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EARLY VENETIAN PRINTING

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PRINTING
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: FERD. ONGANIA — : JOHN C. NIMMO

: CHARLES SCRIBNER'S SONS

M.DCCC.XCV.



THE PUBLISHER
RECALLING THE INSTRUCTION TO EXAMPLE
OF THE GLORIOUS PAST
DEDICATES THIS WORK TO THE
ILLUSTRIOUS MEMORY
OF
ALDUS MANUTIUS

*This work was printed in Venice, and the following
misprints have been noticed :*

- Dedication, for "TO" read "AND."
Page 7, col. ii., l. 9 10, for "deeply-regret without . . .
assmne" read "deeply regret without . . . assume."
.. 8, col. ii., l. 5, for "predecessor" read "predecessors."
.. 14, footnote for "published" read "published."
.. 18, col. ii., l. 14, for "whith her weel" read "with her
wheel."
.. 19, col. i., l. 34, for "tan" read "than."
.. 24, l. 26, for "ornamentes" read "ornaments."
.. 218, col. i., l. 5, for "gild" read "gilt."



NOTE BY THE VENETIAN PUBLISHER



***T**HE HISTORY OF THE ART OF PRINTING, studied in its most valuable examples, shows clearly how the work of the early printers took, from the very commencement, a national and also a personal character. These are recognized by the modern student in the special forms of type which they employed, and in the character of the ornaments and vignettes with which they decorated their editions; which thus formed, as it were, a species of art-work countersigned by the particular conditions of date, place and genius. Every early edition, with its various characteristics of size, type and ornamentation, is thus, not merely a trade specimen, but also an historical and artistic document, agreeing in character with the arts of design, the social customs and the literary tastes in vogue at the period in question. The early German printing, with its rigid and angular types and its Gothic ornaments, is perfectly suited to an age and to a country still mediæval, and the Italic type of Aldus Manutius is*

equally suited to the calm and elegant classical character of the art of the Renaissance. Volumes with wide margins, large type and eccentric engravings tell of the pompous magnificence which found favour in the seventeenth century and of which that century has left so many specimens in our libraries.

We therefore cannot but deeply regret-without, however pretending to assume the office of censor — that in our days books are sent out, even from the most celebrated printing offices, without that characteristic mark of national typography and without those true and peculiar forms of art which should always accompany the work of the printer, just as it should that of the author. Anyone who has a keen sense of what is beautiful and appropriate feels offended at the sight of a book of which the typographical form is out of harmony in its literary constitution; and how displeasing to the eye is the reproduction of ornaments and vignettes of foreign style in works of a distinctly

national character. It is now a general custom among publisher to introduce vignettes, often more or less artistic, but taken from foreign works, the blocks being acquired at third or fourth hand and at a low price, sometimes even by weight, to spare them the trouble of new and original illustrations for their books. Hence arise confusion of style, want of harmony in the work and general debasement of the typographical art which our early printers held in such high esteem.

How many publishers have there not been in Italy who in preference to their mere personal interests have studied the dignity and advancement of the printer's art, and have maintained it on an equal footing with the other arts of design.

The noble works of those old craftsmen, particularly of the Venetians, supplied material for the historical monographs of Fulin, Castellani, the Duc de Rivoli, Brown and others, which are valuable for study but almost useless for practical purposes. The history of the art of printing cannot serve as a model to printers, except when it is amply furnished with specimens of ancient work to be used as patterns and

models. On the other hand, the craftsmen of the present day cannot be compelled to make special researches in libraries in order to study the work of their great predecessor. Our present intention is to meet this want, by offering to the public a book which may serve as a pattern to the printer and as

a document to the student; a book which may help to renew the beauty of typography by collecting by trustworthy methods of reproduction examples of the founts, ornaments and vignettes which adorned the most highly prized ancient books. We begin with the origin of printing in Italy and take Venice as the first city. Such a publication, entirely new and original, will gratify and assist those printers among us who love their art, and those intelli-

gent bibliophiles who are students of the artistic industries, the ancient glory of Italy. The low price of the book, considering the importance and value of the material, will enable it to be widely diffused, and to produce those fruits which the publisher predicts and which the Art of Printing has a right to expect in a period of culture and learning such as this.

FERD. ONGANIA.

AUTHORS WHO HAVE WRITTEN ON THE
VENETIAN PRESS.

FULIN R. — *Documenti per servire alla storia della Tipografia Veneziana* — Venezia, 1882.

CASTELLANI C. — *La stampa in Venezia, dalla sua origine alla morte di Aldo Manuzio, seniore.* — Venezia, F. Ongania, 1889.

DUC DE RIVOLI — *Etude sur les livres à figures vénitiens de la fin du XV siècle et du commencement du XVI.* — Paris, 1889-90.

IDEM — *Bibliographie des livres à figures vénitiens de la fin du XV siècle et du commencement du XVI, 1469-1525* — Paris, 1892.

HORATIO BROWN — *The Venetian Printing Press. An Historical Study.* London, 1891.

Arte Italiana Decorativa e Industriale - Anno I, pag. 84 — Venezia, F. Ongania, 1891.



N. B. — The Publisher begs to give notice that his principal object being to exhibit the decorative portion of printed books, he has considered it convenient to add for the completion of some of the pages, a few capital letters and ornaments from works of secondary importance, but of the same period and by the same printer.

A few frontispieces have been reduced from their original size to meet the requirements of the present volume.

THE ART OF PRINTING AT VENICE DURING THE ITALIAN RENAISSANCE



PRINTING WAS introduced into Venice by John of Speyer, in the year 1469, and the first book which he printed was the *Epistolæ ad familiares* of Cicero:

« *Primus in Adriaca formis impressit ænis
Urbe libros Spira genitus de gente Johannes,* »

he says at the end of this edition. In the same year 1469 John of Speyer published the *Storia naturale* of Pliny, in a great folio volume, a stupendous typographical work (1) and a second edition of the *Epistolæ ad familiares*. He then began to print the work of S. Augustine *De Civitate Dei*, but was unable to complete it, as he died suddenly at the end of that year. His brother Windelin having finished and published this work in 1470, recorded in the colophon how death had cut short his brother's work, and announced his own succession, adding that he was not inferior to his brother in the art and that he had taken up his residence in Venice.

« *Vindelimus adest iusdem frater et arte
Non minor, hadriacæque morabitur urbe.* (2)

The press of Vindelinus was most active; in the year 1470 alone he publish-

(1) The Councillors who signed the privilege granted to him for five years, (18 September 1469) recognized this by saying: « *Impressit Epistolas Ciceronis et nobile opus Plinii De Naturali Historia in maximo numero et pulcherima litterarum forma.* »

(2) As will be perceived this verse is too short by a foot.

ed seventeen works, then from that year up to 1477 editions of Latin and Italian authors followed one another in large numbers, many being editiones principes, as of the Latins: Virgil, Sallust, Martial, Quintus Curtius, Priscian, Cicero *De natura deorum* and *De officiis*; of the Italians: the *Canzoniere del Petrarca* and the *Divina comedia de Dante Alighieri* with the commentary of Benvenuto da Imola.

The two printers of Speyer printed in a very beautiful round character made in imitation of the best Italian manuscripts and especially of the antiphonaries and other choral books of the churches of Italy. Windelin also cut Gothic type, having as early as 1471 published in fine gothic characters the work of Panormita: *Pars secunda Lecturae in secundum librum Decretalium* (Panzer III. p. 73, n. 35).

In 1470 two other printers established a press in Venice, a Frenchman and a German, who afterwards became most celebrated: Nicholas Jenson of Sommevoire (Champagne) and Cristopher Valdarfer of Ratisbon. Jenson, a master in one of the French Mints (1) by applying the art of engraving coins to that of cutting types, formed a character known as round Roman, not very unlike that used by John and Windelin of Speyer, but somewhat more regular and elegant, such, in fact,

(1) It is not certain whether of Tours or of Paris.

as became commonly regarded as the finest character of its kind ever used by any printer of any nation.

In 1470 Jenson issued four editions: *Enseebii præparatio evangelica*; *Rhetoricorum libri ad Herennium*; *Justini Epitomata*; *Ciceronis Epistolæ ad Atticum* (1); editions considered as so many masterpieces of the printer's art. He also cut Gothic type, especially for works of Canon law, the first printed being the *Codex Decretorum 1474*, a large folio volume of 389 leaves; and this type was so fine that it was generally imitated, by other printers, both in Italy and abroad, being called the Venetian or greater Gothic. For these things Jenson was deservedly proclaimed, even by his contemporaries, the Prince of printers, and Pope Sixtus IV created him Count Palatine (2). He printed up to September 1480, the year of his death, having somewhat earlier entered into partnership with John de Colonia and others (3).

Christopher Valdarfer printed in Venice in 1470 and 1471; his first edition was the *De oratore* of Cicero, and it was most admirably printed. But among his various editions by far the most celebrated is that of the *Decamerone di Boccaccio* of which only three copies remain (4), of which only one is perfect, namely the one in the Spencer library (5).

To the band of excellent printers who were at work in Venice in the first decade after the introduction of printing are to be added the already mentioned John de Colonia and John Manthen de Gerretshem,

(1) As the month and day are not indicated in the colophons of these editions, it is not easy to say which was the first, but it is generally believed to have been the *Præparatio evangelica*. As to the edition of the *Decor puellarum* with date MCCCCLXI, about which there was so much discussion among bibliographers of the last century, it is now generally admitted that an X is missing in the date, and that, consequently, the edition must be ascribed to the year 1471.

(2) Perhaps more because he had printed many ecclesiastical books and works of Canon Law, than for the excellence of his typographical productions.

(3) Several editions even of 1481 and 1482, and therefore posterior to his death, bear in their colophons: « Industria et expensis Johannis de Colonia, Nicolai Jenson, Sociorumque. » His will (7 September 1480) is given in full in: Castellani, *La stampa in Venezia dalla sua origine alla morte di Aldo Manuzio Seniore*, Venice 1889, P. 85 etc.

(4) The loss of almost all the copies is believed to be principally due to the anathema pronounced by the Court of Rome against this work of Boccaccio.

(5) Purchased by the Marquis of Blandford at the Roxburghe sale in London 1812, for £2,260 sterling, equivalent to 56,500 Italian lire.

the former having printed from 1471 to 1482, the latter from 1473 to 1480; Erhard Ratdolt of Augsburg, who together with Bernard Pictor (Maler) of Augsburg and Peter Loslein of Langenzan (Langenzenn, Bavaria) as corrector, published the first books decorated with ornaments, borders and foliated initials. He printed from 1476 to 1480 in the above partnership, then alone from 1480 to 1486. The native printers of Venice did not fail to compete in this new art. As early as 1472 Filippo de Pietro (Philippus Petri or Philippus quondam Petri, Venetus) printed first in partnership with Gabriello Pietro of Treviso, then alone. His founts rival in elegance those of the above mentioned printers. Printing was also carried on at that time in some of the monasteries as in that of the Franciscans (« nel beretin convento ») from whence appeared in 1474 the *Opera chiamata Fiore de virtù*.

But Venetian typography owes its great fame still more especially to Aldus Manutius; above all for his celebrated editions of the Greek classics. Born in 1450 in the little district of Bassiano near Velletri (1) instructed in Greek and Latin first in Rome by Gasparo Veronese and Domizio Calderino, then in Ferrara by Battista Guarini; he came to Venice in 1489 with the intention of establishing a printing office to be chiefly devoted to the publication of Greek works. Of these very few had been printed before that time, all of them in Italy in Milan, Vicenza, Venice and Florence.

He therefore began by publishing in 1494 the *Hero and Leander* of Musæus and the *Galeomiomachia*, another poem attributed to Theodorus Prodromus; books which were, as he said in the Greek preface to Musæus, the precursors of the great sages of Greece (2). Indeed, in 1495 appeared the first volume of the works of Aristotle in most beautiful Greek charact-

(1) He took first of all the name of Romano, then that of Pio out of homage to the princes Pio di Carpi, Alberto and Leonello, who had been his pupils. In modern times he is called Aldus Senior to distinguish him from his grandson Aldus, son of Paul, hence called Aldus Junior, who was himself a printer as his father Paulus Manutius, the son of Aldus Senior, had been.

(2) The editions of these two poems are without date, but were certainly printed before the Greek grammar of Lascari, which is the first among the editions of 1495.

ers (1) followed by four other volumes between 1495 and 1498. Then from year to year, up to February 1515, the year of his death, there appeared from his presses almost all the most important works which Greece has transmitted to us, and it was apparent in all that the exquisite art of the printer was united to the profound knowledge of the scholar: assisted however by a band of learned Italian and foreign humanists, whom he had been wise enough to collect around him, and to hold united in the bonds of an Academy (2).

He also printed Latin and Italian works: in 1501 Virgil, in which for the first time is seen that slanting character which he called chancery and afterwards cursive or italic, cast by Francesco da Bologna, as Aldus himself states in some verses placed below the preface (3).

Among the Italian editions that of the *Canzoniere del Petrarca* 1501, is the most notable, having been composed, as he affirms in the preface, from the author's own manuscript; and that of the *Divina commedia*, 1502, the first edition in a small size — the former editions having been all in folio — ornamented with the anchor, the typographical device which he had recently adopted (4); and lastly, in 1499 the *Ipnerotomachia di Polifilo*, or *La pugna di amore in sogno di Polifilo* (Francesco Colonna, the Dominican) an edition in which the splendour of the illustrations is matched by the excellence of the type.

Aldus, however, was not the only one in Venice who was printing Greek books at that period. In 1498 Gabriele Bracci of Brisighella (Brachius Brasichellensis) printed in partnership with others an *Æsop* in Greek and Latin. The edition of the *Etymologicon Magnum* issued in

1499 by Zacharia Callergi of Rhetymno in Crete, at the cost of Nicholas Blastos, and under the editorship of Marco Musuro, is also noteworthy. It is a large folio volume, sumptuously printed with borders and with large initials of every letter of the alphabet in red at the beginning.

While Venice was collecting together all that was most celebrated in typography, movable metal types for printing figured music were invented, and used there for the first time. Ottaviano de Petrucci of Fossombrone, an apprentice at the end of the fifteenth century in one of the printing houses of Venice, had the idea of also printing music (which up to that time had been printed from wooden blocks, *intarolature*) with movable types like those used for letters, and obtained a privilege from the Signoria for his invention (25 May 1498). A few years after (1501-1502) the first music printed by the new method appeared and consisted of: *Canti B numero cinquanta; Harmonicæ musicæ Odhecaton*. Thereupon several other Venetian printers began to print music: Lucantonio Giunta, Ottaviano and Girolamo Scoto, Melchiorre Sessa and Andrea Antico. But it seems that none of them adopted the system of Petrucci in printing music, for Francesco Marcolini, a celebrated printer and an admired writer, in a request to the senate (1 July 1536) drawn up to obtain a privilege for printing music, wrote: « It is about thirty years since the time of Ottaviano da Fossombrone, who printed music in the form in which letters are printed, and it is about 25 years since that method has been discontinued. Not only Italy but likewise Germany and France have tried to recover this system, and have been unable to do so. « The privilege was granted to him for ten years (1), and his first issue was: *Intabulatura di Liuto di Messer Francesco di Milano Venezia per Francesco Marcolini, 1536*.

But while Marcolini was renewing the art of Petrucci for printing music, the French printer Antoine Gardane came to

and therefore they are to be attributed to 1494. See Renouard *Annales de l'Imprimerie des Aldes*, 1834, p. 258.

(1) The fount of the character cut for Aldus and used in this edition of the Aristotle, had really also served for the editions of the two poems published in the preceding year. See the preceding note.

(2) The list of Hellenic and humanistic scholars who were members of the famous Aldine Academy is given by Morelli in *Aldi Pii Mamuti scripta tria, demum edita et illustrata*, Bassani 1806.

(3) Panizzi in his pamphlet, *Chi era Francesco da Bologna?* maintained that he was the famous Bolognese painter and goldsmith Francesco Raibolini, called Francia.

(4) It appeared for the first time in the first volume of the *Poetæ christiani* of June 1502, whilst the Dante bears date August 1502.

(1) The request with the subsequent concession of the privilege was published for the first time in the work already quoted: CASTELLANI, *La stampa in Venezia*, p. 83, etc.

Venice and founded a printing office which rapidly became the most celebrated and the most productive of musical works in all Italy. He likewise obtained from the Signoria a privilege for ten years (1). On

the death of Antoine the printing press was carried on by his sons Angelo and Alessandro. Music was also printed about that time, in Venice, by Ricciardo or Rizzardo Amadino and Jacopo Valenti.

II.

Venice, the second city in Italy to receive the printing press (2) was, during the second half of the fifteenth century the chief and most important emporium of typographical productions. From 1469, the year in which printing was introduced, up to the end of the century, more than 200 presses were at work in the city, and the volumes which were issued from them must have exceeded a million. But what renders the Venetian typography of that time most noteworthy and glorious is the quality of its productions. The characters used by the printers of the first decade after the introduction of printing: John and Windelin of Speyer, Nicholas Jenson, Christopher Valdarfer, John de Colonia, John Manthen of Gerretzhem, Philippus Petri and Erhard Ratdolt, are such models of regularity and elegance, that later printers may indeed have been able to imitate but never to surpass them. And in those early works the other constituent parts of the book, the excellence of the paper, the symmetrical composition and justification of the text, the broadness of the margins and the clear and uniform impression, correspond to the beauty of the type. And, further, the books were ornamented with foliated initials, ornaments and borders, and lastly with vignettes illustrating the text. From 1476 onwards we find that in almost all the books the initials are artistically arabesqued or foliated, and sometimes ornamented with

figures or emblems. It seems as though the printers would no longer suffer their printed books to be less beautiful than those in manuscript, in which the initials are usually in gold and colours. At the same time the frontispieces, title or first pages began to be adorned with ornaments, borders or cornices, in architectural or fantastic designs, printed on a black or white ground or coloured in red.

The first to use woodcuts as decorations in printed books were the aforesaid Erhard Ratdolt and his partner Bernard Pictor (1). The *Calendario del Moneregio* (Johann Müller of Königsberg) 1476, has its title enclosed on three sides by a border, in an admirable style: from two vases to right and left spring twisted branches with spiral foliage, which going up to the top surround a circle intended for a shield. The text is illustrated by mathematical diagrams delicately engraved. About 1477 Ratdolt and Bernard Pictor published the Appianus, *De bellis civilibus Romanorum*, and the work of Coriolano Cepione Dalmata, *Petri Mocenici Imperatoris gestorum libri tres*; both these editions have an arabesque border on the first page, designed with great taste and finely engraved. In 1480 there appeared from the press of Ratdolt (no longer in partnership with Bernard Pictor) the *Fasciculus temporum* of the Carthusian Werner Rolewink: it has some views of cities and buildings, among which is the ducal palace; in 1482 came the *Poeticon Astronomicum* of Hyginus wherein appeared, perhaps for the first time in Italy, polychro-

(1) Antoine Gardane was himself a musician; in the concession of the privilege appears: « Ad Antonio Gardano, musico francese, sia concesso quanto per la supplicatione sua et domanda. » Cf. Brown, *Venetian Printing Press*, London 1891, p. 108.

(2) Although printing was done in Subiaco before it was done in Rome, « in venerabili Monasterio Sublacensi, » the few editions printed there by the two German printers, Sweynheim and Pannartz, are regarded as Roman for they removed shortly afterwards to Rome with their printing presses. Cf. Andilfredi, *Catalogus Romanarum editionum saeculi XV*, p. 1.

(1) It is a tolerably well-founded opinion that Ratdolt's partner, Bernard Pictor, executed the designs of the decorations (V. Passavant *Peintre-graveur*, t. 135) while the engraving is said to have been done by a workman brought from Germany, where the art of wood engraving was already flourishing. Cf. Lippmann, *Italian Wood engraving in the Fifteenth Century* London 1888, p. 66, English Edition.

matic figures or prints in various colours. It was reprinted by the same Ratdolt in 1485. More noteworthy is a small quarto volume containing the works of the Florentine Jacopo Publicio; *Oratoriæ artis epitomata, Ars memoriæ, Ars epistolandi*, published in 1482.

The *Ars memoriæ* has a curious alphabet, the letters are enclosed in white circles on a black ground, each letter being accompanied by an emblem designed to impress it on the memory; at the end of the volume is a table divided into 25 squares, corresponding to the 25 letters of the alphabet, and in each square there is a bird or a fish or some other emblematic animal.

Ratdolt having thus issued the first editions with various woodcut ornaments, is considered as the initiator of the decoration of books (1).

Somewhat later the custom of illustrating the text with vignettes was introduced (2). The first specimen of this decorative art as applied to books or of

(1) The Duc de Rivoli in his important and valuable work, *Bibliographie des livres à figures vénitiens* p. XXIII etc. makes the decoration of books begin with John of Speyer, that is to say in the very year of the introduction of printing, and adduces as a proof the Pliny of 1469, which, he says, is adorned with a woodcut border on the first page. And still earlier Delaborde (le Vicomte Henri Delaborde *La gravure en Italie avant Marc Antoine, 1452-1505*, Paris 1882: forming part of the *Bibliothèque internationale de l'art*, p. 252) had placed the origin of Venetian woodcutting in the year 1471, the year in which the Valerius Maximus was printed by Windelin of Speyer, since he had found some woodcuts in a copy of this edition. I think that the two illustrious writers must have taken for engravings belonging to the impression and contemporaneous with it, those which were afterwards added for the ornamentation of the particular copies which they examined. The Marciana library possesses two copies of the Pliny and two of the Valerius Maximus and they are all without woodcuts. And, indeed, Kristeller, (*La Xilografia veneziana, in the Archivio Storico dell'arte, Anno V (1892) fasc. II, p. 95 etc.*), having examined further examples of works from the same press between those of 1469 and 1473, and having perceived that some have engravings, and others have not, comes to this conclusion: « The engravings were not printed at the same time as the types of the book, but were added later: the printers therefore have nothing to do with these engravings. » Such an opinion from a most competent authority seems to me to be final. But as the same cannot be said, respecting the engravings which adorn the first edition of Ratdolt, seeing that these really belong to the impression and are contemporaneous with it, we must needs acknowledge that this printer was the true initiator of the decoration of books; and as a matter of fact, he is recognised as such by Brunet (*Manuel du Libraire*, etc. I, col. 357), and by Lippmann, in his above-mentioned work, *Italian Wood-Engraving*, p. 69.

(2) V. Lippmann, o. c. p. 63 etc. Duc de Rivoli o. c. passim; Duc de Rivoli et Charles Ephrussi, *Notes sur les Xylographes Vénitien du XV et du XVI siècle*. Extr. from the *Gazette des Beaux-Arts*, III. 3ième Periode (1890, p. 494 etc.) R. Fisher, *Introduction to a Catalogue of the early Italian Prints in the British Museum*, London 1886, cap. XX and XXI « Venetian Books of the fifteenth Century illustrated with Engravings », p. 313, etc.

these illustrated editions is found in the *Devote meditazioni di S. Bonaventura*, « Stampate in Venetia per Mathio di codeca (Capo di Casa) da Parma, » 1489. This precious book contains eleven woodcuts representing scenes of the Passion in a style distinctly Venetian. In the same year was printed *Nicolai de Lyra Postilla* with 38 plates of biblical subjects, engraved, it would seem, by the same hands as the woodcuts of the *Devote meditazioni*. These two books were, so to say, the precursors of one of greater artistic importance, the Italian Bible of Nicola Malermi (a monk of S. Matteo di Murano, born in 1422), printed in 1495 by Giovanni Ragazo for the publishing house of Lucantonio Giunta. The frontispiece displays a great square in which are represented the seven days of the Creation, enclosed in a border of architectural design; the text is intercalated throughout with small vignettes, designed with extraordinary delicacy, and almost all of them finely engraved (1). In like manner the first page of the *Sphaera mundi* of Sacrobosco (John of Holywood) 1490, by an unknown printer, but « mandato et expensis Octav. Scoti Modoetiensis, » has the first leaf occupied by a square in which Astronomy is represented enthroned under a starry sky between Urania and Ptolemy; and it was perhaps executed from a design of Bellini the elder.

The edition of the work of Beato Lorenzo Giustiniano *De Vita monastica*, 1494, without a printer's name but perhaps by the brothers De Gregoriis, has on the first leaf the image of Beato upright in the act of walking towards a church, preceded by an acolyte; and is composed in the same manner as the picture of St. Lawrence by Gentile Bellini, painted for the church of S. Maria dell'Orto, afterwards S. Cristoforo (now in the Academy, corridor n.º 13). It is an engraving in simple outline of imposing effect. The same brothers De Gregoriis published the Latin Herodotus in 1494. The first page has a magnificent pillared cornice printed in white relief upon a black ground; in the upper part, besides

(1) Many of these vignettes are signed with a small b, a signature which recurs in other later engravings almost continuously for about a century, and it has not yet been possible to give any definite interpretation of it.

the initial letter delicately arabesqued, Herodotus is seen seated at a table, while Apollo is placing a crown of laurel upon his head. This is perhaps the finest example of decorative art applied to books in that period.

Not less noteworthy however is the Italian Ovid of 1497, a translation of the *Metamorphoses* by Giovanni di Bonsignore of Città di Castello, printed by Giovanni Rosso upon commission for Lucantonio Giunta. It is a small folio volume illustrated with 59 cuts in which the compositions are harmoniously arranged, the figures being well drawn in the manner of the School of the Bellinis (1).

The brothers De Gregoriis already frequently mentioned - who were, indeed, at the end of the fifteenth and beginning of the sixteenth century the great producers of illustrated books - published in 1495, in a folio volume, the Italian version of the work of the German physician, Johann Ketham, (then resident at Padua) entitled *Fasciculus medicinae* together with a little treatise by Pietro da Montagnana, a Paduan doctor. This volume has five plates in outline which cover the entire page, executed with the greatest technical perfection, while the noble attitude of the figures, magnificently designed, would seem to show the hand of Gentile Bellini.

The « *Dialogo de la Sancta Catharina Impresso in Venetia per Mathio di codeca MCCCCLXXXIII a di XVII de marzo* », shows on its first page Saint Catherine enthroned, having on either side two kneeling saints: at the top is God in glory between a saint and a cherubim. Other plates of equal excellence adorn the book. The fables of Æsop were illustrated in several Venetian editions from 1490 to 1493, all of them being in small quarto form. The illustrations passed from one edition to another; in that of 1493: « *Venetii per Manfredum de Monteferato de Sustrero*, » has on the first page Æsop seated at a table, dictating to a scribe who stands at his feet, with auditor at the

sides. Every fable is illustrated with little engravings elegantly designed.

The Supplementum Chronicarum of Bergomensis (Giovanni Filippo Foresti of Bergamo, Augustinian friar) by Bernardino Benali 1493, contains views of the principal cities of Europe and biblical pictures of the Old Testament, which render this book somewhat remarkable.

The folio Terence of 1497 by Simone de Luere, produced at the cost of Lazaro Soardi, has on the leaf behind the title: « *Terentius cum tribus commentis videlicet Donati Guidonis et Calphurnii*, » a large square in which Terence, crowned with laurel, is sitting under a canopy in the centre of a pillared hall; six commentators stand at the sides, that is to say besides the three already mentioned, Ascensio and Servio and a sixth who is unknown. Another picture is at the back of folio B. III in which the interior of a theatre is represented, the spectators are seated on benches looking at an actor who stands on the stage with his face towards them; underneath are the words *Colisevs sive Theatrum*. The entire text is intercalated with small woodcut vignettes.

The *Legende de sancti Composte per el reverendissimo padre frate Jacobo Voragine del ordine de frati predicatori arcivescovo di Genova, traducte de Latino in lingua vulgare pel venerabile misser don Nicholao de manerbi veneto del ordine comaldulense Abbate del monasterio del sancto Mathia de Murano*, were printed in 1494, by Matteo Codeca, on commission for the publishing house of Giunta, and are all ornamented with engravings similar to those of Malermi's Bible. The kindred work: « *Vita di sancti padri historiata*, » is likewise intercalated with similar vignettes; but in this work, after three leaves there is a large picture within a cornice, one of the most singular line engravings on wood. On a ground covered with verdure and flowers, under a trellis work, lies a martyr stretched on a bed, his arms are bound, and a woman is bending over him; here and there are portraits of other martyrs and other martyrdoms. In 1491 the *Divina commedia* was produced in Venice in an illustrated edition by Bernardino Benali and Matteo da Parma; it was ornamented with a large

(1) The engravings in this Ovid, like those of many other works published at that time, are found reproduced in later editions, even during the first decades of the following century. It is not only evident that the blocks served for the reprints, but that they sometimes passed from one printer to another, or from one publisher to another.

plate to each cantica and a vignette to each canto. These engravings were reproduced in many later editions. For instance in that of 1497 « *Impressa in Venetia per Piero de Zuanne di quarengii da palazago bergamasco.* » The first illustrated Venetian edition of the *canzoniere del Petrarca* is that of Bernardino da Novara of 1488. The engravings of the illustrations to the *Trionfi* are copied from those in the Florentine edition by Botticelli.

An edition still more remarkable followed in 1490; that of Pietro Veronese, in which the engravings are delicately shaded after the manner of those of the Florentine edition but more skilfully. Perhaps they are the most beautiful among the many which adorn the great fantastic work of that illustrious poet.

But the illustration of books reached its highest point in the *Ipnerotomachia di Polifilo*, 1499 (V supra p. 7) And truly the numerous engravings which adorn this book mark the highest point to which the art of wood-engraving attained at the end of the fifteenth century in Venice, and such is the perfect execution of the drawing from which these engravings were made, that it may be reasonably believed that the hand either of Giovanni Bellini or of Jacopo de Barbari (1) is to be seen therein.

It is certain that the wonderful engravings, combined with perfect typographical execution, render this book one of the most admirable and precious that have ever issued from the presses of any printer (2). In the early years of the sixteenth century engraving as applied to the illustration of books took a new form. Having almost entirely abandoned linear or shadowless drawing the art turned to Chiaroscuro. Its inventor in Italy was believed to be Ugo da Carpi. And, indeed, in a request to the senate (25 July 1516) he took the credit of being the inventor, asking a privilege for his invention. « I

discovered a method, » he said « of printing in light and shade, a new thing never before attempted » (1). It is certain that the engravings which illustrate the texts of books about that time are almost all in chiaroscuro or shaded. That was the period in which a large number of breviaries, missals, offices of the Virgin and of the saints, were printed, whereby Venice became the emporium of ecclesiastical and ascetic books, just as at the same period the kindred production of *Horæ* or *Libres d'heures* formed a special branch of industry in Paris. Now the decorations of these Venetian impressions are generally according to the Chiaroscuro method, of which Ugo da Carpi declared himself the inventor. Several of these engravings bear the name of Hugo, but many others that of Giovanni Andrea (Zuan Andrea), to which the signature Z. A. corresponds, and which perhaps denotes Giovanni Andrea Vavassori, called Guadagnino or Vadagnino (2).

This Giovanni Andrea published in 1516: *Opera nova contemplativa per ogni fidel christiano*, on the system of the ancient xylographic prints. It contains the series of the events in the Old and New Testament in wood-engravings and the textual explanations are likewise engraved; it is in short a kind of *Biblia pauperum*, similar to that which was so frequently produced before the invention of printing (V. Cicognara *Catalogo ragionato di opere d'arte*, vol. I, n. 1992). He published further *La conversione di S. Maria Madalena et la vita de Lazaro et Marta in ottava rima historiata, composta per Maestro Marco Rasilia da Foligno*. In this book on the first page below the title, which is in black and red, Christ is seen preaching to a crowd of women who are seated, and men who are standing behind them. Under the stool upon which Jesus is resting are the words: « Sovan (sic) Andrea de Vavassori ». And this is perhaps

(1) The author of the famous colossal view of Venice. Lippmann (o. c. p. 136) believes that in general the designer of the numerous engravings which adorn Venetian books between 1460 and 1500 is Jacopo de Barbari. But whether he was a German or an Italian is still an unsolved problem. His surname was Walch and as there was a printer at Venice in 1479 named Georgius Walch, it is conjectured that he was the father of Jacopo, who may have had the name of Barbari from a Venetian mother, and that he was born in Venice.

(2) See Albert Hg, *Ueber den kunsthistorischen Werth der Hypnerotomachia Poliphili*, Wien 1872 8vo.

(1) V. FULIN, *Documenti per servire alla storia della tipografia Veneziana*, Ext. from the *Arch. veneto*, t. XXIII p. 1. 1882 p. 109 etc.

(2) Cf. Fisher, *Introduction to a catalogue of the early Italian Prints in the British Museum*, London 1886, p. 47, where every notice respecting this draftsman, engraver, printer and bookseller is adduced and examined. Cf. further: Duc de Rivoli et Charles Ephrussi, *Zuan Andrea et ses homonymes*, Ext. from the *Gazette des Beaux Arts* 1891.

the only place in which Giovanni Andrea reveals his name. Later on in conjunction with his brother Florio, he printed a *Formulario di lettere amoroſe*. The names of Zoan Andrea and Ugo da Carpi are also found in ſome ſpelling books and books of calligraphy, e. g. in the *Theſauro de ſcrittori, opera intagliata da Ugo da Carpi* (1523) and in the *Regola di S. Benedetto*, « ſtampata in Venetia per Maistro Andrea de Rota de Leucho, 1525, avente l'immagine di S. Benedetto. »

Benedetto Bordone, who ſtyled himſelf « miniator, » published in 1528 at the houſe of Nicolo Zoppino the *Libro nel quale, ſi ragiona di tutte le iſole del mondo*; reprinted in 1532 with the title *Iſolario*, in which many iſlands are repre-

ſented in line engraving, eſpecially thoſe of the Archipelago; a moſt remarkable work for that period.

Printers devices were alſo the object of artistic ornament. The mark, generally, when it was not limited to the monogram, reproduced the ſign of the bookſeller's ſhop; thus that of Bernadino Benali repreſents S. Jerome with the lion by his ſide; that of Tacuino da Tridino has S. John the Baptist with the lamb at his feet; that of Benedetto Bindoni has the archangel Raphael with Tobias; that of Nicolo d'Ariſtotele called Zoppino repreſents S. Nicholas. Very fine indeed is that of Bernardino Vercelleſe, which ſtands in the middle of the firſt page of his edition of the *Enneadi del Sabellico*, 1504.

CARLO CASTELLANI.



PRINTERS' MARKS. (1)

The earliest books printed at Venice have no mark; the first printers were satisfied by stating in their colophon that the work proceeded from their own press.

The first printer's mark appeared in the editions published in 1481 by a society of printers established in Venice towards the close of the life of Jenson, (who died in September 1480 (2)). The head of this society was John de Colonia and its chief printer was Johann Herbort of Seligenstadt. Jenson entered the society and his name appears in its colophons even after he was dead: « Exactum insigne ac praeclarum hoc opus ductu et auspitiis Joannis de Colonia, Nicolai Jenson, Sociorumque... huiusce autem operis artifex extitit summus in hoc arte magister Johannes de Selgenstat alemannus... Anno vero millesimo CCCLXXXI tertia nonas Aprilis; » appears in the colophon to the Rosarium Decretorum of Guido di Baysi. Beneath the colophon is the mark, which is of remarkable simplicity and elegance; it consists of a white circle on a red ground crossed in the middle with a horizontal line from which rises an upright bar cut above the circle by two transverse lines so as to form a double cross; a white point appears in the lower part of the circle. (Vide facsimile p. 45). It is not clear what such a mark can have signified; the obvious explanation seems to be that the circle standing for the terrestrial globe, and being surmounted by two crosses, the mark was the symbol of the Christian world and of the rule of Christianity over the universe (3).

(1) Printer's marks are to be found reproduced chiefly in the following works. Rothschoitz, *Thesaurus symbolarum atque emblemation, id est insignia typographorum ac bibliopolarum*, Norimbergae 1730, fol.; Orlandi, *Origine e progressi della stampa*, Bologna 1722, (p. 228 etc); Tosi, *Fac-simile di alcune imprese di stampatori italiani*, Milano 1838; Ris-Paquot, *Dictionnaire encyclopédique des marques et monogrammes*, Paris (1870), Vol. II, 4to. But upon this question of printers' marks the chief work to be consulted is that of Paul Kristeller, *Die italienischen Buchdrucker und Verlegerzeichen bis 1555*, Strassburg, 1893, fol.

(2) V. Castellani, *La Stampa in Venezia dalla sua origine alla Morte di Aldo Manuzio Seniore*, Venezia, Ongania, 1889; in which is shewn the exact period of Jenson's death and his will is quoted in extenso.

(3) Farnetica il Delalain (*Inventaire des Marques d'imprimeurs et libraires*, Au Cercle de la librairie 1886-1887) says that this is the symbol of the church triumphant, and that the booksellers and printers used to place their books in this manner under its protection. This idea corresponds neither to the form of the emblem nor to the views of that time, and still less to the views of the printers and publishers who preferred putting their productions under the protection of a privilege from the authorities of the place where the book was printed; though they sometimes added the Pope's privilege as well.

The mark which is seen for the first time in the editions of the firm of John de Colonia and partners, recurs in editions issued by other printers, not only of Venice but of almost all the other cities of Italy, from that time up to about the middle of the following century. It did not therefore remain the distinctive mark of that firm or of any printing office, but became, as it were, the general emblem of the typographic art, to the greater ornamentation of the books. (1). As a matter of fact the early printers' looked upon themselves as artists; and the beauty of their type and the symmetrical arrangement of every part of their books rendered them worthy of such a title. As they sometimes adorned the first pages with ornaments or borders, and introduced initials remarkable for their exquisite engravings, and as they gave account of their work in colophons drawn up by eminent writers, frequently in verse, either Latin or Italian according to the language of the printed text, (2) so likewise they were desirous that a graceful mark artistically designed and coloured should present itself to the reader at the end of the book.

But if from the beginning that mark was adopted as the common emblem of the printer's art, only a short time elapsed before it became appropriated to certain printers and publishers by the insertion of their initials. Andrea de Torresani and Bartolomeo de Blavis, who printed in partnership in 1483, used that mark in their editions of that year, but added their joint initials in the segments of the circle. The same was done by the Arrivabene and by almost all the other printers and publishers. But later on the mark lost its primitive simplicity: the circle indeed predominated, but it took various forms, principally the heart-shaped or oval.

To the mark which was the emblem of the art of printing in general, or which became distinct and individual by means of the initials, there was added later one that was entirely restricted to the printer or publisher. Marks of this kind which we may call personal, consist

(1) It seems that John de Colonia made use of this mark for the editions which he had issued in Germany before removing to Italy, and, in that case, it would have been originally the mark of his press or of his publishing house, it has however remained the universal typographic mark or emblem, perhaps owing to the Christian conceit which it contained.

(2) In general the colophons were made by the correctors for the press who were always selected from among the good writers.

Antonio Cornazzano, Raffaele Zovenzoni, Nicola Ogni-bene called il Leonceno, and other important learned and literary men of the period, were correctors for the press.

either of a monogram, often artistically engraved, or of the arms of their native city, or of a design symbolic of their personal name.

Lucantonio Giunta, a Florentine, used as his particular mark the lily of Florence; Lichtenstein of Cologne used the imperial eagle, and Benedetto Fontana a fountain. And it is by these marks that we know the publisher of a book even when his name is not mentioned in the colophon. The printers usually introduced their names with the words « per » « arte et industria, » « industria et studio, » and similar forms; and the publisher gave the information that they had borne the expenses of the edition in the words: « iussu, » « impendio, » « ad instanza, » etc.

But sometimes the colophon is silent respecting the name of the publisher, who then has recourse to the method of adding his own mark or the sign of his house or bookshop. Many of the editions which Lucantonio Giunta caused to be executed by the various printers of the city, (for it was only in later years that he had a press of his own) do not bear his name, but only the lily, either on the first or the last page of the volume, and it is by this we know that the edition was issued by Lucantonio.

Alessandro Calcedonio of Pesaro caused a considerable number of editions to be printed on his own account, between 1493 and 1504 (1), but only in three did he have his name inserted; they are known, however, by the mark, which is an angel.

Some printers and editors adopted as their mark an emblem or symbol, that is to say, a figure or image which might represent the sentiment or principle which governed and guided their work.

The first who adopted a mark of this kind was I believe Aldus Manutius the Elder, who adopted the anchor with the dolphin and the legend — « festina lente; » meaning thereby that in order to obtain good results from one's work, it is desirable to act with rapidity, (represented by the dolphin), but at the same time with firmness and reflection — (represented by the anchor), both qualities being united in the words « festina lente. (2). Besides the marks above described, it was customary to use the emblems or signs of the office, warehouse or shop, where the book could

(1) V. FULIS, *Documenti per servire alla storia della tipografia Veneziana from the Archivio Veneto*, t. XXIII, part. I. (1882), n. 12, 15, 53, 93, 107.

(2) This axiom was attributed to Augustus, but the emblem is believed to have been taken from coins of Titus, Vespasian, and Domitian. Aldus himself, when dedicating the *Sfera di Proclo* (1499) to the princes of Carpi, said: « Sum ipse mihi optimus testis, me semper habere comites delphinem et anchoram; nam dedimus multa cunctando et damus assidue. » The mark appeared for the first time in the *Poete Christiani veteres* of June 1502, then in the *Dante* of August 1502; and from that time it

be obtained. This practice of giving emblems or signs to shops, warehouses, offices and similar industrial establishments was then usual in France, especially in Paris. When introduced into Italy the printers and publishers soon adopted it, and marks of this kind are found in editions from the end of the fifteenth century onwards, Bernardino Benali adopted S. Jerome as his sign, and mentions it in the *Sermons of S. Bernard* (undated but printed at the end of the fifteenth century), saying: « Impresse in Venetia per Bernardino Benali in Merzaria: tien per insegna sancto Gerolamo. »

Alessandro Bindoni's sign is Justice; that of the Florentine Girolami Biondi is the Phoenix; of Lorenzo Lorio da Portese, S. Catherine with her wheel; of the Paganini, S. Peter; of Battista de Pederzoni of Brescia, an elephant and castle; of Filippo Pincio da Caneto of Mantua, S. Antony the Hermit; of the Rusconi, S. George; of Giovanni Antonio da Sabio and his brother, a Dragon; of Torresani, a tower; of Bernardino de' Ferrari, called Stagnino da Trino, S. Bernard; of Giovanni da Trino, alias Tacuinus, S. John the Baptist; of Antonio Zanchi of Bergamo the gate of the city of Bergamo; and of Bartolomeo de Zanini of Portese, S. Bartholomew.

Printers, who at first printed on their own account, in process of time printed only on commission either for publishers or booksellers; then the marks served to shew the share which others had taken in the edition rather than the work of the printer. But those printers who continued at the same time to be publishers, or, in other words the publishers who had a printing establishment of their own, frequently put two marks, the one a general typographic mark, and the other that of their own office, placing the former on the first page and the latter at the end of the volume. This was done by Giovanni Battista and Melchiorre Sessa, whose particular mark is a cat with a mouse in her mouth; and by Giorgio Rusconi and his successors, who, while they do not fail to end the book with the ordinary typographic mark, place their own sign, that is to say, S. George, on the first page and below the title. But, in general, from the beginning of the sixteenth century, it began to be the custom to transfer the mark or sign from the last page to the first, placing it near the title of the work; a position which it has ever since retained and which it occupies even at the present day, whenever either editors or printers decorate their volumes in that manner.

is found in all the editions of Aldus and his successors. Cf. Renouard, *Annales de l'imprimerie des Aldes*, third edition, 1834, page 34; but he is under the erroneous impression that the mark appeared for the first time in the *Dante*.



WATER-MARKS.

If any one places the leaves of early Venetian books against the light he perceives an almost innumerable variety of signs or figures, which are, as is well known, the marks of the paper-mills where the paper was made. (1) Such signs and figures are also called filigranes because they are the result of the net-work of metallic wires arranged at the bottom of the mould which contains the pulp. It is said that Pace da Fabriano was the first to introduce into Italy, and to be exact, into his native city, the art of making paper with flax or rags; but it is not certain in what year this took place. There can be no doubt, however that the art was already known and practised in the East as early as the XII or XIII century; for it is a fact attested by paper MSS of that period which still survive. (2) From the East it passed to the West, and first of all to Spain, where the manufactories of Xativa, Valencia and Toledo carried on a flourishing business. It appears therefore, that it was Pace de Fabriano who brought from Spain to the town of Fabriano the art of making paper from flax or rags. Tiraboschi

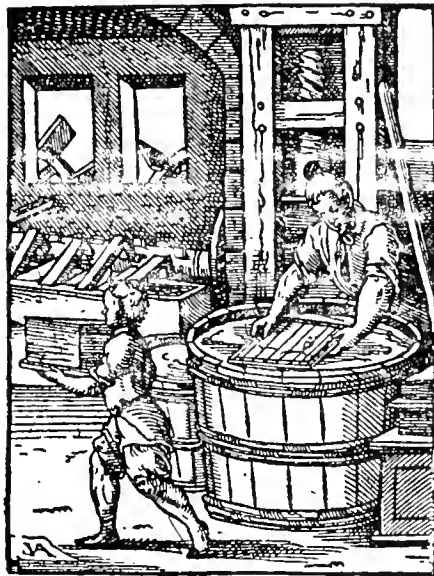
(Storia d. Letter, ital t. V, p. 90) believes that the paper-mills of Fabriano date from 1276, but the earliest documents in the civic archives of that city which have been ascertained to consist of flaxen paper, do not go further back than 1297.

