sustaining damage, and (*right*) the damaged area removed, Salone, Palazzo della Ragione, Padua. *Photo*: D.Gunzburg.

Visual Summary of the themes emerging in these three registers of the Mars rules Aries ‘chapter’

Whilst there is still uncertainty as to what some images may mean, a visual summary of this Mars rules Aries ‘chapter’ (Fig.40) reveals the following themes emerging: the Labour of the Month of March (circled in blue); the zodiac sign of Aries the Ram (circled in purple); the planet Mars and the qualities of Mars rules Aries (circled in red); sky-map constellations for the Aries ingress (circled in green); images associated with Lent (circled in yellow); possible Thomist theology (circled in white); and the ‘theme-changing’ angel and woman (circled in black).



Figure 40. Visual summary of the emergent themes of the Mars rules Aries ‘chapter’ of the Salone fresco images. *Image*: D.Gunzburg.

Mars rules Scorpio

A foldout of the images for this ‘chapter’ can be found on page 244.

Table 12: The 10 columns of the Mars rules Scorpio ‘chapter’, North Wall, using Barzon numbering and collating image designations.			
Image	Barzon (1924)	Fantelli and Pellegrini (2000) C: constellation; Z: influence of zodiac sign; P: influence of planet; M: occupation of the month; NI: a figure they are unable to interpret; W: a winged figure; R: a religious scene.	Rigobello and Autizi (2008)
69A	The constellation of The Plough.	The Plough. (C)	The Plough.
69B	Arms.	Arms. (P)	Arms.
69C	Baker.	Baker — Fire. (P)	Baker.
70A	Conflict.	Fighter. (Z)	A man with two sticks — Fighter.
70B	The month of October.		
70C	Dispute/quarrel.	Quarrel/argument. (P)	Quarrel/argument in a tavern.
71A	A woman who is not serious.	A lightweight woman. (Z)	A woman who plays a lute.
71B	A smith.	Smiths. (P)	Blacksmiths.
71C	A man who hoes.	A man who hoes. (M)	A man who hoes.
72A	Human strength	Animosity, force. (Z)	A dromedary.
72B	Violence.	Violent men. (P)	Violent men.
72C	A duel.	A duellist. (P)	A duellist.
73A	A warrior.	A warrior. (P)	A warrior who rests.
73B	The sign of Scorpio.		
73C	A duel.	A duellist. (P)	A duellist.
74A	Key/A man of power.	(Z)	Key.
74B		? (NI)	?
74C	A winged spirit.	? (W)	Angel.
75A	A man of peace.	A man of peace. (Z)	A man of peace.
75B	Homicide.	Rape. (P)	A woman who has been raped and thrown into the river.
75C	Soldiers.	Soldiers. (P)	Soldiers.
76A	Constellation of The Bear.	The Bear. (C)	The Little Horse.
76B	A crowned king.	A crowned king. (P)	A crowned king with sceptre.
76C	Forgiveness.	Forgiveness. (P)	Dressing (on a wound).
77A	Constellation of The Bear.	The Bear. (C)	The Bear.
77BC	St. Guido Taddeo.	St. Guido Taddeo.	St. Guido Taddeo.
78A	An unstable man.	Instability. (Z)	A rampant horse.
78B	The planet Mars.		
78C	Prising open teeth.	Quack. (P)	Quack.
79A	A woman who is not serious.	A lightweight woman. (Z)	Seated courtesan.
79B	Arms.	Arms. (P)	Arms.
79C	Dispute/quarrel.	Dispute/quarrel. (P)	Blood-letting.

The Top Register of Constellation Images for Mars rules Scorpio

Scholars in Table 12 described the images along this top register of the Salone as follows: image 69A (Fig.41) as ‘the constellation of The Plough’; image 70A (Fig.42) as ‘conflict/ a fighter/a man with two sticks’; image 71A (Fig.43) as ‘a woman who is not serious/ a lightweight woman’ or a woman who plays a lute’; image 72A (Fig.44) as ‘human strength’, ‘animosity, force’ and ‘a dromedary’; and image 73A (Fig.50) as ‘a warrior’ or ‘a warrior who rests’.



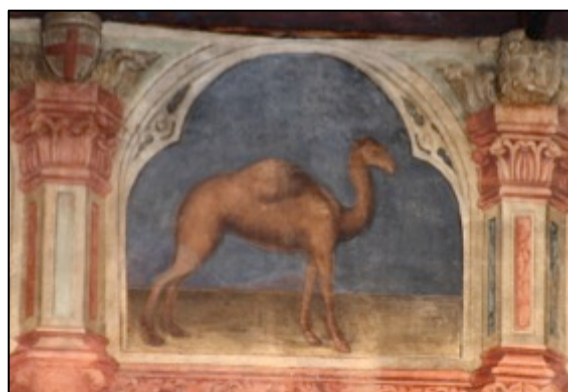
(Left) Figure 41. Image 69A, of covered wagon, north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.



(Right) Figure 42. Image 70A, of a swarthy man holding a lance in each hand, north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.



(Left) Figure 43. Image 71A, of a seated woman playing a lute, north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.