A few years after Fabriano had commenced the ma-

(1) v. Domenico Urbani, *Segni di cartiere antiche*, Venice 1870 a work containing ten plates, eight of which refer to Venetian printed books, one to water-marks in leaves of Paduan MSS of the XIV and XV centuries, and one to the designs of Paduan paper-mills.

(2) Lambecius, *Comment. bibl. Cæsareæ*, t. V p. 75, edit. Kollar, describes a paper MS existing in the Imperial Library at Vienna, of the year 1095, but this MS is not in flaxen paper but rather in paper made from bombazine or gossypium. But MS 54 class 1 of the Library of S. Mark (though it is seriously damaged by damp) containing the gospels in Greek, and generally considered to be of the XII century, and certainly not later than the XIII, is of paper, and although the weaving of the paper has not yet been microscopically examined, still at first sight it presents all the characteristics of flaxen paper.

nufacture of flaxen paper, this industry was started in Padua and Treviso, doubtless with workmen who had practised it in Fabriano. This must have been at the end of the XIV century; and first of all in Padua, so that this city must be considered as the second in Italy which exercised the art of manufacturing paper of this kind (v. Gloria, *Territ. padovano*, III, p. 110). From Padua it was transferred shortly after to Treviso on account of the copious currents of water in that district. (1)



imperial crown and the royal crowns, the glove, scissors, ladder, standard, shield of arms, castle, crescent, cross-bow, strung bow with its arrow, crossed arrows, crossed swords; and the cross; and then, the horse, the bull and other animals. Now all these signs as water-marks are peculiar to the mills of Padua and Treviso. This circumstance added to the fact of the close relations and easy communication between Venice and those cities strengthen the supposition that the Venetian printers brought the paper for their books chiefly from those mills.

(1) Professor Bailo has discoursed eruditely on the papermills of Treviso, when publishing, on the occasion of the marriage of Brunelli Devidè, a letter of Monsignor Rambaldo degli Azzoni Avogaro (12th November 1773) in reply to one from Tiraboschi requesting information on the subject.



THE PRINTING OF MUSIC

In Venice during the fifteenth century music was printed both plain and figured by the xylographic system, that is to say by means of blocks cut in relief. In the MS of the *Discorso della musica antica e moderna di Vincenzo Galilei*, which is preserved in the library of the Liceo Musicale of Bologna, there is a note in the handwriting of Ercole Bottrigari, a Bolognese musician and mathematician of the sixteenth century, to this effect: «I possess Canzoni and Barzellette in books printed at Venice as early as 1480» but at the end of that century Ottaviano de Petrucci da Fossombrone, who is said to have been an apprentice in one of the printing houses in Venice, invented the printing of figured music with movable metal types. (1) Having obtained from the Signoria a privilege for his invention (25th May 1498) (2) he published in the year 1501, according to his own system, the *Harmonicæ musices Odhecaton*. Petrucci continued to print music in Venice up to 1509 (3) when he transferred his office to Fossombrone, his native town. Several other Venetian printers, contemporaries of Petrucci, either printed music or caused it to be printed, as for instance Lucantonio Giunta, Ottaviano and Girolamo Scoto, Melchiorre Sessa, Bernardino and Matteo de Vitali, and Andrea Antico the Iстриan. But it appears that they limited themselves to the ancient or xylographic system, for Francesco Marcolini da Forlì, a celebrated printer and an admired writer, demanded and obtained from the Signoria of Venice a privilege, dated 1 July 1536, for printing music «by the method in which letters are printed, and it is about 25 years since such work has been done and not only Italy but also Germany and France have endeavoured to recover this

(1) Respecting Petrucci and his invention consult Anthon Schmid, *Ottaviano de Petrucci da Fossombrone der erste Erfinder des Musiknotendruckes mit beweglichen Metall-typen*, Wien 1845, and Augusto Vernarecci, *Ottaviano de Petrucci da Fossombrone inventore dei tipi mobili metallici della musica nel secolo XVI*, Fossombrone 1881.

(2) This privilege is given in full in the work already quoted: CASTELLANI, *La stampa in Venezia* p. 73.

(3) This last edition in Venice is: *Tenori e Contrabassi intabulati col Sopran in canto figurato per cantar e sonar col lauto. Libro I. Francisci Bossmensis opus*.... ending: «Impressum Venetiis per Octavianum Petrutium Forosemproniensem Cum privilegio invictissimi Domini Venetiarum, quod nullus possit intabulaturam lauti imprimere sub penis etc. Die 27 Martii 1509.»

method but without success» (1) It appears then, according to Marcolini's statement, that the system of printing figured music with movable metal types «in the manner in which letters are printed» was kept secret by Petrucci, and that he had taken it with him to Fossombrone without imparting it to anyone, and that consequently all those who printed music about that time did so according to the ancient xylographic system, and that, at last, Marcolini had succeeded in finding out the method by which Petrucci printed with movable metal types. However, this may be it is certain that Marcolini, as early as May 1536, that is to say prior to the concession of the privilege, had published: *Intabulatura de liuto... di Messer Francesco da Milano*... «In Venezia per Francesco Marcolini da Forlì. In la contra de Santo Apostolo ne le Case de Frati Crosacchieri ne gi anni (sic) del Signore MDXXXVI del mese di magio», and it is quite certain that this music was printed from movable metal types.

About this time Antoine Gardane, a French musician, came to Venice and established a printing press for music which rapidly became very active and celebrated. Gardane also perfected Petrucci's system, for while at first the printing of music was executed by means of two impressions printing at the first the lines and the words of the text and register, and at the second the notes either upon or between the lines, Gardane discovered a method of printing it all at one impression and, nevertheless his printing is always admired for its exactness of execution and for the elegance and clearness of the types.

His sons Angelo and Alessandro succeeded him and kept the press active until about the end of the century. At that time, the music presses of Ricciardo Amadino and Giacomo Valenti were also flourishing. By the industry of these and of several other printers the production of music and of works relating thereto was very abundant in Venice throughout the sixteenth century, in fact to such a degree as to surpass that of every other city, not excluding even Paris itself.

(1) This privilege granted to Marcolini is likewise given in full in the work already cited *La stampa in Venezia* p. 83 etc., which contains curious particulars respecting Petrucci's invention.



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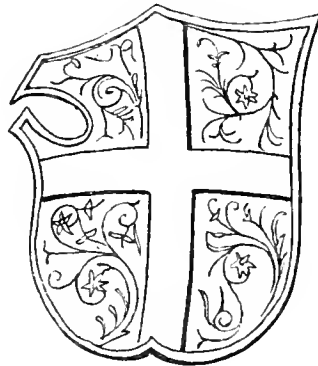
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MCCCCLXXXVI Augustino Barbadico Duce Venetiarum Regnante
impressum fuit hoc opus feliciter.



Humberto I. Italiae Rege
Impressum fuit hoc opus Venetiis. Anno MDCCCXCV.



The Lion of S. Mark (from headings of books sec. XV-XVI).



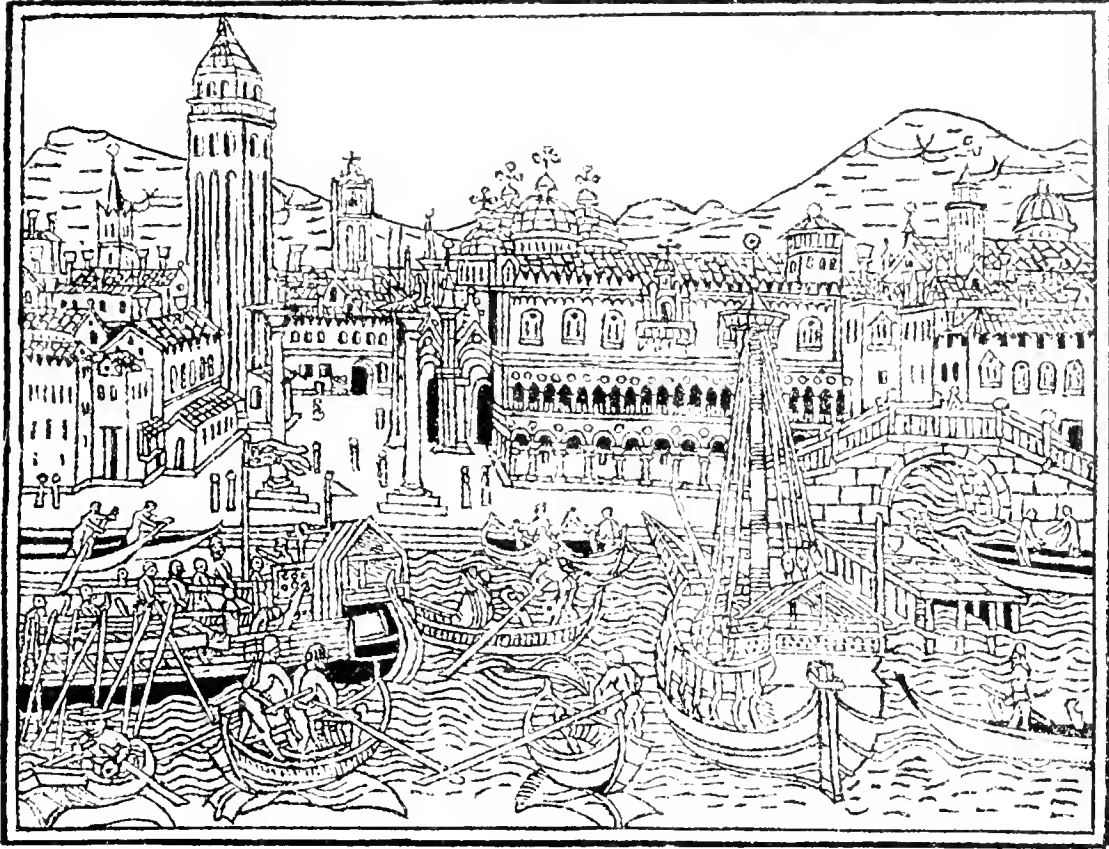
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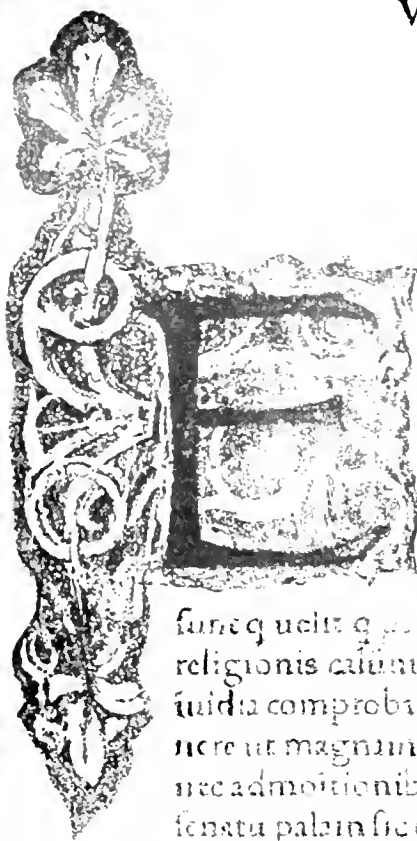
Printing in Venice

(FAC-SIMILES)

die 17 Aprilis 1499. ^{Johis.} Ven

Cometto lo Aldo Romano ad m^o Antonio Condalmerco p
stipolati udumi tra scripti a pena in Charta bona et lo epistolario
et S. Chaburina da Sena et altre orationi et meditationi del
la dita Sena. li q^{li} uolumi ho receputo p stampare p ma-
dona Margherita oglemore et quelli reconfignati netti et
integri et illasi nel termino sono al p^{re}te el q^{le} a loro
et netto et no li restituardo et s. me obligo p ogni uolumo
due uinti doro pagarli al dito monastero. Appresso p^{re}metto
pagaria al dito monastero de presenti lire quattordari de
pericli p cagione et uno uolumo scripto a pena in Charta et pa-
pico a me confesto cu^o parre et alcune epistole de la ditta Sena
et piu ho et receputo uno uolumo a stampa doue sono epistole
nuo. 17. da stampare cu^o le altre. el q^{le} uolumo ha inserto el
dialogo et S. Chaburina p^{re}metto et guardandosi p^{re} alcune modo
sera pagato el ualore suo al dito monastero. Ultra p^{re}metto et
me obligo da poi fornite et stampare lo dite epistole donare
liberamente al prefato monastero uolumi suo dora erediti de lo
dite epistole. li q^{li} tute p^{re}missioni et obligationi lo Aldo Roma-
no sopradito faccio p nome de la dita m^o Margherita et p la
sua specialta in solidu p^{re}metto et tutto p^{re}paramento sua se
rissano. et detta m^o Margherita se sotto firmata et sua mano
p^{re} ad richiesta et mi allo dito.
Jo Margherita regina regina regina regina et granca e popu esturpato

Autograph of Aldus Manutius



Co omni officio ac potius pietate erga te ceteris satisfacio
 omnibus. mihi ipse nunq̄ satisfacō. Tanta enī magnitudo
 est uoz̄ erga me mentoz̄. ut cū tu nisi p̄fecta re de me nō
 conquiresti. ego quā non idem in causa tua efficio. uitam
 mihi eā acerbam putē. In causa hęc sūt Himonius Regis
 Legatus opte pecunia nos oppugnat. Res agit p̄ eosdē credi-
 tures per quos cum tu aderis agebatur. Regis causa si qui-

siue q̄ uelit q̄ nō. tunc omnes rem ad Pompeium deferri uolunt. Senatus
 religionis cautionem non religione sed malivolentia & illius regie largitudis
 iuidia comprobat Pompeiū & hortari & orare & iam liberius accusare & mor-
 nere ut magnam famam togat̄ nō desistimus. Sed plane nec precibus nr̄is
 nec admonitionibus nr̄is aliq̄ locū. Nam cū in sermone quotidiano tum in
 senatu palam sic egit causam. cum ut neq̄ eloquētia maiore quicq̄ neq̄ graui-
 tate neq̄ studio nos contentum ne agere potuerit Cū sūma testificatione tuoz̄
 in se officioz̄ & amoris erga te sūt Marcellinū tibi esse ratū scis. Is hac regis
 causa excepta ceteris se rebus se uerissimū tui defensore uisore ostendit. Quod
 tu accipimus. Quod instituit. terre de religioe & sepe iam rettulit ab
 duci nō pot. Res uere idus acta sic est. Nā hęc diebus mane scripsi. Et tunc
 & mea et luculi senatus euit religioni de exercitu. Tenere enī res aliter non

Aurificā mihi uerberationē cessationis epistola dedisti. Nam quę parcius
 frater perscripserat uerecundia uidelicet & properatione: ea tu sine assensioe
 ut erant ad me scripsisti: & maxie de consulibus designatis: quos ego peitus
 noui libidinum & languoris. effeminatissimi animi plenos: qui nisi a gu-
 bernaculis recesserint: maximum ab universo naufragio periculū est. Incre-
 dibile est quę ego illos scio oppositis gallorum castris in cistuis fecisse: quos
 ille latro nisi aliquid firmitus fuerit: societate uitiorum deliniet. Res est aut
 tribunitis: aut priuatis consilis munienda. Nam isti duo uix sunt digni:
 quibus alteri celanam: alteri cossunianarum tabernarum fundamenta credas.
 Te ut dixi fero oculis. Ego uos ad. m. kalen. uidebo: tuosq̄ oculos etiam si
 te ueniens in medio foro uidero: dissuauisbo. Me ama. Vale.



Primus in Adriaca formis impressit aenis
 Vrbe Libros Spira genitus de stirpe Iohannes
 In reliquis sit quanta uides spes lector habenda
 Quom Labor hic primus calami superauerit artem



M. CCCC. LXVIII.

Ferdinando Ongania Editore.

1469-2A

C. P. LINI. DE. NATVRA LI. HISTORIA

De mundo

VNDVM ET HOC QVOD NOMINE

libo Celum appellatione sunt. et usque ad se reguntur... Cetera enim sunt in mensura... Saeculorum est quod in se habet...

... deinde hanc et cetera etiam in se... quod est in termino cogitationis... non est in se...

De forma mundi

FORMA eius in se est orbis... in se est orbis... in se est orbis...

De motu mundi

HANC ergo formam eius... in se est orbis... in se est orbis...

Quid sit mundus

QUID sit mundus... in se est orbis... in se est orbis...

A B
C D
E E
F G
H H
I L
M N
O P
Q R
S T



V 3 X



IOI CHASCOLTATE INRI

me sparle il sono
 Di quei sospiri ond'io nudriva'l core
 Insulmo primo giovenile errore

quand'era in me un altro uom da quel ch'io sono
 del vario stile in ch'io piango et ragiono
 fra le uane speranze et l'uan dolore
 oue sia chi per prova intenda amore
 spero trouar pietra non che perdono

Ma ben ueggio hor li come al popol tutto
 favola fui gran tempo onde souento
 dime medesimo meco m'acorgo
 et del mio uaneggiar uo' cognoa el frutto
 el pentersi el conoscer chiaramente
 che quanto piace al mondo è breve sogno

ERa il giorno ch'al sol si scolorato
 super la pietra del suo factore inai
 quando fu preso a' piedi me' giteon
 che che uolte in occhi de' miei uolte
 tempo in cui mi parca da lui spar
 conia cono da' miei uolte
 fecer senza sospetto e' miei guai
 nel conuincere dolor fin' a' uinciate
 T'rouando amor del mio d'armato
 et aperta laua per gli occhi al core
 che di lagrime son facti uisio et uarco
 pete al mio pare non li fu honore
 ferir me di tanta in quello stato
 a' noi uincata non mostrax piu' l'arco



OI CHASCOLTATE IN RI

me sparle il suono

Di quei sospiri ond'ion dria core

In fulmo primo gionenile errore

quandera in parte altro buon da quelchi sono
 del uario stile in chio piango & ragiono
 fra le uane speranze el uan dolore
 oue sia chi per proua intenda amore
 spero trouar pietà non che perlo
Ma ben ueggio hor si come al popol tutto
 fauola tui gran tempo onde souente
 dime medesimo meco mutergogno
 & del mio uueggiar uergogna el fructo
 el pentersi el conoscer chiaramente
 che quanto piace al mondo e breue sogi

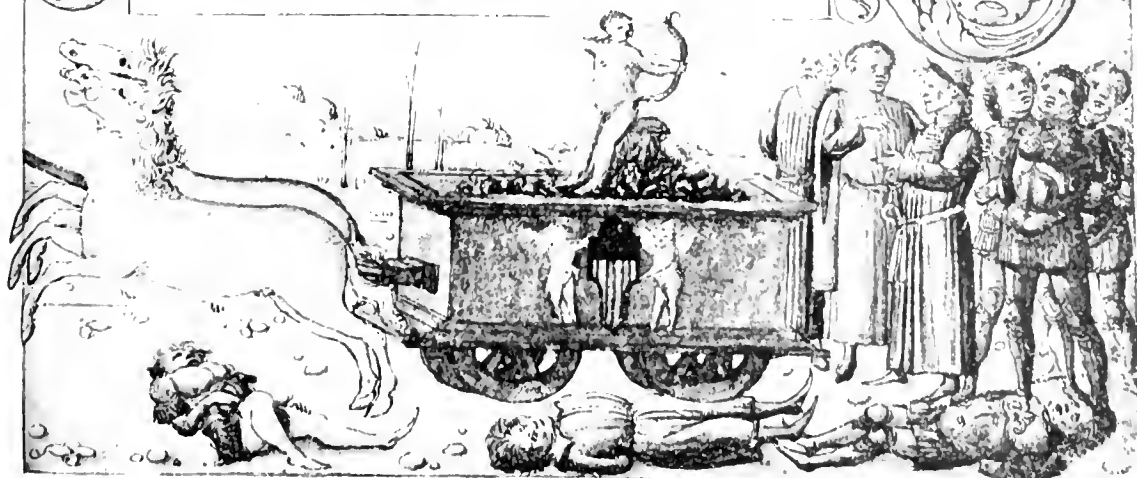
E RA il giorno chal sol si scoloraro
 per la preta del suo factore irai
 quando isui preso & non mene guarda
 che che uostri occhi donna mi legaro
 tempo non mi pareo da far riparo
 corara colpi damor pero mandai
 secur senza sospetto onde i miei guai
 nei comune dolor sin cominciaro

T rouemmi amor del tutto disarmato
 & aperta laua per gli occhi a core
 che di lagrime son facti uscio & uarco
 pero al mio parer non li fu honore
 ferir me de' saetta in quello stato
 a uoi armata non monstrar pur lareo



IELTEMPO CHERINNOVA
 imiei sospiti
 perla dolce memoria diquelgiorno
 che fu principio a si lunghi martiri
 Gia il sole al tauro luno & laltro corno

A scaldaua & la fanciulla di titone
 conea gelata al suo usato soggiorno
 mor gli sdegni il pianto & la stagione
 ricondocto maucano al chiuso loco
 ouogni fascio il cor lasso ripone
I ui fra lerbe gia del pianger fioco
 uinto dal sonno uidi una gran luce
 et dentro assai dolor con breue gioco
V idi un uictorioso & sommo duce
 pur chomun di color chen campidoglio
 triumphal carro a gran gloria conduce
I o che gioir di tal uista non soglio
 perlo secol noioso in chio mi trouo
 uoto dogni ualor pien dogni orgoglio
L abito in uista si leggiadro & nouo
 mirai leuando gliocchi graui & anchi
 chaltro dilecto chen parat non prouo
Q uattro destrier uie piu che neue bianchi
 soprun carro di foco un garzon erudo
 chon arco in man & con saette afianchi

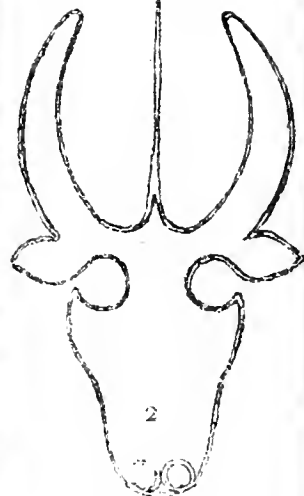
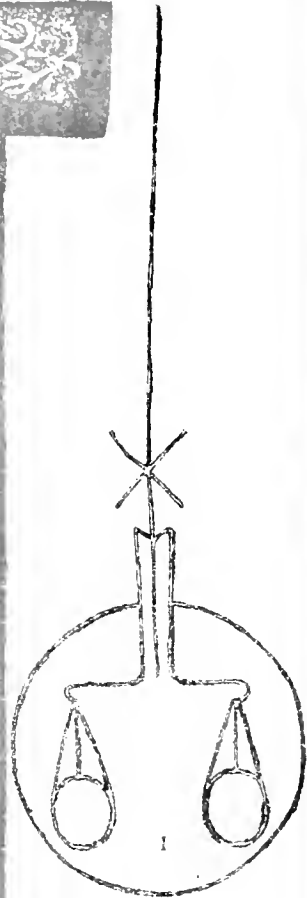
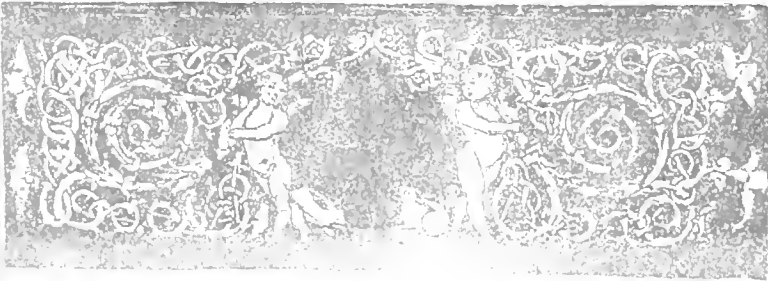


T. LIVII. PATAVINI HISTORICI. AB. V. P.
BE. CONDITA. DE. P. M. E. L. P. M. INCIPIT.

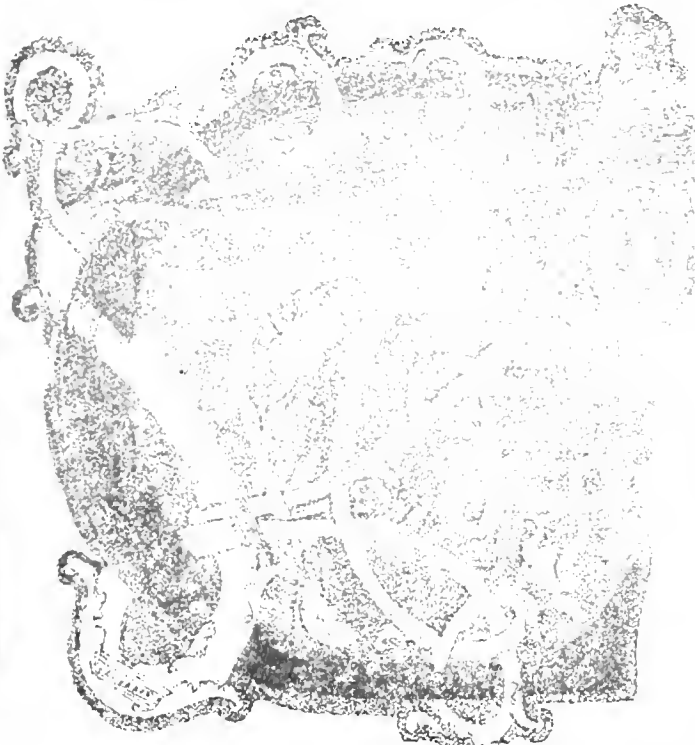


ACTURVS NE SIM OPERA EPRECIU:
sua primordio urbis res populi romani perscrpserim:
nec satis scio: nec si suam: dicere ausim. Quippe qui
cum ueterem: tum uulgatam esse rem, uideam: dum
noui semper scriptores aut in rebus certius allatuos
aliquid se: aut scribendi arte rudem uetustatem supe-
raturus credunt. Vtunque erit: tuuat tamen rerum
gestarum memoriae pncipis terrarum populi pro uirili
parte & me ipsum consuluisse. Et si in tanta scriptorum

turba mea fama in obscuro sit: nobilitate: ac magnitudine rerum: qui no-
munt officient meo: me conser. res est praeteris: & imirenti operis: ut
que supra septingentesimum annum repeatur: & quae ab exiguis protecta
minis coeuerunt: ut iam magnitudine labor & sua. & legentium pietas: haud
dubito quin prim. origines. & proxi. originibus. minus prebitura uoluptatis
sint testantibus ad hoc nouis quibus impropera praualesis populi uires se
ipis conseruiunt. Ego contra hoc quoque laboris premiū petam: ut me a cōspectu
malorum: quae nostra per tot annos uidit aetas: tantisper certe dum prisca illa
tota mente repeto: averta Ois expers cure: que scribentis animū et si nō flectere
a uero: sollicitum tamen efficere possit. Quae ante conditam condendamue
uicem poenae magis decore fabulis: quā inceptis rerum gestarum monu-
mentis traduntur: ea nec affirmare: nec refellere: in animo est. datur haec
uenia antiquitati. ut miscendo humani diuinis primordia urbium augustiora
faciat. Et si cui populo haere oportet consecrare origines suas: et ad leos re-
ferre auctores ea belli gloria est populo romano: ut eam suam: conditorisque
sui parentem Mariam: pontilimum ferat: una haec gentes humane patiantur
equo primo. q̄ imperium panuntur. Sed haec & his similia: utcumq; auidueris
aut psumam erunt. haud equidem in magno ponam discrimine. Ad illa tibi
pro se quisque acriter intendat animū: ut quae uitae mores fuerint: per quos
uices: quibusq; artibus domi: militiaeque & pacem & uictum imperium sit.
labente deinde paulatim disciplina: uelut uisidens: primo mores sequatur
arum. Deinde ut magis: magisque lapsi sint: tum te coeperint precipites:
donec ad haec tempora: quibus nec uita nostra: nec remedia pati possimus
peruentum est. Hoc illud est: praecipue in cognitione reū salubre: ac frugiferū:
omnis te exempti documenta in illustri posita monumento inueni. Inde tibi
tutare reuolueas quod inuere: capias. inde sedum inceptū: huc edum exiit



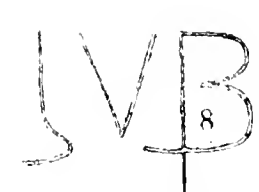
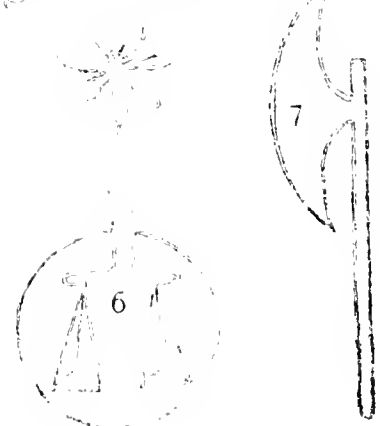
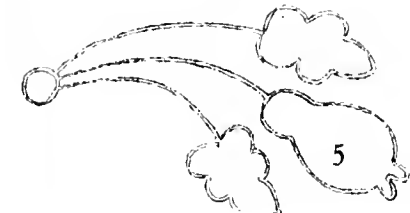
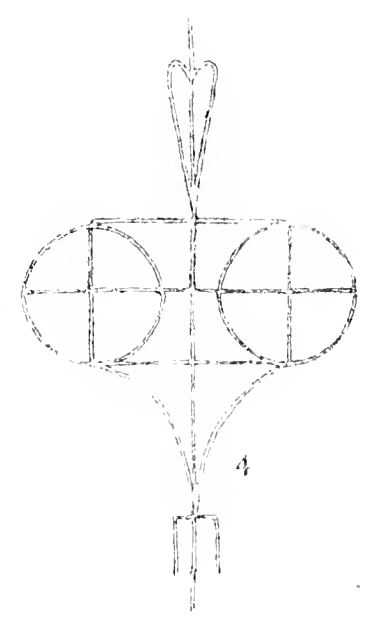
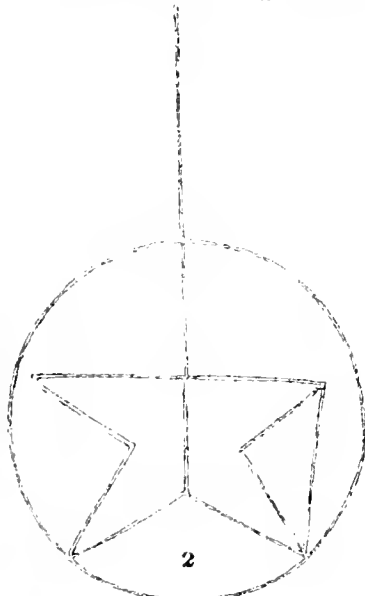
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TRACTARVM PROOEMIUM INCIPIT AD SANCTISSIMVM
PATREM NICOLAVM QVINTVM PONTIFICEM MAXIMVM.



OEPERAM OLIM BEATISSIME

pater Nicolae. v. summe pontifex com-
mentaria quaedam grammatica condere:
qbus omnem litterariam antiquitatem
& orthographiae ratione
hiltoris pro poetarum c
nectere conabar: pfuturu
uirili studiosis linguae l:
ab aliis studiis negociis c
interceptus illa profus i
que longo tempore abiice
Sed nuper cum apud Ala
niae oppidum ex aeris ro
secessissē: ea absoluere qu
corum rogatu conatus sui

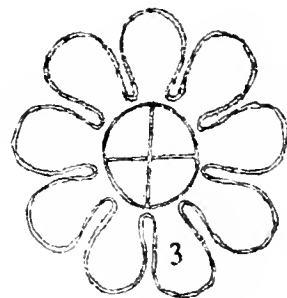
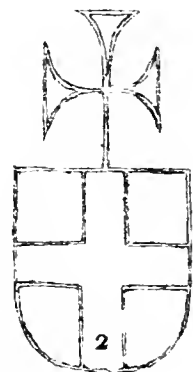
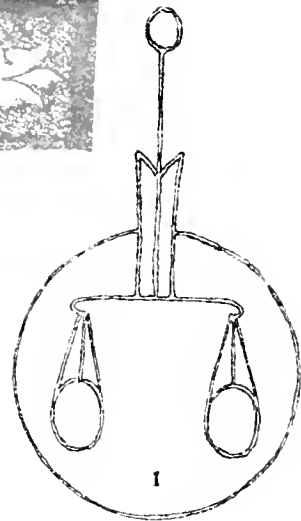
ad calcem uix usque perduxī opus magnum uarium & diffusum: a
sanctitati a qua uelut fonte omnia mea bona fluxerunt: dedicare i



LEONARDI ARETINI DE BELLO ITALICO
ADVERSUS GOTTHOS.



TSI LONGE IVCVNDIVS MI
hi fuiss& Italiae foelicitatem q̄ clades
referre: ramen quia tépora sic tulerūt
sequemur & nos fortunæ mutabilita-
tem Gotthoꝝq; inuasionem: & bellū
quo Italia tota penē euerfa fuit: in
his libris describemus. Dolorofam p̄fecto materiam:
fed pro cognitione illoꝝ temporum necessariam. Neq;
enim Xenophontem atheniensem fūmo ingenio uirū
cum obfisionem & famem ac diruta moenia athenarū
descripsit non dolenter id feciffe reor: Scripsit tamen
quia utile putabat illas rerū memoriā non deperire.
Neq; Lilius noster cum urbem romam a Gallis captā
& incendiis conflagratam refert minorē meretur laudē:
q̄ cū. P. Aemiliū triūphū illū præclarū de Macēdonibus
aut. P. Africani uictorias enarrat. Historiæ quippe est:
tā p̄fperas q̄ aduerfas res monumentis litterarū mādare.
Itaque optanda quidem meliora. sunt: fcribenda uero
quæcunq; cōtigerint. Me certe hæc ipfa fcribentem q̄q;
multa pro fignulari amore meo erga patriam cōturbāt:
tamen illa ratio confolatur: q̄ efi res tunc maxime ad-
uerfas Italia perpeffa fuit: ad extremum tainē fupatrix
externarū gentium noftrarū ad ufq; ætatē terra maniq;
potentiffima remanfuit. Ciuitatesque in ea ornatiffime
magnis opibus magnaq; auctōritate uiguerūt hactenus:
hodieq; uigent: quarum gloria & iperium longe lateq;
extenditur: ut non tam igemifcendum fit pro his quæ
tunc acciderunt q̄ latādū. Ceu Herculé magni abores
celebratiorē fecere q̄ fi nunq; tam periculofe laboraff&.



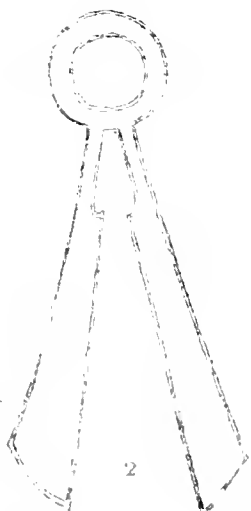
Sacre theologie magistri necnō sacri eloqui p̄conis celeberrimi fratris Roberti de Licio ordinis Minorum p̄f̄ssoris scriptis quibusdam singularibus & subtilissimis quod de penitentiā dictum est Felieiter incipit.

Dominica in Septuagesima. De facilitate bonorū operū seu bene operandi p̄p̄t quā peccatores ad p̄niam redire debent. Sermo. i.

Multi sunt uocati pauci uero electi. Habent hec uerba Matth. xx. c. & in euāgelio hodierno. Prop̄t̄ m̄itā caritatē suā q̄ diligit deus rōnalē creaturā nō desinit uocitare miseros p̄tōres post lapsum atq; ruina peccati ut ad eū redeant p̄ p̄niam. Monet eos & expectat blāde m̄itāriā m̄ltisq; modis attrahit & allucinat ut nō des̄p̄ent sed currāt confidentē ad fontē clementie sue. Pleriq; uero negligūt reuētq; obedire uocē ei⁹ suauissime existimantes opa bona in q̄bus penitētes exerceri oportet nō solū difficilia & dura sed oīo impossibilia. Quo errore firmato in eorū mente licentiā in malo p̄seuerādi suscipiunt indiesq; deteriorēs fiunt. Quā p̄p̄t existiaui rē fructuosissimā facere si apuero quāta sit ad b̄n̄ operandum recteq; uiuendūm facilitas & suauitas. Vnde in hoc sermone ad excitanda corda dura peccatorū quos deus uocat ut p̄ penitentiā electorū numero ascribant de facilitate bonorū operū eio uerba facturus quoniā sapientissimū mundi redemptor in themate iam p̄posito explicat manifeste tarditatem reuētentiū q̄bus salus esse non potest asserens multos fore uocatos electos uero paucos. Quia pauci sunt fortes animo ad uirtutum opa aggredienda. q̄bus uirtutē actuum uirtuosorū cōndendam dixi maxime p̄op̄t̄ t̄na.

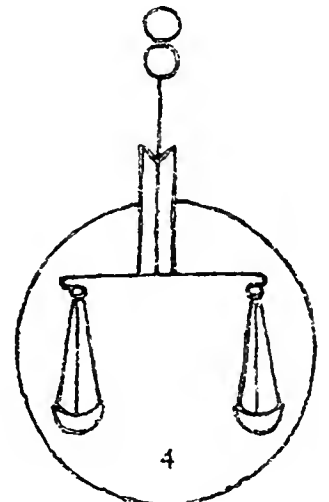
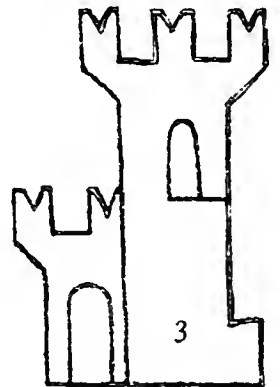
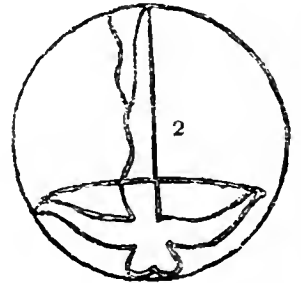
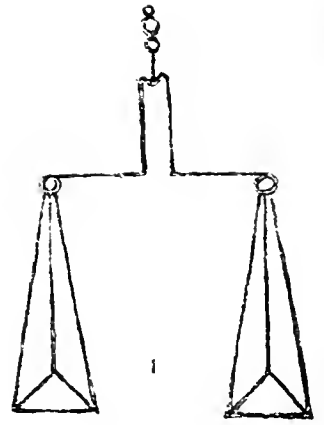
Primo p̄p̄t cām origiālem. **T**acite est uniuersū op̄ari bonū p̄op̄t̄ causā Sedē p̄p̄t adiutorū diuina. **O**rigiālem que est hominis uoluntas libera que Tertio p̄p̄t p̄miū eternale non cogitū. Caplm. i.

Primo oīdo facile esse uniuersū op̄ari bonū p̄p̄t cām origiālem. Nam si recte cōsiderem⁹ unde ē q̄ aliq; boni alq; mali sint. nōnulli recte nōnulli uero p̄ncipiosissime uiuāt inueniem⁹ p̄fecto id puenire ab uniuersūq; libero arbitrio & spontanea uolūtate. Hoc asserūt oēs sapientes siue p̄h̄i hoc sancti Vñ Arist. v. ethicorū. c. vii. ait. Iustū op̄ari omne uolūtariū ē. Et in. iii. ethicorū. Virt⁹ uolūtariū ē & nihilminus & malitia uolūtariū ē. Et ibidē. B̄t̄us inq; r̄t̄s nolens est. Et Seneca li. de morib⁹ ait. Omne peccatū actio ē uolūtaria. Et idem ad Lucillū. Valenti⁹ omni fortuna aius ē & in utrāq; p̄tem ip̄e res suas ducit b̄t̄eq; ac misere uite sibi cā est. Et Salustius in iugurtio. Dux atq; impator uite



L. Coelii Lactantii Firmiani diuinarū institutionū aduersus gentes liber primus de falsa religione ad Cōstantinū impatorem. Quanti sit & fuerit semper cognitio ueritatis: & q̄ nec sine religioe sapientia: nec sine sapientia sit probanda religio. Ca. primum

Magno & excellenti ingenio uiri cū sese doctrinæ pernitius dedidissent: quicquid laboris poterat impedi: cōtemptis omnibus publicis & priuatis actionibus: ad inquirendę ueritatis studium contulerunt: existimantes multo esse præclarior humanarū diuinarūq̄ rerum inuestigare ac scire rationē: q̄ in struendis opibus aut cumulandis honoribus inhyrere. Quibus rebus quoniā fragiles terrenęq̄ sunt: & ad solius corporis pertinet cultum: nemo melior nemo iustior effici potest. Erant quidem illi ueritatis cognitioe dignissimi: quam scire tantopere cupuerunt: atq̄ ita ut eam rebus omnibus anteponerent. Nam & abieciſſe quosdam res familiares suas & renuntiaſſe uniuersis uoluptatibus constat: ut solam nudamq̄ uirtutē nudi expeditiq̄ sequererent. tantum apud eos uirtutis nomē & auctoritas ualuit ut in ea omne summi boni præmium predicarēt. Sed neq̄ adepti sunt id quod uolebant: & operam simul atq̄ industriam perdidērunt: quia ueritas id est arcium summi dei qui fecit omnia: ingenio ac propriis non potest sensibus comprehendī. alioquin nihil iter deum hominemq̄ distaret: si cōsilia & dispositiones illius maiestatis sternę cogitatio assequeretur humana. Quod quia fieri non potuit: ut homini per seipsum ratio diuina iotesceret: non est passus hominem deus lumen sapientię requirentem diutius oberrare: ac sine ullo laboris effectu uagari per tenebras inextricabiles: aperuit oculos eius aliquando & notionem ueritatis munus suum fecit: ut & humanā sapientiam nullā esse monstraret: & erranti ac uago uiam consequēdę immortalitatis ostenderet. Verum quoniam pauci utuntur hoc celeſti beneficio ac munere: quod obuoluta in obscuro ueritas lateret: eaq̄ uel contemptui doctis est: quia idoneis assertoribus eget: uel odio indoctis obſitam sibi austeritatem: quā natura hominum procliuis in uita pati non potest. Nam quia uirtutibus amaritudo permixta ē uita uero uoluptate condita sunt illa offēſa: hac delimiti feruntur in præceps: ac bonorum specie falsi mala pro bonis amplectuntur. Succurrendum esse his erroribus credidi: ut & docti ad ueram sapiētiam dirigantur: & indocti ad ueram religionem. Quę professio multo melior: utilior: & gloriosior: putāda ē: q̄ illa oratoria i qua diu uersatiō ad uirtutem sed plane ad argutam malitiā iuuenes erudiebamus. Multo quippe nunc rectius de præceptis celeſtibus differamus: quibus ad



In nomine domini nostri Iesu christi Amen.
Incipit liber qui dicitur Supplementum.



Mona summa que

magistratura seu pisanella vulgari nuncupatur, propter eius profunditatem apud profanos et illis inoleuit. Et quia propter eius archais annotationes nimiam in suis quotis repitur corrupta, ac propter eius breviter in plenitudo redigens. Ad idcirco ad eodem simplicitatem adesse voluitare quam multi omnes ad eam accedunt vana summa emendata ad eodem gratiam redigens. ac etiam huiusmodi quibus realiter quod vicia fuerit expedire addendo super le. ut ad idcirco cognoscatur in eius principio. A In fine vero B tra ex libro ponet. dicitur summa alfabeticam ordinem sequendo. 7 paginas in maiusculis per quas notandum potest propter eam. huiusmodi summa oporet per capitulum per se per. Et propter predicta hoc est supplementum appellari potest. B

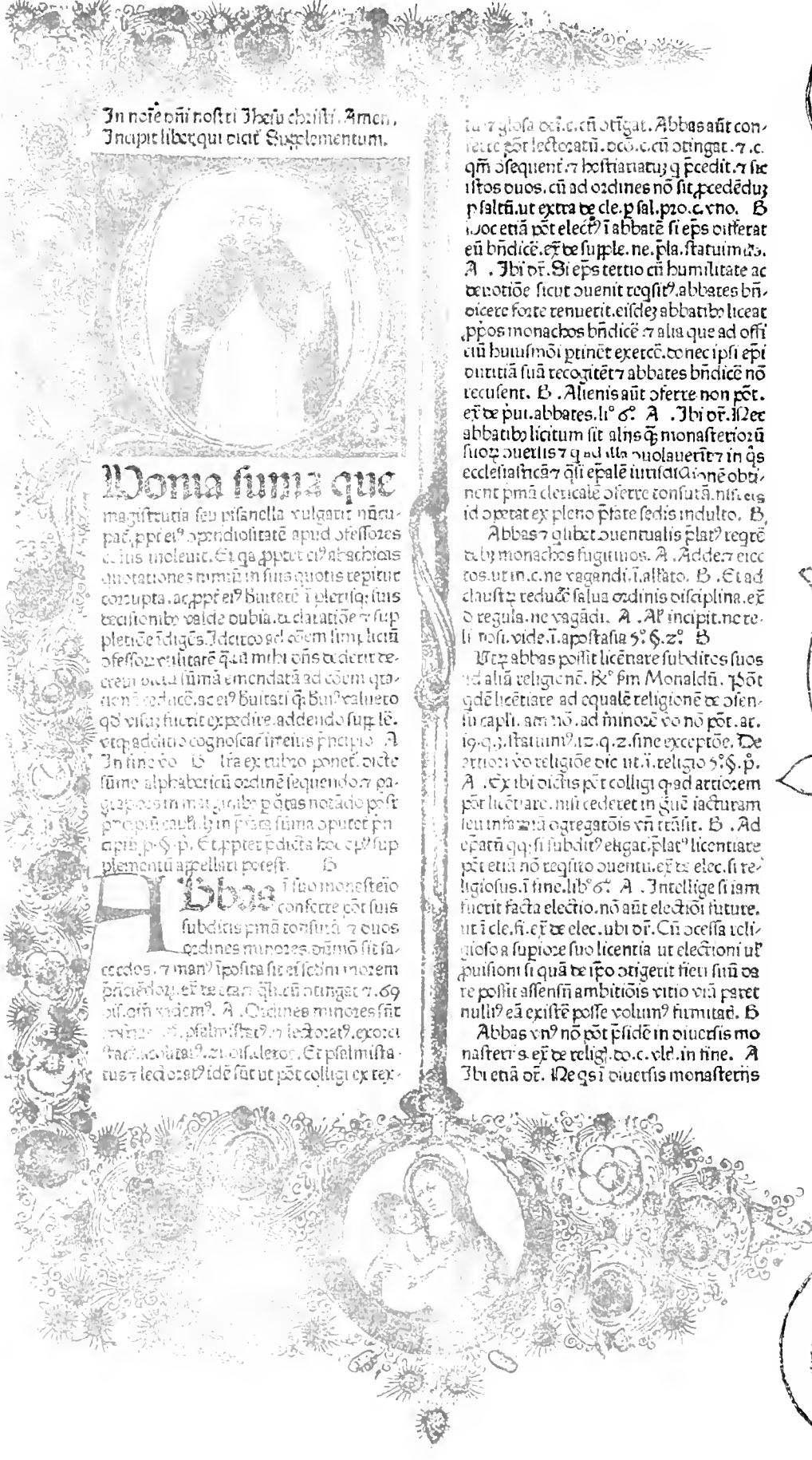
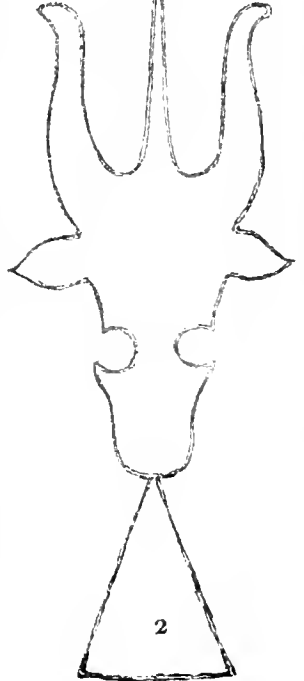
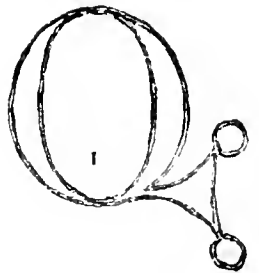
Abbas in suo monasterio confectis contra suis subditis prima consuetudo et duos ordines maiores. dum sit sacerdos. 7 man? ipse sit et sed in morem predictorum et te etiam quibus dicitur et. 69 autem videmus. A. Ordines maiores sunt videlicet. psalmistarum. lectorum. exorcistarum. cantuarum. et oratorum. Et psalmistatus et lectorum idem sunt ut potest colligi ex textu

in 7 glosa dei. c. cu dicitur. Abbas autem con-
fite potest lectorum. deo. c. cu dicitur. 7. c.
qm sequentem et hostiarum q procedit. 7 sic
istos duos. cu ad ordines non sit procedendum
psalmistarum. ut extra de de. p. sal. p. 20. c. vno. B
hoc etiam potest electus in abbate si episcopus dixerit
eum benedicere. et de supple. ne. pla. statum. 23.
A. Ibi dicitur. Si episcopus tertio cum humilitate ac
devotione sicut dicitur requisit. abbatibus benedi-
dicere forte tenuerit. eis de abbatibus liceat
propositos monachos benedicere. 7 alia que ad offi-
cium humilitatis pertinent exercere. tunc nec ipsi episcopi
curiam suam recogitent. 7 abbatibus benedicere non
recusent. B. Alienis autem offerre non potest.
et de p. abbatibus. li. 6. A. Ibi dicitur. Nec
abbatibus licitum sit aliis quam monasteriorum
suoque diocesis. 7 quod ad illa voluerit in quibus
ecclesiasticam. 7 qui episcopale iurisdictionem obti-
nent prima clericali offerre consuetudinem. eis
id operat ex pleno potestate sedis indulto. B.

Abbas quilibet conventus plat? regere
deby monachos fugitivos. A. Adde. 7 ecci-
cos. ut in. c. ne vagandi. lallato. B. Et ad
clausum reducere salua ordinis disciplina. et
de regula. ne vagandi. A. Ap incipit. ne re-
li. nosi. vide. i. apostasia 5. §. 2. B

Abbas possit licentare subditos suos
ad alia religione. R. fm Monaldum. Idem
quod licentare ad equalis religionem de sen-
tu capli. am no. ad minoris vero non potest. ac.
i. q. 3. statum. 12. q. 2. sine exceptioe. De
ratione vero religioe etc. ut. i. religio 5. §. p.
A. Ex ibi dicitur potest colligi quod artorem
potest licentare. nisi cederet in sui iacturam
seu in suam congregatioem contra tenentem. B. Ad
episcopatum quod si subditus eligat. plat? licentare
potest etiam non requisito conventu. et de elec. si re-
ligiosus. i. fine. lib. 6. A. Intellige si iam
fuerit facta electio. non autem electio future.
ut i. cle. si. et de elec. ubi dicitur. Cuius cessis reli-
giosa a superiore suo licentia ut electioni vel
pulsioni si qua de ipso dixerit fieri suam
re possit assensum ambiciois vitio vna parer
nullus ea existere posse volumus humitatem. B

Abbas vero non potest pcedere in duobus mo-
nasteriis. et de relig. co. c. vlt. in fine. A
Ibi etiam dicitur. Ne quis diuersis monasteriis

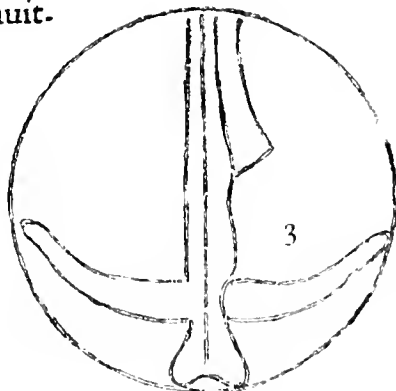


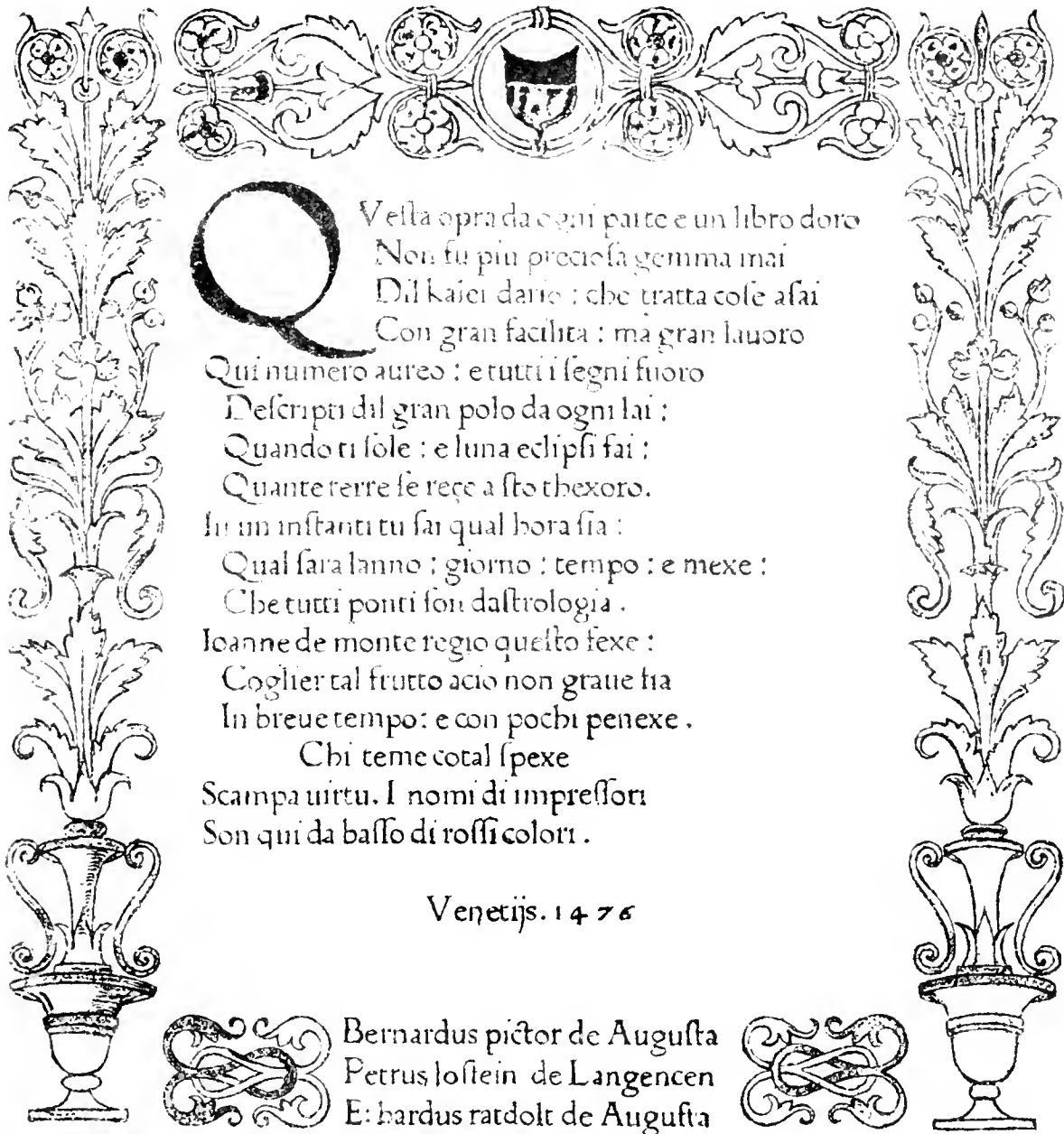
LAERTII DIOGENIS VITAE ET SENTENTIAE EORVM QVI IN PHILOSOPHIA PROBATI FVERVNT.



PHILOSOPHIAM A BARBARIS iitia sūp̄fisse pleriq; autumat. Nanq; apud Persas claruisse Magos. Babylonis siue assynis eius rei principes fuisse Chaldaeos: Gymnosophistas Indis Celtis seu Gallicis Druidas & qui Semnothei appellabantur: qui ut ait Aristoteles

in Magico & Sotion in uigesimotertio successione libro: q̄ diuini humaniq; iuris peritissimi: ac praeterea religioni maxime dediti fuerunt Semnothei quoq; appellati sunt: Phoenicem insuper fuisse Ochum & thraca Zamolxim: Libycūq; Atlantē. Ad haec Egyptii Nili filium fuisse Vulcanum: eumq; ipsum philosophiae aperuisse principia. Porro ipsius rei Antistites Sacerdotes ac prophetas appellari solitos. Ab hoc autem ad Alexandrini Macedonum regem fluxisse annos quadraginta & octomilia octingentos sexagintatres. Quo toto tempore solis defectus contigisse trecentos septuagintatres. Luna autem octingentos trigintaduos. Enimvero a Magis quorum principem fuisse Zozoastrem Persen memoria proditum est. Hermodotus quidem Platonicus in libro de disciplinis usq; ad excidium Troia: annos quinq; milia computat: Xanthus uero Lydius a Zozoastrie usq; ad Xerxis transitū sexcentos enumerat annos. Post eum autem Magos plurimos sibi inuicem successisse Hostanas. Astropsychos: Gobryas atq; pazatas: donec ab Alexandro euersum est Persarum regnum. Sed hi profecto dum nesciunt graecorum recte facta inuenta q; Barbaris applicant. Ab iis nempe non solum philosophia uerū id ipsum quoq; hominū genus initio manauit.

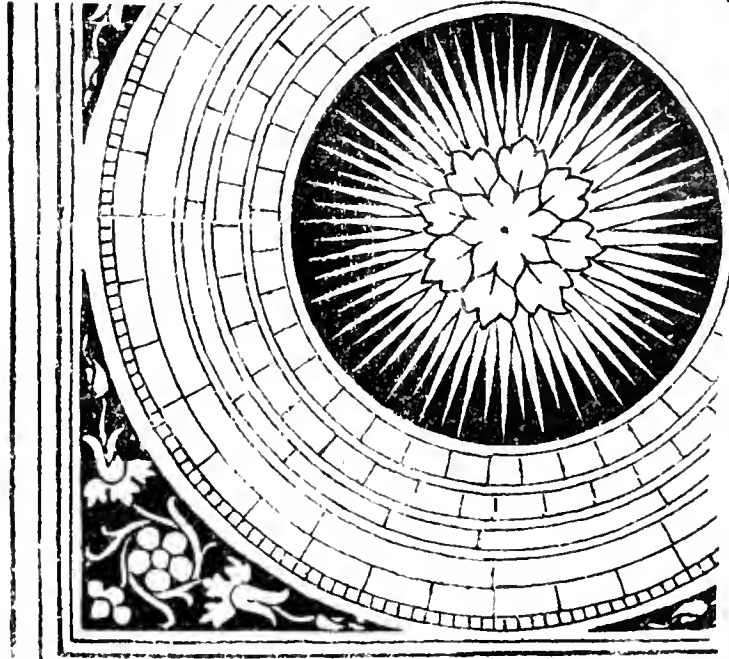




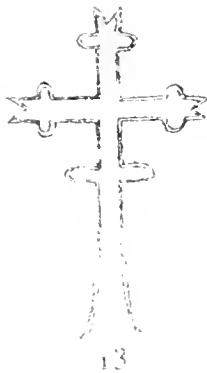
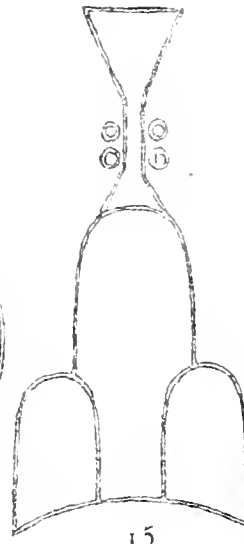
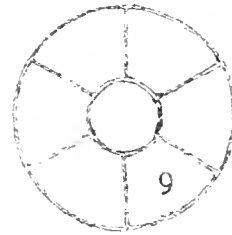
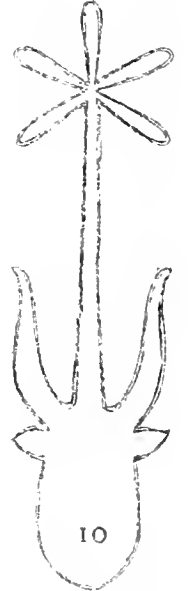
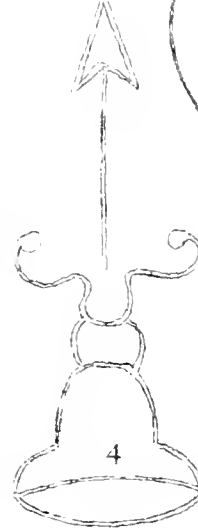
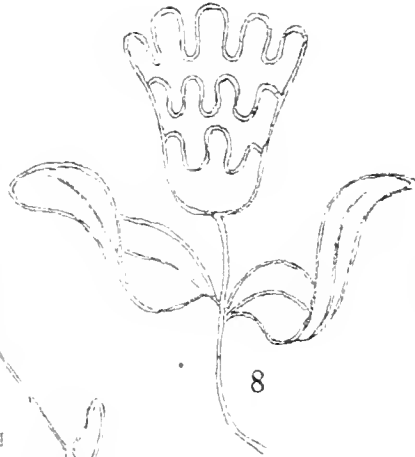
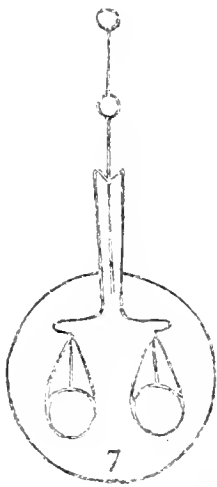
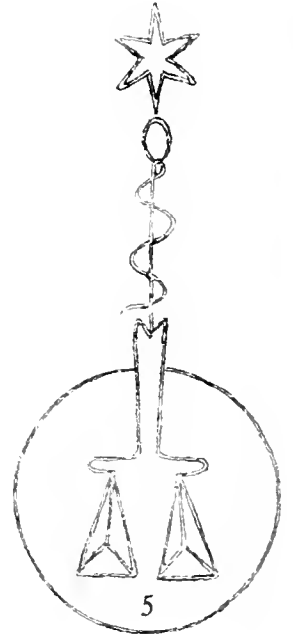
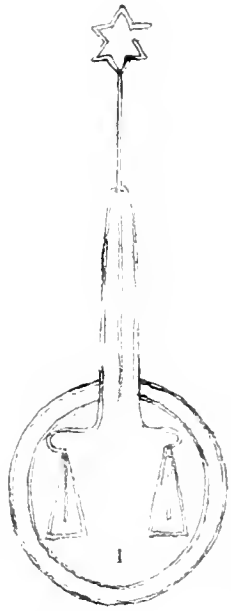
Q Vella opra da ogni parte e un libro doro
 Non fu piu preciosa gemma mai
 Dil kaiser dario : che tratta cose a fai
 Con gran facilita : ma gran lauoro
 Qui numero aures : e tutti i segni fuoro
 Descritti dil gran polo da ogni lai :
 Quando ti sole : e luna eclipsi fai :
 Quante terre se rece a sto thexoro.
 In un instanti tu sai qual hora sia :
 Qual fara lanno : giorno : tempo : e mexe :
 Che tutti ponti son dalstrologia .
 Ioanne de monte regio questo fexe :
 Cogliet tal frutto acio non graue ha
 In breue tempo: e con pochi penexe .
 Chi teme cotal spexe
 Scampa uirtu. I nomi di impressori
 Son qui da basso di rossi colori .

Venetijs. 1476

Bernardus pictor de Augusta
 Petrus lostein de Langencen
 E: bardus ratdolt de Augusta



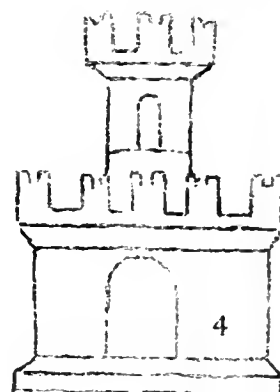
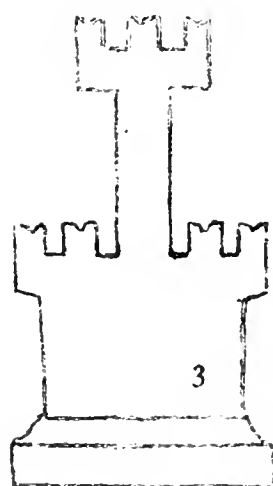
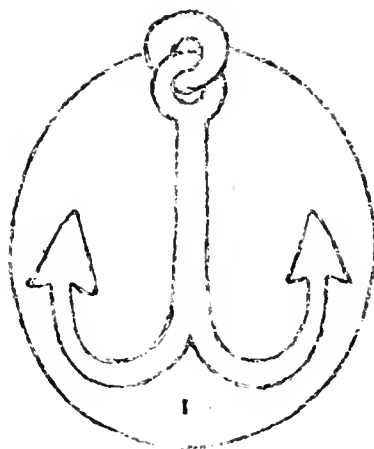
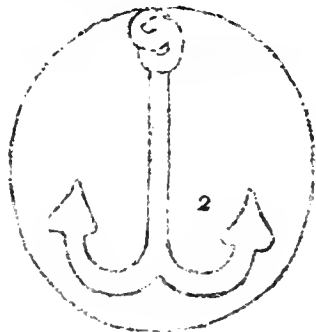
L'ARTE DELLA STAMPA
 OPVS NICOLAI IANSONIS GALLICI.
 IMPRESSVM
 ANNO SALVTIS . M. CCCCLXXVI.
 VENETIIS.



P. Candidi in libros Appiani sophistę Alexandrini ad Nicolaum quintū summū pontificem Pręfatio incipit felicissime.



Appiani Alexandrini historiā seu ueterū incuria: seu temporū iniquitate deperditā: & ueluti longo postliminio ad nos redeuntē optime: ac maxime pōtirex Nicolae quinte tuo nutu tuoq; imperio e gręca latinam facere institui: ut non modo apud nostros nota esset sedulitas mei obsequij: sed ad posteros quoq; uirtutis tuę fama transiret. Quid enim dignius tuis meritis impendi potest: q̄ ut ij: qui in sequenti uo hęc aliquando legent cum edificiorum magnitudinem ornatū intuebunt: quę etate nostra tuo auspicio confecta sunt: te Nicolaū eum esse intelligant: qui nō minorem in recuperandis libris: q̄ in restituendis mœnibus huic urbi adhibueris curam. Et pfecto licet illa pręclara: & magna sint: quę manu & arte constant: & a plurimis summo ingenio diligentiaq; parantur: pręstantiora tamen habenda erunt: quę studijs adiuncta: monumentis quoq; seruantur litterarū. Itaq; qui Petri Basilicę contiguam domum admirant a te structam quadrato lapide: qui Hadriani molem uicissim restitutā: qui deorū templū ab Agrippa conditū a te suffectū etate nostra: qui plura alia breui cessura uetustati ni tua caritas admouisset pias manus: eisdē quoq; admirari cōueniet tot illustres libros ad nos tua opera traductos e gręcis: nec tuam sapientiā nomen dignitatē cōmemoratione laudis suę immunes pręterire: etsi non huius temporis esse putem uirtutes tuas elegantiori stilo debitas in mediū proferre hoc solū dixerim te his rebus gestis assecutum ut uerus pręsul dignissimus princeps haberere. Sed ut ad Appianū redeam Doleo equidē summe pater his i libris



Arthurū regem ut ab Annco accepi-
mus sine munere salutare nemo po-
test. Ego uero gloriosissime rex cum
tuam uirtutē humanitatēq; cōsidero
cum ceteras naturę dotes: quibus in-
ter etatis nostrę principes uel in pri-
mis illustris es: sublime ingenium:
summā caritatē: summā continentiā
nulla ratione adduci possum ut non

pluris apud te fidem meā esse existimem q̄ ullas opes. Quip-
pe cū te indigentibus & ueluti e naufragio emerlis q̄q̄ ignotis
offerre uideam pijs manus. Ceterę nec sine munere ad te ueni
nec uacuis (ut aiunt) manibus tuā maiestātē sum adoraturus.
Nam cū priores Appiani libros/ Libycum: Syrium: Parthicū
& Mitbridaticū Nicolao quinto sumo pontifici dum i huma-
nis ageret e gręco transtulisset/ Reliquos ciuiliū bellorum
cōmentarios: quę Senatus: populusq; romanus inuicem gessit
nundū editos aut perfectos a me ad quem potius mitterem q̄
ad te iuictissime princeps/ Hispanię pariter & Italię nostrę de-

Anneus Seneca de
rege parthorum.

Nicolaus papa quin-
Libycus. (tus.
Syrius.
Parthicus.
Mitbridaticus.

Vom prefectus triremis ad clas-
sem proficiscerer, quam felicissi-
mus imperator Venetorum Petrus
Mocenicus contra Othomanum
Turcorum principem ducebat: uehe-
menter rogasti me, ut quicquid in hac expeditione
gestum esset litteris mandarem: affirmans ea te
Apollinis oraculo uetiora habiturum que a me
scripta forent. Igitur ut tibi morem gererem, que ab
imperatore Mocenico per quadriennium gesta sunt
annotaui: Tanto enim tempore & ille imperium
gessit, & ego prefectura functus sum. Quapropter
opusculum in quo hec scripta sunt tibi mitto: quod
cum perlegeris, non minus te egregias imperatoris
uirtutes quam magnifica ipsius gesta admiraturum cer-
tum habeo: meritoque damnabis eorum sententiam qui
affirmare solent effectam esse naturam: nec pro-
ducere tales uiros quales priscis temporibus ex-
titerunt: omniaque mundo senescente degenerasse:
quod falsi sunt uel ex hoc maxime apparet. Nam si

a 2

Nōnullę ex Venetis ad munia obeunda ab imperatore eis demandata aberant. Hic imperator inito nauū numero ad urbē tendit. distabat autem millia passuū sexaginta : hora erat diei fere decima. Itaq; tota in sequēti nocte / aduerso uento remigando / hora diei tertia ad littus ubi proximū classē appulit. Hinc Victorem Soprantiū legatū cum decē nauibus ut portū oppidi capiat. mittit. Stephano Malipetro altero legato cū reliquis naualibus copijs / a parte continētis urbem oppugnare iubet. Equitibus mādat ut proximū collem ubi pręsidij causa capiant. Omnes monet / essent memores pristinę uirtutis : pugnaturi contra barbarū hostē / imbellem / atq; imparatū : p religione christiana : ac maiestate Veneti imperij : ostendens urbem opulentissimā auro / argento / preciosaq; supellectili refertam. quam si caperent / diuites domū esse redituros affirmat. Omnes alacri animo orationem imperatoris accipiunt. Quibus dimissis / ipse cum legato pontificis / ac regio duce in nauē se continet : inde si qua necessaria postea foret subministraturus. Equites ergo uelocissimo cursu omnia excurrunt. prędam hominū / ac pecorū agunt : deinde



familijs reges constituebant. Veneti ex qualibet patricia familia / modo morib⁹ & uirtute pręstet : ducem suum creant. Nunc ego summū immortalēq; deū precor / uti Mocenicus imperio suo rebus bene ac prospere gestis rei. p. statū firmavit : Ita nunc etiam princeps atq; dux / suo ductu atq; auspicijs / Venetorū imperiū longe lateq; propaget.



A morale comini. hoc in cōpilatione digesti. fuit dcm. nō qf
 leges facte fuerunt. qf pagani erant. ut. L. de uide. tu. emu.
 l. i. sic z alias facti hūi. in probe. in prin.

b Perpetui. id est generalis.

c Et nugati. qf sp huius proposuit dz dicit ut sazeat iperū. lz nō
 qf augeat. sic z matri
 moum indiuia con
 iunctio dz. m diuidit
 qfz. ut. L. de repudijs
 l. cōsensu. sed propost
 tum cōsideratur. ut l
 lū. de ps. po. in prin.

d Enucleant. per simi
 litudinē nocat ip enu
 cleant. qd nobis ē tra
 ditū i libris pādetca.
 sicut eni arteq perueni
 atur ad nucleū interi
 orēz auēis. unū oia
 nissimū. z aliud doz.
 z aliō amag. z quar
 to ad nucleū dulcē p
 uenitur. itz z in mal
 utudine antiquorū li
 bronū amaritudines i
 nouantur. i. dīkordie
 infimite. It durior. i.
 inique snē. z alie nē
 sic inique. i. quibus dā
 tam locia quodā late
 bent dulcedines. i. eqi
 sine sententia. uelut
 liba iter spias. z illas
 nucleos sentētiās lasti
 nianās ex alijs excer
 pit. z nobis tradidit
 legendas. unde ipse dicitur tradere sua enucleatim. Sin Joz



e Colligitur ex his. i. qd dicit in prin. pōt colligi quā fuerit actor. li
 de cōpulator. qf iustianus filius iustini. ut msk. de dona. §. et
 z aliud. It que materia. i. oia uetera jura antiquora praderūt.
 que intentio. i. ne colligat itz enucleatū in unū uolumē. Utilitas
 per se patet. qf minori perūa poterit nūc emi liber ille. z qf unus
 aditū pōt qf ali. Qui parti philosophic supponatur. z qdēz eribice
 qf de moribus tractat hoc uolumen. sicut alia duo uolumina.

De Justitia. z iure pica.

f Ut scilicet adferendo.

g Prūcipio. moxat substantiā iuris per diuisiones que dicit
 tur. J. e. §. huius studij. z qf dicit oz. iproprie dicit. i. dicit
 sic. L. de bo. que lib. l. cū oz. i. pri. z. L. de rap. uer. l. i. §
 oz. n. z. cō dicit p oz. ut. L. de cap. z. post. re. l. i.

b A iusticia. est aut a iusticia sicut a matre sua. ergo prius fuit iu
 sticia qf ius. sed cōtra. J. c. iusticia ubi ius suum cuius trib
 quo colligitur qf stati fuit ius postq fuit iusticia. sed dic
 am. i. hominis meritū. uel dic prout in actione z obligat
 dicit ius a iusticia appellat. si eni ius est ars boni z equi
 ergo iusticiam hz matrem. z hic sabit. non. zc.

i Jura est ars. hoc pōt intelligi tribus modis. Prūmo ut c
 nōa ius in genere. z sic est ars. i. scientia finita. que arse
 nā ars est o in finem finita doctrina s3 Dōph pū. Sedo
 bi quālibet specē iuris. ut pectonū. uel anile. l. naturale
 tū. z sic ponatur pro precepto coartante. sed hoc non p
 ūte partes iuris non sunt artes. sed artis partes. Uel ter
 antīctū. ueni auctor iuris est homo. iusticie deus. z qf ā
 ni z equi. i. ius qd est equū z nūc. z nō qf aliud est bon
 est equūz ut hic. est eni quoddam bonū z equū. ut. J. de
 z me. est eni bonūz non equū. ut asucapio. ut. J. de asa
 z. J. de reg. iur. iure naturali. in fi. q. est dētū equū z ne
 z male dicit. debuit dicit est tertium bonum cuius conu
 equum. z illud est non bonum. ut. L. de pac. conuen. l.
 est equo equum. ut. J. de fur. si seruis cōmunis. §. qd i

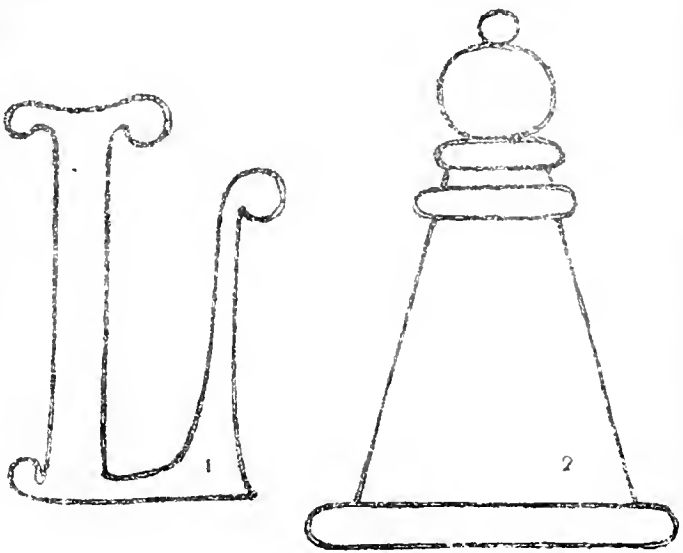
k Quare sicut ius a referatur ad ius hoc dicitio mente
 ius pōt appellari ius appellari sacrum. z h
 ia qf aduocāz. sicut dicitur uo.
 qf dicitur qf ut sacerdotis sacra missā z pōt dicit.
 A leges sōt sacratissime. ut. L. de leg. z cōs. l. i. leges z

cuius tribuit sacerdos in danda penitentia. sic z nos in indi
 cando ut. J. e. iusticia. accursus.
m Colimus. i. ciuo uoluntate seruamus. que est ut ius suum
 cuius tribuatur. ut. J. e. iusticia. §. primo.
n Profitemur. i. docem. Equum ad. z in Delibus fm Jo.
 o qf illud. ut in
 matrimonio. ut
 J. de ritu nupa.
 tenner.
p Deuotio. pēnaz.
 metu fit quis bo
 nus. ut i transac
 tione iurata. ut.
 L. de transac. l.
 si quis maior. J
 te ubi cūqz pēa
 uiuos est metus
 maior. ut. L.
 ad. l. iur. rep. l.
 i. primio fit bon
 ut. L. pro quibz
 e. serui. pro pmi
 o liber. acci. per
 totum. z de ho.
 z ima. l. ut ur
 tutum. z de fa
 moso libell. l. i.
 z. j. ad fil. l. an
 pe. §. si. z i aut.
 de non ali. §. si.
 coll. g. vnde uer
 sus. Oderunt pe
 care boni uirtut
 amōz. Oderunt
 peccāz mali for
 midine pene.

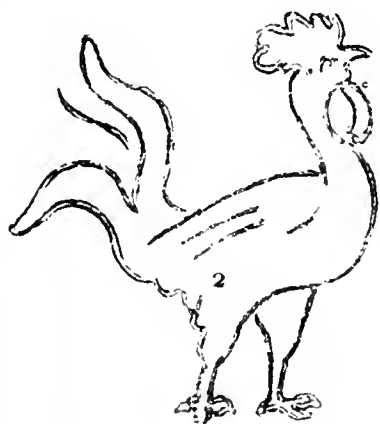
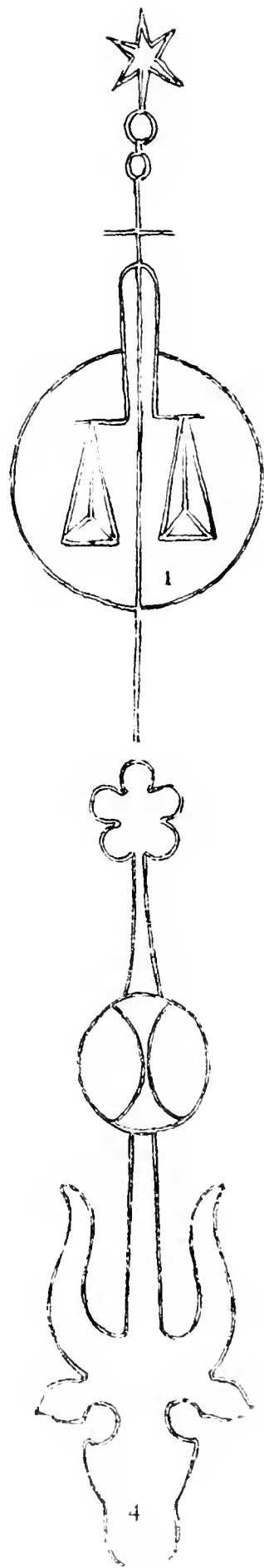
q Nisi factor. nullo modo fallimur. nā cuius sapientia uō
 pbilosophia dz. i. amor sapientie. a pbiloz. quō est amor. z
 sapbia. id est sapientia. ut. J. de nat. z extraor. cog. l. z §. p
 inde. licet pecuniā nō abiciamus. ut. J. de na. e. mu. l. i. bono
 ribus. §. philosophia. z facit. L. de dicitia. l. toll. l. i. z. L.
 pias ualere quod agitur. per totum.

r Huius studij. i. iuris studio quercndū dicit se spēs. prout dia
 lectici ponunt spēm. nō prout legistē. qua pōta ponitur z ge
 nus. sed nō cōuertitur fm Jo. z. p. lz qdān dicant pla. ite
 lexiste qf spēs sine pōtiones dicerentur res sup qbus is trac
 tat. z tam cōtinet spēs dē infinitas. cum super multis trac
 tet hoc ius. z super seruis z liberis. unde reprehendunt euz
 z facit ad hanc. §. infituit. de iusticia e iure. §. huius.

s Pōtiones. id est diuisiones.
t Substitutum. ad statum cōseruandum in ne percat. sed euz ou



lo auctore cum li adiuctori del Beato miser Sācto
 Marcho gouernatore del nostro ducato : Lo qual
 per promessiōe de la celestia grātia e anoi dato: &
 le barate biadamente compimo : & ordenando
 la pace cuz rason lo stado de la nostra patria piu
 honoreuemente substinemo : Vnde noi leuemo a lo adiuctorio
 de dio si li nostri animi che noi nō se fidemo de la possanza nostra
 ne de li nostri fideli ma referimo ogni speranza ala prouidētia sola
 de la sūma trinitade. Vnde li elementi de questo mondo sotto una
 nuuola & nō procedudi: & interra la soa dispositiōe e producta.
 Et per che in le cose non se troua alchuna cosa si studiosa como le
 venerabile leze per le quale cose diuie & humane e defese da le rie:
 & cū li soi discajimenti ogni malitia se refrena. Estimamo neces-
 sario:utile:possibile:& hōesto ad affrezarse a la lor uia che per paura
 de esse lo ardir humano se refrena & entro lire sia secura la inocē-
 tia & in quelle rie se refreni lo porier de noser per paura de la pena
 per le quale leze se rendera etiā dio a zascuno soa ragiōe. Recholie
 mo tuti li nostri statuti facti da noi & da li nostri predecessori agro-
 padi de tanta confusione che per la soa indebita compositione de
 obseruatiōe de certe cose lassādo star le altre spesso li nostri zude-
 uacilaua. Per laqualcosa noi lacomo tiepolo per la dio gratia dose
 de ueneta sopra cōposition & reformatiō de li nostri statuti:fessēo
 cōuocare li nobili & discreti hōi. Pantalon iustiniāno pieuāo de sã
 polo : Thōao mocēigo: Zuāe michiele & Stefano badoer: Li q̄li cū
 fidelade giōgiando piuso r cose i lo nostro cōune i reformation &
 stado de q̄llo la soa schiata continuo uiene acresuda : Aliquali noi
 cōmetessimo confidādo che secono la lor florida prouis òe elli do-
 uesse quelli corregē: schiarare:cōponere & far tuto q̄llo che elli co-
 gnosceseno bisogno ala presēte opera p prouidētia di quali habudo



po p̄sumere questa esser sta uolūta de alcuna p̄sona : E ancora a di
uerli fini li homi dicono parole idigne da esser receute & esser au-
tērecati i tāta cosa quāto e la uniuersal. facultra daicū in la qual la
iustitia e rota da la piu parte da questo mō p la uia tuortuosa.

Adi sopra scripto in el grande consiglio

Consuetudine in executiō de le s̄ntie sopra gāstaldi ¶

Nualuit hec cōsuetudo q̄ in executiōe s̄ntiaz sup̄gastaldio
i nes siue gāstaldiōes & p̄cōes eor̄ expellūt d̄ possessiōe mul-
tos posedētes domos siue p̄dia āteq̄ illos audiāt & intelligāt
q̄ titulo & iure possidēt : q̄ meretur cōrectiōez p̄pterea s̄ccitū sit q̄
uigore alicui⁹ s̄ntie q̄ nō sit de domo p̄edio siue re possessa ab aliq̄
qm̄ tales s̄ntie s̄nt diffinite & āteq̄ siāt audiūtur audiēdi nō possit
aliq̄ de possessiōe alicui⁹ rei tā in hac ciuitate q̄ extra expelli nisi
prius citetur & audiatur ab supra gāstaldionibus.

M cccc Lxxvi adi xx octubrio in el grādo consiglio

Sopra il zudegado de procuratori

Le noto a tuti d̄ q̄nto momēto sia il zudegado nro d̄ p̄curatori il
q̄l solo zudega tute s̄ote de otrouerlie leq̄l ūiuersaliter zudega ialtri
offici & zudegadi del palazo nro in mō che la mazō pte de le litte
iportāte s̄ono zudegade al dicto officio & po e necessario p̄ueder i
Lādara la pte che oltra tute altre utilita limitada ai zudefi del dicto
officio hauer debia i dicti zudefi de cadaūa s̄ntia a leze terminatiō
che al dicto officio sera otestade e che ophenderāo da ducati 200 i
300 ducato ūo : & q̄lle da ducati 200 i suso ducati do de chadaūa
s̄ntia nō posedo passar la s̄ua d̄ ducati do. le s̄ntie facte otra cōessa
rie: gouernatiōe forniso al dicto officio sera otestade hauer debia
distizudefi duc. ūo p̄ cēto e nō piu: & p̄che le coesarie ¶ nō pono
p la forma de le leze nostre tuō s̄ntie uolūtarie. sia dechiarido che
de q̄le cōessari o cōitenti ofessassēo el debito o dirāo cōe isoleāo dir
fiat ius che i q̄sto caso diti zudefi nō habiāo cosa alcūa. La electiō
uere di d̄cti zudefi decetero se se faci p̄t + mā de electiō & p̄ scru
tunio del serenissimo miser io d̄oxe: cōsieri: & caui de xl iquali zude
fi siāo tenuti de aprouarle de āni xxx . Finis .



Individue trinitate nomine invocato.
 Psalterij ordo iuxta ritum quem nunc
 romana servat ecclesia incipit.

Ab dominica prima post octavam epiphaniae usque ad septuagesimas: et a kalendis octobris usque ad adventum subscripta in uisitoria singula singulis dominicis diebus dicuntur: ita tamen quod si oportuerit ultimum repetatur.

Inuitorium primum. Venite exultate domino: iubilate deo salutari nostro. ps. Preoccupemur. Inuitorium secundum. Preoccupemur faciem domini: et in psalmis iubilemus ei. ps. Venite. Inuitorium tertium. Quonia deus magnus dominus: et rex magnus super omnes deos. ps. Venite. Inuitorium quartum. In manu tua domine omnes fines terre. ps. Venite. Inuitorium quintum. Venite adoremus dominum: qui fecit nos. ps. Venite. Inuitorium sextum. Dominum qui fecit nos: uenite adoremus. ps. Venite. Dominica prima post octavam epiphaniae. Inuitorium. Venite exultemus domino: iubilate deo salutari nostro. ps. Preoccupemur. Ab octava epiphaniae usque ad dominicam primam quadragesime: et a kalendis octobris usque ad adventum domini seruatur dicitur: Ad nocemus.

QUOD diebus omnibus: quo mundus extat conditus: uel quo resurgens conditor: nos morte uicta liberet. In uisus procul torpore

ribus: surgamus omnes ocyas: et nocte queramus piui: sicut prophetam nouimus. In uisus preces ut audiat: suamque dextram porrigat: et expiatis sordibus: reddat poliorum sedibus. Qui quique sacratissimo: huius diei tempore: bonis quietis psallimus: donis beatis muneret. Iam nunc paterna claritas: te postulamus affatim: absit libido sordidans: omnisque acutus noxius. De sedata sit uel lubrica: compago nostri corporis: per quam aucti ignibus: ipsi eremur acris. Ob hoc redemptor: quesumus: ut probra nostra diluas: uite perennis cominoda: nobis benigne conseruas. Quo carnis actu exules:

effecti ipsi celibes: ut prestolamur certum melos canamus glorie. Presta pater piissime: patrique compar uenice: cum spiritu paraclyto: regnas per omne seculum. Amen. Ab octava pentecostes usque ad kalendas octobris in dominicis diebus subsequens huius: cum inuitorio sequente dicitur: Ad noct. Inuitorium.

Adoremus dominum: qui fecit nos. ps. Venite. huius. **Q**UOTE surgentes uigilemus deos: semper in psalmis meditemur: atque uiribus totis deo canamus dulciter hymnos. Ut pio regi pariter canentes: cum suis sanctis mereamur aulam ingredi celi simul et beatam ducere uitam. Reslet hoc nobis deitas beata: patri ac nati: pariterque sancti spiritus: cuius reboat in omni gloria mundo. Amen. In primo noct. de adventu auit. Veniet ecce rex excelsum. ps. Beatus uir. ps. Quare fremuerunt. ps. Domine quid multiplicati. ps. Domine ne in furore. De psalmita. antiphona. Seruite domino. Sub dicta auit. dicuntur idem psalmi. Tempore paschali auit. Alleluia. Lapis reuolutus est. Et sub dicta auit. dicuntur psalmi totius primi noct. et sic in alijs noct. seruatur idem ordo.



EATUS uir qui non abiit in consilio impiorum: et in uia peccatorum non stetit: et in cathedra pestilencie non sedit. Sed in lege domini uoluntas eius: et in lege eius meditabitur die ac nocte. Et erit tamquam lignum quod plantatum est secus decursus aquarum: quod fructum suum dabit in tempore suo. Et folium eius non defluet: et omnia quecumque faciet prosperabuntur.