(Right) Figure 44. Image 72A, of a dromedary, north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

The constellations visible in the predawn sky, however, which would have been easily calculated by Pietro d’Abano using an astrolabe, and easily seen on a clear night in Padua (Fig.56), reveal the following: the constellation of the Great Bear Ursa Major which, as

noted in chapter 2, together with the Little Bear were called wagons or wains by Aratus ‘since they roll like wagon wheels’,⁶⁰ correlating with image 69A (Fig.41), a four-wheeled wagon with a green cover; the constellation Cepheus the King, correlating with image 70A (Fig.42), a man with swarthy skin wearing a white turban, a red-gold tunic, brown hose with soled feet and holding a lance in each hand; and the constellation Cassiopeia the Queen, possibly correlating with image 71A (Fig.43), a woman wearing a white chaperon and a red dress and playing a lute. Since images of the constellations Cepheus and Cassiopeia have been depicted elsewhere in this top register in the Salone, more needs to be said of images 70A and 71A before considering image 72A (Fig.44) of the dromedary.

Cepheus, who is also depicted in the top register at 11A (Venus rules Taurus ‘chapter’), originated as the son of the Babylonian Belus (Baal) and of Euphratean origin.⁶¹ As noted in chapter 4, Cepheus has always been seen as a king in royal robes with one foot on the north celestial pole. The image created by the constellation of stars is of a man who wears a crown and who holds a sceptre in his left hand extended towards Cassiopeia, his wife, and with his right hand he holds his robe on his shoulder (Figs.46, 47 and 48). Aratus described how Cepheus ‘stands upright and extends his arms’.⁶² Ptolemy pointed out that Cepheus wore a ‘tiara’ described by three stars,⁶³ the tiara, or turban, being the high head-dress of the Persian king,⁶⁴ noted in the Old Testament as being a symbol of holiness and divine power,⁶⁵ and a sign of royalty in the Arabic world.⁶⁶ Many cultures have regarded the constellation as one of male sovereignty, perhaps deriving its royal status from when Alderamin, the constellation’s alpha star in the right shoulder, was the pole star some 21,000 years ago. The north celestial pole was considered to be the point of stillness

⁶⁰ Aratus, *Phaenomena*, p.1.

⁶¹ Allen, *Star Names: Their Lore and Meaning*, pp.155, 156; Gertrude and James Jobes, *Outer Space: Myths, Name Meanings, Calendars From the Emergence of History to the Present Day* (New York & London: The Scarecrow Press, Inc., 1964), p.228.

⁶² Aratus, *Phaenomena*, p.7.

⁶³ Claudius Ptolemy, *Ptolemy's Almagest*, trans. G. J. Toomer (New Jersey: Princeton University Press, 1998), p.346.

⁶⁴ Ptolemy, *Ptolemy's Almagest*, p.346.

⁶⁵ Exodus 29-6: ‘Set the turban on his head and the symbol of holy dedication on the turban. Take the anointing oil, pour it on his head and anoint him’, and Ezekiel 44:18-19: ‘Once they enter the gates of the court, they are to wear linen vestments. They shall wear linen turban, and linen drawers on their loins’.

⁶⁶ Reuben Levy, ‘Notes on Costume from Arabic Sources’, *Journal of the Royal Asiatic Society of Great Britain and Ireland*, no. 2 (1935), 319-338, pp.331,332,336.

around which the celestial bodies moved,⁶⁷ and thus a star and its constellation in that place invoked great power and authority. Due to precession (see Glossary), however, the star occupying the north celestial pole moved, so there has not necessarily always been a star occupying that point in the sky. (See Fig.45 for a visual comparison of where Alderamin was located in 1309 in comparison with the North celestial pole, to gain an idea of the rate of movement of precession.)