Non sic impij non sic: sed tanquam puluis quem proficit uentus a facie terre. In deo non resurgunt impij in iudicio: neque peccatores in consilio iustorum. Quoniam nouit dominus uiam iustorum: et iter impiorum peribit. psalmus dauid.

Arce questo. Quicumq; hec dinita
legoria officia: z hanc nostrā corre

ctione ne pms damnes: quā z conscia
nā tuā recolas: z ordine brciani diligēt
aduat. Si quid in psalmis dauincis
spicice addim cōmutā ut: Si qd bis
reptū: id nobis licite nō ascribas: nā
ipēsōri ga hoc actū est: qui omnibus
mō queat: mōrē gerē quouis mō conāt
ffymnos dñicalia officia ac ferialia cui
suis rubicis suis locis diligēt ut nob
de° pñiti. Scruiat sum: scuarū xō ubi
lecto z gēsa narrāt accurare reuolūm: z
co accurat°. Quo felicitis memorie sci in
ri Laurēij Justiani ueneti Picti pto
piarthe uentia z exēplaria būs: aitia
xō ps ubi icōmū: de qb' uis scis officū
agita a nob z scripta z castigata. de
sine igit qsq; ea: 15 doct' z eruditia nos
carpetis pon' monere sataga: ut cuiāgeli
ca scti correctō: Si qd negligētia pñis
sū ē alias corrigat. Est n' adco ipse do
ct' ēi carpe desine ne uideans eoa imita
ri uelle: q opia ut ait Plin' mallit cōtē
nere quam discere.

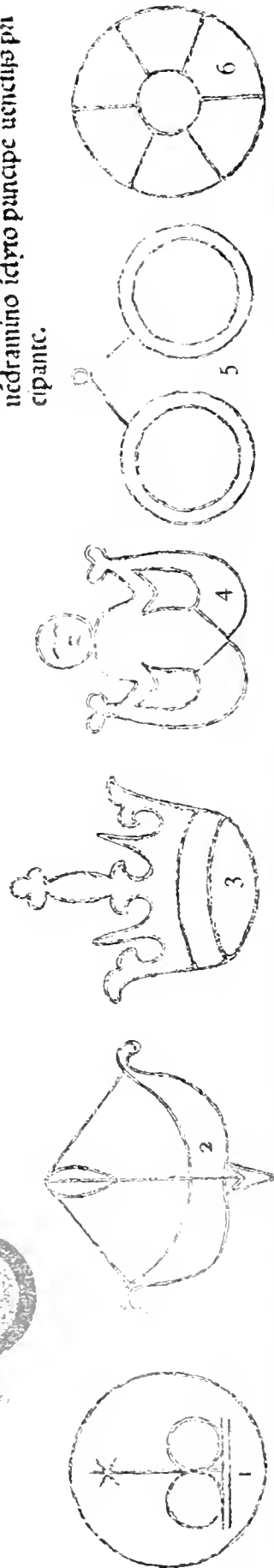
ut opis corrector: erat Georg' d
spatharijs pñt' yoz unum: ipse a
ucto Nicolauz Ienson gallicus: hac nā
repestate unipsoz pācepō: Et qd op'
ipēssu in florentissima urbe uenetiā est.
Anno dñi. MD. cccclxxiiij. Sisto. iij. pō
t. mar. rome Petri sedē regēt. Andrea
uēdramino icetro pūncape uenclis pū
cipante.

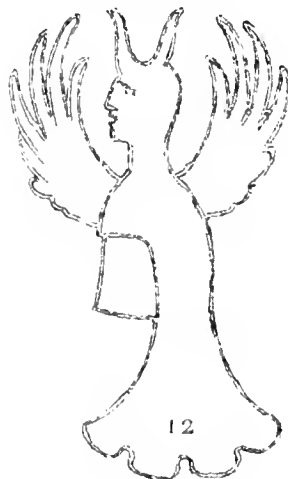
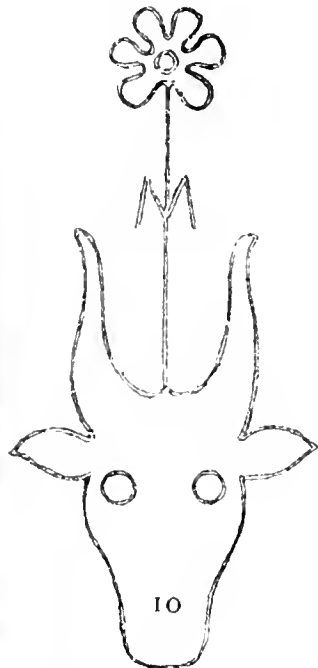
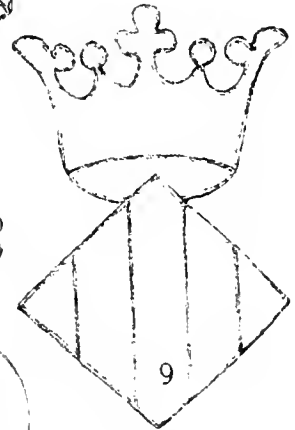
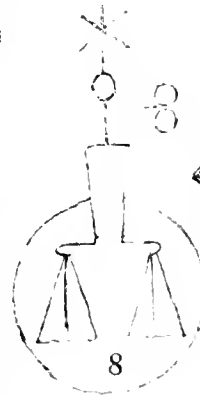
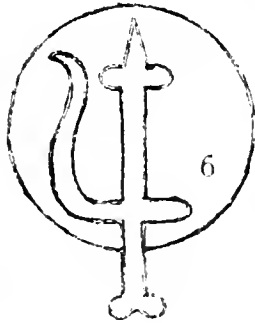
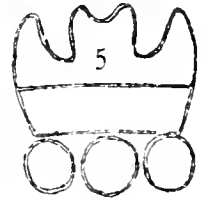
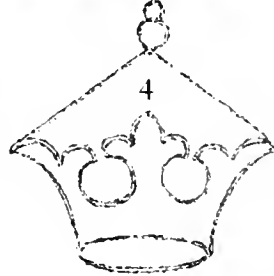
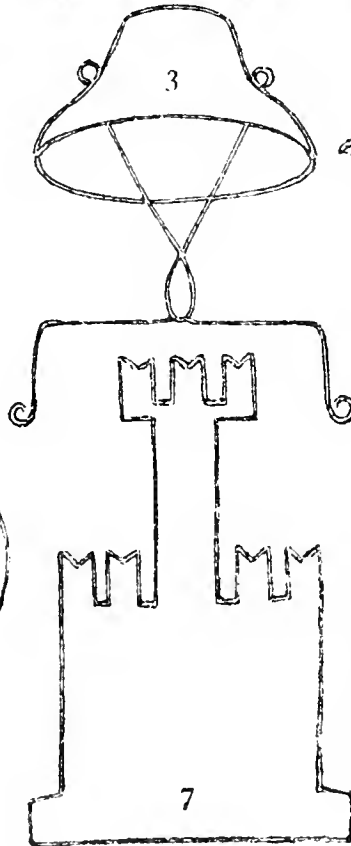
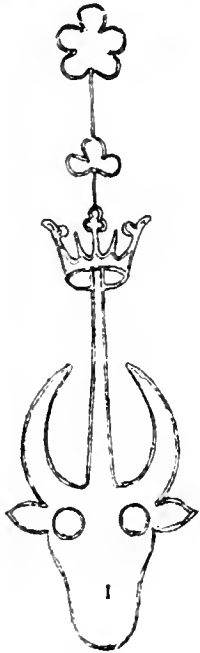
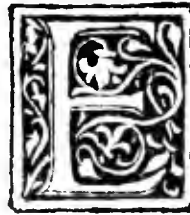
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ffymnos dñicalia officia ac ferialia cui
suis rubicis suis locis diligēt ut nob
de° pñiti. Scruiat sum: scuarū xō ubi
lecto z gēsa narrāt accurare reuolūm: z
co accurat°. Quo felicitis memorie sci in
ri Laurēij Justiani ueneti Picti pto
piarthe uentia z exēplaria būs: aitia
xō ps ubi icōmū: de qb' uis scis officū
agita a nob z scripta z castigata. de
sine igit qsq; ea: 15 doct' z eruditia nos
carpetis pon' monere sataga: ut cuiāgeli
ca scti correctō: Si qd negligētia pñis
sū ē alias corrigat. Est n' adco ipse do
ct' ēi carpe desine ne uideans eoa imita
ri uelle: q opia ut ait Plin' mallit cōtē
nere quam discere.

Arce questo. Quicumq; hec dinita
legoria officia: z hanc nostrā corre
ctione ne pms damnes: quā z conscia
nā tuā recolas: z ordine brciani diligēt
aduat. Si quid in psalmis dauincis
spicice addim cōmutā ut: Si qd bis
reptū: id nobis licite nō ascribas: nā
ipēsōri ga hoc actū est: qui omnibus
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ct' ēi carpe desine ne uideans eoa imita
ri uelle: q opia ut ait Plin' mallit cōtē
nere quam discere.





Incipit epla facti Hieronymi ad paulinum
pbm de oib' diuine historie libris Capl3. I

Mater am

brosius tua mihi mu-
niscula pferens otu-
lit simul et suauissias
lras que a principio
amicitiarū fidē pba-
te iam fidei et veteris
amicitiē noua ptere-

bant. Vera. n. illa necessitudo ē et chasti gluti-
no copulata: quā nō vilitas rei familiaris: nō
pntia tñ corporū non subdola et palpās adu-
latio: sed dei timor: et diuinā scripturā stu-
dia cōciliant. **A**egimus in veterib' hystorijs
quosdam lustrasse prouincias: nouos adisse
pplos: maria transisse ut eos quos ex libris
nouerant: corā quoq; viderēt. Sic pythago-
ras memphiticus vates: sic plato egyptus et
archytrā tarētīnū: cāq; orā italie q̄ quodā ma-
gna grecia dicebat: laboriosissime pagrauit:
ut qui athenis magister erat et potēs: cuiusq;
doctrinas academie gymnasia psonabant: si-
eret peregrin' atq; discipulus malens aliena
verecūde discere: q̄ sua ipudēt ingerere. **S**e-
niq; cū lras quasi toto orbe fugiētes psequit'
captus a piratis et venundatus tyranno crū-
delissimo paruit: ductus captiuus vincus et
fusus: tñ q; philosophus maior emētē se fuit.
Ad titum lūium lacteo eloquentie fonte ma-
nārem de ultimis hispanie galliarūq; finib'
quosdā venisse nobiles legimus et quos ad
contemplationem sui roma non taterat: vni-
us hoīs fama pduxit. **H**abuit illa etas inau-
ditū oibus seculis: celebrandūq; miraculū:
ut urbē tantā igressi aliud extra urbem quere-
rent. **A**pollonius siue ille magus ut vulgus
loquitur siue philosophus: ut pythagorici
tradūt: trauit pfas ptransiit caucasus: elba-
nos scythas massagetas: opulentissima idie
regna penetrauit: et ad extremum latissimo

ut gymnosophistas et famosissimam. idū mē-
sam videret i fabulo. **I**nuēit ille vir ubiq; qd
disceret: et semp pfacies semp se melior fieret.
Scripsit sup hoc plēssime octo voluminib'
philostratus.

U

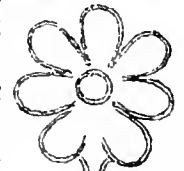
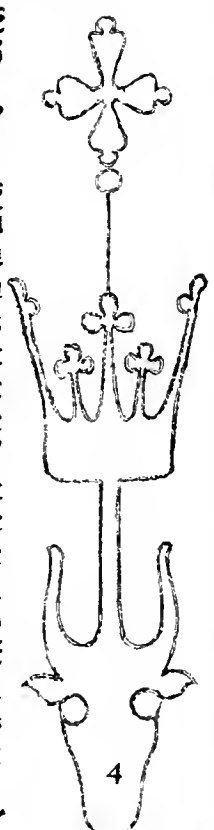
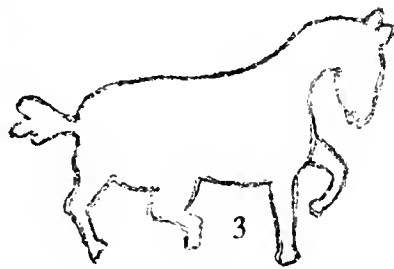
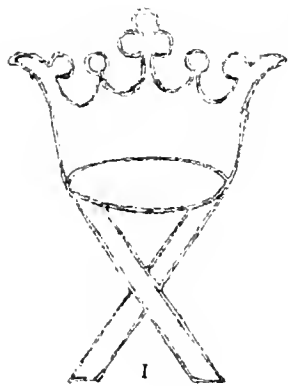
Quid loquar de seculi hoīb': cui aplius
paulus vas electionis et magister genū
q de cōscientia tanti in se hospitis loqueba-
tur dicens: an experimētū q̄ritis eius qui in
me loquitur chūstus: p' damascus arabiaq;
lustratam ascendit hierosolymam ut videret
petrum: et māsit apud eū dieb' q̄ndecim: **H**oc
.n. mysterio hebdoadis et ogoadis futur' ge-
nū predicator: istruendus erat. **R**ursumq; p'
annos quattuordecim assumpto barnaba et
tico exposuit cum aplis euangeliū: ne forte
i vacuum curreret aut cucurrisset. **H**abet ne-
scio quid latentis energie viue vocis act' et in
aure discipuli de auctōis ore trāssusa form' so-
nat. **U**n et schines cū rhodi exularet et legēt
illa demosthenis oratio: quā adūsus eū ha-
buerat: mirantibus cunus atq; laudantibus
suspirans ait: **Q**uid si ipsam audissent bestias
sua verba resonantem.

U

Nec hoc dico: q̄ sit aliqd i me tale: qd ul'
possis a me audire uel velis discē s; quo
ardor tuus et discendi studiū etiā absq; nobis
p se pbari debeat. **I**ngeniū doctile et sine doc-
tore laudabile est. **N**ō quid iuenias: sed quid
queras consideram'. **S**ollis cera et a formā
dum facilis etiā si artificis et plaste cessent ma-
n': tamen uirtute torum est quicqd esse pōt.
Paulus apostolus ad pedes gamalielis le-
gem moysi et pphetas didicisse se gloriatur:
ut armatus spiritualib' telis: postea doceret
s' fidenter. **A**rma. n. nō militie non carnalia s't:
sed potentia deo ad destructionem munio

Biblia impressa **V**enetis
opera atq; impesa **N**ico-
lai **J**enson **V**allici

M.CC.CCCC.LXXIX.



Incipit... clarissimi religioni fratris Jacobi de Uogaine ordinis predicatorum de...

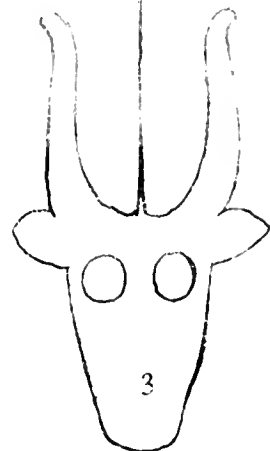
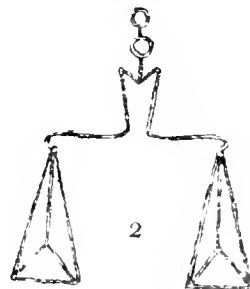
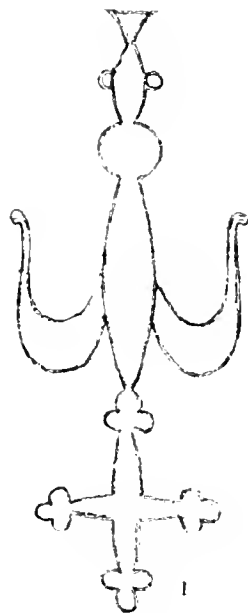
Universum tempus pre...

sentia vite decursus in quatuor distinguit .s. tempus denotatio:renouatio siue reuocatio...

incipere ab errore.tenet.n. rem z no sequitur ordinem teporis:scut euangeliste sepi facunt...

De tempore renouationis: z primo de aduentu domini nostri Jesu Christi.

Aduentus dni per quatuor septimanas agit ad significandis quatuor sur aduentus .i. in carnem mentis: in mortem: z iudicium...



L'ARTE DELLA STAMPA

Ubi nomen dicitur nostrum... in nomine dicitur...

off. pte. pte. dicitur... in nomine dicitur...

Imperator... in nomine dicitur...

Flavianus... in nomine dicitur...

Antoninus... in nomine dicitur...

leg. loci ubi legatur... in nomine dicitur...

Antonia... in nomine dicitur...

Antonius... in nomine dicitur...

Antonius... in nomine dicitur...

Antonius... in nomine dicitur...

Antonius... in nomine dicitur...

Antonius... in nomine dicitur...

Antonius... in nomine dicitur...

Antonius... in nomine dicitur...

Antonius... in nomine dicitur...

Antonius... in nomine dicitur...

In imperato: cetera... in nomine dicitur...

Imperatoriam... in nomine dicitur...

Ubi dicitur... in nomine dicitur...

Ubi dicitur... in nomine dicitur...

Ubi dicitur... in nomine dicitur...

Ubi dicitur... in nomine dicitur...

Ubi dicitur... in nomine dicitur...

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Ubi dicitur... in nomine dicitur...

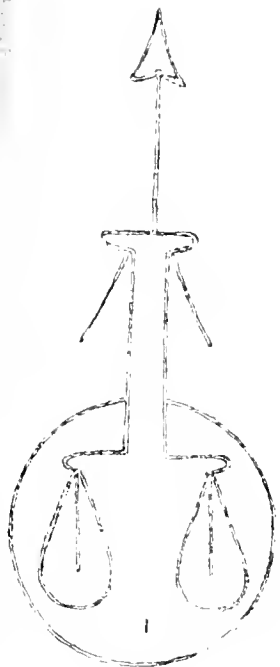
Ubi dicitur... in nomine dicitur...

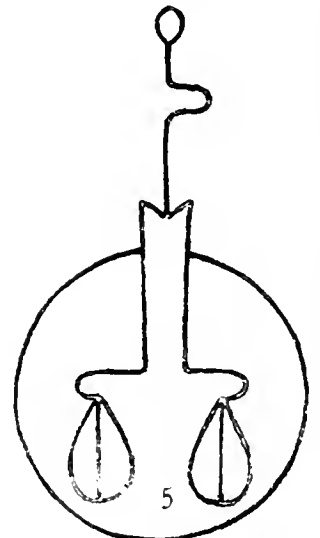
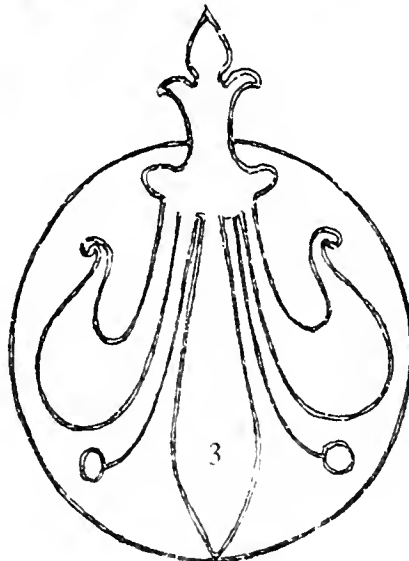
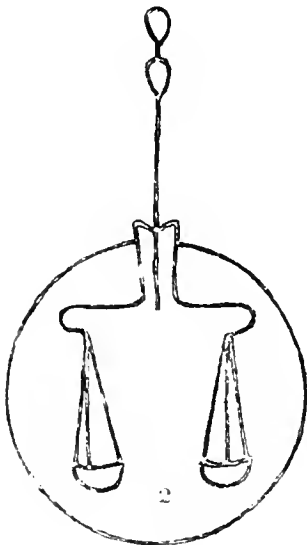
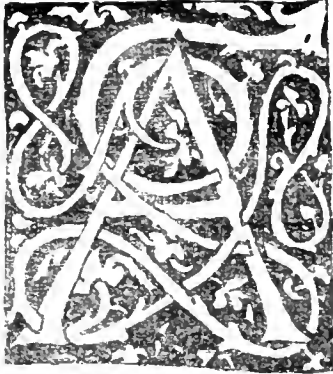
**Suercendo
in Christo**

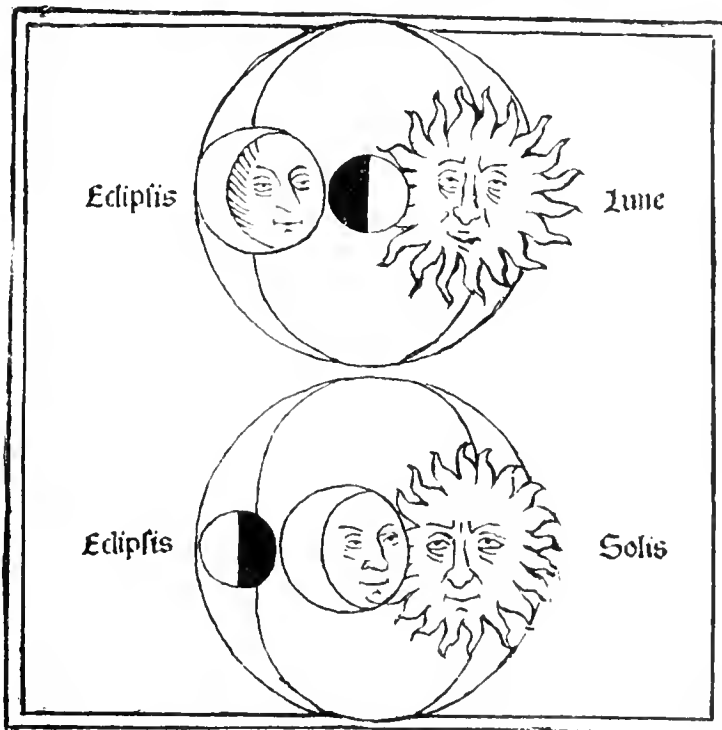
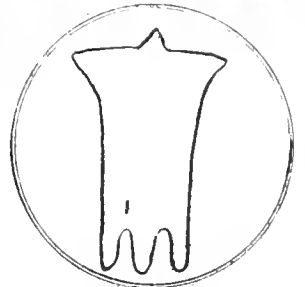
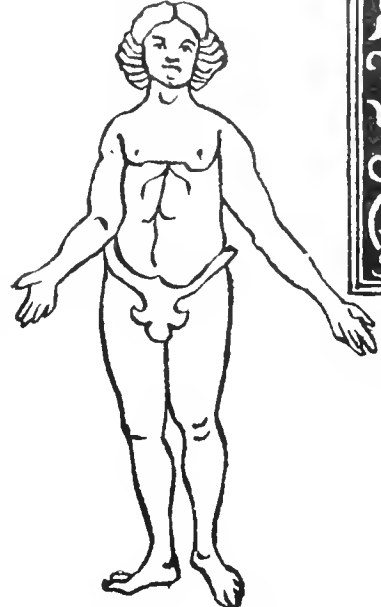
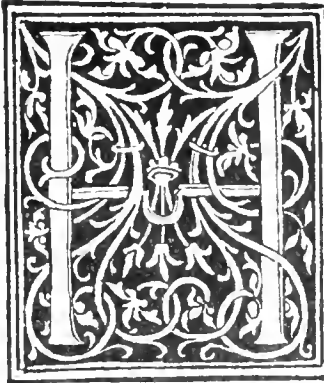
patri suo dño Se-
rardo de grana epi-
scopo Sabinesi.
Guido de Bassio
benoniē. Archidy-
aconus suus cler-
icue ⁊ capellani am

recomendatione sui vniuersi hominū sospitāt ac animi sui
lenitiā ⁊ debis correctione attendere p̄sens opus. Juxta
beatū Ambrosium. Omnia ratio superne sciētie vel terre-
ne creaturē in eo est qui est carum caput ⁊ auctor. vi. xxxvi.
di. s. sed cōtra. autis in caput bñc etiā. Et vbi idē caput de
est quod est fundamentū ⁊ lapis angularis ibi nullus boni
operis edificatū supēdificari potest. vt dicit Grego. i. q. i. cū
Paulus. Ad honorez ergo summe trinitatis ⁊ indiuidue
vniūtatē patris ⁊ filij necnon sancti numinū. ⁊ apostolorum
p̄cipis. p̄catōis mei. ⁊ ad laudē ⁊ ad stabilitatez vniuersa-
lis ecclēsie spōse ⁊ huius. quaz Christus de noster vere fidei
rector sibi vniūscoposātam ⁊ intactam v̄rginē seruat. xviij.
di. ecclēsiē. nec. que etiā imitatur quatuor. numinibus pa-
radisi. vt colligitur de consē. di. iij. ecclēsiā. nō ad laudēz
⁊ memoriā paternitatis vestre quā largitoz auctozūz bono-
rum multis inquisitō p̄ceditūz eo q̄ ipsam fecerit virtutūz
operacione p̄claratū. humilitate p̄cedatū. euāgēlij antem
pacem. diffensionē ⁊ rixas ⁊ scandala regulante. vt de ipsa
p̄dēscibat. Hiero. xxiij. di. o p̄aconi sunt. in p̄m. Ego qui
sicut iuris canonici p̄fessorēs me reputo m̄tinū ⁊ p̄ofus
insufficiētiē ad tanta onera sup̄portanda. Consiūsus tamen
de meliū sua largitate illius qui dat omnibus affluētē ⁊ nō
improponit. i. q. ij. q̄ pio. Qui dicit. Ap̄eri os tuū ⁊ ego ad
improbo illud. Qui etiā calculo sumpto de altari sarp̄uce tā-
git. ⁊ mandat labia imperfecit. vt b̄s̄uocē recitat. viij. q. i. in
scripturis. in si. non audiat laudē consequēde. sed chari-
tate semināde veritatis. xxxij. q. iij. obij. cū. h̄m̄na hūme-
no onis grande subire procurauit ad vilitatē studere volen-
tiam in auro volumine decretorū. ad memoriā reducis
q̄ nemo nascitur sibi soli. ar. ad hoc. viij. q. i. in scripturis. iux-
ta p̄m. Et sicut plene nouit vestra paternitas genium do-
ctorū ⁊ dicitur quōsdā alloquētēs in hec verba. Nolo vos
ignoscere fratres. quā patres nostri omēs sub nibe fuerūt.
de consē. di. iij. nec quēq̄. c̄ra. si. Sed vbi nox occurrūt
ignē claritatē nō opponere. p̄curauit. multoties ignota
per ignos ⁊ aliter q̄ debeant ⁊ p̄ponit. cōtra id quod

dicit Hiero. q̄ vno inclinat qui scripturas aliter intelligit
q̄ se habet veritas. vt legitur. xxxviij. di. vno. Et dicit beatus
Clementis q̄ vt scripturas non debemus querere sensum ex
trancaum: sed ex ipso scripturis debemus sensum capere ve-
ritatis ut tamē q̄ vbi quō vera didicerit falsa ⁊ simulata de-
dinet. vi. c. di. relatum. Ideo cum maximo studio ⁊ labore
ipsorum nostrorū patrum antiquorū ⁊ modernorū reuolūtēs
volumina sententiāz textualēs. necnon glosarū cōmuniū
declaratōes. sup̄pletōes. necnon erodofas difficultates
elicere procurauit. vniūq̄z reddens quod suū est. xij. q. ij.
cum deuotissimā fēminā. ⁊ lex signa additōis ⁊ glosarū
in hoc opusculo demonstrabunt. Et si que glosolite seu remi-
sione sine certo signo cōp̄eriantur in eo quod benedicunt
oro vt vestra paternitas soli p̄ncipio veritatis dignet affēri
bere quod linguas balbutientū facit dicitas. ⁊ per linguas
infantū loquitur veritatē. vi. iij. q. iij. in fi. s. sed obij. c̄. Pā
⁊ omnis mundana sciētia falso sibi vendicat p̄ce p̄ncipia-
tū qui solus p̄ouenit de p̄ouidētia trinitatis. ex cuius p̄-
uidētia triumphamus si qua vera ⁊ ineffabilia p̄omulga-
mus. ad cuius laudē desinat omnis caro cum sit incompe-
hensibilis. vt in concilio legat gener. al. c̄. de summa. trini. ⁊
fide catho. c. i. Sed q̄m̄ in operibus hominū nil fiat adeo
bonum aut licitum cui non possit aliqua p̄m̄cia irrogari
vt sens potest colligi. xxiij. q. v. de occidēdis. in fi. Pā idē
pater qui creauit bouem ipse creauit ⁊ culicē. vi. xxiij. q. iij.
qui secūda carnē. Tamen quā ingenolūm meū aliter
ad culmen non potest p̄uenire veritatis nisi hoc altitatis
erāserit lina p̄auitatis. vt secūda Greg. transumptiue scri-
bitur. viij. q. i. s. cum autem. iuxta p̄m. inra silenti clausura
redatū n̄cāmus. viij. q. i. ibi adiunat ad campū certaminis
confidenter accedo. vbi certorū patrum sententijs seu opposi-
tōibus defensiboz cōfidentō q̄ liber tanto sit gratior ⁊ ac-
ceptior quanto omni p̄ne doctōrū a stipulationibus p̄stat
esse fluidior. C. Quem siquidē campum ad vestre paterni-
tatis gloriā disposuit occorūm rosarium nancupare. vt si
cui rosa inter ceteros flores obtinet p̄ncipatū. sic noster cer-
taminis campus p̄emineat inter alia opuscula composita
a modernis. in quo sup̄fluitantibus caulis radicibus graui
dūctantur a palea. vniūm a fece defecabitur. ⁊ colorum seu
nonnā fēminatō nō attentis nico iudicio sola veritatis me-
dulla cuius ē amica simplicitas conuicta. Dicant ergo p̄ci-
pio nostro su p̄sena virgo Maria cui p̄ncipio. medio. atq̄
fui assu. ⁊ p̄m̄cia. Petrus vicari. Iesu d̄m̄isti. Estote ergo
memozēs hōstatio vestri ⁊ mei alijus vestri capellani. vt p̄
hec ⁊ alia bona q̄ feceritis i hac vita. in celo possitis cū ange-
lis collocari. Inter quos in futuro iudicio vos requiram.
Amen. hoc etiā verum est siue erit. de consē. di. ij. remera. in fi.





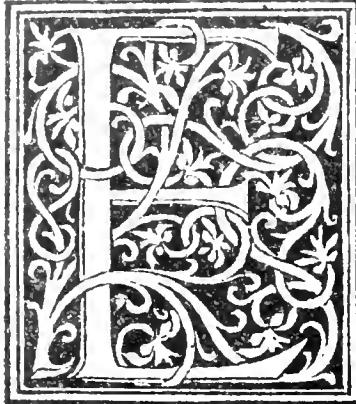


Ferdinando Ongenia Editore.

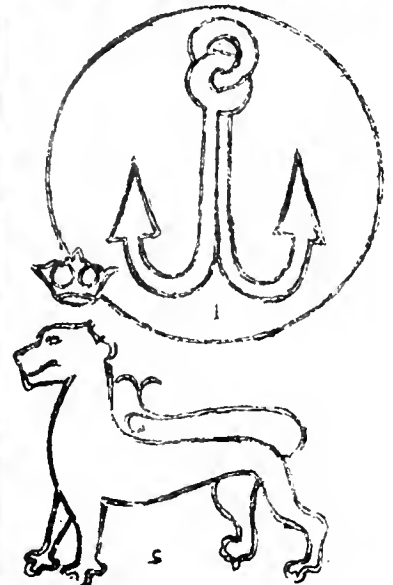
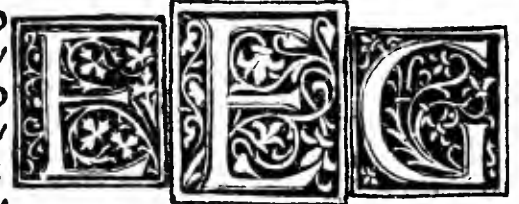
Clarissimi Viri Iginij Poeticon Astronomicon
 Opus vtilissimum & feliciter Incipit.
 De Mundi & sphaerae ac vtriusq; partiu declaratioe.
 Liber Primus
 Prohemium.



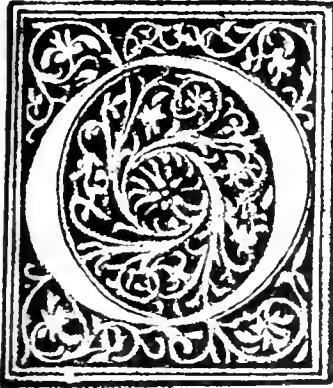
Iginius. M. Fabio Plurimum Salutem



ISI Te Studio grammatice artis
 inducūmō solū verū moderatio
 ne quā pauci viderūt: sed historia
 ruꝝ quoq; varietate: qua scientia re
 rum p̄cipit p̄stare video: quē fac
 lius etiā scriptis vix p̄spici potest:
 desiderās potius scientē: q̄ libera
 lem iudicē: Tamē aūo magis exer
 citatus: & nonnullis etiā sēpius in
 his reb' occupatus esse videar: Ne
 nihil in adolescentia laborasse dice
 rerz imperiorū iudicio desidie subire crimē: hec velut rudimēto
 scientie n̄sus: scripsi ad te: Nō vt iperito monstrās sed vt scienti/
 imū cōmonens: Sphaere figuratiōe: circuloꝝq; qui i ea sūt no
 tationē: & quē ratio fuerit vt nō equis partib' dividerent. Prete
 rea terre marisq; diffinitionē: & quē partes eius non habitant: vt
 multis iustisq; de causis hominibus carere videant: & inderpo/



Adomponij Adellae Cosmographi Geographia:
Husciani quoq; ex dionysio Theffaloniceni de
situ orbis interbretatio.
Adomponij Adellae de orb. & situ Liber primus.
Prooemium.



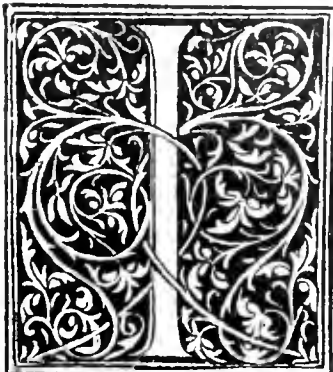
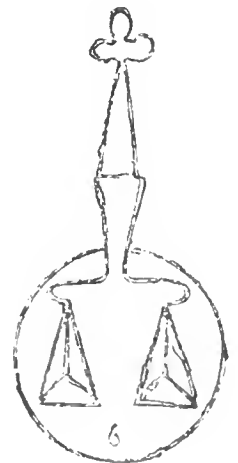
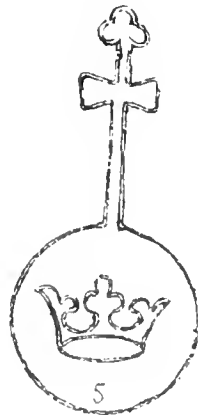
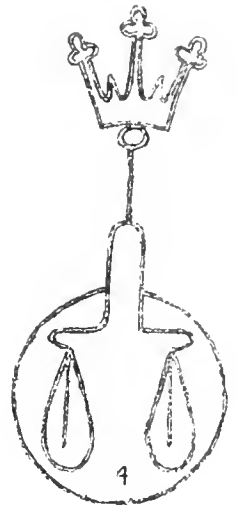
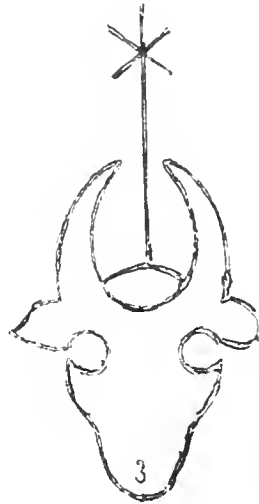
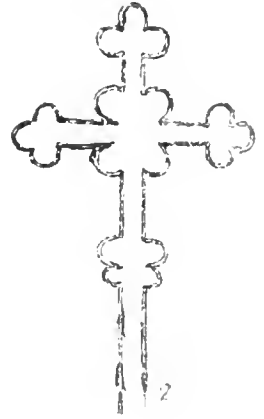
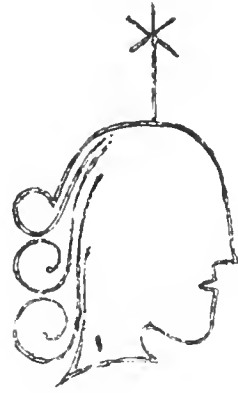
Orbis situra dicere aggredior impe-
ditum opus & facundie nisnime ta-
par. Constat enim fere ex gentiu lo-
corumq; nom nibus: & eorum per-
plexo fatis ordine: quem persequi
longa e magis q; benigna materia
Verum aspici tamen cognosciq; di-
gnissimum: & quod si non ope inge-
nij orantis: at ipsa sui cotemplatio
ne precium opere attendenti ab-
soluat. Oleam autem alias plura et

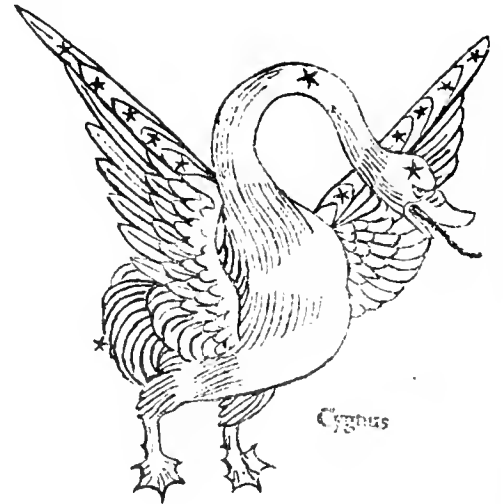
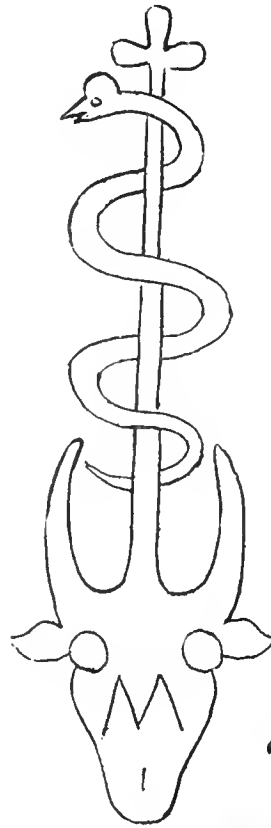
exactius. Nanc autem ut queq; erunt clarissima e strictim ac pmo
quidem: que sit forma totius: que maxime partes. quo singule mo-
do sint: etq; habitent expediam: Deinde rursus omnes omnium et
littora ut intra et nariq; sunt: atq; ut ea subit ac circumlute pelagus:
additis que in natura regionum incolarumq; memoranda sunt.
Id quo facilius sciri possit atq; accipi paulo altius suinna repe-
tetur.

Orbis mundi in quattuor partes divisio.

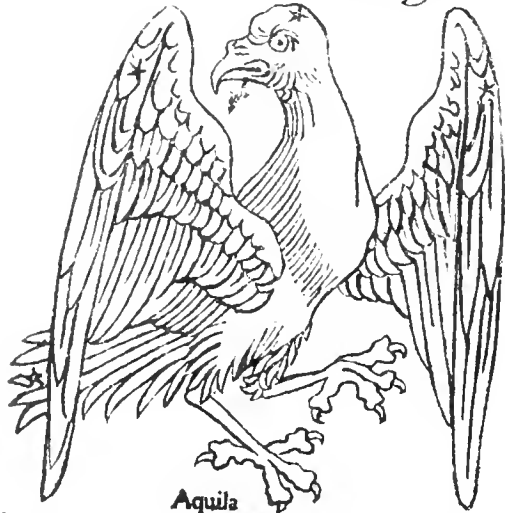


Orbis igitur hoc quicquid est: cui mundi celiq; no-
men indidimus: vnum id est: & vno ambitu se cum-
taq; amplectitur. partibus distat. Unde sol oritur
oxens nuncupatur: aut ortus. quo demergitur oc-
caldens vol occasus: qua decurrit meridies. ab aduer-

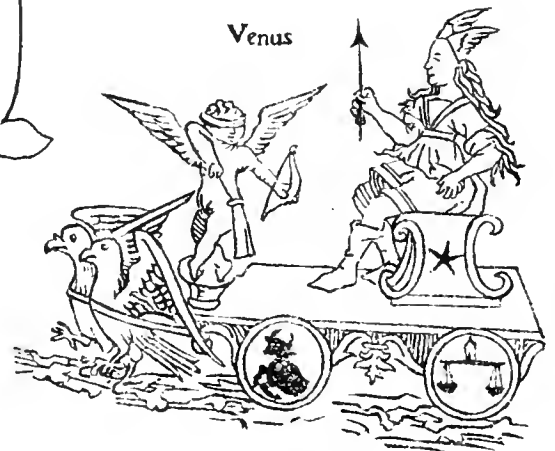




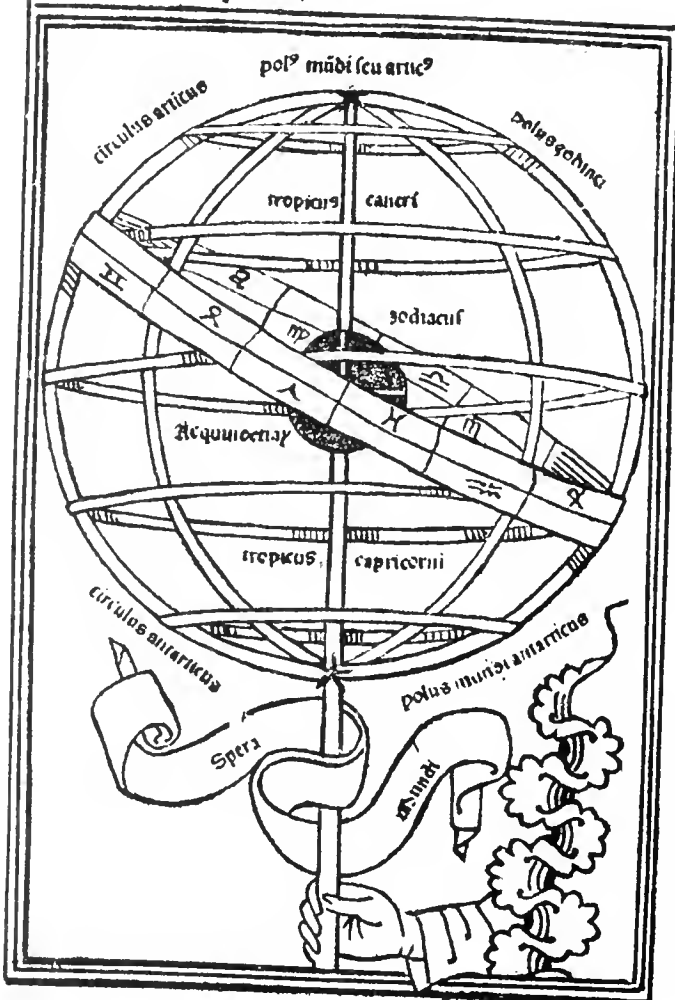
Cygnus



Aquila



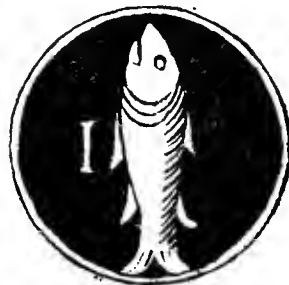
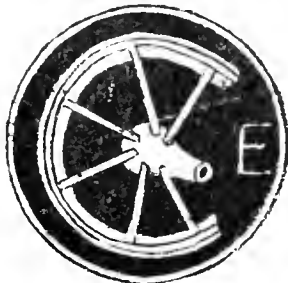
Venus

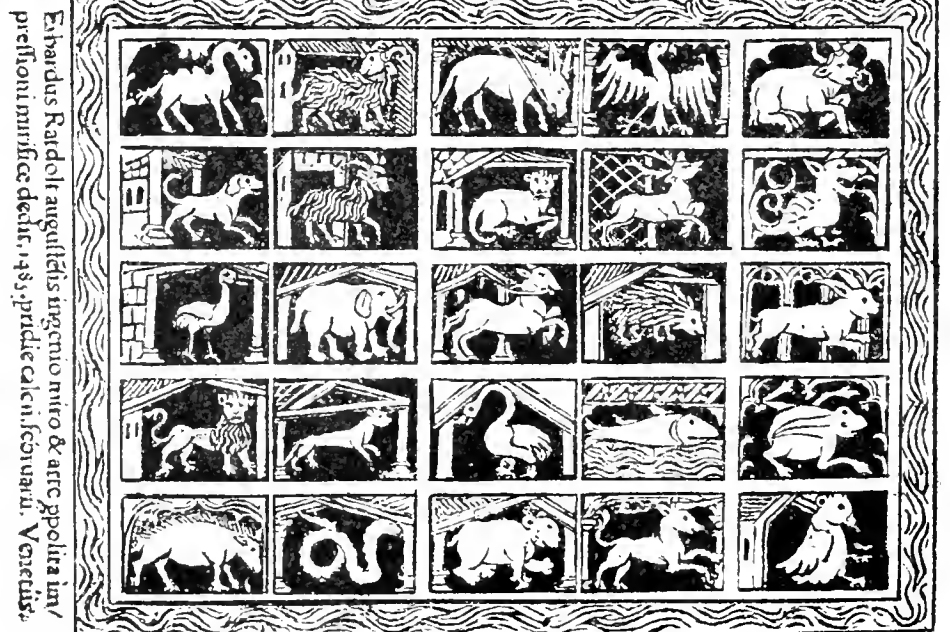
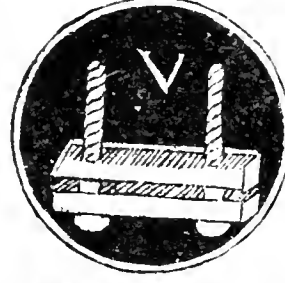
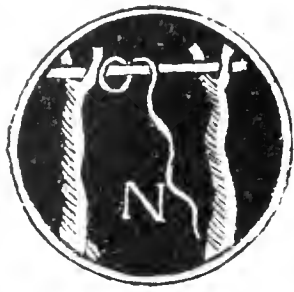


Mercurius



Sol





Erhardus Radolt angulicis ingenio nitro & arte ppolita im-
pressioni munificē dedit. 1483; pndic elenico uariū. Venetijs.