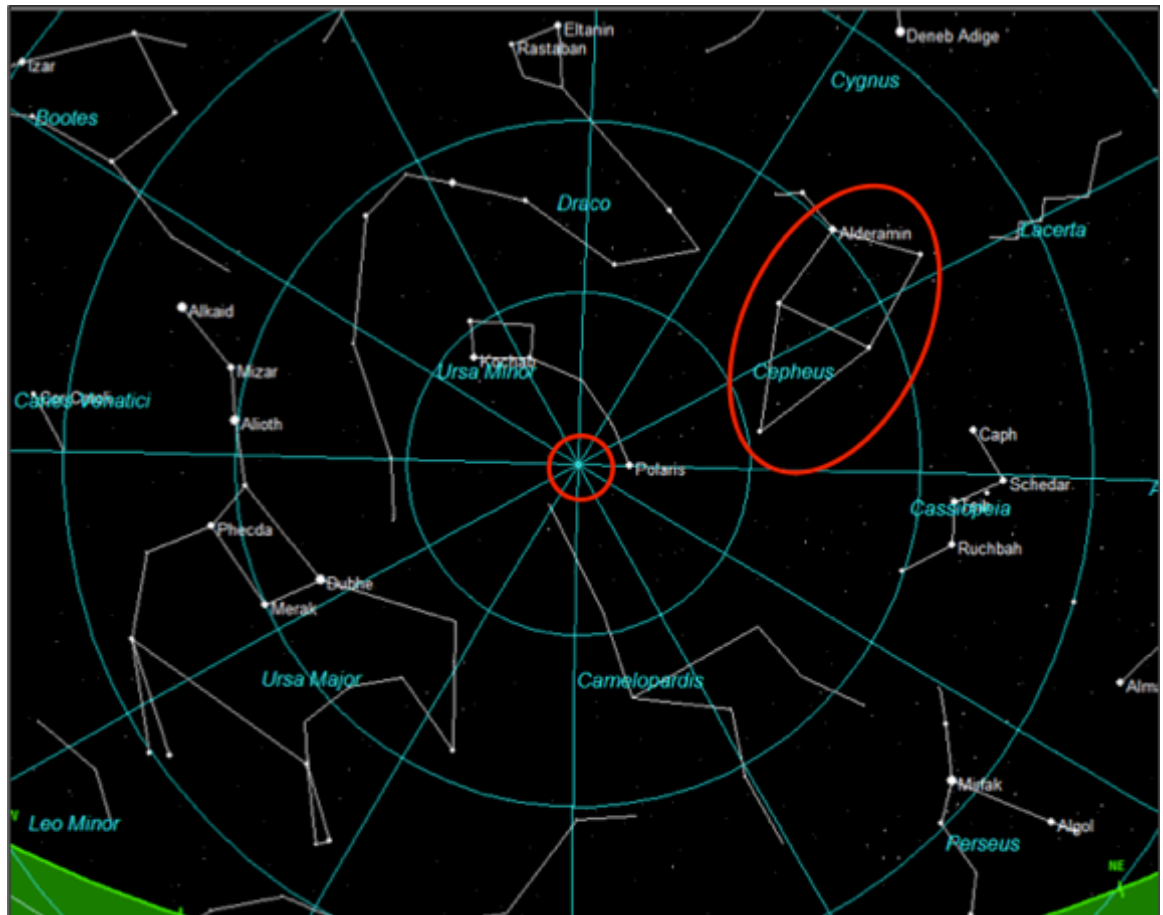


Figure 45. Sky map 1309 Padua showing the constellation of Cepheus the King in the red oval and the star in his right shoulder, Alderamin, named towards the top of the stick figure, in relation to the north celestial pole, ringed in the centre of the sky map. Image from Starlight software with permission.

Both image 11A and 70A (Fig.46) depict Cepheus with swarthy skin, extended arms, holding a sceptre/sword and wearing a turban. Their different visual expressions, I argue, may be connected with the different times of year in which the constellation is seen.

⁶⁷ John David North, *The Norton History of Astronomy and Cosmology*, ed. Roy Porter, The Norton History of Science (New York & London: W.W. Norton & Company, 1995), 133, 166-167.



Figure 46. A comparison of the images at 11A (left) and 70A (right) both figures depicting the constellation of Cepheus the King, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.



(Left) Figure 47. Aratus, *Phainomena*, Voss. lat. quarto. 79 fol. 26v, Cepheus, Leiden, Biblioteek der Rijksuniversitet. Image: ARTstor.



(Right) Figure 48. Michael Scot, *Astrologia cum figuris*, CLM10268, Cepheus, Fol.81v, Bayerische Staatsbibliothek, Munich.

Moving on to Cassiopeia, image 71A (Fig.43), a woman playing a lute is not readily recognizable as Cassiopeia the Queen. Two images of her have already been encountered in the top register, one at 5A in the Mars rules Aries ‘chapter’ and one at 12A in the Venus rules Taurus ‘chapter’ (Fig.49). As noted earlier, Cassiopeia the Queen is described in the literature as the Lady in the Chair, or She of the Throne, bound to her seat, with her arms held wide, plucking her gown over her right shoulder and holding a

palm branch or an ear of corn aloft in her left hand.⁶⁸ This is at odds with a woman playing a lute. A different possibility emerges, however, when considering the predawn skymap (Fig.56). In that skymap there is a second constellation whose stars are seen as a woman in the sky and that is the constellation Virgo which, at this time of the year, rises ahead of the sun in the predawn light. Furthermore Spica, the alpha star of the constellation and a very bright star (magnitude 1.2) that marks the ear of wheat held in Virgo's left hand, is clearly visible on the eastern horizon rising ahead of the sun. This bright star was at one time known in Egypt as 'the Lute Bearer'.⁶⁹



Figure 49. A comparison of the images at 5A (left), 12A (middle) and 71A (right) depicting the constellation of Cassiopeia the Queen, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

If this image at 71A does represent Spica in the constellation Virgo, then the fact that it is painted as an image in the Salone as part of the constellation register suggests that this name for Spica still had currency in the early Trecento. If this is so, then given that the constellations Cassiopeia the Queen and Perseus the Warrior are visible in the sky (Fig.56), one would want to look for other depictions of Cassiopeia the Queen and Perseus the Warrior amongst the top constellation images in this Mars rules Scorpio 'chapter'. In this regard, a contender for Perseus would be image 73A (Fig.50) which appears to be that of a fallen or injured knight in full armour lying on his right side, supporting himself with his right arm resting on a hewn stone step, his shield on the ground in front of him.

⁶⁸ Jobes, *Outer Space: Myths, Name Meanings, Calendars From the Emergence of History to the Present Day*, p.143.

⁶⁹ Allen, *Star Names: Their Lore and Meaning*, pp.20,468.



Figure 50. Image 73A of a knight resting on the ground, north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

The myth of Perseus obliged him to bring to king Polydectes the head of the mortal Gorgon Medusa, who lived at the edge of the Western Ocean (Night) and whose stare turned people to stone.⁷⁰ Perseus was helped in this endeavour by being given a highly polished shield by Athene to use as a mirror so that the gaze of the Medusa did not petrify him. He was also given a helmet of invisibility.⁷¹ This image at 73A (Fig.50) may thus be a representation of Perseus with the polished shield and the helmet of invisibility taking a few moments to rest in preparation before facing the Gorgon Medusa. If this image represents Perseus the Warrior at this point of the myth, then it may have been deliberately selected to also encompass the qualities of Mars, as noted by Ibn Ezra — ‘bloodshed, killing, war, fighting, blows... Of the human nature he denotes anger ... Of people in his share are all men of war and those who command it... In his share of human nature is speed, courage, victory, strength, fighting’⁷² — the one image serving a dual purpose, as I contend other images in the Salone fresco scheme have done.