Figura locorū fictorū & ceteris aliis consiles p centū locis ingenio eū in libris cōpari facillime erit.

Incipit epistola beati Hieronymi ad Paulum presbyterum de omnibus diuine hystorie libris. Cap: tularu



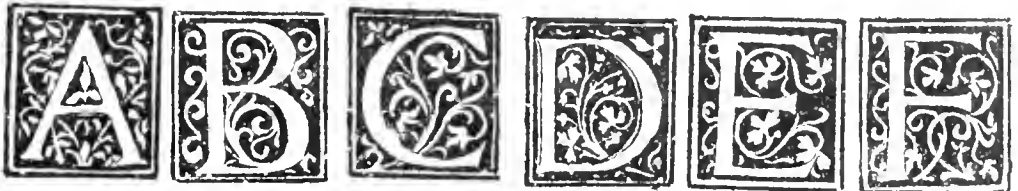
Mater Ambrosius tua

mibi munuscula pferens. detulit simul: et suauissimas lras. q̄ a principio: anticit. az fide pbate iam fidei et veteris amittie noua pferbant. Uera. n. illa necessitudo est et xpi glutino copulata: quam no uilitas rei familiaris. no pntia tm̄i corpore no sbdola et palpās adulatio: s̄ dei timor et diuinaz scripturaz studia scilicet. Legim⁹ in veteris hystoria quosdā lustrasse puuicias. nonos adisse populos. maria trāsisse ut eos quos ex libris nouerāt. corā quoq; uideret. Sic pythagoras mēphiticōs uates: sic plato egyptū et archytā tarētīnū: eaq; orā italie. q̄ quondā maḡ grecia dicebat: la bonosissime paguit ut q̄ athēns mgr̄ erat et potēs. cuiusq; doctria achadame gymnasia psonabāt fieret pegrin⁹ atq; discipulus: malēs aliena uerecūde dūcē. q̄ sua impudēter ingerē. Demq; euz lras q̄si toto orbe fugietes pseq̄: capt⁹ a piratē et rudelulimo paruo duct⁹ cap: s̄: tm̄ q̄ nob̄s m̄aie iudicēte

mosissima solus mentar
aut ille vir ubiq; qd̄ disc
lio: fieret. Sc̄p̄ sit sup̄ B
bus philostratus.

Quid loqr̄ de se
lus vas electio
scia tanti in se
An expūmentū q̄rit ei⁹
mascū: arabiaq; lustrat
ut uideret petp: et man
hor. n. mysterio debde
gentū pdicatorū iustru
annos quorūdecī assu
sūt cū apl̄s euangeliū.
aut cucurrisset. s̄z nesci
uocis act⁹ et in aures dis
fusa forū sonat. Enī et cle
ret et legere illa demost
en̄ habuerat: mirantib⁹
pirans ait: Quid si ipse
ba resonantem?

Et h̄ dico q̄
possis a me au
ardo: tuus et
nob̄ p̄ le. pbari debeat
ctore laudabile ē. Non
p̄sideramus. Abollis c
etiā si artificis et plaste
tum ē q̄cqd̄ esse p̄t. It̄
malicis legē moysi et p
ut armat spūalib⁹ telis
Arma. n. nre multe nō
deo ad destructionē mu
struētēs et oēs altitudin
sciaz deuz captuātes o
dū xpo: et pati sburgare
theū scribit ab infantia
taf ad studiū lectōiq; ne
ei p̄ impōēs man⁹ p̄ib⁹
ceteras virtutes xpi: q̄



Joannes **Lucas**

¶ Ego sum in mundi: q segr meo abulat i cenedi
 s; habebit lumē vite. Ego su q testimoniū gbibeo
 de mcipto: z testimoniū gbibet de me pr. Ego su
 pastor bonā z cognosko meas: z cogscit me mee
 Ego su via: veritas z vita: nemo vrit ad prēs: nisi
 p me. Ego sum viti vera: z pater me⁹ agricola ē

Scipit in
 cia sermōe
 co. yuit lū
 berodisra
 dee: lacerdū

¶ Amē em: dico vobis: crū z terra trossibit: vrb a san scilicet
 nō transibit. Qui crediderit z baptizat: saluus erit.
 Qui vō nō crediderit: cōdēnabit. Qd vobis oib⁹ dico. Ut
 glate nescitis eni q die veniet. Sol cōtēnēbra bit: z luna
 nō dabit splendorem suum. Et tunc videbitis ium homi
 nū venientem in nubibz. z c.

Data est mihi omnis potestas in celo z in



terra. Me in orbem mittentū: z predicare euat: z ium omni
 cōtēnēbra: cōfirma frēs tuos. Qui maior ē vobis: fiat scru
 minor. Ego aut in medio vestz sum: sicut qui ministrat. Ut
 date de seducamini. Nulli enim veniet in nōie meo dice
 res: qz ego sum. Tollite ergo ire post illos. In patētia ve
 stra: possidebitis animas vestras.

Matthias

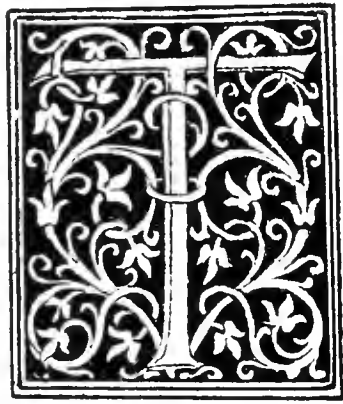
¶ Ecce ego mitto vos haur oves in media lupoz
 colibe. Tollite ium z eos q occidit corp⁹ iatay
 h pnt occidere. S; non⁹ eu timent: qui pōt z diam
 z corp⁹ pderē in gehēnaz. Die q cōstiter me coram
 dominibz: cōstebor z ego cu corā patre meo.

Et caure. Et ecce ego vobiscum ium iusqz

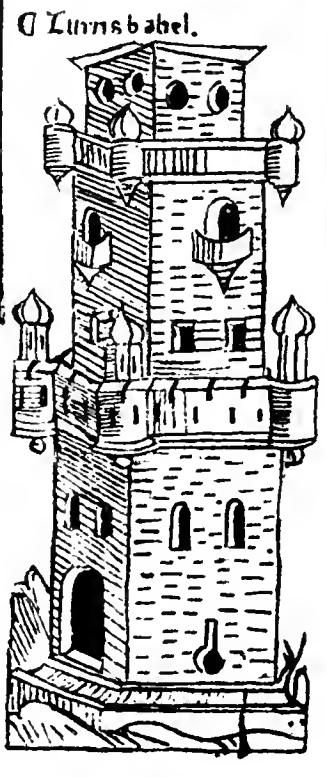
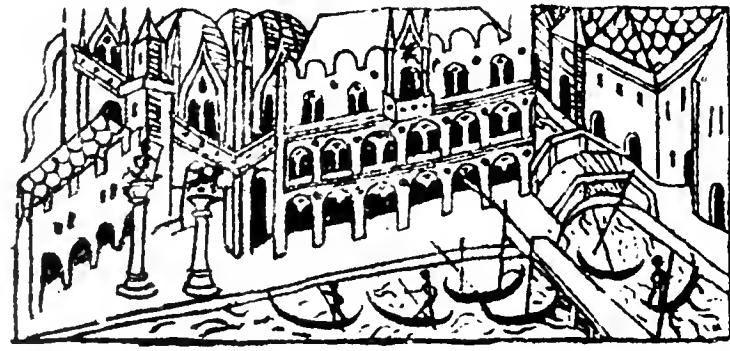
Matthias

¶ Ecce ego mitto vos haur oves in media lupoz
 colibe. Tollite ium z eos q occidit corp⁹ iatay
 h pnt occidere. S; non⁹ eu timent: qui pōt z diam
 z corp⁹ pderē in gehēnaz. Die q cōstiter me coram
 dominibz: cōstebor z ego cu corā patre meo.

Scriptis in
 dea hebrau
 Liber genu
 tōis iesu xpi



¶ Veneriēna cultio.



Incipit ordo missalis secundum consuetudinem romane curie. **Oratio prima de aduantiu.** **Oratio ad sanctam mariam maiorem.** **Ad missas.** **Introitus.**

Et leuatis iaz
mitam deus me
usitate confido nō
erubescam neqz
frideant me in
imici mei et in

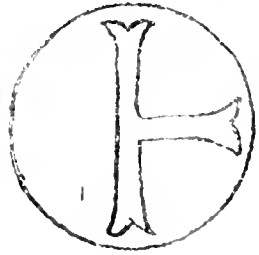
iniqui si q̄te expectat nō pfundentur
hs. **Vias tuas dñe demonstra mihi**
et semitas meas edoce me. **Sequitur**
immediate. **V. Gloria patri.** **Quo**
simitor reperit introitus. **Ad tele**
uau animā meaz. **Et iste modus**
reperēdit introitū seruat pro totum
anū: cū dicit Gloria patri. post
introitū etiā i festis duplicibus.

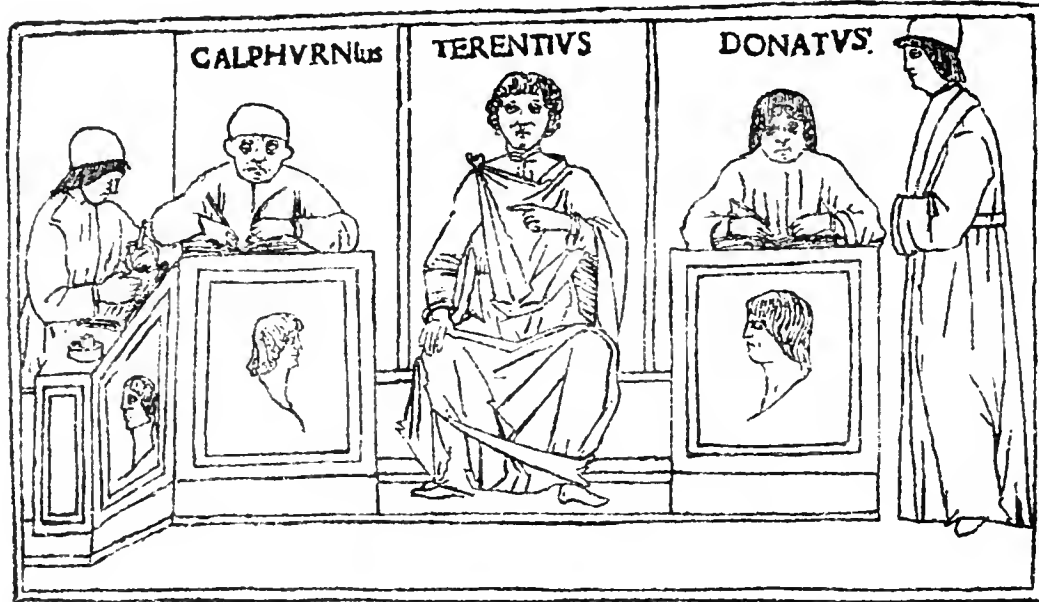
Vita q̄s domine Dño.
potētiā tuaz et ueni: ut ab
smineb⁹ peccatorz n̄orū per
culis remereamur p̄tegere eri
pit liberāte saluari. **Quis iuu**
Ab hac die usqz ad uigiliā nati
uitatis dñi post orationez dicit dē
culo orō de sc̄tā maria. i. De⁹ q̄ de
br̄e marie. **Tertio orō dicit.** **Ec**
clesie tue. ul. De⁹ oīuz. **Intra**
deb domadā si fuerit lectū. **Pri**
ma oratio de festo. **Secunda de**
dñica. **Tertia de sancta maria.**

Lectio epistole beati pauli apo
stoli ad romanos. xlii. Capi.

Ratres: **Scientes q̄z bo**
ra est iam nos de somno
surgere. **Nūc aut̄ proprio estus**
stra salus quam cū credidimus.
Nūc p̄cessit: dies aut̄ appropi
quant. **Abdicamus ergo opa**
tenebrarū: et induamur arma lu
cis: sic ut in die bone est ambule
mus. **Non in comessationibus**
et ebrietatibus. **Non in cubili**
bis et impudicijs. **Non in cou**
tentione et emulatione: Sed in
duimini dñm iesum xpm. **Gra**
Universi qui te expectant non cōsu
dentur domie. **V. Vias tuas domie**
notas fac mihi semitas tuas edoce
me. Alla. **V. Ostende nobis dñe**
miseri cordiam tuam et salutare tuum
da nobis. **Sequentia sancti**
euangeli sc̄m lucam. xxi. ca.

Illotēpore: **Dixit iesus**
discipulis suis. **Erunt si**
gna in sole et luna et stellis: et in ter
ris pressura gentium p̄confu
sione sonitus maris et fluctuuz
arescentibus hominibus p̄eri
more et expectatione: que super
uenient uniuersis orbi. **Nūqz uir**
tutes celoz mouebunt. **Et tunc**
uidebūt filiū hoīs acientez i nu
be cum potestate magnaz. maie





Terentius Cum Duobus Commentis



tereat. quod interdum non temere praeter
quod habet faciendi necessitate. Temere
parmenonem praeterat. sibi ipsi hoc di-
se nominat: ut Degeneremque neptoli
narrare memento. Et age nunc phormi
qui uolet lacessito. ¶ Temere quicq. ut
dicit non temere: neq. per imprudentia
ritur quicquid utile: An hoc dicit nihil potest
transire temere quo utile factum est: qui me
io gratiam sui habet. An quicq. pamphilus praeterat
temere. ita ut non remuneret bonum factum
parmenonis: quod sibi utile fuerit. Con-
uenit hoc dictu meretrici abeunt. ¶ Feci im-
prudens q. sciens ante hunc: quia non conuenit
seruo sciens recte facere: bene addidit im-
prudens tibi: euenisse: ut bene faceret quod pru-
dens nunc fecerit. ¶ Imprudens q. sciens anti-
theton secundum. nam imprudenti scientem
reddi non prudentem.

Finis Commentariorum Aelii Donati super P. Terentii Aferi Comedias:
necnon Ioannis Calphurnii super Heautontimorumenon foeliciter.

Impressum Venetiis per Simonensium de Benuaqua: Anno domini. M. CCCC. LXXXV. die uero. xi
mensis nouembris. Regnante iochyto principe Augustino Barbado.

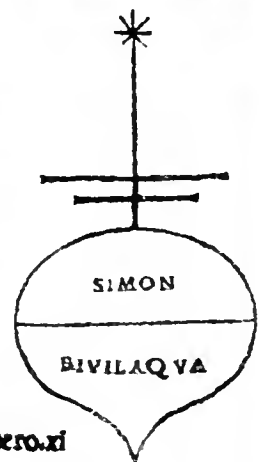


extraxeris. par. imo
feci. p. ego istuc
parmenone
sequere me intro
s. boni feci hodie



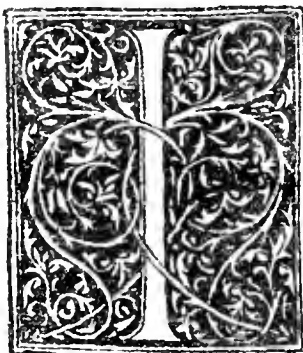
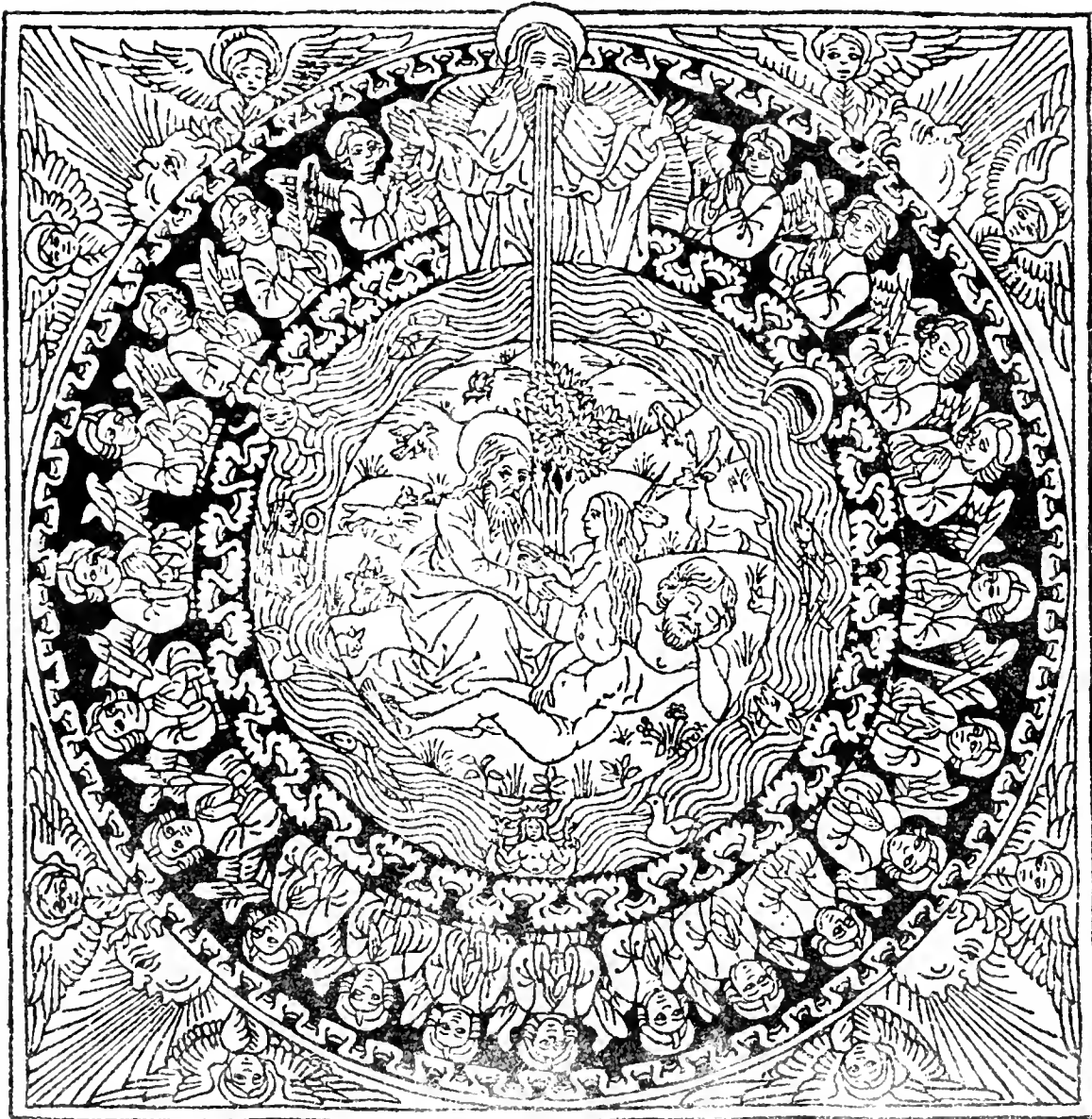
Imprudens q. sciens ante hunc die unq.
Vos ualete & plaudite calliopius recesui.

Acta ludis Romanis. Lucio Postuio A
Cornelio merula aedilibus curulibus. Eg
os Turpio. L. Attilius Praenestinus. Modu
cus Claudii tibiis iparibus. tota graeca Ap
epidicazomenos. Acta. iiii. C. Fano. M. Va



Primus

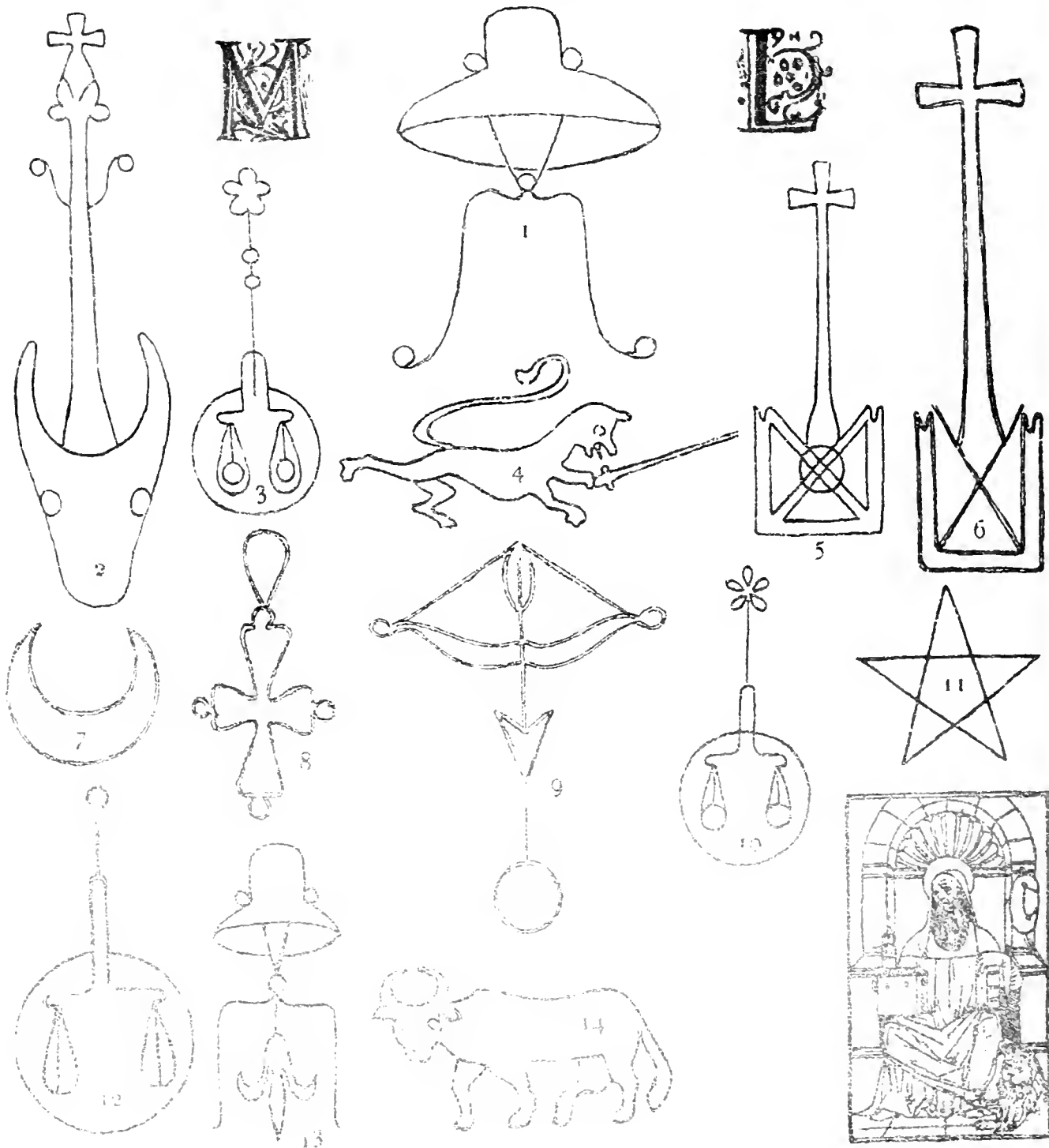
C Fratri Jacobi philippi Herigomenis ordinis fratrum Eremitarum dñi Augustini in omnimoda bi
stoua nouissime congeita: Supplementum Cronicarum appellata. Liber primus feliciter incipit.

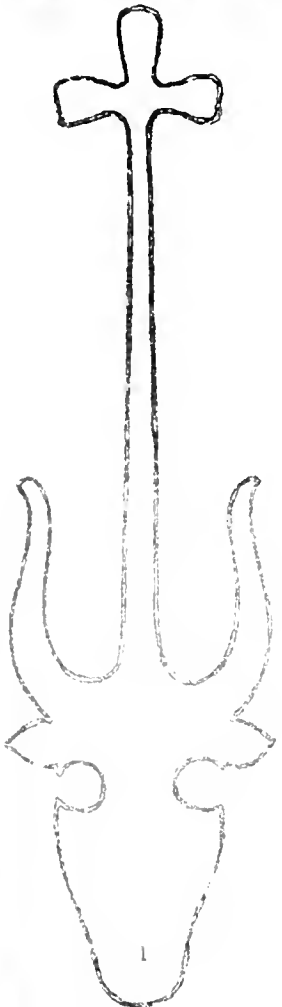


In principio creauit deus celum et ter

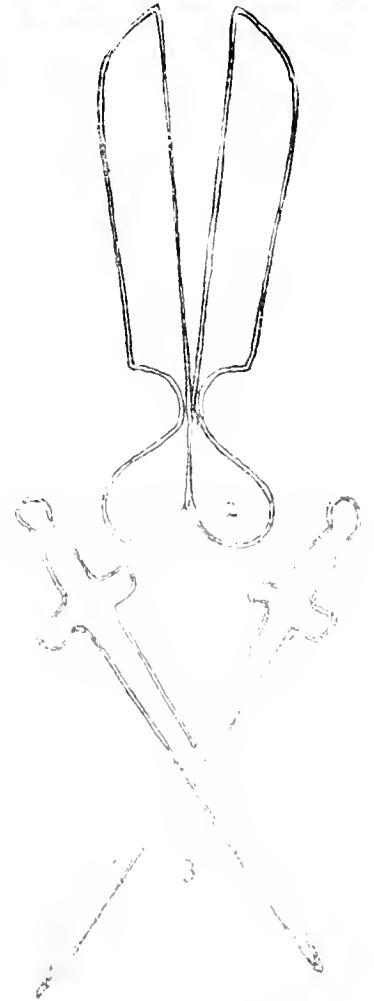
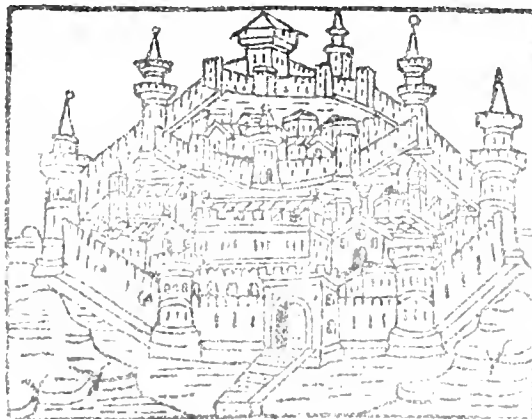
ram: terra autem erat inanis et incomposita. Scribuntur Eusebicus primo
ca. Utilitatis oium. Aug. restante: vt habeatur vndecimo de ciui. dei ca. 3.
Dicitur e mundus. Inuisibilis vero maximus e deus: s; mundus esse
conspicimus: deum vero credimus. Quod autem deus fecerit mundum
nihil potius credimus q; ipsi deo: Ubi iniquis ipsum audemus: Ausq;
interim: respondit: nos melius q; in scripturis sanctis: Ubi dixit prophe-
ta eius: In principio fecit deus celum et terras: Nonquid nam tunc fuit ibi
iste ppheta quando fecit deus celum et terra: Non: Sed ibi fuit rbi fuerat
sapientia per quas facta sunt oia: que in animas etiã sanctas se transferri aui
eos dei et prophetas constituit: eisq; opera sua sine strepitu intus enarrat: lo-
quuntur quoq; eis angeli dei qui semper vident faciem patris voluntatisq;

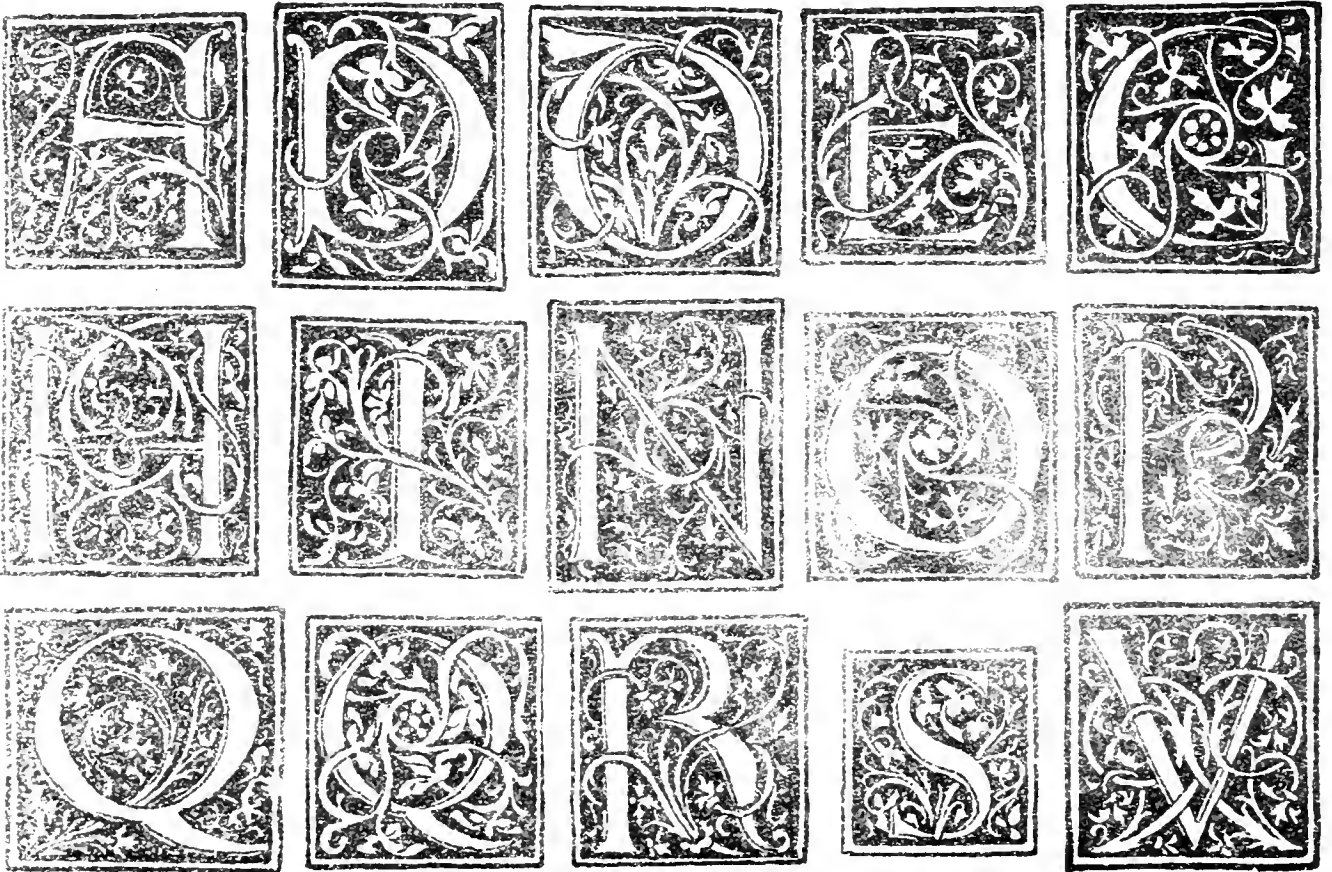
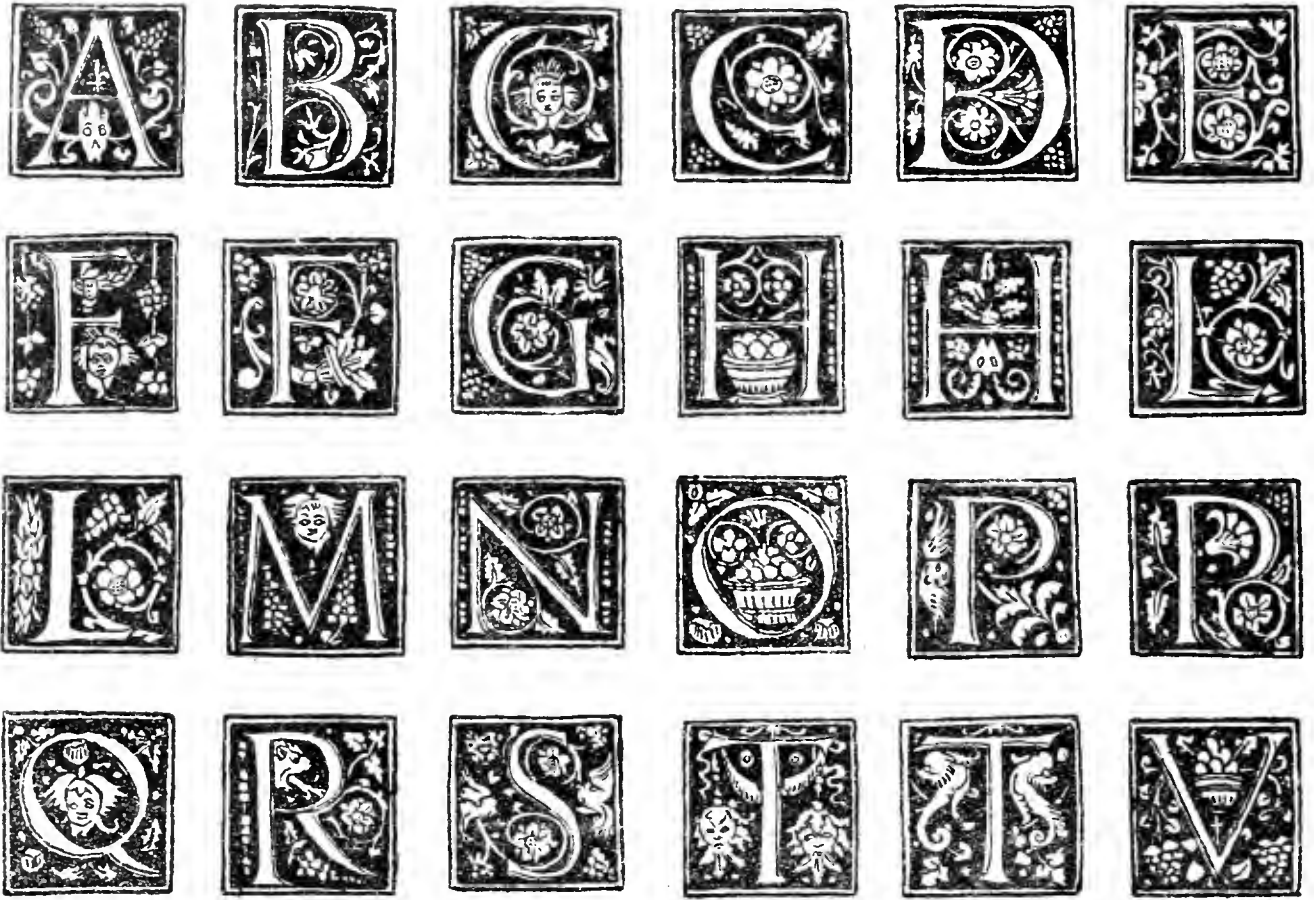
etis quibus o; semper annuntiant. Et propterea ex his vnus erat ille propheta: qui dixit et scripsit. In prin-
cipio creauit deus celum et terras Terra autem erat inanis et incomposita. Iniformis quippe illa materia erat
quas de nihilo deus fecit appellata primo celum et terras. Et dicitur est in principio fecit celum et terras: no
q; tam hoc erat: s; q; hoc esse poterat: naz et celus; postea scribitur factus; quãdãmodus si semini arboris cõ





FERARA.



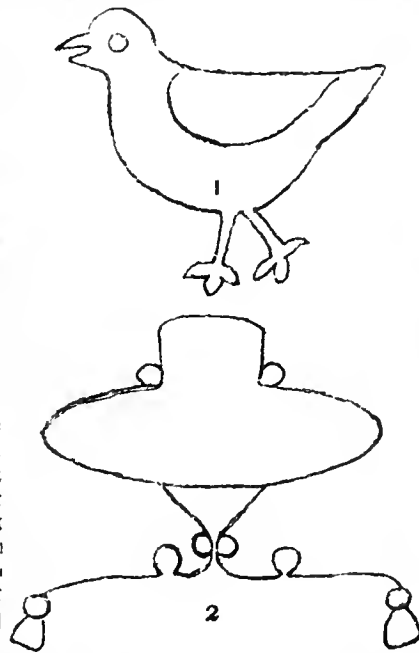


I OHANNIS TORTELLII ARRETINI COMMENTARIORVM GRAMMATICORVM DE ORTHOGRAPHIA DITIONVM E GRAECIS TRACTARVM PROCEMIVM INCIPIT AD SANCTISSIMVM PATREM NICOLAVM Q VINTVMPONTIFICEM MAXIMVM.

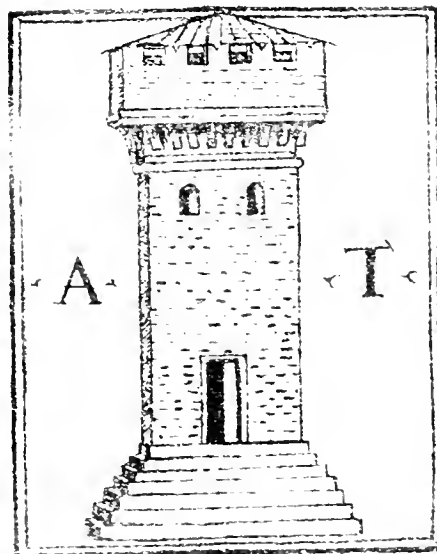
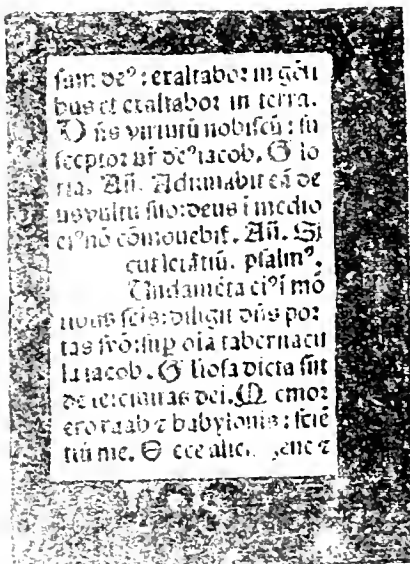
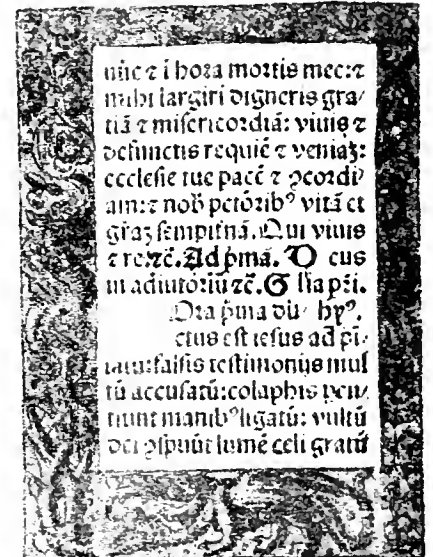
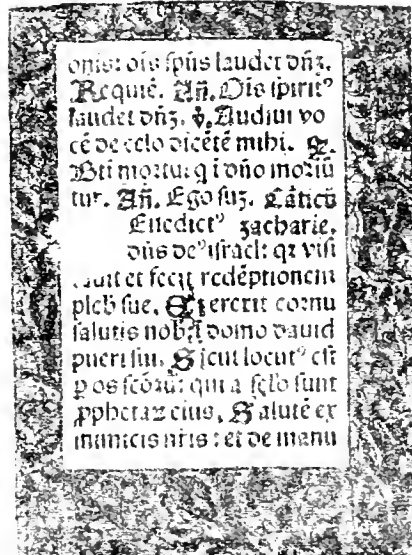
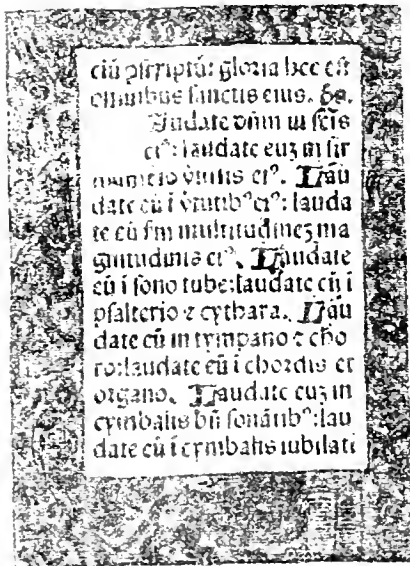
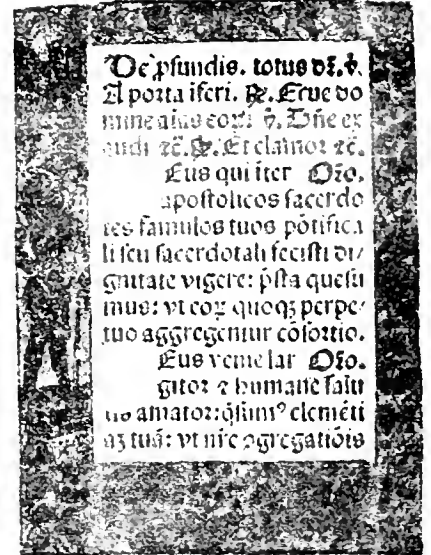
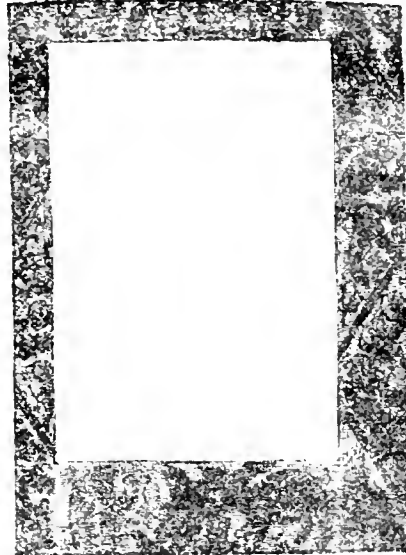
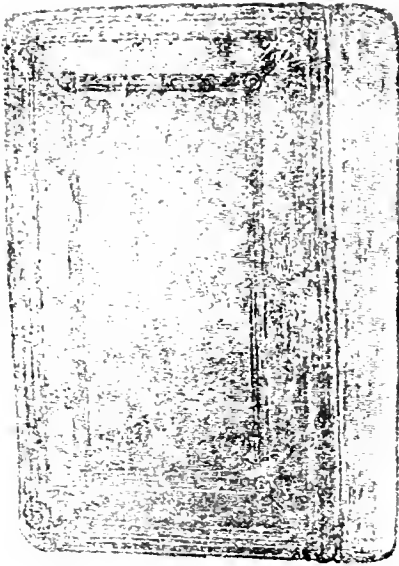
OEPERAM OLIM BEATISSIME PATER NICO
 lae. v. summe pōtēfex commentaria quaedam grammati
 ca condere: quibus omnem litterariam antiquitatem &
 orthographiae rationem cum opportunis historiis pro
 poetarum declaratione comēctet conabar: profuturus sa
 ne p mea virili studiosis linguae laetae: iterum ab aliis
 studiis negocijsq; familiaribus intercepit illa prorsus
 relinquere: atq; logotēpore abicere iussū. Sed nuper
 cū apud Alatrium campaniae oppidum ex acris romanū
 molestia secessissem: ea absoluerē quorundā amicorū
 rogatu conatus sū: ac sic quoq; ad calcē vix usq; perduxī
 opus magnū uarium & diffusum: atq; illud tuae sanctita
 ti qua uelut lōte omnia mea bona fluxerunt: dedica
 re constitui: non quidem ut insulutionibus grammatice
 poetiq; historiūculis tua beatitudo indigeat: qui ceteros
 doctrinis oibus etiam minutis ex summa ingenii
 memoriaq; felicitate praecellit: Sed ut in tua illa bibli
 otheca: quam omnium quae fuerunt praestantissimam

comparas aliquo pacto collocare possis. Nam licet ex magnificētia animi tui: qui non nisi clarissima
 in litteris aedificisq; & rebus ceteris aggredieris: uitos utriusq; linguae: eruditissimos ex omnibus se
 re terris ueluti ad uirtutis quodam asylum conuocaueris: quos ut situm possint excollere ingenium:
 laudemq; sibi parare: & aliquid conficere: quod posteritati prodesse possit maximis praemijs affeceris:
 non tamen tēterbor: & ego aliquid pro mea paruitate tuae bibliothecae offerre. Quam tamen ex cla
 rissimis altissimarum doctrinarum auctoribus fultire cupis: quia tamen & minores aliquando faculta

tes necessariae sunt: non de dignaberis pro tua sapientia et
 enim quantis impensis & sumptibus quantiq; diligentia
 philofophorum atq; summorum theologorum in latina
 adhibes curam in antiquorum nostrorum operibus ex
 nonnullis ad diuersas extremasq; mundi partes pro re
 stinaueris. Quae cum magnis in rebus effeceris non pige
 tua bibliotheca reponere: & maxime illos: qui de gramim
 tiliano: nisi oratoris futuri fundamenta fideliter iecerit:
 longior essent: complura possem: in medium exempla af
 fuismodi artis negligentia in poetis oratoribus & historic
 uili: medicineque artes: & ceteris facultatibus interpretari
 quos obscurissima ex cuius ignorantia sepius imae uide
 tuissent. Vnde nemo unq; inter doctos connumerari potui
 rit. Et ut eiusdem artis p̄fessores: qui in ea p̄celluerit: leu
 ticos uiri doctissimi: ut Iginus multi nominis Romae gr
 bus grammatice quisq; sint aut fuerint: magna audacia praes
 scholam Cicero post labore: fortī frequentabatur Nigidiu
 Varronem oīum doctissimū: Valerius Probus sua aetate
 sellius: Terentius: Scaurus: temporibus Hadriani: de qui
 optatus tempore eiusdem Gellii multi: nominis grammatice
 tum: Seruius: Diomedem: Priscianum: Victorinum: ut
 grammatice. Sed hos uelut eius artis professores facile tra
 rinus temporibus Gellii philofophus clarus de grammatice
 ferebat: Nonne et longe ante eum Antiochus oīum phi
 lomatianus: & stoicorum seclat: ut Priscianus ipse ostēdit:
 scripsere: Porphirius et eximius phis i Homieq; cōmētat
 bus nō solū altissimum poetae sensum: & uocabula quaeq;
 stiones absoluit. At hi ut dices graeci fuerunt: philofophi
 sophi: & oratores sumiq; duces facultatē hanc necessaria iu
 seruerunt: aut scripta posteris sumā cū laude reliquerunt. Et Ciceronem inspicimus primum qui lin
 gua nostrae absq; alicuius dubitatione princeps fuit. Quod idem artas uultus ut dixit Quintilianus di
 ligentissimus fuerit: & in filio ut ex epistolis apparet recte loquendi hoc est & scribendi alper quoque
 exactor & corrector extiterit: Aut utin. C. Caesaris ediri fragerunt de analogia libri. Aut ideo minus
 Messalla nitidus: quia quosdam toros libellos non uerbis nō singulis: sed etia litteris dedit. Quid et
 de Marco Varrone dicemus: An admirandae suae doctritae derogauit quod minutissimas quatuor



A II



TRIVMPHVS

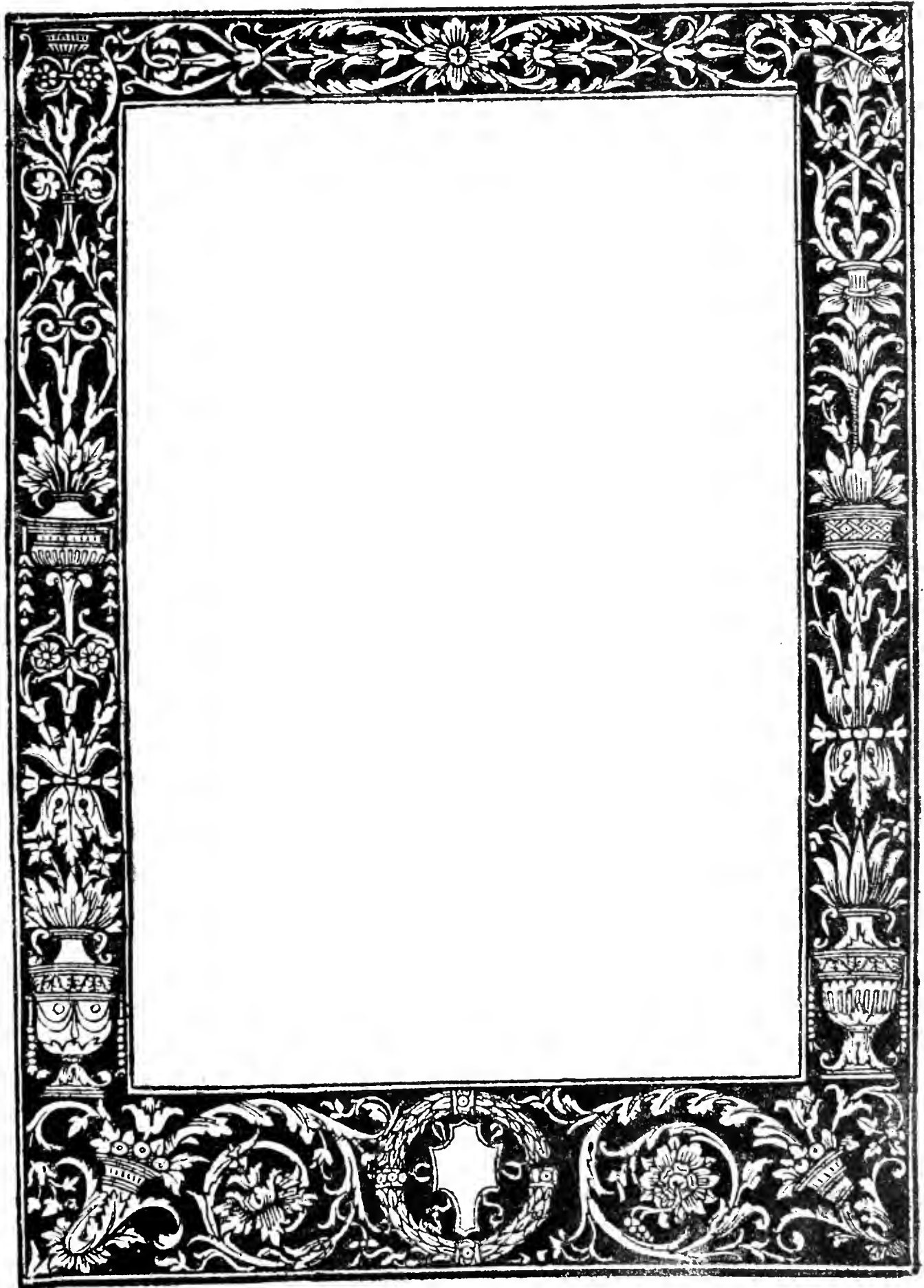
FAME



IOSEPHI IVDÆI HISTORIOGRAPHI VIRI CLARISSIMI
 ANTIQVITATVM VIGINTI INCIPIT FOELICITER:
 NVM TRADVCTOS:PER VENERABILEM PRESBYTERI
 ILEIENSEM VIRVM DOCTISSIMVM.

ISTORIAM CONSCRIBERE DE
 am nec eadē video eiusdē studiū causā:
 utro plurimum differētes. Nā quidā ex
 ornatū: & ex hoc gloriā aucupātes: ad
 Alii uero: illis gratiā referētes: de qbus
 i opere eodē ultra uirtutē coacti sunt I
 necessitate uim passi sunt: ut ea quibus
 pture declaratione colligerent: Multos
 in occulto iacentium inuitauit: ut histe
 proferte cōem. Harum itaq; quas prædi

hi etiam prouenerunt. Bellum namq; quod iter Romanos & nos
 finis accesserit: experimento ipse cognoscens narrare coactus sum
 conscriptione corrupunt. Præfens autē opus assumpsi: credēs etiā
 nibus apperiti. Continebit itaq; omnia antiquitatem nostram
 hebraicis litteris interpretatū. Dudum siquidem cū bella cōscribere
 rint i incio iudci: & quibus sint uli fortunes: & per quē legislatore
 tatem aliāq; uirtutis continētiam noscitur attingere: & q̄ longis p̄
 uissime uenerint ad certamina Romanorū. Sed quoniā igens erat
 plexus in ipso libro diuidens disponensq; principia: atq; finem cōf
 tauit. Tempore namq; procedente secundum illud quod solet accie
 quoq; segnicies tarditasq; successit tantā arripiendi materiā in usu
 a nostra consuetudine pegrinæ. Erant autē qui me historie desider
 & præcipue horum oium epafroditus uir qui uniuersas quidē d
 rerum gestarū cognitione gauderet utiq; cum & ipse magnis rebu
 fer: & i omnibus mirabilem naturæ fortitudinē & inuictibilem u
 Huius enim uiro semper obediens qui utiliter & bene agentium ce
 defidia potus q̄ optimo labore gaudere: ad hoc me protinus arm
 dicta sunt nō transitorie cogitas: quia p̄ hæc & de nostra profap̄:
 & de Græcis si quis eorū scire quæ nostra sunt uoluerit. Cōperi f



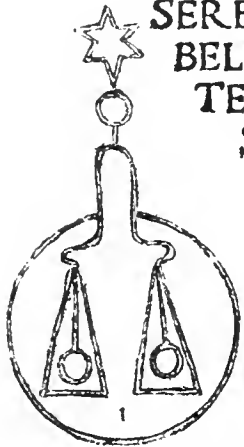
Epitaphium eiusdem,

Sabellus Ellegans exinctus uiuit.
Nec unq̄ Venetiā decidēt diuino
illius elloquio æternales. Iuuentus
luget moderatorem optimum,

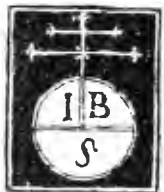
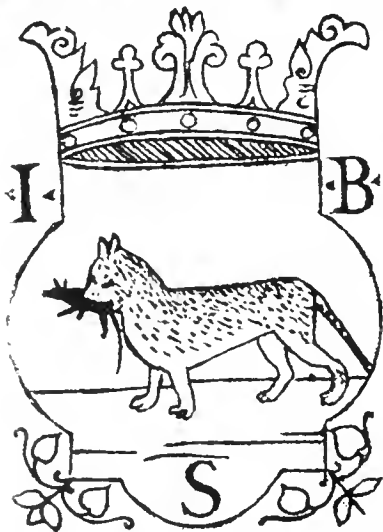
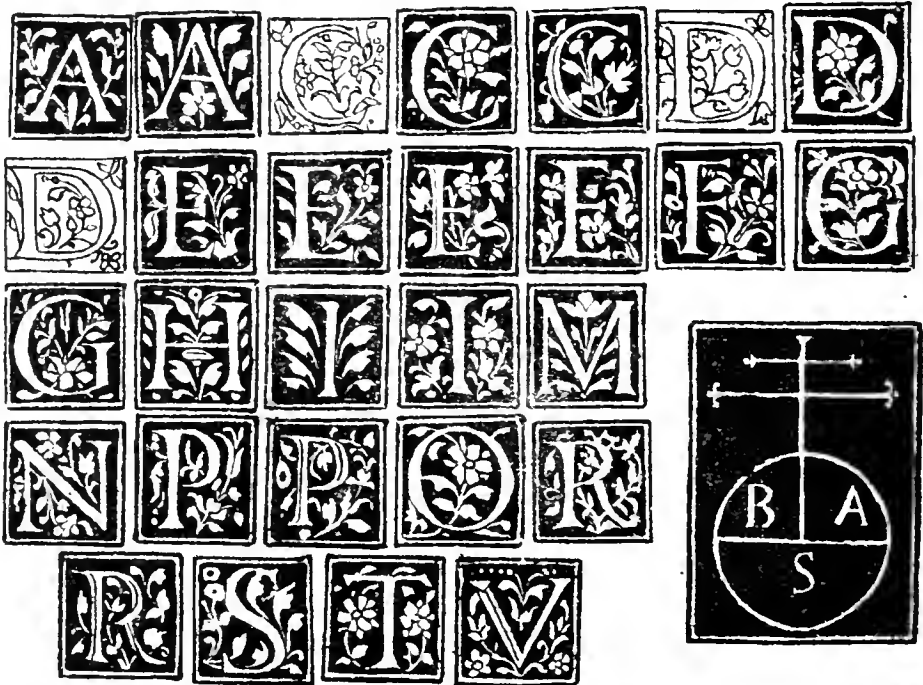
Finis.

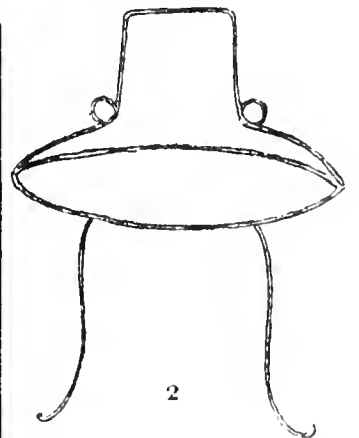
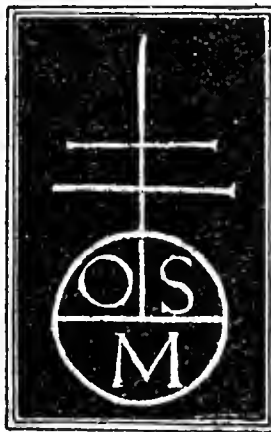
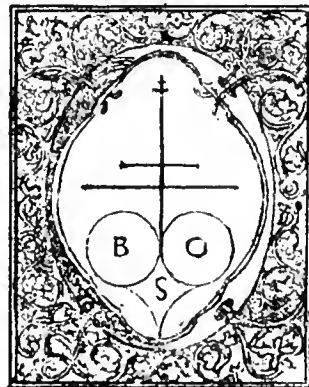
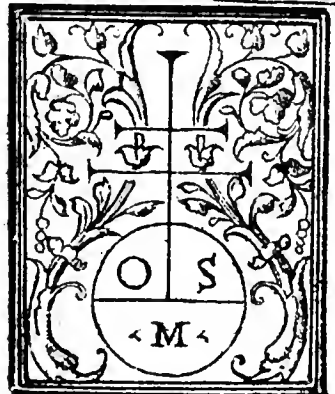
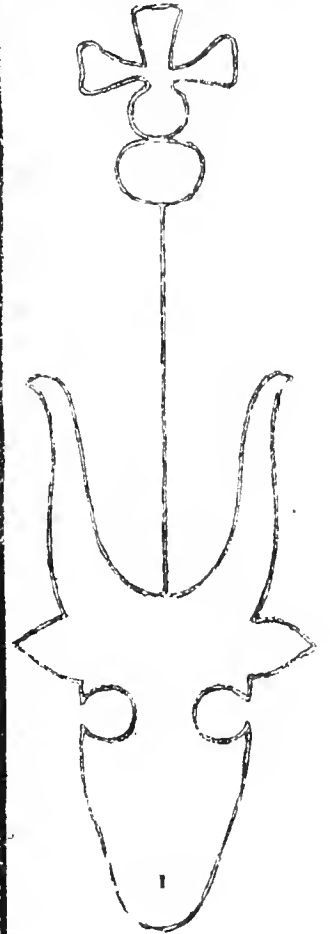
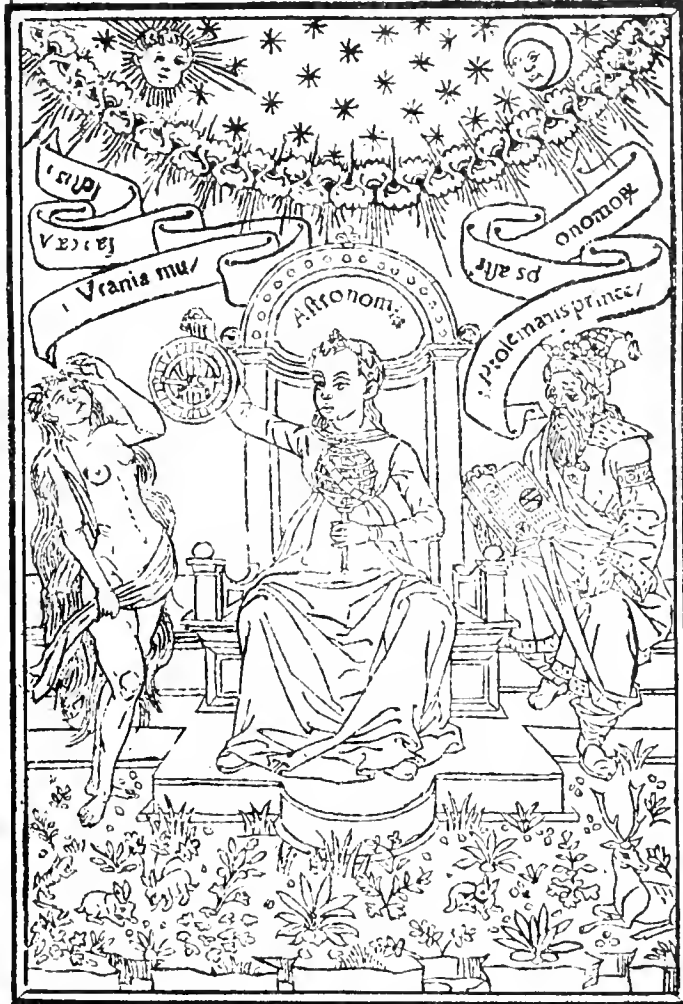
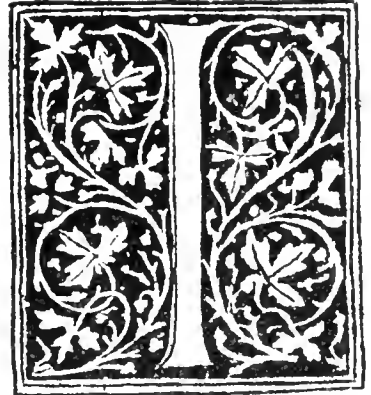
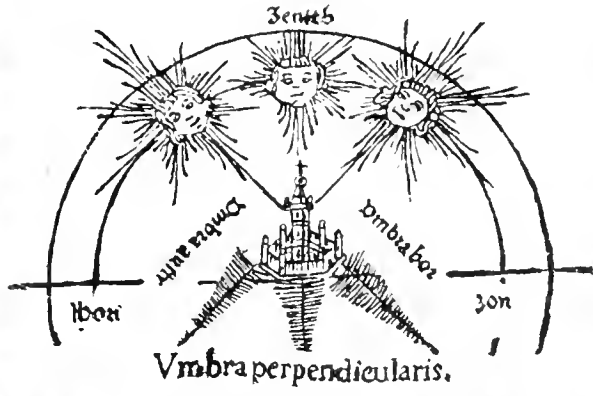


CRONICHE CHE TRACTANO DE LA ORI
GINE DE VENETI. E DEL PRINCIPIO DE
LA CITA. E DE TVTTE LE GVERE DA
MARE E TERRA FACTE IN ITALIA:
DALMACIA. GRECIA; E CONTRA
TVTI LI INFIDELL COMPOSTE
PER LO EXCELENTISSIMO ME
SERE MARCO ANTONIO SA
BELLICO. E VOLGARIZA
TE PER MATHEO VE
SCONTE DE SAN
CTO CANCIANO
CON GRATIA
ET PREVI
LE GIO.



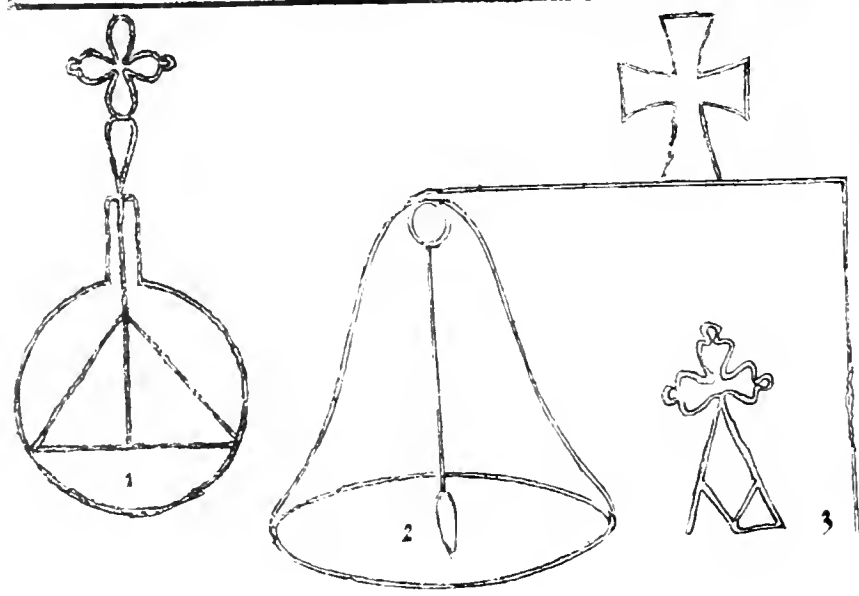
Adiffalesecundum morem
sancte Romane Ecclesie

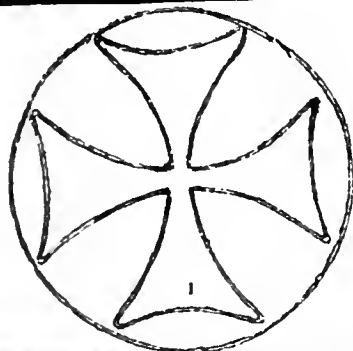




BI

Redimus tandem a pluribus uiris etiam dilectis-
 finis persuasit ut demum arte quae in dicendo
 nonnulla adipisci sicuterum atque eruditorum secta
 rus uestigia optima sibi quisque imitandum propo-
 fuerit. Neque enim qui diutius in Ciceronis lecti-
 one necatus sit non esse in dicendo & ornatus & copiosus
 poterit. Nam & horridiora crebamus. Quod si ipsi quos
 aridi ieiunii & inculti fiat necesse est Lectitati igitur mi-
 hi Ciceronis volumina: quae eloquentiae pariter merito ap-
 pellentur pauca annotatione digna uisa sunt: quibus si
 utemur uulgarum sermone aspectu ad eloquentem oratio-
 ne proximius accedemus. Sed tamen id in primis quod
 admonendus sit quod rhetor diligentissimus & insignis
 orator Fabius Quirilianus de orationis partibus dicere
 consuevit: Neque enim leges sunt orationis quae ueluti im-
 mutabili necessitate constituantur: nec rogationibus ut idem di-
 cebat: haec nebulositas facta sunt ista praecipua. Sed ut in
 statuis picturis poematis caeterisque in exordinandis quoque
 uiri eloquentis oratione plurimum semper decoris ac uenu-
 statis habuit uarietas. Atque quod dici solet cauendum tenen-
 dumque illud est ante omnia ne ars uel dicendi si fieri po-
 test esse uideatur. Haec igitur lex prima sit comutationis
 uarietatisque: quam auditorum aures non difficillime iudicent.
 Hoc igitur facto fundamento per pauca deinceps scribam
 amice suauissime: quae & si non semper ut plurimum tamen
 his rationibus seruanda tibi erunt. Sed iam nostri instituti
 nascetur exordium. Pletunus enim qui orationis artis flori-
 bus ac salutaris uel auit: studet uebis uerbum contra trita
 uulgatamque grammaticorum consuetudinem: quod in calce ab-
 solutae orationis locari consuevit: id illi potius coaptat in
 initio: quod omne tibi fiet manifestus exemplo. Scias ple-
 nam orationem constare rebus partibus: quod suppositum ut





Cum Bernardi abbatis clareval-
lensis ordinis Listercensis doctore
detractissimi Omelie et sermones de
tempore et de sanctis: multis per an-
ni circulum: solennitatibus et diebus
accomodati.
Et primo Omelie super euangelio:
Diffusus est angelus gabriel a deo: ad
honoram sacratissime semper virgi-
nis marie edite.

**cribe
reme**
aliquid et d
uotio ubi:
et prohibet
occupatio:
Verunt:
men qz pre
pediere cor
ponali mole
ita fratru
ad presens
no valeo se
ctari commentum huius tantillum octo: quod
vel mihi de somno fraudans in noctibus
intercipere sino: non sinam ocio suum. **L**
bet ergo tentare id potissimum aggredi:
quod sepe animam pulsant: loqui videli-
cet aliquid in laudibus virginis metras
super illa lectione euangelica: in qua luca
referente de nuntio annuntiationis con-
tinetur bysoria. Ad quod sane opus faci-
endum: etsi nulla fratrum: quo: umme pro
secutibus deservire necesse est: vel necessi-
tas urgeat: vel utilitas moneat: du tamen
ex hoc non impediatur: quo ad quecunq; iplo-
rum necessitas: a minus paratis inueniatur:
non arbitro: eos debere grauari: si pprie
sancti facio deuotioni.

Yctio sancti euangelij
Secundum Lucam.



AVE MARIA GRATIA PLENA

nomen ioseph de domo dauid: et nomen virginis marie. Et reliqua. Omnia prima.

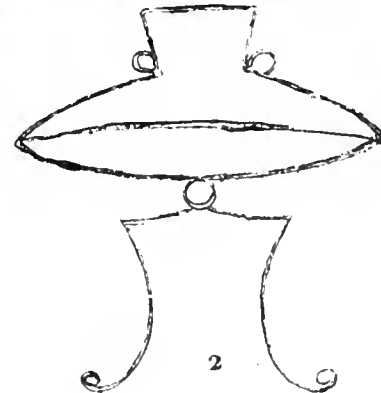
In illo tpe mis

sus est angelus gabriela do i cui rates galilee: cui nom na sareth: ad virginem de spofatas viro cui nomen ioseph de domo dauid: et nomen virginis marie. Et reliqua. Omnia prima.

Vid si

bi vult euangelij statim ppria nomina rex in hoc loco tam figurat ter exprimere? Erudo qz noluit nos negligenter audire: qz tas diligenter studium enarrare. No-

minat siquidē nēcū qui mittit: et a quo mittit: virginē ad quā mittitur: sponsū quoq; virginis: ambobusq; genus ciuitatem: ac regionem: propius nominibus designat. Ut qd hoc: si uia: et aliquid bonum superuacue positū sit: Nequaquē. Si enim nec solum de arbore sine cauitate: nec uisus ex passeribus sine patre celesti cadit sup terrā: sicut ego de ore sancti euangeliste supflum defluere uerbu: preteritū in facta bysoria uerbu: Nō puto: sicut quippe sunt omnia superne inuisionis: ac celesti singula dulcedine redundant: ubi tamē diligente habeat inspectionē: qui aduenit iuggeret nel te petra: oleus de saxo dimissio. **116** pe l



DIOMEDIS DOCTISSIMI AC DILIGENTISSIMI LIN-
GVE LATINAE PERSCRVATORIS DE ARTE GRAM-
MATICA OPVS VTISSIMVM,



DIOMEDES ATANASIO SALVTEM DICIT,



ARTEM Meræ latinitatis: puræq; eloquentiæ magistrâ
subicudē litterarū facilliter p̄cudendo formatâ humânæ
claritatis ihâc cū cognouisse excellētē facundiâ tuâ plu-
rimi faceret desiderio tuo libēter indulgēs sūmo studio
(q̄tū mediocris admodū igenii mei q̄litas capere patie-
bat) inno d̄ gestâ libello dilucide expeditâ celsui eē m̄credāq; ipsos au-
riu meat? audita sciētia cōplei absētia denegatū ē. Sane neqd̄ eēt icogni-
tū: vitāda sūt nimiū cōstricta breuitas. Est, n. lucubratiois idustria stu-
diūq; collatio tripartita: ut secūdū trina ætatis gradatiligentiū spatia le-
ctio pbabiliter ordiata crimē p̄lixitatis euadat: itediūq; demulceat. quæ
qdē in trib? diuisionibus q̄uis puula sitū in i singulis suâ cōtinet breuitatē

Liber

Primus

Davidica

... ab eorum vulgo appellatum: in omnimoda bestia non sine congeffis fratis Jaco-
bi Philippi Bergomensis religioſe benemeritarum cum Augustini octavo: q̄ fauiffime
incubat.

De exordio mundi & eius creatione docet uerba generalis patrum.

Et dicit primus incipit.

**In principio creauit deus ce-
lum et terram:**

terra autem erat inanis &
inoperta. Scribitur Be-
neſcoſa p̄ cap. Umbra omnium. (Augustino ſeſate)
et habet videremo de unitate dei c. 5. Adaximus cu-
m nichilus. Inuifibilis vero maximus eſt deus: ſed mun-
dum eſſe coſpicimus: deum vero cre. diuino. Qd̄ autem
deus fecerit mundum nulli potius credimus q̄ ipſi deo.
Omniqueſ ipſum audiamus: Niſi q̄ terram: respon-
dit) nos melius q̄ in ſcripturis ſanctis. ubi dicit. p̄be-
ta eius: In principio ſeci deus celum & terram. Niſi q̄
nam tunc in ſiſtente propheta qu in ſo fecit deus celus

et terram: Nonſed ſci ſunt ubi ſunt dei ſapientia. per quam facta ſunt omnia. que in an-
nũſ etiam ſanctis ſeſtraſſet: amicos dei & prophetas: p̄ſiſtenteſq; opera ſua ſine ſtre-
ſu inſitas parat. Loquuntur quoq; eis angeli dei qui ſemper vident faciem patris vo-
luntatis eius: verbis opponit ſemper annũſciat: & propterea ex his vnũſ erat ſiſe pro-
pheta qui dicit & ſcribit: In principio creauit deus celum & terram: terra autem erat ma-
ſina & inoperta. Inſiſtenteſ quippe illa in terra erat quam de nihilo deũs fecit: appel-
lata primo chaos & aer: quia deum eſt in principio ſeci celum & terram: non quia tam-
toſe et inſiſtenteſ quippe illa in terra erat quam de nihilo deũs fecit: appellata primo chaos & aer:
ſiſtenteſ quippe illa in terra erat quam de nihilo deũs fecit: appellata primo chaos & aer:
ſiſtenteſ quippe illa in terra erat quam de nihilo deũs fecit: appellata primo chaos & aer:
ſiſtenteſ quippe illa in terra erat quam de nihilo deũs fecit: appellata primo chaos & aer:
ſiſtenteſ quippe illa in terra erat quam de nihilo deũs fecit: appellata primo chaos & aer:
ſiſtenteſ quippe illa in terra erat quam de nihilo deũs fecit: appellata primo chaos & aer:

Et tunc mare & terra & quod tunc omnia celum
et terra erat toto yatum: vultu in orbem
Et tunc dicere chaos rudis indigestaq; malca
Et tunc quod nulli pondus uera congeſtaq; eodem
Et tunc bene meritarum diſcordia ſemina rerum.

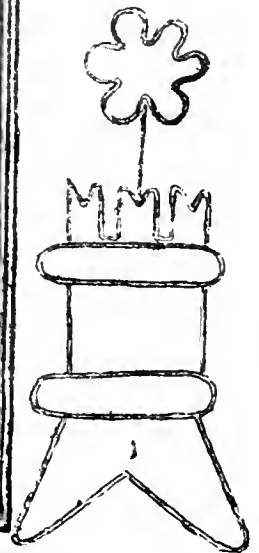




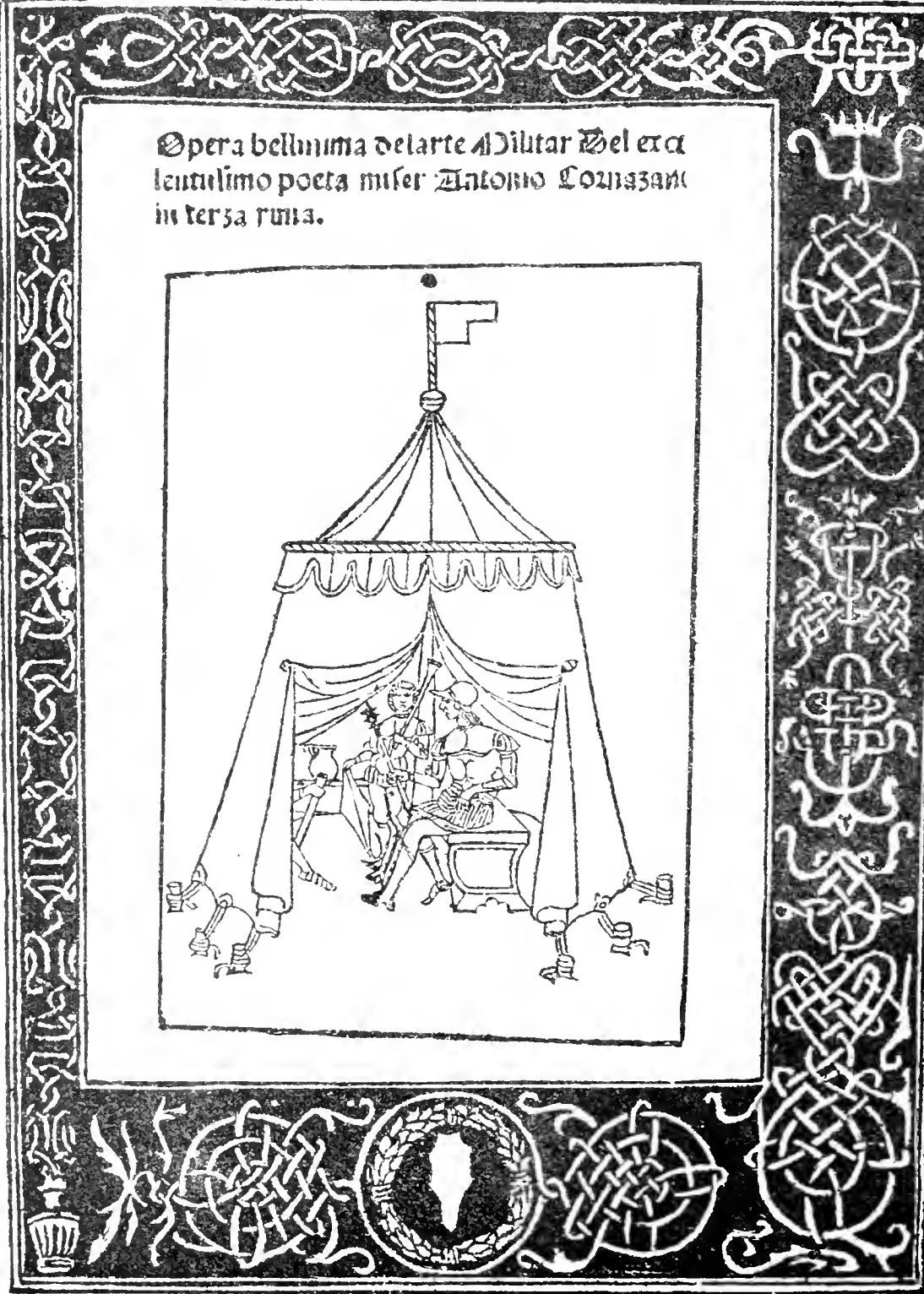
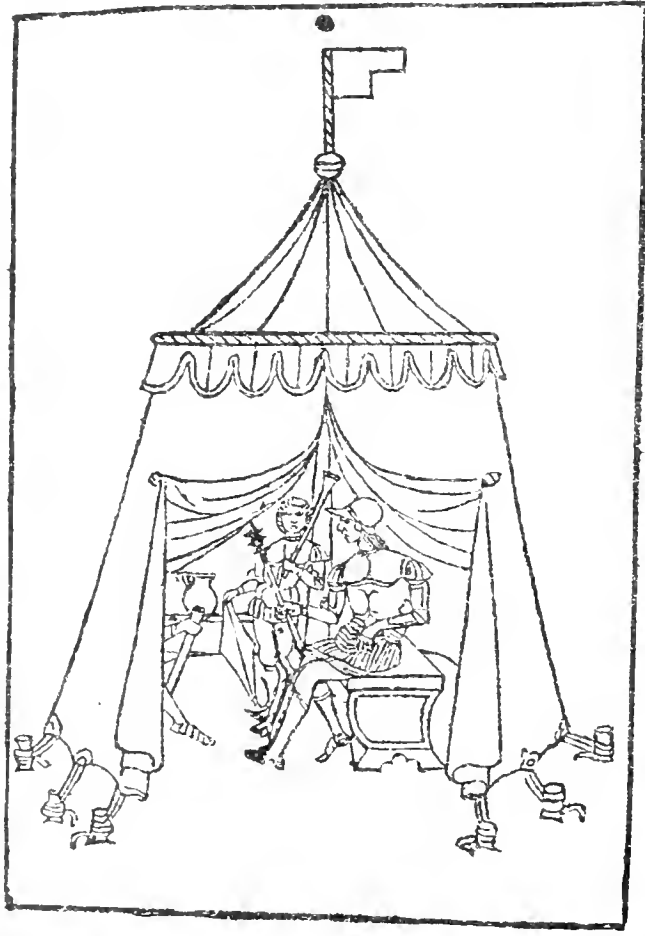
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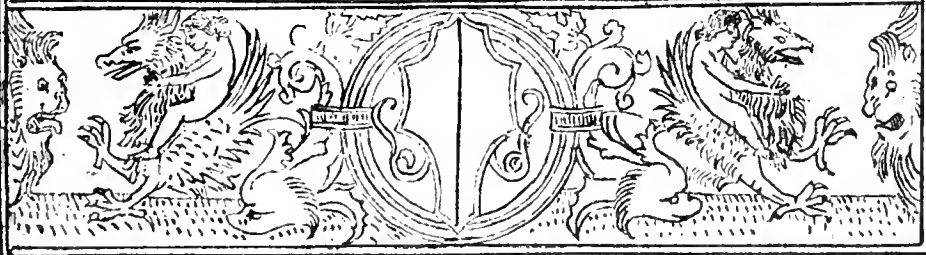
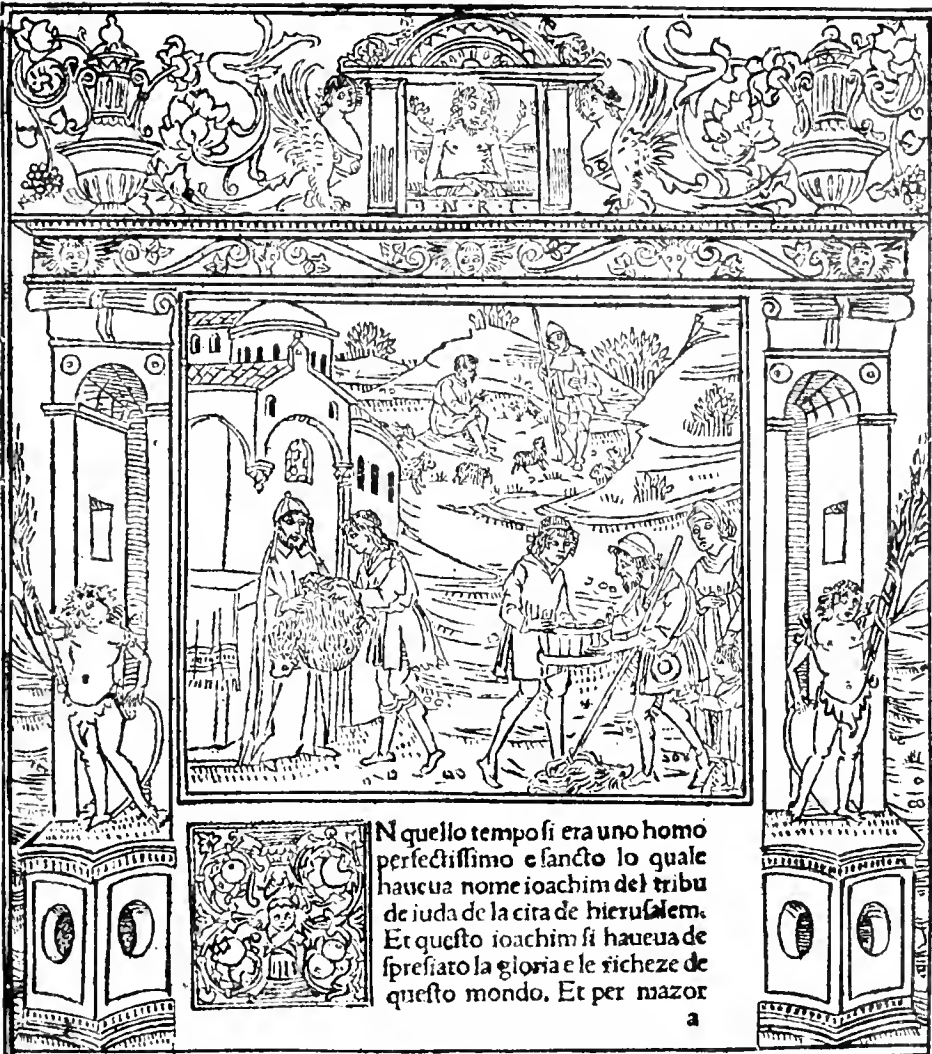


baiber



Opera bellinima del arte Al Dilatar Del exa
lentissimo poeta miser Antonio Cornazani
in terza rima.





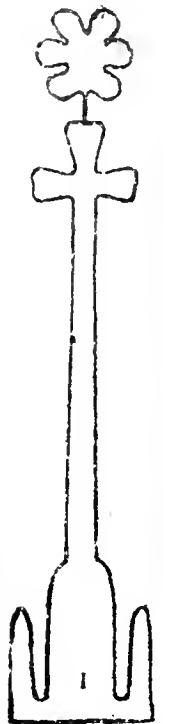


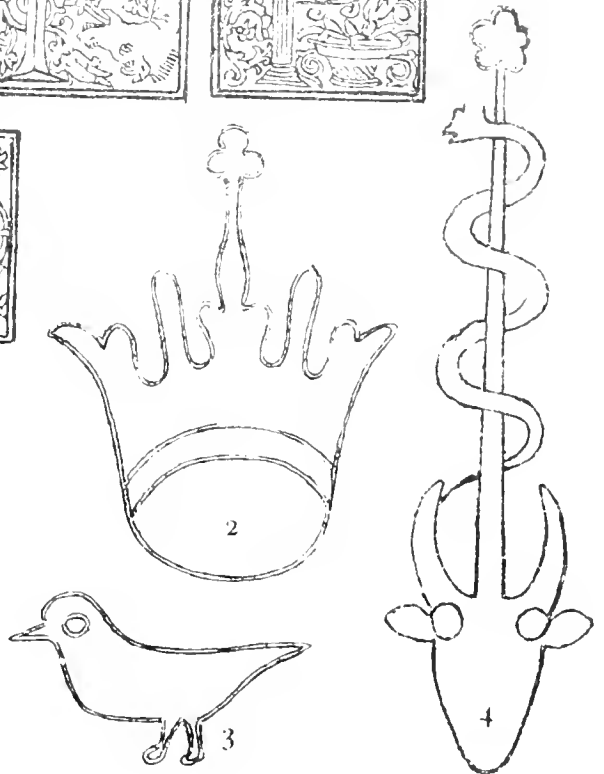
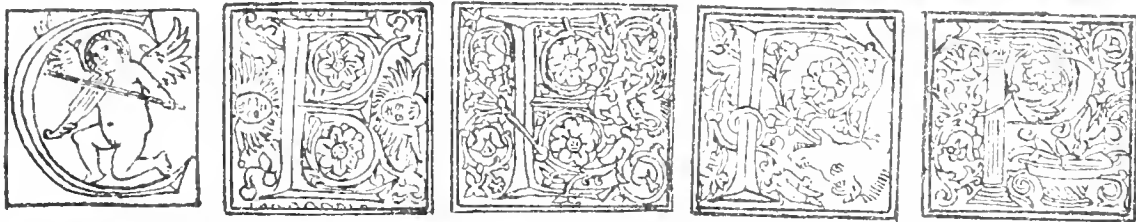
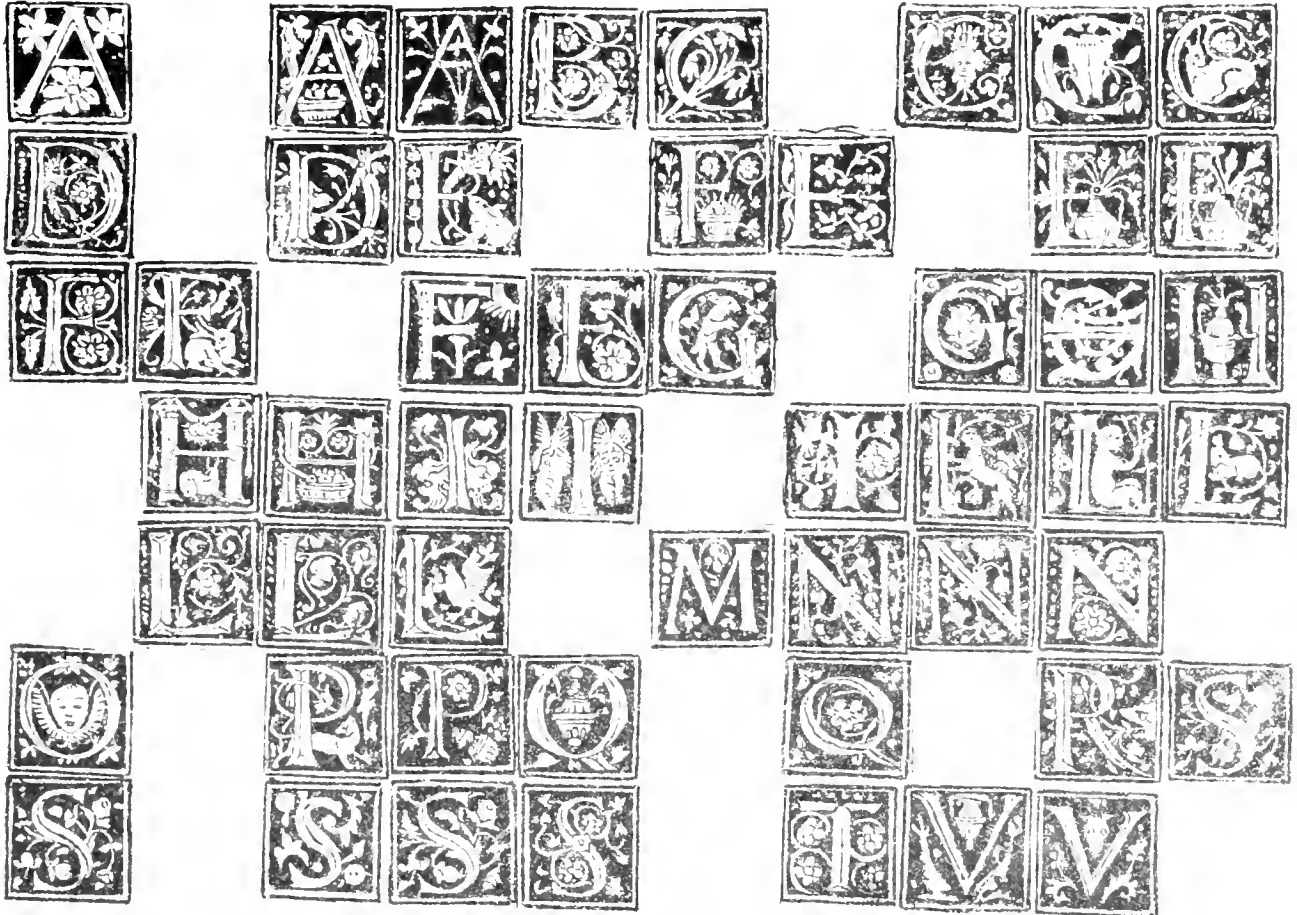
FINITO LA PRIMA DECA DI
Tito Liuo Padoano historico dal co-
minciamento della citta de Roma: Se-
quita la terza della secunda battaglia
Carthaguese. Cap. I.