There is a third possibility that this image may symbolise and that concerns the fact that in the myth Medusa was said to have lived ‘at the edge of the Western Ocean (Night).’⁷³ Ibn Ezra noted that for Mars: ‘Of the [geographical] directions [he rules] the west’⁷⁴ which may also be taken to be the edge of the Western Ocean. The edge of the Western Ocean was also a symbolic point on the ecliptic when the sun was amongst the stars of the Great Scorpion and marked the moment when the sun passed from northern to

⁷⁰ Allen, *Star Names: Their Lore and Meaning*, pp.329-330.

⁷¹ Gertrude Jobs and James, *Outer Space: Myths, Name Meanings, Calendars From the Emergence of History to the Present Day* (New York & London: The Scarecrow Press, Inc., 1964), p.227.

⁷² Avraham Ben Meir ibn Ezra, *The Beginning of Wisdom*, ed. Robert Hand, trans. Meira B. Epstein (Reston: ARHAT Publications, 1998), pp.96-97.

⁷³ Jobs and James, *Outer Space*, p.227.

⁷⁴ ibn Ezra, ‘The Beginning of Wisdom’, p.98.

southern declination at the autumn equinox.⁷⁵ At the autumn equinox day and night were equal before the sun moved into the southern hemisphere and the length of the hours of daylight diminished each day until they were at their shortest at the winter solstice. Thus the constellation of Scorpio was seen as the bringer of darkness and a gateway to the otherworld. This image of Perseus (73A) is located above the image of the zodiac sign Scorpio in the Salone (73B) and may be why this image of Perseus is depicted lying down, about to face the Medusa at the edge of the Western Ocean, at the gateway to the otherworld, and in the ‘chapter’ of images describing Mars in its rulership of Scorpio.



Figure 51. Image 74A of a key, north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

Moving on to image 74A (Fig.51), on first consideration the image of a key may seem out of place in the constellation register. Two pieces of information connected with the constellation Cassiopeia suggest a possible meaning for this image. The four stars that form the constellation Cassiopeia continually circle the North Pole. As noted earlier, in the Greek myth, this action was said to be the punishment for the fact that Cassiopeia had committed a crime of vanity. She was chained to a chair so that as she turned upside down as she circled the pole she would be prevented from falling out of it. Thus visually when the constellation Cassiopeia moves below the pole the four stars appear to form a ‘W’ in the sky; when the constellation moves above the pole this turns into an ‘M’ (Fig.52).

⁷⁵ The autumn equinox was one of the four main points of the calendar, the other three being the spring equinox when the sun was amongst the stars of Taurus, the summer solstice when the sun was amongst the stars of Leo, and the winter solstice when the sun was amongst the stars of Aquarius. Due to precession, from c.5000BCE to c.1000 BCE the autumn equinox was demarcated by when the sun travelled through the stars of the Great Scorpion. Norman J. Lockyer, *The Dawn of Astronomy* (Kila, MT: Kessinger, 1992), pp.406-407.

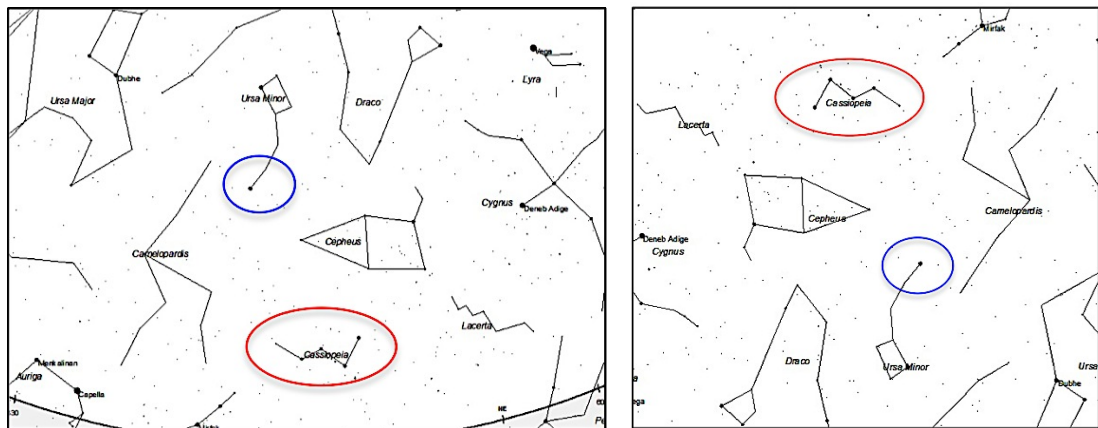


Figure 52. Skymap showing the stick figure connecting the four stars of the constellation Cassiopeia when it orbits below the current north celestial pole (circled in blue), creating a ‘W’ (left) and above it (circled in red), creating an ‘M’ (right).