NQVE
sta parte de
la mia ope-
ra e licito a
me di parla-
re spòtauea-
mente pro-
mettèdo qđ
lo che la ma-
gor parte
delli scripto-
ri hanno promesso nel principio di tut-
ta la summa de lopera loro: cioè che io
scriuero de una guerra maximamente
degnā di memoria intra tutte le altre
che mai siano state per tempo alchuno
I. aquale Hānibale duca de Carthagi-

nesi hebbe col popuio Romano: Im-
perho che nzi non combattelono in-
tra loro alchune citta de; o gente piu
uālide & forte de ricchezze: ne a quelle
medesime su mai tanto de uirtu o for-
za dato: quanto a queste: lequale non
cōbatteuāo itra loro ignorātemēte ma
sēpre cōpareuāo alia battaglia cō quel-
le arte prouate nella pnia guerra Car-
thaguese. Et fuo tanto uaria la fortā-
della guerra & dubiosa la battaglia: ch
piu uicini fuoro al periculo gli uincito-
ri che gli altri. Costoro anchora cōbat-
terono piu quasi per maior odio che
forze luno contra laltro: s'agegnandōi
gli Romani: che li uincti spòtauea mē-
te portasseno larme contra gli uincito-
ri. Et li Carthaginesi credendo che cō
superbia & auaramente sopra loro: ch
erano uincti fusse usato de Romani lo
imperio. Anchora e fama che Hāniba-
le in etade quasi de noue anni effendo





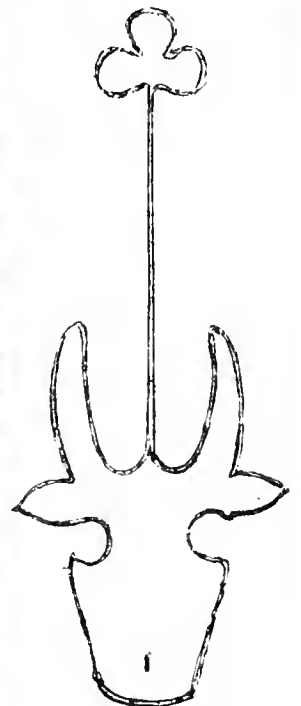


CANTALYCII EPIGRAMMATVM LIBER AD POLYDORVM TYBERTVM CAESENATEM EQVITEM COMITEMQVE.

CANTALYCIVS POLYDORO SVO. S. P.



Apinius stautus neap
lequitum mi polydor
tauit: an sibras suas ce
rumq; thebaide festis
uolumen congregata
edidissetratq; in singulorum in quor





Helii Donati grammatici pro impetrando reipublicam
literariam edum mentis adolescentibus grammatices ru-
dimenta q̄z optulime dedicata.

Anus sum rudibus primam cupientibus artem
Nec sine me quisquam rite peritus erit.

Nam genus et casus speciem numerumq̄ figuram
Ibis que spectantur partibus infuso.

Nono modum reliquis quid competat optime pandens.
Et quam non dorem oleo nulla maner.

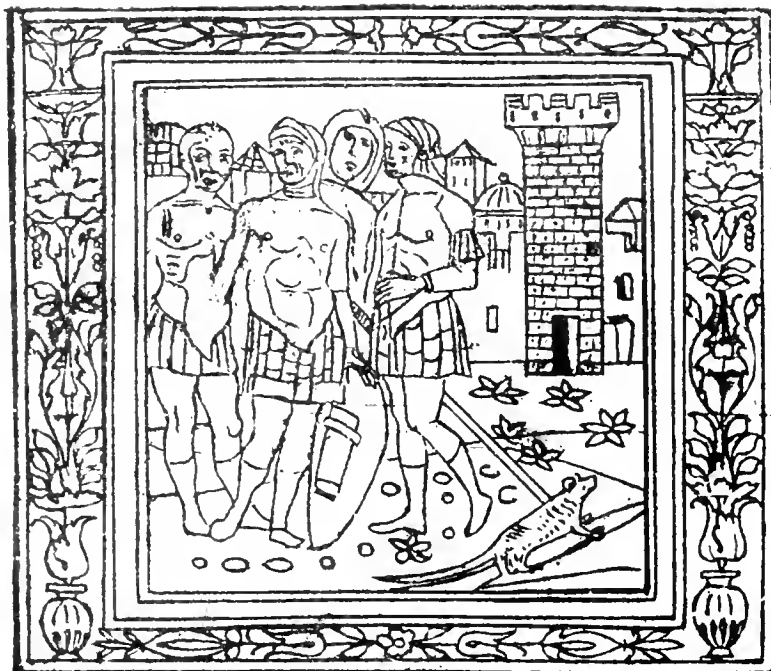
Ergo legas: studiumq̄ tibi rudis adhaec lector
Mam ceteri studio vincerè multa potes.

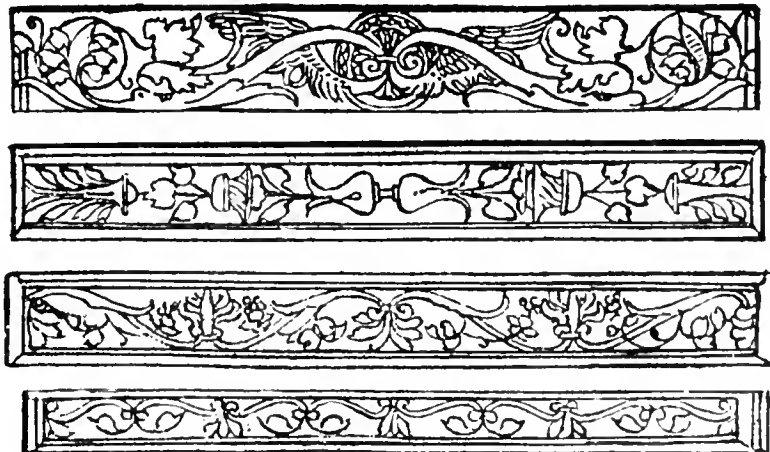
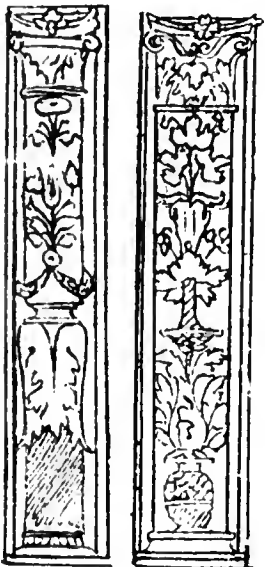
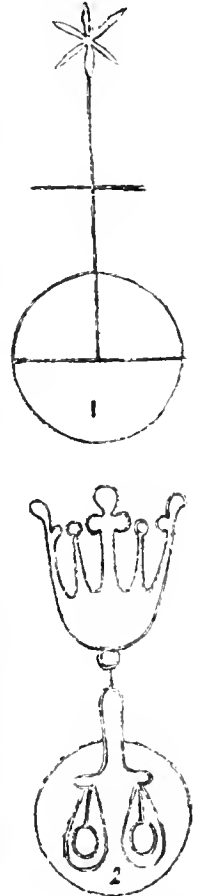
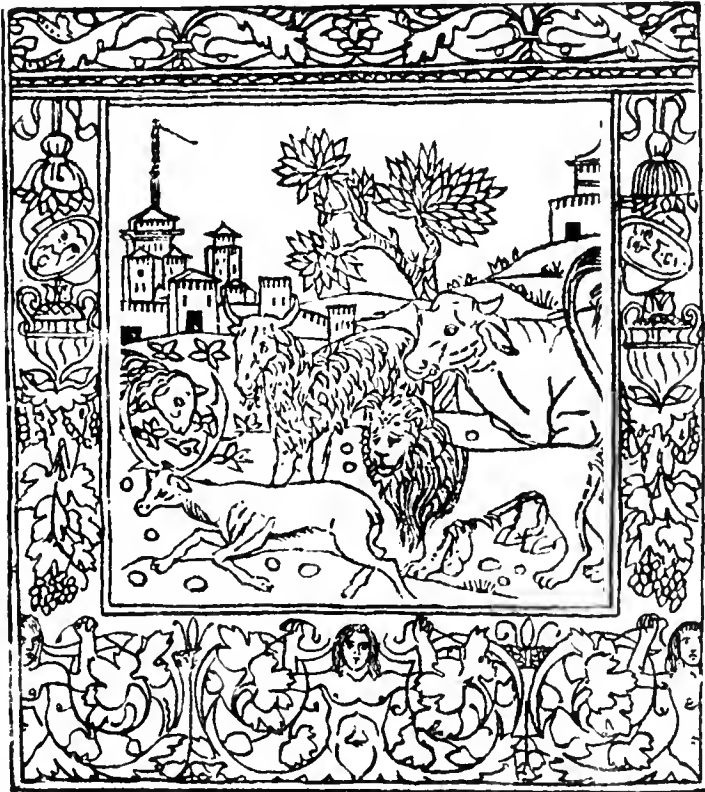
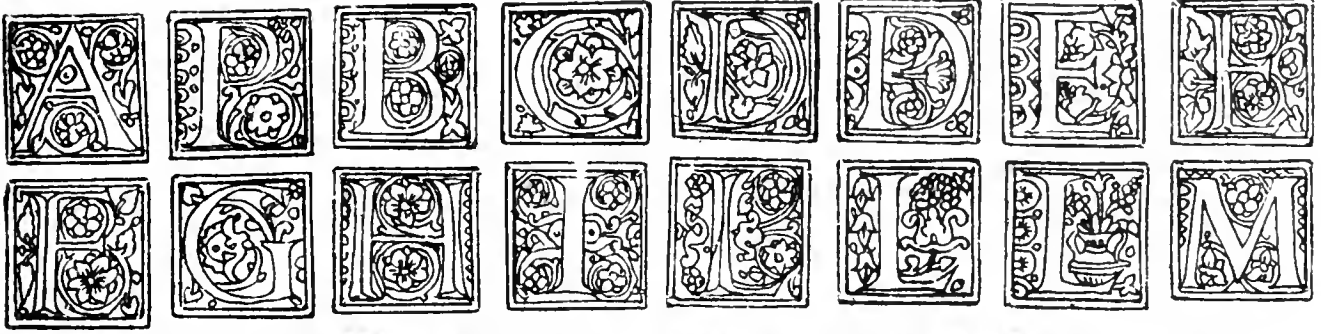


De **E**t que pars est: nomen est
Quare est nomen? **D**ua signifi-
cat substantia et qualitate propria
vel communem cum casu. **N**o-
minum quot accidunt? quinque: que?
Species: Genus: Numerus: Si-
gura: et Casus. **Q**ui? speciei: pu-
nitur: quare? quia a nullo deri-
natur. **Q**ui? speciei: derivatur:
vnde derivatur? a poetis: **Q**ui?
generis: masculini: quare? q̄. pre-

ponitur ei in declinatione unum articulare pronomen hic
Qui? generis: feminini: quare? q̄. preponitur ei in declinatio-
ne unum articulare pronome hec. **Q**ui? generis: neutri: que?
q̄. preponitur ei in declinatione unum articulare pronomen hoc.
Qui? generis: comitis: quare? q̄. preponitur ei in declinatio-
ne duo articularia pronoma hic et hec. **Q**ui? generis: ois:
quare? q̄. preponitur ei in declinatione tria articularia proia
hic et hec et hoc. **Q**ui? generis: masculini: quare? q̄. sub una
voce et uno articulo comprehendunt animalia utriusq̄ sexu









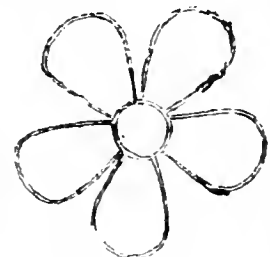
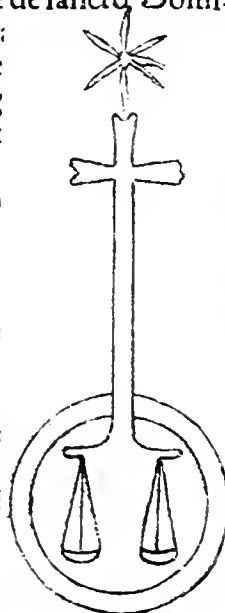
Al nome de iesu christo crucifixo & de Maria dolce & del glorioso patriarcha Dominico.

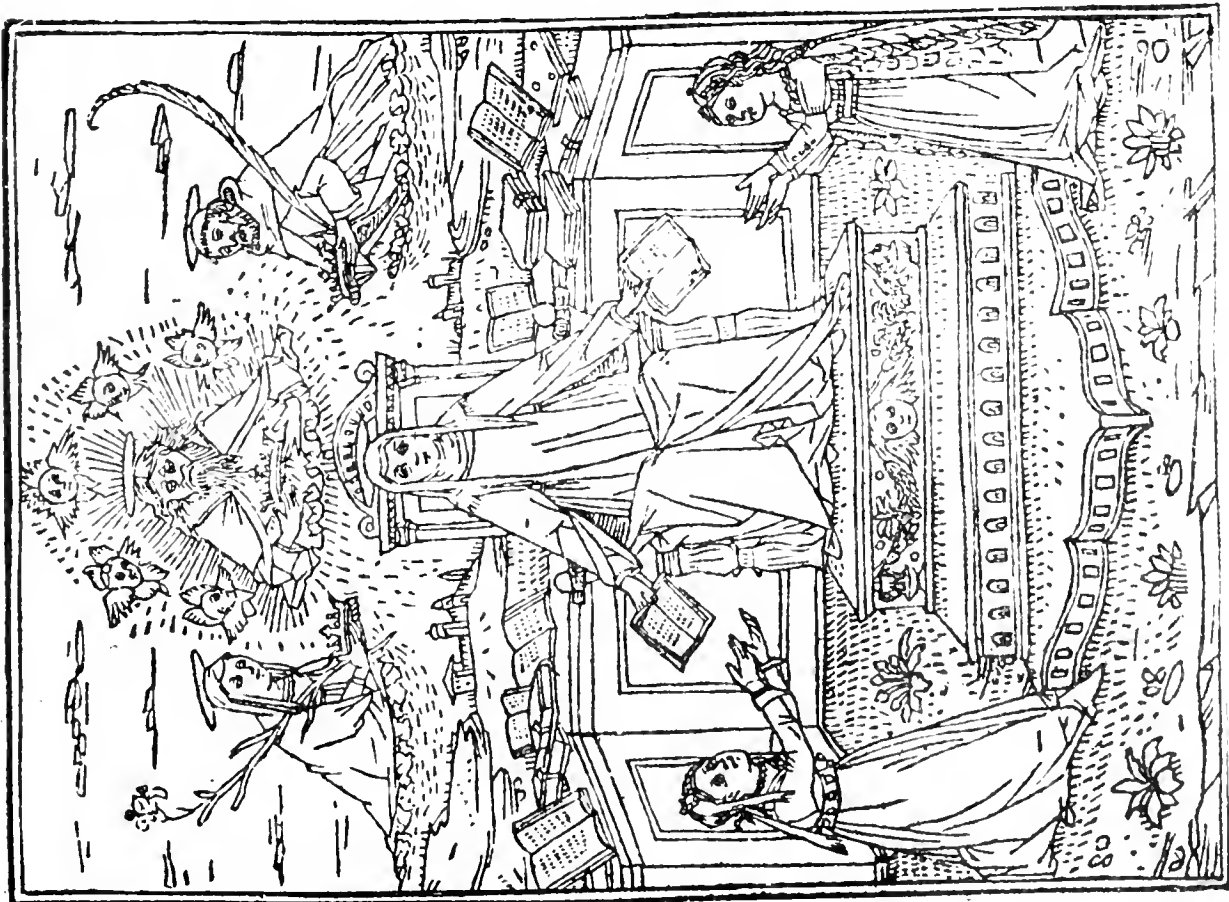
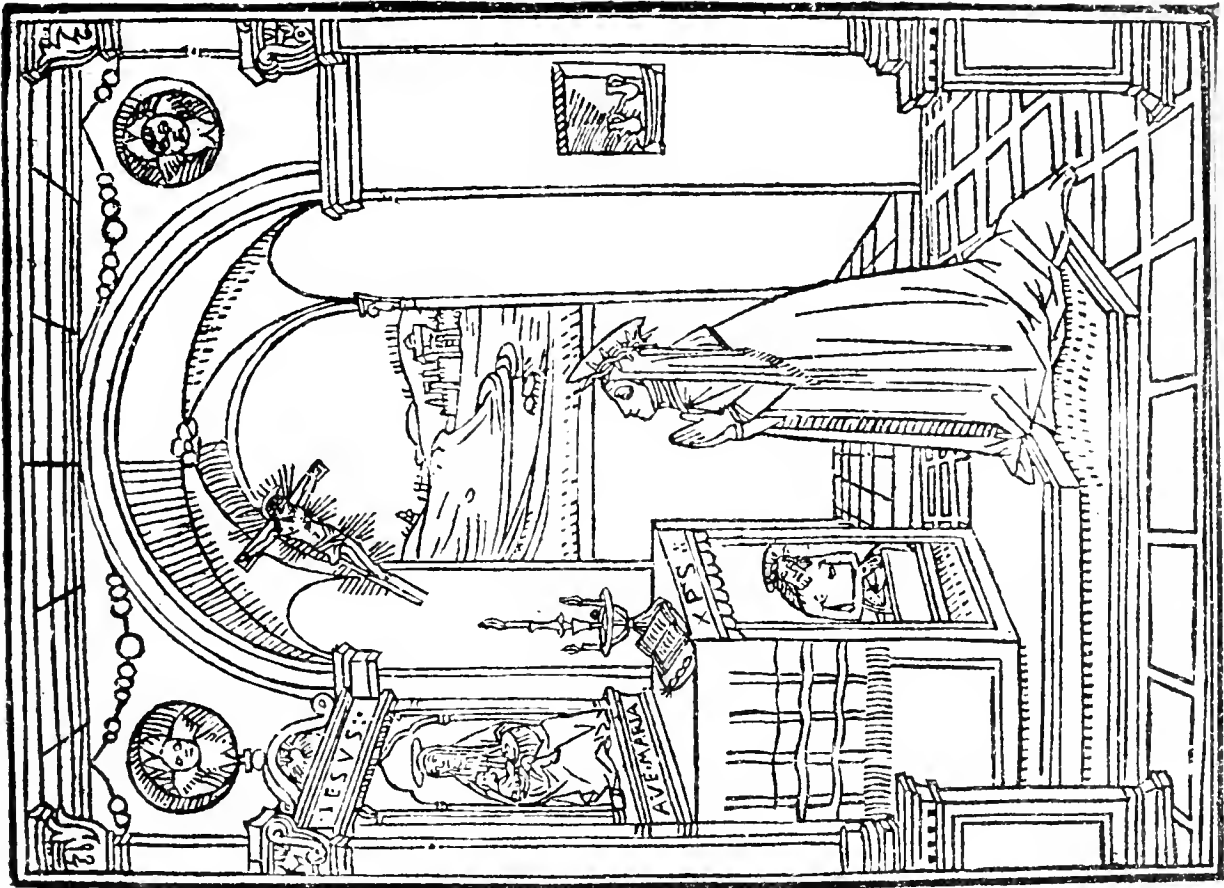
Libro della diuina prouidentia composto in uulgare dala Seraphica uergine sancta Chaterina da Siena suore del terzo ordine de sancto Dominico essendo lei mentre che ditaua al suo scriptore rapto & abstractione de mente. in questo libro interuiene dio padre & ia uergine Chaterina per modo de dialog parlare che interuiene tra doe persone. Et in esso se contengono secreti diuini.

Come una aia leuata dal desiderio del honore de idio ximo exercitandosi nela humile oratione: dapoí che hebbo con dio de lanima che e in charitate: domádo a esso dio

na anima anxietata de grandissimo desiderio uerso lo honore de dio & la salute delle anime: uene ad exercitarse per alchuno

no spacio di tentuata & habitato cognoscime per meglio cogte dio i si. perche to sequita lamo de sequitare & i







A quátita Magnanimo duca

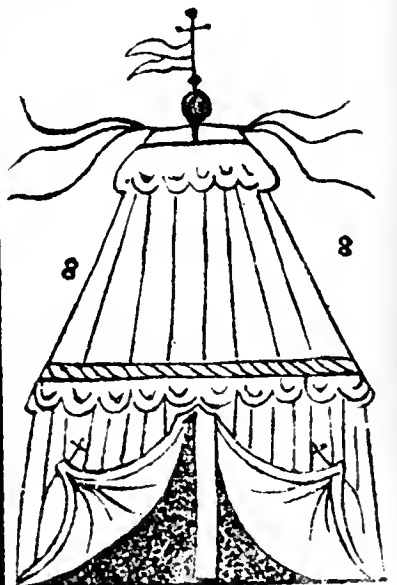
e si nobile & eccellente cosa che molti philosophi p qsto lbano giudicata ala substántia para: e co inessa coeterna. Peroche hano cognosciuto p verú modo alcuna cosa in rex natura senza lei nó potere esistere. Per la qual cosa de lei trédo (cò lauto de colui che li nostri sensi reggi) tractarne: nó che p altri pasci e antichi phylosophi nóne sia copiosaméte tractatore & theorica e pratica. Ma p che lo: dicitu gia ali tēpi nostri sono molto obscure da molti male apresi: e ale pratiche vulgari male applicati: viche in loro opationi molto variano: e cò grádi elaboriosi affanni mettano in opa: si de nūeri còmo de misa



resvide di lei parládo nó intédo se nó quáto che ala pratica e opare sia mestiero: me scoládoci secódo ilnoghi oportuni ancora la theorica: e causa de tale opare: si de numeri còmo de geometria. Ma pria acio meglio qllo che sequita se habia appbende reitessa quátita divideremo secódo el nfo pposito: ediuédola aciascun suo mēbro

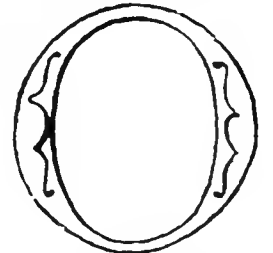
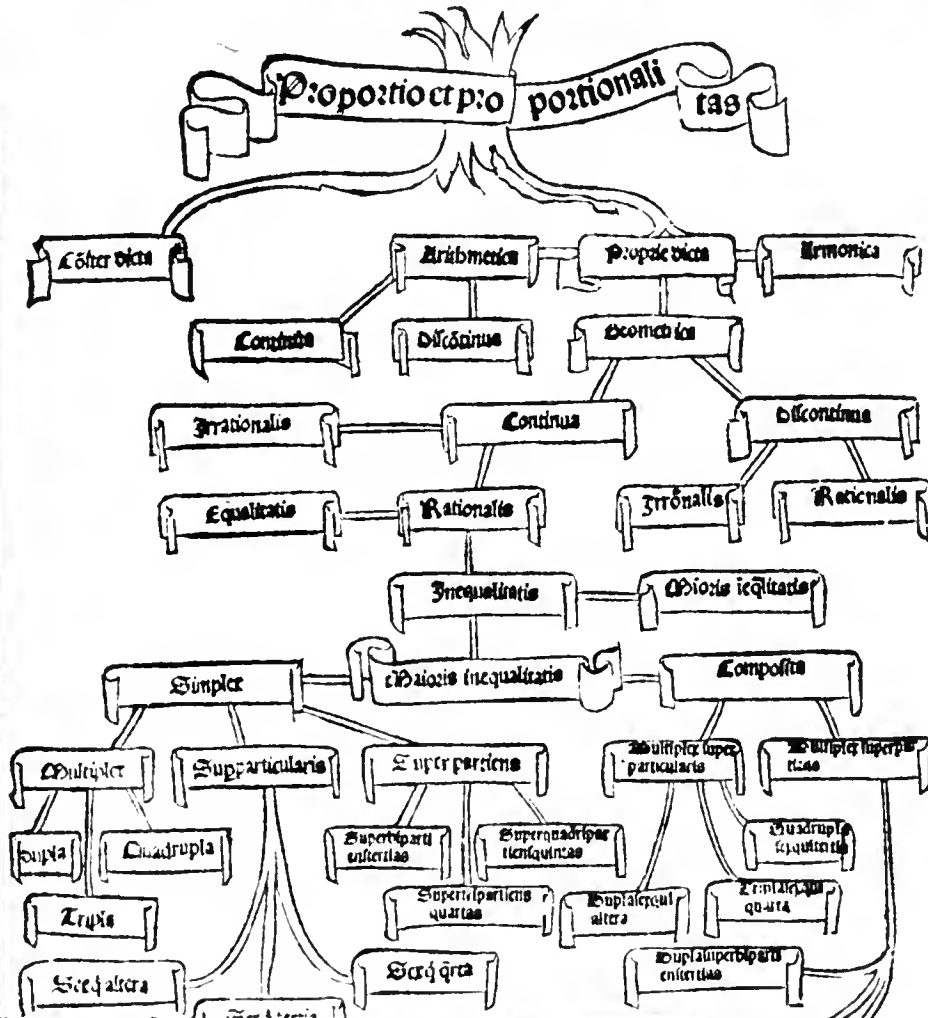


1	10	100	1000
2	20	200	2000
3	30	300	3000
4	40	400	4000
5	50	500	5000
6	60	600	6000
7	70	700	7000
8	80	800	8000
9	90	900	9000





Distinctio sexta Tractatus quartus



Doctrina e nõ puocho vtile a quello o che non amete intrati so
na nella religione del viuere religiosamente. Composita per
lo Clementissimo Montignior Patriarcha Beato Lauren
zo Justiniano della cõgregatione di San zorigi de Aliga Sen
albuomo fo de Venetia.

A diuina bonitade volen
do premiare le anime de
hi suoi electi de richeze ce
lestiale per in fino che essi
viuono in questa

A

B

C

D

E

F

G

H

I

Beato Laurentio Patriarcha dela vita Religiosa.



N

O

P

Q

R

S

T

V

est athletarum ac eorum qui summa diligentia corpus exercent: nō mō bonæ habitudinis: ac exercitiōnis h̄re rōnem: uer̄ & eius qđ magnam exercitationis uim habere arbitrantur: nōnunq̄ remissioni corporis acquiescere. Idem s̄rarū studiosis fieri oportē cenfeo: ut cum grauibus ac seriis legendis defatigati fuerit: ad animi laxametum aliq̄tisp̄ declinēt: donec ad futurū laborem robustiores: ac uegetiores efficiātur. Maximū uero ex hoc otio: atq; quiete fructū caperēt: si taliū rex̄ lectioni uacarent: quæ nō

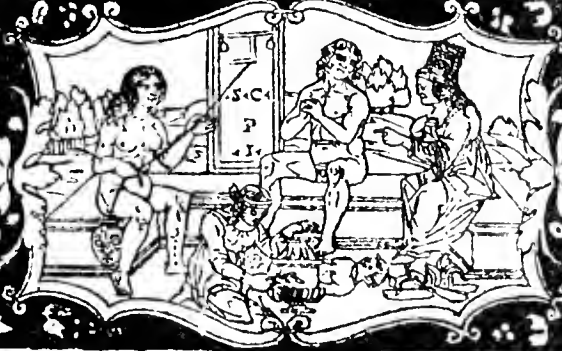
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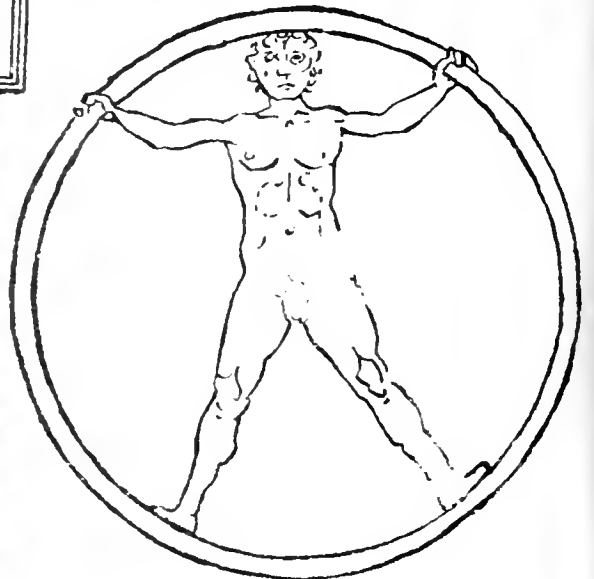
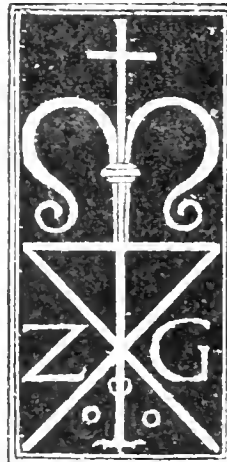
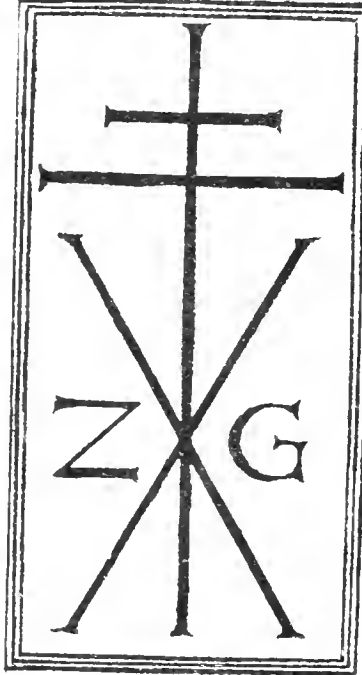
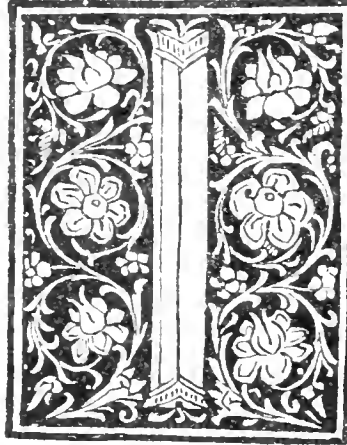
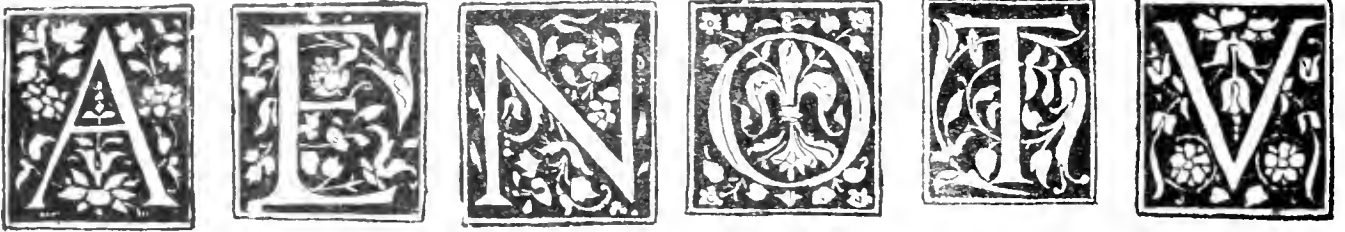




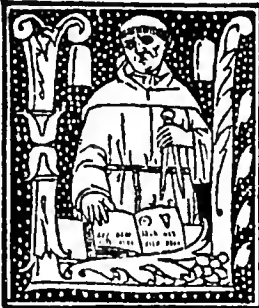


ERODOTI Halicarnasæi historię explica-
 tio hæc est: ut neq; ea quæ gesta sunt: ex rebus
 humanis obliuiscuntur ex æuo: neq; ingentia &
 admiranda opera: uel a Græcis edita: uel a Bar-
 baris gloria fraudetur: cum alia: tum uero: qua
 de re isti inter se belligerauerūt. Persarū eximii
 memorāt dissensionū auctores extitisse Phœ-
 nices qui a mari quod Rubrum uocatur: in hoc nostrum proficis-
 centes: & hanc incolentes regionem: quam nunc quoq; incolunt:
 longinquis continuo navigationibus incubuerunt: faciendisq;
 Aegyptiarum & Assyriarum mercium uecturis in alias sagas: præ-
 cipueq; Argos traiecerunt. Argos & enim ea tenet atq; omni-





Ad illustrissimum Principem Vni. Ebaldum Urbini Ducē Montis fe-
retri: ac Durantis Comitem. Breuis latinisq; litteris Ornatissimum: & Ma-
thematicè disciplinè cultorem seruentissimum: Fratris Luce de Burgo sau-
cti Sepulchri: Ordinis minor: & sacre Theologie Magistri. In artz arith-
metice: & Geometric. Prefatio.



Quantita Magnanimo Duca:

e si nobile & eccellente cosa che molti physilosophi per que-
sto libro giudicata ala substantia para: ecō essa coeterna.
Perche haño cognosciuto per verū modo alcuna cosa
in rerū natura senza lei nō potere esistere. Per la qual co-
sa de lei irēdo (cō lauto de colui che li nostri sensi reggē)
tractarne: nonche per altri prūchi e antichi physilosophi
nonne sia copiosamente tractato: e in theorica e pratica.
Ma per che loz dicti già alti tempi nostri sonno mol-
to obscuri: e da molti male apresi: e ale pratiche vulgari ma-
le applicati: diche i loro operationi molto variano: e con
grandi elaboriosi affanni metrano in opera: si de numeri cōmo de misure: vnde di
lei parlando non intendo se non quāto che ala pratica e operare sia mestiero: mesco-
landoci secōdo iluogbi oportuni ancora la theorica: e causa de tale operare: si de nū-
meri cōmo de geometria. Ma prima accio meglio q̄llo che sequita se habia apprebē-
dere: essa quantita diuidiremo secōdo el nostro proposito: ed inuidendola aciascun suo
membro assegnaremo sua propria e vera diffinitione e descriptione. E aloz poi se-
quirā quello che Arist. dicit in secundo poster. *Lūc enim maxime scitur aliquid cum
babetur suum quid est zc.*

Diffinitiones & diuisio discrete & continue quantitatis: articulus primus p̄uine
distinctionis.

Seco adōca. La quāta essere immediate bimembre: cioè continua e discreta.
La continua e quella le cui parti sonno copulate e giunte a certo termine
cōmune: cōme sonno legni: ferro: e sara zc. La discreta ouer amēte nume-
ro: e q̄lla le cui parti nō sonno giōte ad alcuno termine cōc: cōmo e. 1. 2. 3. 7c.
Diche prima dela discreta: cioè del numero: e poi dela continua cioè geometria: quā-
to alo intento aspecta: chiaroamente tractaremo.

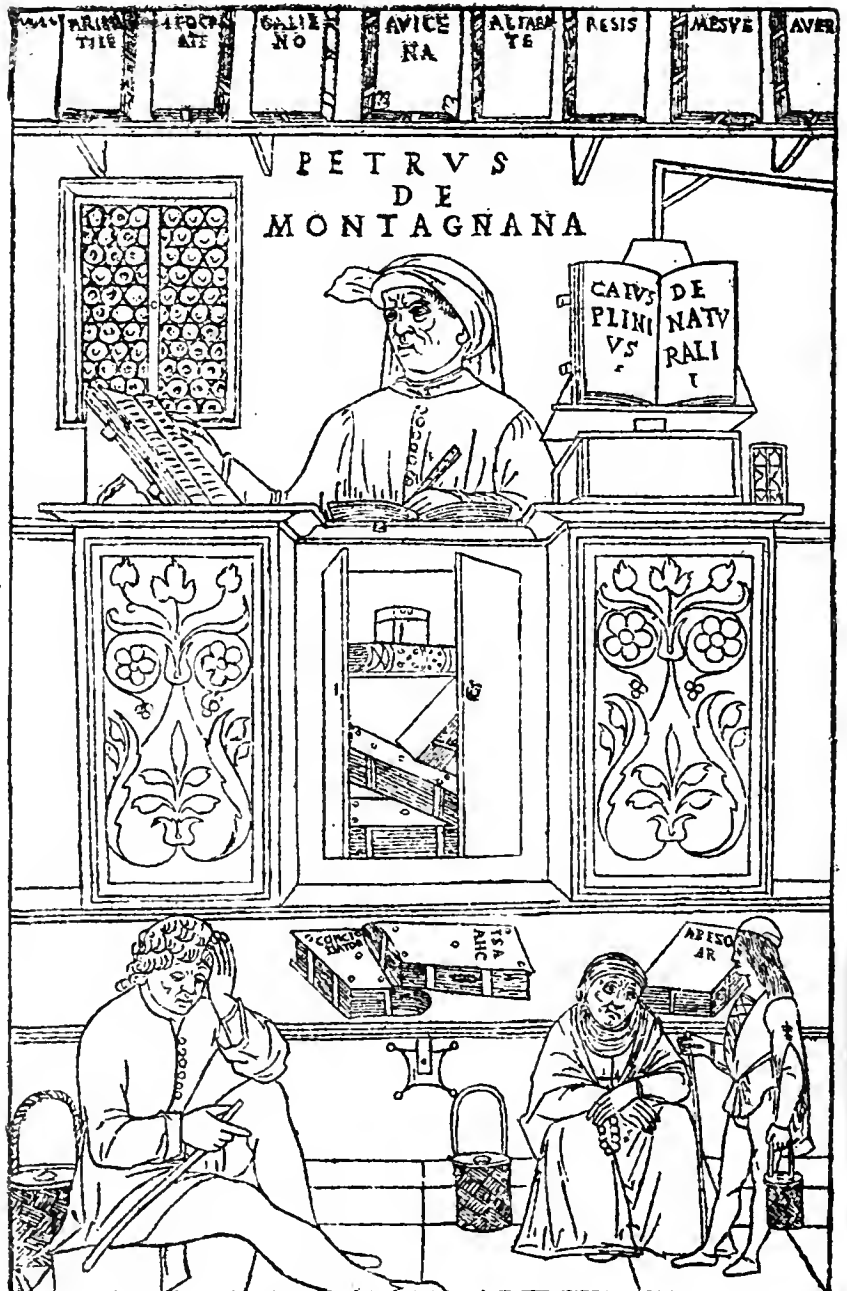
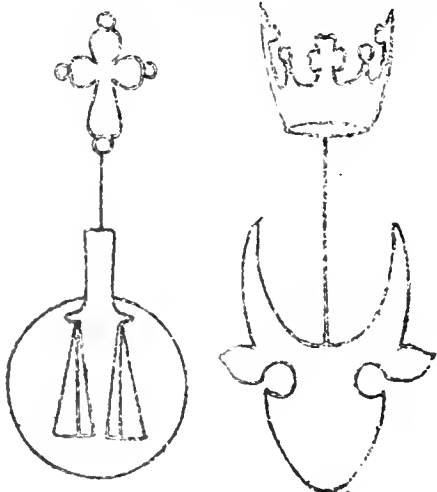
Diffinitio numeri propriissima: articulus secundus.

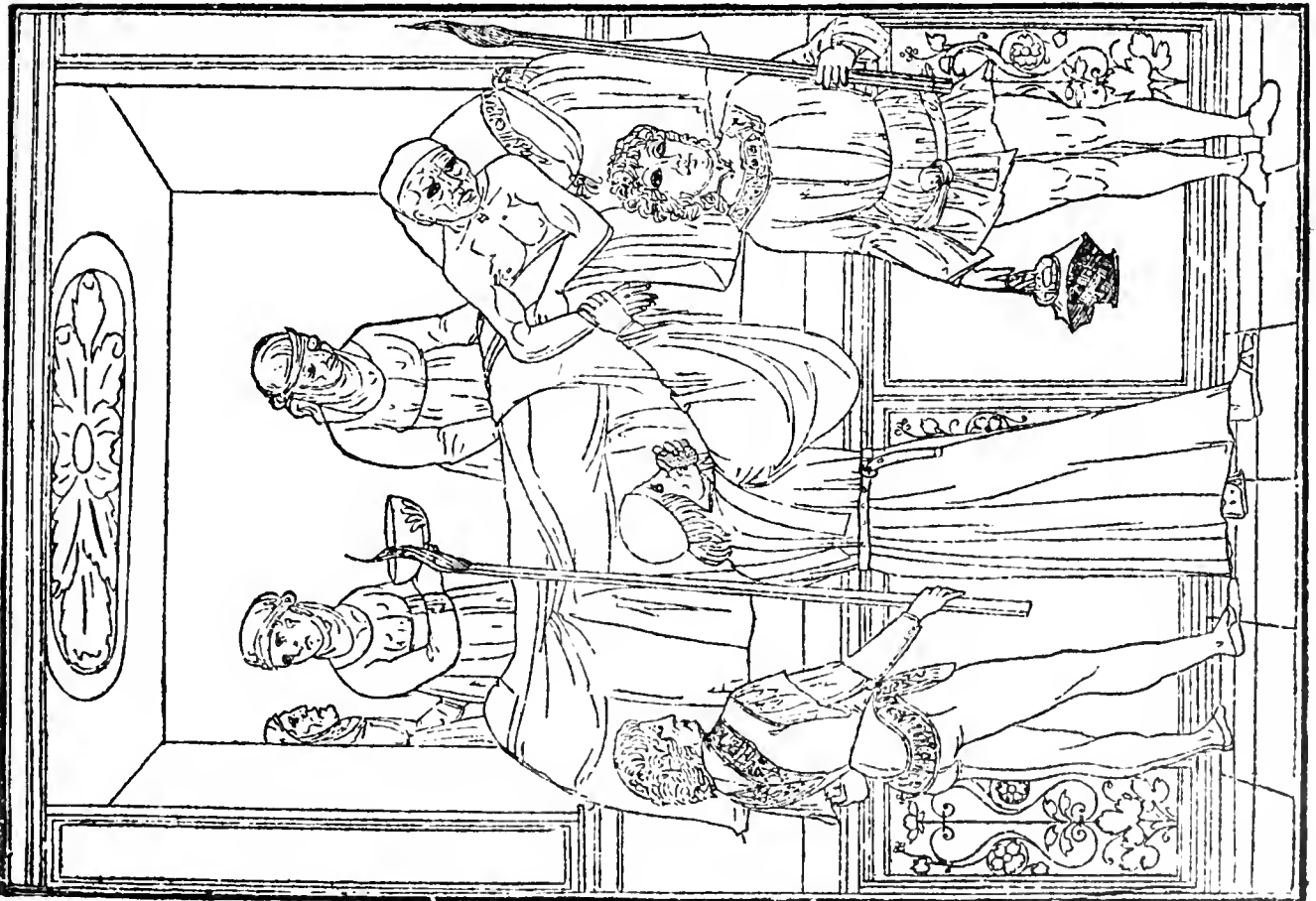
Numero: e (secōdo ciascano physilosophate) vna multitudīne de vnita cō-
posta: et essa vnita nō e numero: ma ben p̄ncipio de ciascan numero: e de
q̄lla mediate la q̄le ogni cosa e dicta essere vna. E secōdo el seuerū Boetio i
sua musica: e la vnita ciascū nūero i poterā: & passiz i la sua arithmetica. Re-
gina e fondamento dogni numero lapella. La qual più magnificandola in le cose na-
turali disse in quello che fa de vnitate & vno. *Omne quod est: idco est: quia vnum nu-
mero est.* Ene ancora el numero in infiniti membri diuiso: per quel che esso Aristo.
dixit: cioè. *Siquid infinitum est: numerus est.* E per la terza p̄titione del septimo de
Euclide: la sua serie in infinito potere procedere: et quocūq; numero dato: vari pō-
tate vnitate addēdo. Ma noi pigliaremo quelle parti a noi più note e accomo-
date. E pero dico con gli altri alcuno essere p̄mo: e de quello che solo dala vnita e nu-
merato: e non ha altro numero: che integralmente apointo lo parta. Altro e dicto cō-
posto: e de quello che da altro numero e misurato: ouero numerato. *Exēplum primi
Lōmo. 3. 7. 11. 13. e. 17. zc. Exēplū secūdi. Lōmo. 4. del doi lo misura e numerā: e. 8.
chel. 2. e. 4. El. 12. 14. 18. e simili: tutti sonno diti: numeri composti: nō solo che constino*

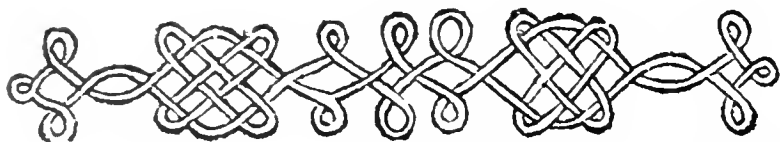
CAPITVLO PRIMO.