In Greece the shape of the constellation Cassiopeia in its ‘W’ appearance (below the north pole) had been likened to the Laconian Key, an angular bronze or iron key shaped like a ‘W’ (Figs.53, 54 and 55), created for Egyptian temples and developed by the Laconians and Romans.⁷⁶ The key was inserted into doors from the outside of the temple and released a wooden sliding bolt on guides placed on the inside of the door (Figs.54 and 55).⁷⁷ Aratus referred to Cassiopeia in connection with a key when he wrote:

Like bosses worked
 Into a panel when the porter has jerked
 The bolts back from the threshold’s frame and thrown
 Open the double-leaves, each on its own
 Her stars gleam thus.⁷⁸

⁷⁶ Allen, *Star Names: Their Lore and Meaning*, p.143. Allen noted in footnote 1: ‘Locks and keys, however, were used at the siege of Troy; have been found in Egyptian catacombs and sculptured on the walls of the Great Temple at Karnak; disinterred from the palaces of Khorsabad near Nineveh; and twice mentioned in our Old Testament, as early as Ehud’s time in the Book of Judges, 999, 24 and 25.’

⁷⁷ F. Le Guet Tully, ‘Science and the Design of Mechanical and Optical Devices: A Few Case Studies’, in *Design methodology and relationships with science*, ed. Marc de Vries, Nigel Cross, and Donald P. Grant. Vol. 71 (Dordrecht: Kluwer Academic Publishers, 1993), 29-61, p.34. See also Albert Neuburger, *Die Technik des Altertums* (Leipzig: R. Voigtländer, 1919), pp.339-340.

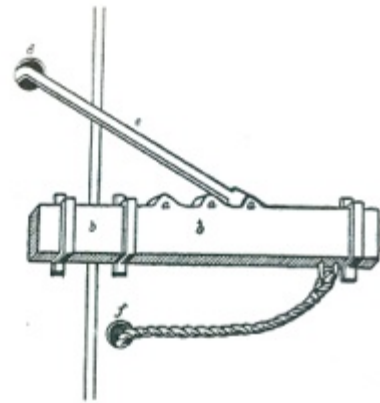
⁷⁸ Aratus, *Phaenomena*, pp.7-8.



Figure 53. An Egyptian temple servant carries a key on her shoulder. Image from Albert Neuburger, *Die Technik des Altertums*, p.340.



(Left) Figure 54. An Egyptian temple servant inserts the key into the door. Image from Albert Neuburger, *Die Technik des Altertums*, p.339.



(Right) Figure 55. The lock from the inside showing how the key released a wooden sliding bolt on guides placed on the inside of the door. Image from Albert Neuburger, *Die Technik des Altertums*, p.339.

From the twelfth century onwards, Roman sliding keys were supplanted by devices which freed the bolt by pushing a spring, thus allowing it to be turned. These included knobs and handles, as well as warded locks that incorporated a set of obstructions and so could only be opened by keys which looked like the key depicted in the Salone image at 74A.⁷⁹ Hence although the key in image 74A is depicted as a medieval key and not a Laconian Key, there is a case to be argued that image 74A is representative of the constellation Cassiopeia when it is visible below the north celestial pole in the shape of a ‘W’ and that this came from the idea of it being a key in ancient times and which was

⁷⁹ Le Guet Tully, ‘Science and the Design of Mechanical and Optical Devices: A Few Case Studies’, p.35.

then translated by the artist in the Salone c.1309 into a medieval key. It can also be argued that the key represents the attributes of Mars, as noted earlier by Ibn Ezra: of ironsmiths, iron being one of the earth's minerals ruled by Mars; fortifications which are locked by keys; and imprisoning and taking men captive and thus who may be held under lock and key.

Regarding the shape of the constellation in its 'M' orientation above the pole, early Arabic sources saw the shape of Cassiopeia as an 'M' as a kneeling camel.⁸⁰ Observing that image 72A (Fig.44) is that of a dromedary, it may be that the dromedary was painted to depict Cassiopeia's orientation above the north celestial pole, whilst the key was painted to depict Cassiopeia's orientation below the north celestial pole.

It is tempting to want to correlate image 72A with Camelopardalis, the constellation that stretches from Polaris, in the tail of Ursa Minor, across to Perseus (Fig.56). The constellation Camelopardalis, however, was first mapped by Jakob Bartsch, or Jacobus Bartschius (c.1600–1633) in his *Usus astronomicus planisphaerii stellati argentoratum* in Strasbourg in 1624, when he saw the constellation as the beast that had brought Rebecca to Isaac and named this constellation The Camel.⁸¹ Thus it cannot be taken into consideration here. A stronger argument is that Ibn Ezra noted that Mars ruled 'the third region, such as Egypt and Alexandria.'⁸² Thus I contend that the dromedary or Arabian camel, found in northern Africa and southwestern Asia, serves to identify both the clima for Mars rules Scorpio and possibly Cassiopeia when she is above the North Pole.

⁸⁰ Allen, *Star Names: Their Lore and Meaning*, p.144.

⁸¹ Allen, *Star Names: Their Lore and Meaning*, p.106.

⁸² The third region referred to the clima, belts of latitude related to the length of the longest day. Signs ruled by Mars were assigned the third clima, which began at latitude 27° 28' north, where the length of daylight of the longest day was 13 hours and 45 minutes, and ended at latitude 33° 37' north with a day length of 14 hours and 15 minutes. ibn Ezra, 'The Beginning of Wisdom', pp.15-16.

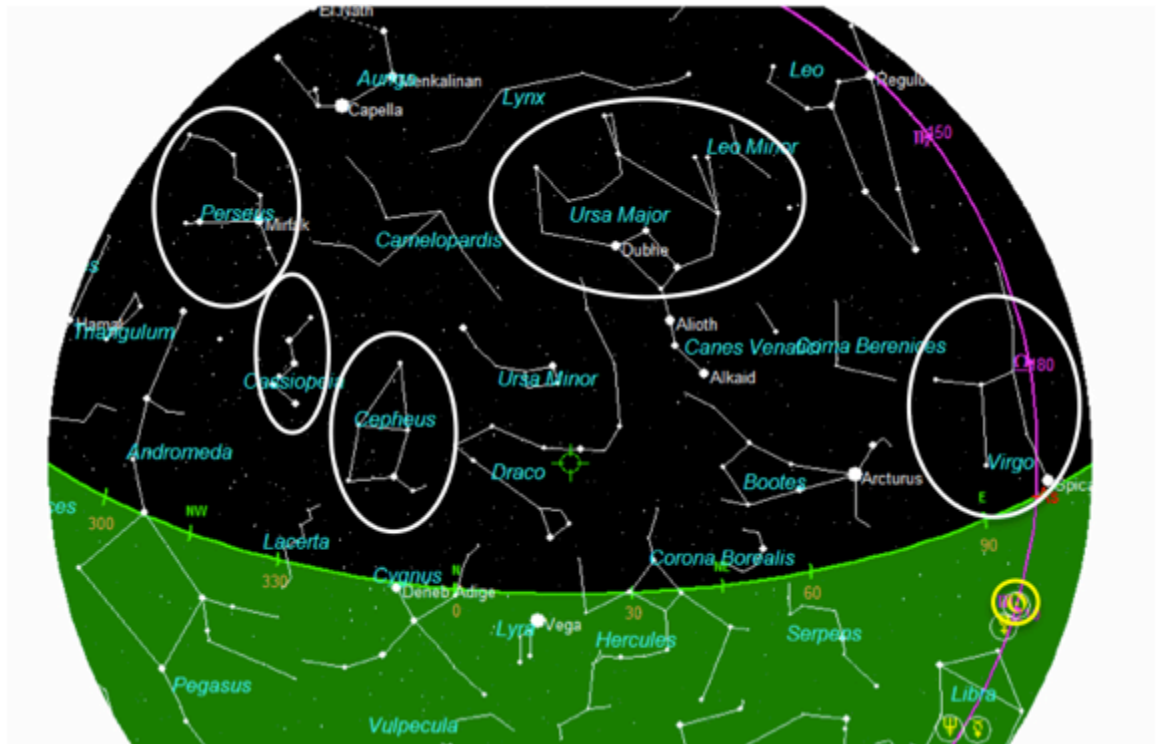


Figure 56. Sky map predawn Scorpio Ingress 1309 OS, showing Ursa Major (The Wain or Wagon), Cepheus, Spica rising in the constellation Virgo) Cassiopeia, and Perseus.



Figure 57. Sky map predawn Scorpio Ingress 1309 OS, showing the artist's impression of the sky and their correct orientation of Ursa Major (The Wain or Wagon) (correlated with the image of the covered wagon at 69A), Cepheus (correlated with the image of the swarthy man at 70A), Spica (correlated with the image of the Lute-Bearer at 71A), Cassiopeia (correlated with the image of the key at 74A), and Perseus (correlated with the image of the fallen knight at 73A).

The Middle and Lower Registers —

The Astrology Reflected in the Daily Lives of the Paduan Community for when Mars was travelling through the zodiac sign of Scorpio

Image 70B (Fig.58), a man who holds two bowls, suggesting he is tasting the wine taken from the two oak barrels at his side, is the image for the Labour of the Month for October.



Figure 58. Image 70B of a man holding two bowls next to an oak barrel, symbolising the Month of October, middle register, south wall, Salone, Palazzo della Ragione, Padua. Photo: D. Gunzburg.

As noted earlier, Ibn Ezra wrote of the professions of Mars that it ruled ‘ironsmiths, blacksmiths, makers of lances and swords, bloodletters’⁸³ and al-Qabīṣī wrote that ‘of professions it has every profession involving fire, or what was done with fire, such as beating with hammers and pressing out swords’.⁸⁴ The images surrounding the Labour of the Month depict these professions of Mars as described by Ibn Ezra and al-Qabīṣī: image 69B (Fig.59) and 79B (Fig.60), arms and armour; image 69C (Fig.61), a baker in front of a bread oven; image 71B (Fig.62), a blacksmith’s forge; image 71C (Fig.63), a man hoeing; image 76C (Fig.64), a doctor attending to a wound on his patient’s head;

⁸³ ibn Ezra, *The Beginning of Wisdom*, p.97.

⁸⁴ Charles Burnett, Keiji Yamamoto, and Michio Yano, eds. *al-Qabīṣī (Alcabitius). The Introduction to Astrology*, Warburg Institute Studies and Texts. London and Turin: The Warburg Institute and Nino Aragno Editore, 2004, p.69.

image 78C (Fig.65), a barber surgeon pulling teeth;⁸⁵ and image 79C (Fig.65), a doctor in the act of bloodletting.⁸⁶



(Left) Figure 59. Image 69B of a helmet, cuirass and faulds, axe, and glaive (a European polearm), north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

(Right) Figure 60. Image 79B of two swords, a helmet, gauntlets, and shoes, north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.



(Left) Figure 61. Image 69C of a baker in front of a bread oven, north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

(Right) Figure 62. Image 71B of a blacksmith's forge, north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

⁸⁵ al-Qabīṣī noted that ‘pulling out teeth and cleaning ears’ was the mixing of Mars with the Moon. Burnett, Yamamoto, and Yano, eds., *al-Qabīṣī (Alcabitius). The Introduction*, p.69.

⁸⁶ Again al-Qabīṣī refined that Mars on its own indicated ‘blood-letting, cupping, and things like that.’ Burnett, Yamamoto, and Yano, eds., *al-Qabīṣī (Alcabitius). The Introduction*, p.69.



(Left) Figure 63. Image 71C of a man hoeing, north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.



(Right) Figure 64. Image 76C of a doctor attending to a patient with a wound on his head, north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.



(Left) Figure 65. Image 78C of a dentist in the act of pulling the tooth of a female patient, north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.



(Right) Figure 66. Image 79C of a barber surgeon attending a patient, in the act of bloodletting, north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

With regard to image 71B (Fig.61) the blacksmith's forge, the blacksmith was the metalworker who fashioned the 'black' metal of iron, named for the fact that it developed a layer of black oxides as the metal was worked and thus distinguished from the goldsmith and silversmith who worked with 'white' metals. Pliny paid homage to 'the metal known as iron' as being of bitter-sweet purpose:

at the same time the most useful and the most fatal instrument in the hand of mankind. For by the aid of iron we lay open the ground, we plant trees, we prepare

our vineyard-trees, and we force our vines each year to resume their youthful state, by cutting away their decayed branches. It is by the aid of iron that we construct houses, cleave rocks, and perform so many other useful offices of life. But it is with iron also that wars, murders, and robberies are effected, and this, not only hand to hand, but from a distance even, by the aid of missiles and winged weapons, now launched from engines, now hurled by the human arm, and now furnished with feathery wings. This last I regard as the most criminal artifice that has been devised by the human mind; for, as if to bring death upon man with still greater rapidity, we have given wings to iron and taught it to fly. Let us therefore acquit Nature of a charge that here belongs to man himself.⁸⁷

As a byproduct of urbanization and of the military, the market for the ironsmith included those objects traditionally fashioned from iron — swords, daggers, lances and arrowheads, armour and shields, instruments of torture and chains, knives, and the repair of armour. It also included the new symbols of urban centers, the great churches and the accoutrements that went with them including heavy doors, door mountings, along with objects for secular use — nails and rivets, coffer, purse frames, pokers, gates, and portcullises.⁸⁸ Jeffrey Hoffeld suggested that the spread and increase of iron locks, keys, hinges, handles and window grilles demonstrated not only the increase of goods in private ownership but also the growing treasuries of churches which had to be protected, along with the fact that the symbolism of church entrances, doors, locks and keys made reference to St Peter, his keys and ‘the difficulty of entering both church and heaven’,⁸⁹ perhaps yet another reference to the image of the key at 74A (Fig.51).

Ibn Ezra also included as qualities of Mars ‘dispute and war, and fevers and the increase of the blood, and the red bile... He is the planet of anger because of the great heat’,⁹⁰ thus those images that indicate physical disputes or confrontations include image 70C (Fig.67), a quarrel between two men drinking, image 72B (Fig.68), a soldier who threatens another

⁸⁷ Pliny the Elder, *The Natural History*, ed. H. T. Riley, trans. John Bostock (London: Taylor and Francis, 1855). Online at: <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0137%3Abook%3D34%3Achapter%3D39> - accessed 21 July 2013.

⁸⁸ Jeffrey M. Hoffeld, ‘The Art of the Medieval Blacksmith’, *The Metropolitan Museum of Art Bulletin* 28, no. 4 (1969), 161-173, p.162.

⁸⁹ Hoffeld, ‘The Art of the Medieval Blacksmith’, p.162.

⁹⁰ ibn Ezra, *The Book of Reasons, Se'fer Ha'Te'Amim*, p.46.

soldier whilst a man in authority looks on, and image 75C (Fig.69), two soldiers or highwaymen with spears and shields in the act of searching in desolate countryside.



(Left) Figure 67. Image 70C of two men in a tavern fighting, north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

(Centre) Figure 68. Image 72B of a soldier who conscripts or threatens another soldier whilst a judge or man in authority looks on, north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

(Right) Figure 69. Image 75C of two soldiers or highwaymen with spears and shields on the lookout in rugged countryside, north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

The qualities of Mars that indicate disputes with sharp instruments expressed in a positive way, in play or gamesmanship, are reflected in images 72C (Fig.70) and 73C (Fig.71) of two duellists. Even the ‘grammatical’ angel in image 74C (Fig.72) holds a sword.



(Left) Figure 70. Image 72C of a duellist, north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.

(Right) Figure 71. Image 73C of a second duellist, north wall, Salone, Palazzo della Ragione, Padua. Photo: D.Gunzburg.



Figure 72. Image 74C of an angel carrying an upraised sword in its right hand and a black scabbard in its left hand, north wall, Salone, Palazzo della Ragione, Padua. *Photo: D.Gunzburg.*

Image 75B (Fig.72) continues the theme of biothanatos, suffering violent death, found in the Mars rules Aries ‘chapter’. In this image at 75B a naked woman appears to have thrown herself or been thrown into a river from a double-arched bridge beyond which can be seen the castle and tower of a hilltop village.



Figure 73. Image 75B of a naked woman who appears to have fallen or been thrown into a river from a double-arched bridge beyond which can be seen the castle and tower of a hilltop village, possibly a church with a cross, north wall, Salone, Palazzo della Ragione, Padua. *Photo: D.Gunzburg.*

The images that remain unexplained are the images grouped together as Figure 74: man gesturing (75A), a sheep or a foal (76A), an enthroned king (76B), a rampant horse (78A), and a woman seated on a rock (79A). The bear at 77A has been discussed previously (in the Sun ‘chapter’).



Figure 74. The images which require further research in order to understand their meaning: image 75A (top row left) of a man gesturing, image 76A (top row centre) of a sheep or a foal (?), image 76B (top row right) of an enthroned king, image 78A (bottom row centre) of a rampant horse, and image 79A (bottom row right) of a seated woman, north wall, Salone, Palazzo della Ragione, Padua. *Photo: D.Gunzburg.*

The apostle at 77BC — St Philip

The apostle at 77BC (Fig.75) is depicted as a young man with short brown hair and downcast eyes. He wears a blue mantle over a round necked, long sleeved red tunic, the folds of which are gathered in his crossed arms in which he holds a book. The facial features are consistent with the image of the apostle with a beardless round face, and short dark brown hair in the Arena Chapel frescoes (Appendix 5) whom I suggest may be St Philip.



Figure 75. Image 68BC of the saint along the north wall completing the Mars rules Scorpio 'chapter', Salone, Palazzo della Ragione, Padua. *Photo: D.Gunzburg.*

Visual Summary of the themes emerging in these three registers of Mars rules Scorpio ‘chapter’

Whilst there is still uncertainty as to what some images may mean, a visual summary of this Mars rules Scorpio ‘chapter’ (Fig.76) reveals the following themes emerging: the Labour of the Month of October (circled in blue); the zodiac sign of Scorpio the Scorpion (circled in purple); the planet Mars and the qualities of Mars rules Scorpio (circled in red); professions and trades associated with the planet Mars (circled in yellow); the saint (circled in black); the navigational bear (circled in white); and the sky-map constellations for the Scorpio ingress (circled in green).

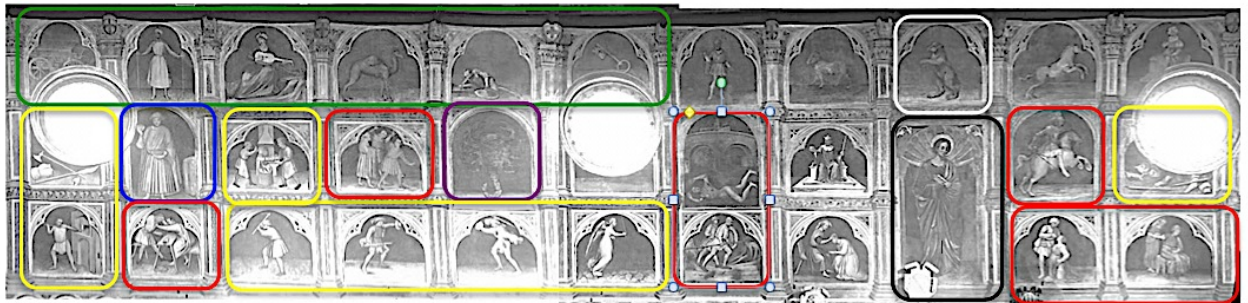


Figure 76. Visual summary of the emergent themes of the Mars rules Scorpio ‘chapter’ of the Salone fresco images. Image: D.Gunzburg.

Chapter Summary

This chapter focused on an investigation of the Mars rules Aries ‘chapter’ and the Mars rules Scorpio ‘chapter’ of the Salone fresco images. It examined the top register of constellation images and evaluated the celestial cartography that was described by those fresco images. In so doing, it found a fit for the images in the Mars rules Aries ‘chapter’ in the sky map for predawn for the Aries Ingress, and for the images in the Mars rules Aries ‘chapter’ in the sky map for predawn for the Scorpio Ingress.

The themes represented in the middle and lower registers for the Mars rules Aries ‘chapter’ were those that depicted the beginning of the forty-day period of Lent. Another theme was that of the military class, of knights and fighting, including the image of the planet Mars as a protector, a *militissa* or female knight, and two women fighting each other in anger using raised arms and sticks. Another theme was that of the men involved with creating the accoutrements of war: ironsmiths, blacksmiths, makers of lances and

swords. An associated theme to emerge was the willful taking of life by suicide and infanticide, as well as accidents that occurred by being run down by a horse. The final theme of this 'chapter' suggested a theological debate regarding the consequences of a mouse eating the eucharist and which was answered by St Thomas Aquinas, thus further embedding the Thomist thread into the Salone fresco images.

In the middle and lower registers for the Mars rules Scorpio 'chapter' the images appeared to coalesce into one major theme of the professions that were involved fire and sharp instruments: the making of arms and armour at a blacksmith's forge, a man hoeing, a doctor attending a wound on a patient's head, a barber-surgeon pulling teeth, a doctor in the act of bloodletting, and two duelists in 'friendly' combat. The theme of suicide as violent death continued with a naked woman having fallen or being thrown from a bridge into the river below.

The next chapter examines the Jupiter rules Sagittarius 'chapter' and the Jupiter rules Pisces 'chapter' of the Salone fresco images.

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