Rinae
mento
gue &
o uero
ca & r
na diu
le regi
altra c
el qua

quattro qualita siano nel corp
di queste: cioe calidita & frig
dela substantia. Niétedimer
te superioreo uer erima e el c
ratione: la quarta e el fundo.
po di quella la infirmita de
tudine di fegato & di milza.
cidenti de le mébra inferiori
O ltra di questo nella urina son
comincia dal fúdo dello urir

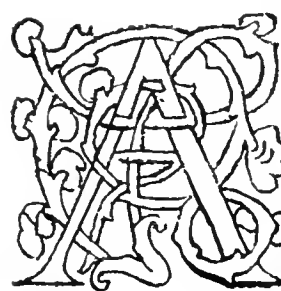




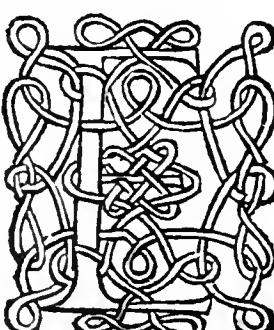
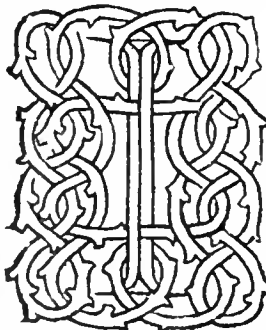
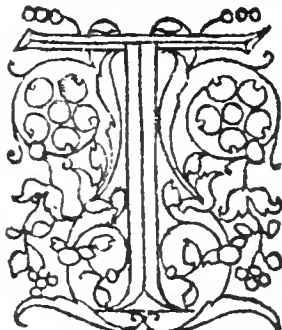
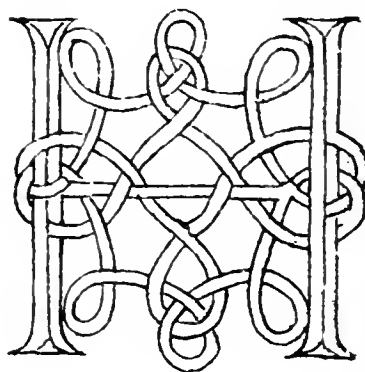
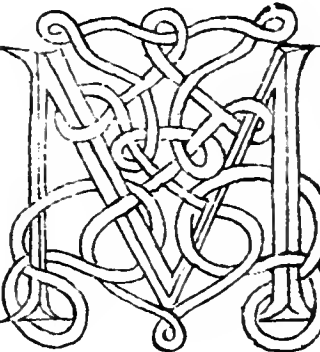
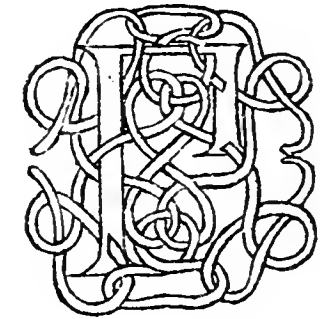
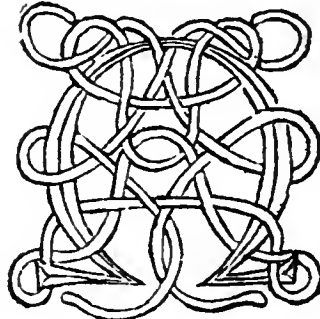


ΚΑΤΩΝΟΣ ΡΩΜΑΪΟΥ ΓΝΩΜΑΙ ΠΑΡΑΙΝΕΤΙ
 ΚΑΙ ΔΙΣΤΙΧΟΙ ΑΣ ΜΕΤΗΝΕΓΚΕΝ ΕΚ
 ΤΗΣ ΛΑΤΙΝΩΝ ΦΩΝΗΣ ΕΙΣ
 ΤΗΝ ΕΛΛΑΔΑ ΔΙΑΛΕΚ
 ΤΟΝ ΜΑΞΙΜΩΣ
 ΟΡΛΑΝΟΥ
 ΔΗΣ.

ΠΡΟΟΪΜΙΟΝ.



Να πλησασ ἐγὼ κατὰ νοῦν ὡς πλεῖ
 σοὶ δὴ τῶν ἀνθρώπων τῆς τῶν ἡθῶν
 ἰοδὴ παρὰ ζέρονται, συληπῆσαι τι
 εἶμαι καὶ γρηγορησικωεισαλέτορος
 ὡ. ἠθὴν δὲ ἴναι πᾶσι σφῶν ὑπολήψεσιν.
 ἐνότι μάλισσά σὺ εὐδοξία τε βιωσάκειν, καὶ τιμῆς
 ἐποτύχοιεν. δὲ ῥο γίνω σε φίλτατα τι γέδου αἴξω, τρῶ
 πορ πιατὲ τοῦ σοῦ μοῶς ἠθελοςμήσεις. οὐτω δὲ ὦ
 ἐμα λέγου τὰς δε πᾶσι ἑμαί ἐν γολὰς ὡς τε καὶ σιωιέ-
 ναι σὺ τῶν. τὸ γρηγορὶ ἀναγνώσκειν κἢ μὴ γινώσκειν,
 κατὰ γινώσκειν ὅσῃν.



Impressum Venetiis characteribus ac studio Aldi Manucii Ro-
 mani cum gratia &c. .M.CCCC.XCV. Mense februario

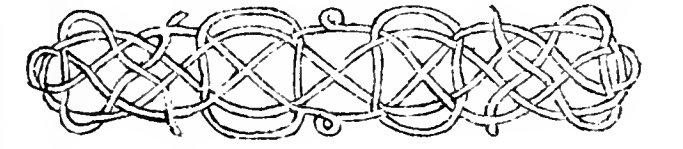
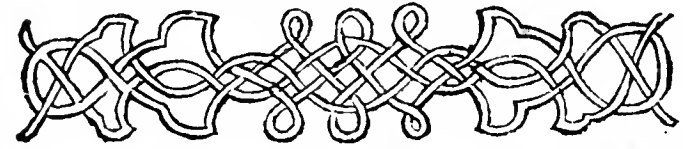
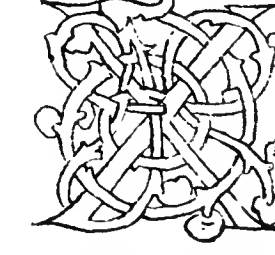
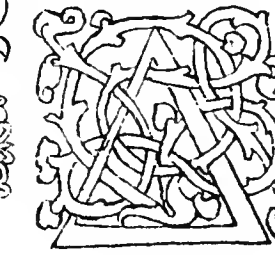


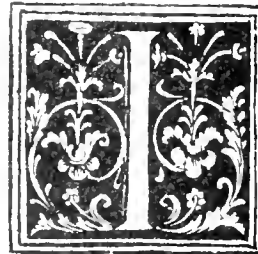
ΑΡΙΣΤΟΦΑΝΟΥΣ ΟΡΝΙΘΕΣ.

Ευε. ΠΡΟΗΝ κελεύεις ἢ τὸ
 Φει. υδέρβρον φαίνεται;
 Εὐ. Διαξέξαγίης· ἢ δὲ δ' αὖ
 κρώζει πάλιν.
 Τί ὦ πρηνὲς· ἀρωκάτω
 πλαμύθη μιν.
 Ἀπολούμεθ' ἀμῶς τῷ ὄντι προφορραμύθω.
 Γ. Τὸ δ' ἐμὲ κορώμη περὶ θόμβρον τὸν ἀθλιος.
 Ὅδου περιελεῖν γὰρ ἀεὶ πλεῖν ἢ χίλια,

Σ ἀργαλί· ὄθι-
 ράπ δυσχορίε
 σεσώγυ ἐσωμέ
 ρου τυφλῷ ἀσφρί· τὸ δὲ
 ὡς, πῶς ἐκται ἡ διάνοια,
 ἐλετο θαύματος κίχρα τλι
 ασμῶν· ἢ γὰρ ὡς ἐπὶ ῥοή
 μα, ἐπαμφοπερὶ ζῆ· ἢ εἰ
 ταῦθα εἴληπται, ἠὲ τὰ σπας
 δηλωτῆ· ἐπαυσ' ἄ θεοῦ δὲ
 ἀπὸ μάχην, αἴμα δὲ ἄ ῥ
 ἐπερθεῖς ἢ δεσποτῶν· ἢ
 ἀργαλίον, χαλεπὸν δυο
 κολον· δυσχερίε· εἴρη
 ται δὲ περὰ ῥ' ἀλοῦ, ἀλγα
 λιον· καὶ ἀτὰ ῥοπήν τω
 λῆε ρ· ὡς ποδαλγία π

Ραῖω κελύβος· ἢ
 εἰδισσ τὸ πῶρον
 τὸς δρῶματα





rem Religiosorum pauperū fratū
 Ihesuatorum laudabilem uitam : re-
 ctumq; uiuendi modum apud non
 nullos in dubium refricari:utrū ca-
 nonicis obuiet institutis:uel sancto-
 rū patrū consonet ritibus ac regulis
 ipsorū ꝑcibo deuictus. Ego Antoni-
 us corsetus de Sicilia iuris utriusq;
 doctor Padue ordinariam iuris pontificiū de mane legēs pe



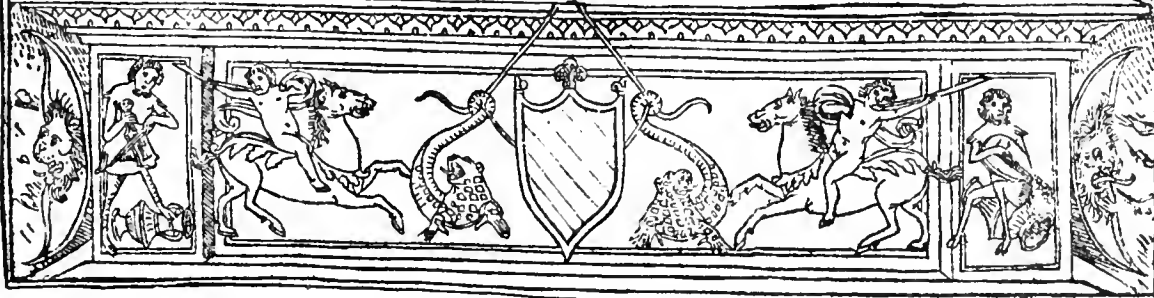


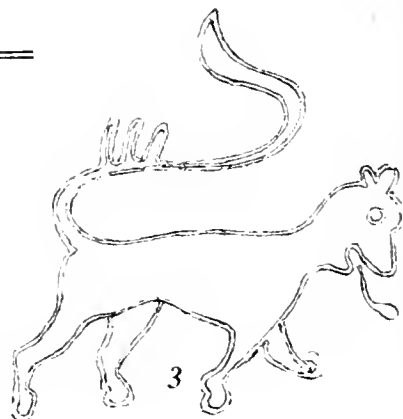
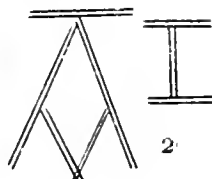
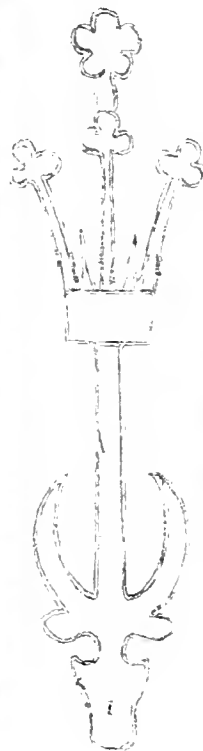
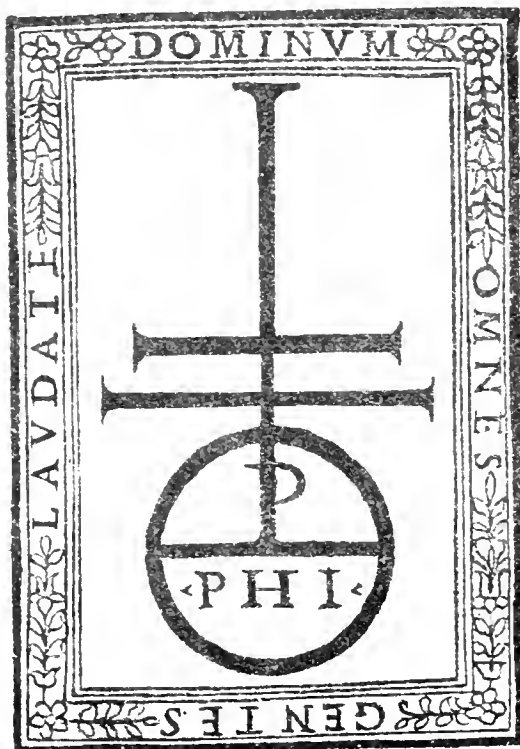
T. LIVII PATAVINI HISTORICI DECADIS PRIMAE.

LIBER PRIMVS.

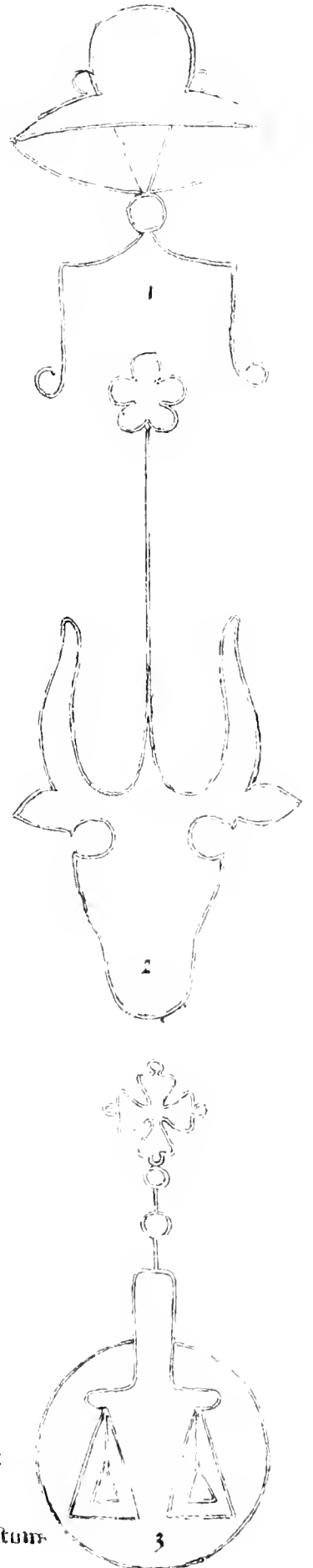


NAM PRIMVM OMNIVM SATIS CONSTAT TROIA CAPTA I CAETEROS SCÆVITVM ESSE TROIANOS: duobus Aenea Antenorq; & uerusti iure hospitii: & quia pacis reddendæq; Helena semper auctores fuerunt: omne ius belli achiuos abstinuisse. Calibus deinde uariis Antenorem cum multitudine enetum: qui seditione è paphlagonia pulsus: & sedes & ducem regem pylæm: ene ad troiam amisso quærebât: uenisse in intimum maris adriatici sinû: euganeisq; qui inter mare alpesq; incolebant: pulsus: hencos troianosq; eas tenuisse terras & in quem primum egressi sunt locum: Troia uocatur: pagos in de: roiano nomie est: gens uniuersa Veneti appellati. Aeneam ab simili clade domo profugum: sed ad maiora rerum iuita ducetibus fatis primum in Macedonia uenisse: inde in Sicilia quærentem sedes delatum: a Sicilia classe lautentem agrum tenuisse: Troia & huic loco nomen est: ibi egressi troiani: ut quibus ab immenso prope errore nihil præter arma & naues superesset: cum prædam ex agris ageiēt Latinus rex aborigenesq; qui tum ea tenebât loca: ad arcendam: aim aduenatum armati ex urbe atq; agris cõcurrunt. Duplex inde fama est: alii prælio uictum Latinum pacem cum Aenea: deinde affinitatem inuixisse tradūt: alii cum instructe acies construissent:

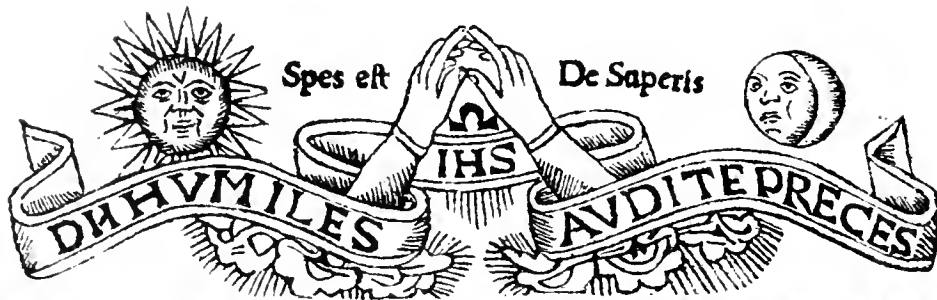




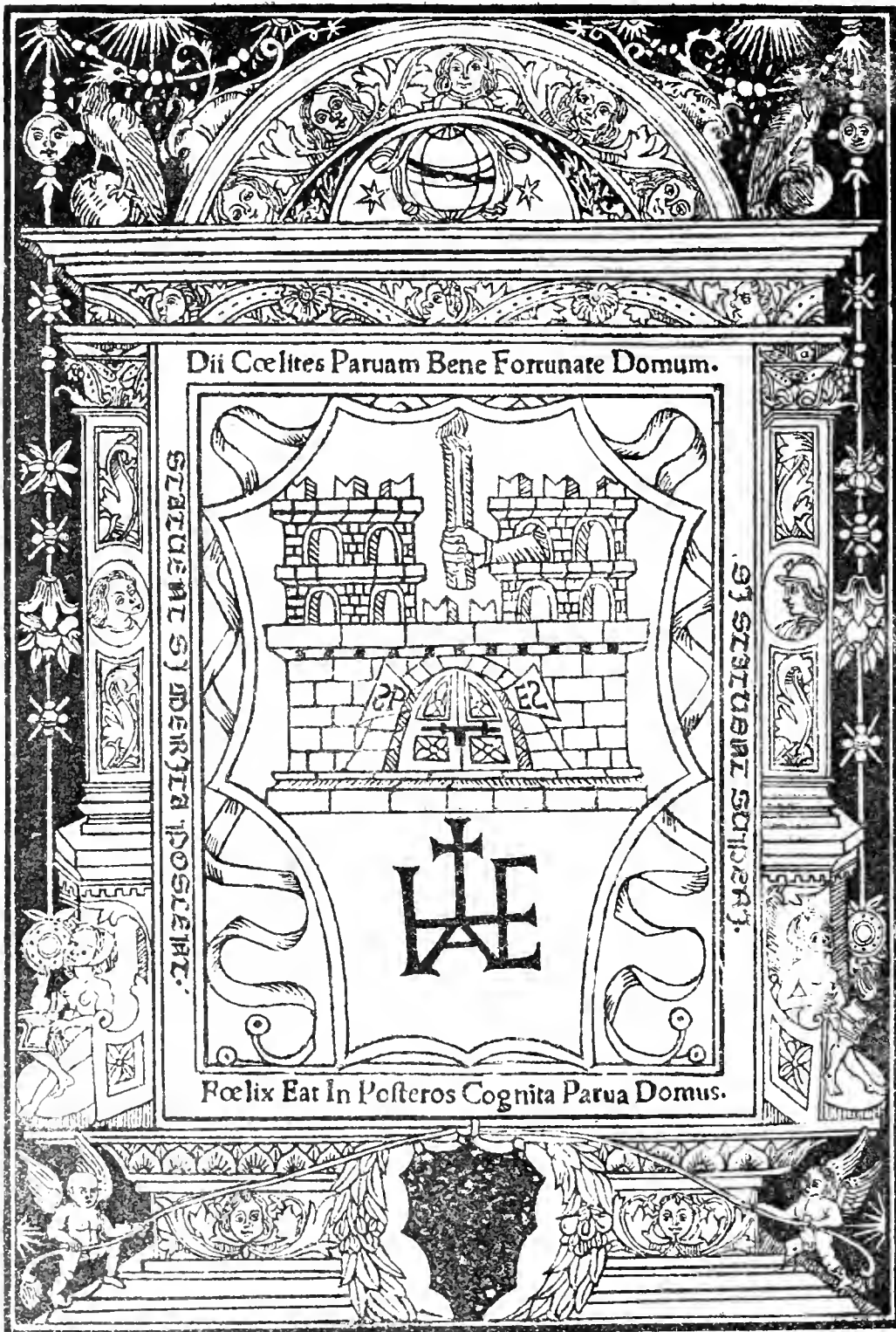
∴ DE TE ∴ MOX ∴ DE ME ∴
 Ne precor quid prius dato Lector umō q̄ omnia intueare Natu speto fore
 ut nisi cuncta ab ilcijs cogaris singula laudare.
 ∴ CONTINENTVR ∴



Characteribus Venetis impressum Romæ per Eucharium Silhet alias Franck
 Vilius insus Michaelis Ferni Mediolanũ cura correctione & impensa.
 Anno christianæ salutis. M.cccc.xcv. Pridie Kias Neuchris.
 Omen accipite utri literati quoniam in Vigilia Sanctorum Omnium expunctum
 Sint gratiæ dño.



DVCE VIRTUTE COMITE INVIDIA.



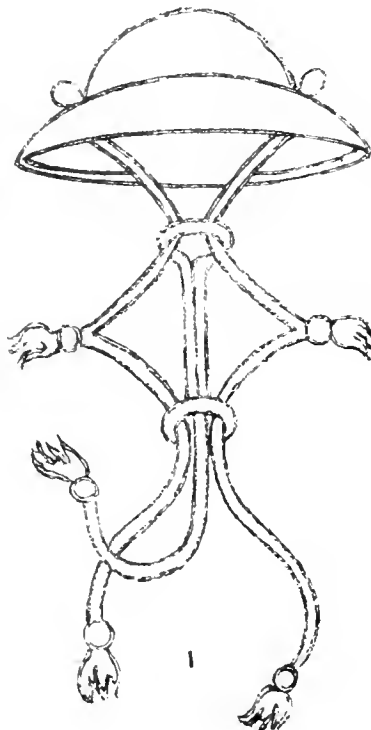
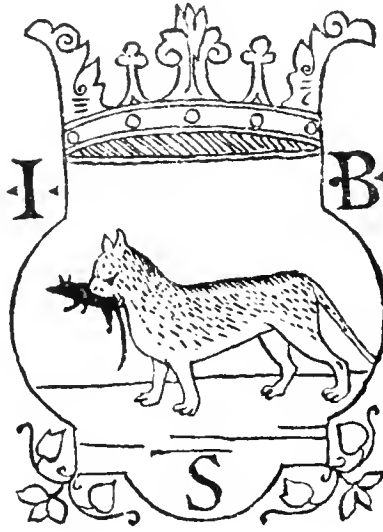
MANET POST FUNERA VIRTUS

RECTE VIVENDO NEMINEM METVAS.



Epistole Marsilii Ficini Florentini

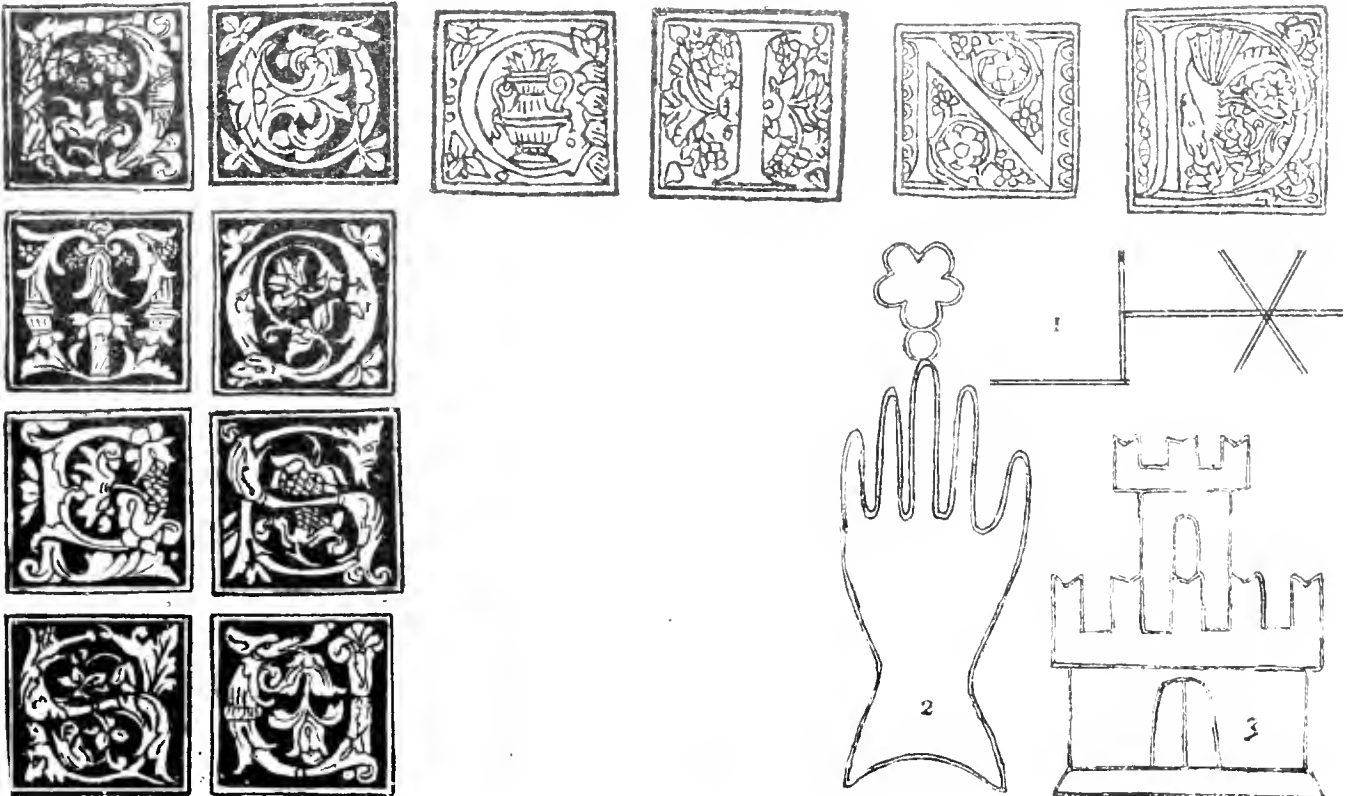


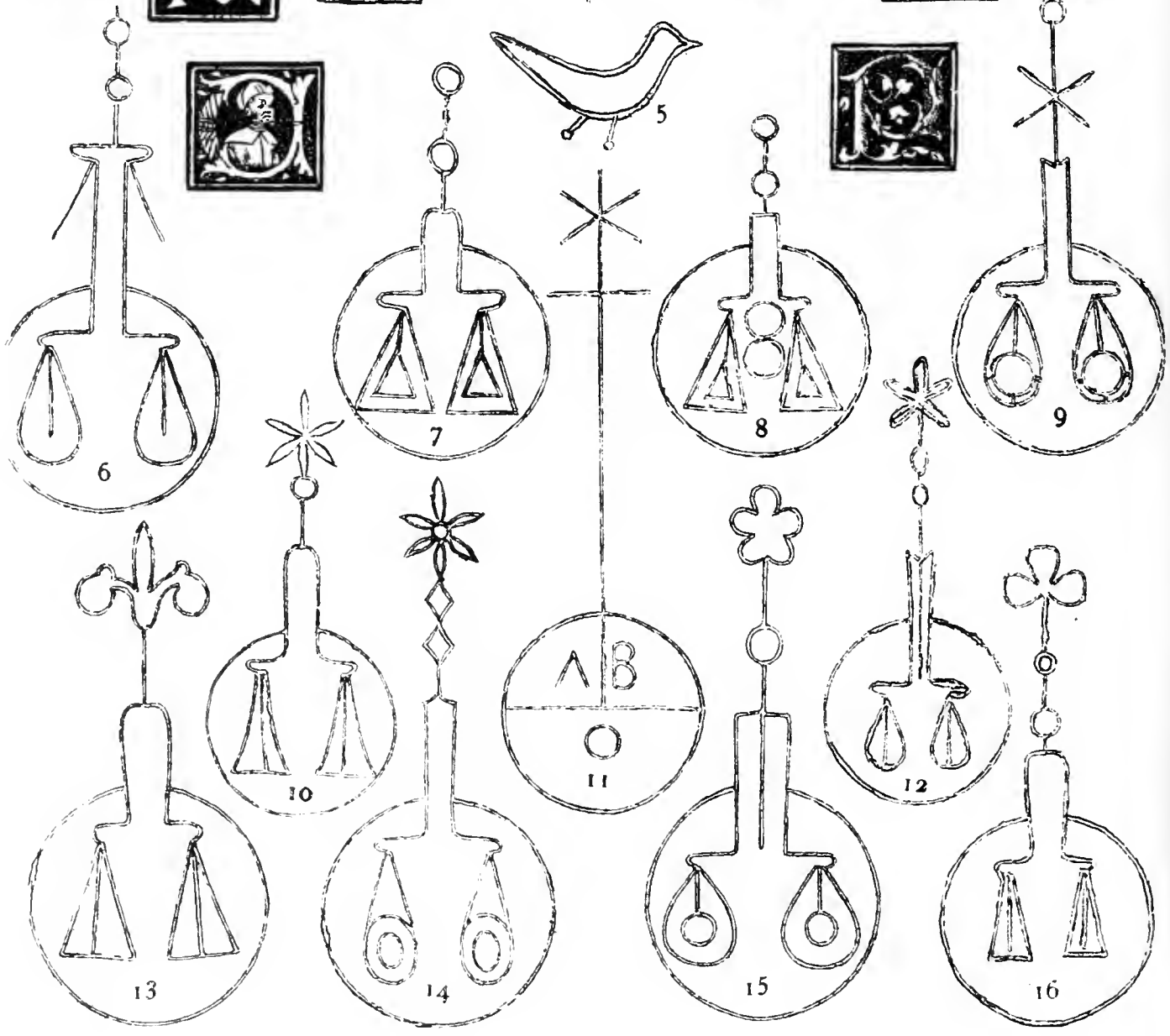


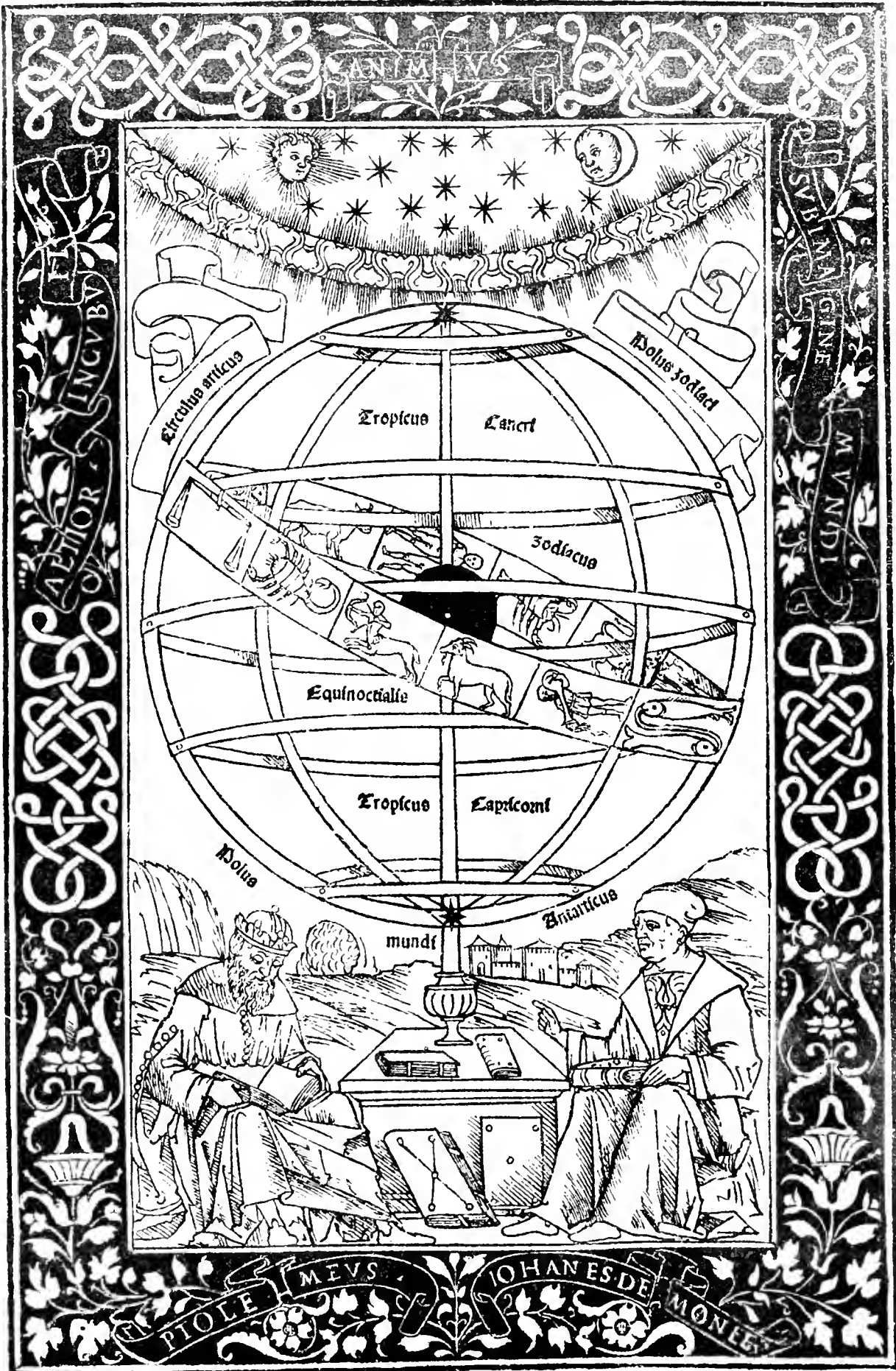


Rimū oportet constituere qd sit
nomen ⁊ quid sit uerbum. postea
quid negatio: ⁊ affirmatio: ⁊ enun-
ciatio: ⁊ oratio.

⁊ prepositiones ⁊ alia huiusmodi nō dicuntur interpreta-
tiones: q: non per se aliquid significāt. similiter etiā voces
significantes nātūter non ex pposito aut cū imaginatōe ali-
quid significandi: sicut voces brutoꝝ animalū: interpreta-
tiones dici non possunt. q enim interpretat aliquid exponere ⁊
tendit. ⁊ is sola noīa ⁊ uerba ⁊ ofones dicuntur interpre-
tationes de quibus in hoc lib: o determinat. sed tñ nomē
⁊ uerbū magis interpretationis principia esse uident q̄
interpretationes. ille enī interpretari uideatur q̄ exponit aliquid
esse uerū uel falsum. ⁊ ideo sola oratio enunciativa in qua

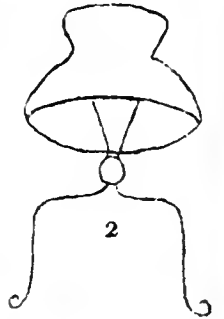
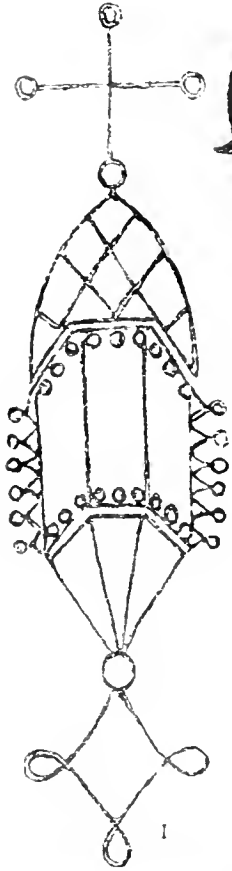






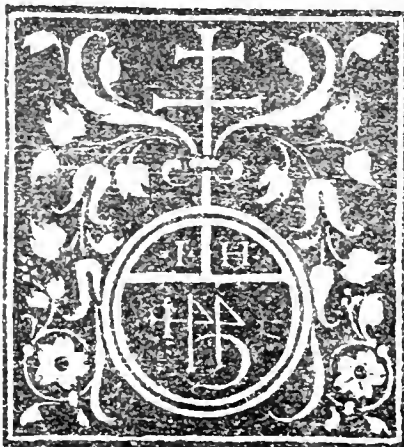
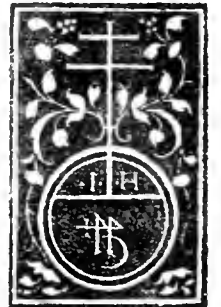
Epitoma Joānis de monte regio In almageſtū ptolo

ma



CL. Ptolemci alexandrini Astronomoz principis
 Ἰωάννου αὐτῶν ἰδὲ ἐν Ἰωνίᾳ ἰδὲ ἐν Ἰωνίᾳ id est in Dagnam Lon/
 structione: Georgy purbachij: eiusq; di/
 scipuli Johannis de Regio monte
 Astronomicon Epitoma.

Anno a prima rerum etherearū circūstione .848o. Sole
 in parte sextadecima virginis gradiente. In bemi/
 spherio Veneto: Anno salutis .1496. corrente:
 Paldie Caleñ. Septembis Venetijs:
 Maximiliano Romanorum rege
 primo Faustissime imperante.





ΝΙΚΟΛΑΥ

ΤΟΥΒΛΑΥ

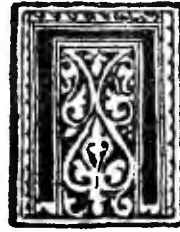


Αλφα ῥ σὺ χειὼν, πρῶτῶν
ἀλφω ῥ εὐρέσκω. πρῶτῶν
ῥη γὰρ τῶν ἁμῶν σὺ χειῶν
ωμ εὐρέθη. καὶ ῥ ὑκαλιὰ
ἀμοιβὰς πολυτεύεσθαι.
ἀλφει γὰρ ῥ ἀμείβειν.

Ἄαρος, ἀνευ ἄτης. ὅ ἐστιν
ἀβλαβής. δύναιται δὲ ἔο
χλε πὸς κηὶ βλαβερός
ἀκονεσθαι. ἰσως καὶ αὐρ

ῥ ὑ ἐπιτά τικου ἄλφα, ἀαίης. ῥ οὐδέτερον, ἀαίης.
ἢ ῥ ἀθραυσου κτ' ἑξήκοθι, ἢ ῥ πολυθραυσου :-

ΤΟ ΑΛΦΑ ΜΕΤΑ ΤΟΥ ΒΗΤΑ

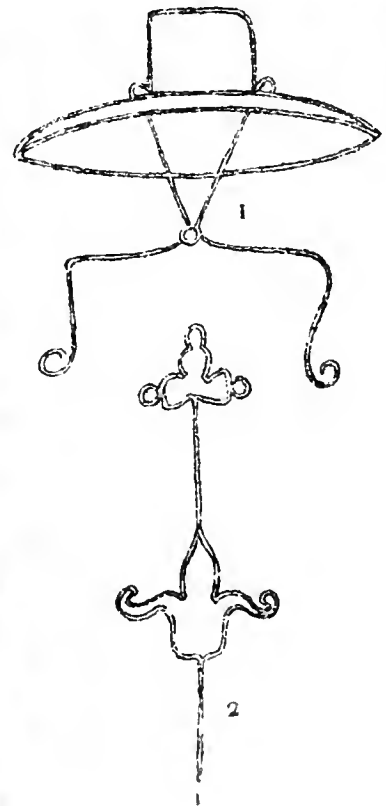


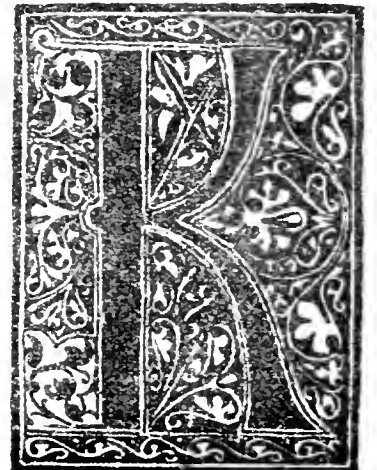
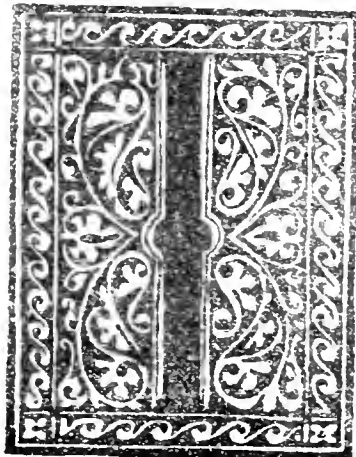
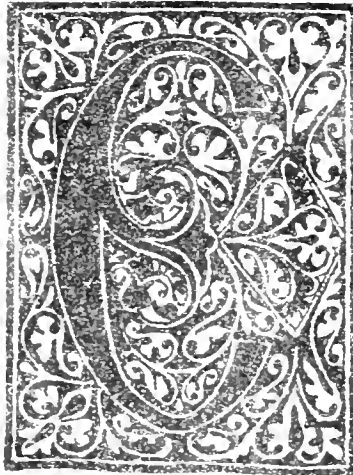
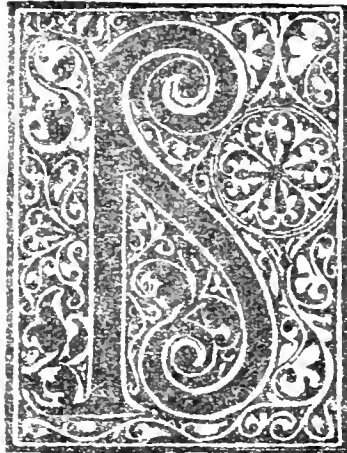
πρῶτῶν ἄτην ἐπίσσει ῥ ἄλφα. οὕτω μεθόδοτος.
ἢ ἀπρ ῥ ἄω ῥ βλάπτω, ἄσω ἄρος καὶ ἄαρος. Ἀπρ
δὴ μοι ὁμοσον ἄα ῥ σὺ ὄς ὕδωρ. ἢ ῥ ἀβλαβής, ἢ πο
λυβλαβής. ἀβλαβής μὲν, ῥ ἰς ἐυόχοις. πολυβλα
βής δὲ, ῥ ἰς ἐπιόχοις.

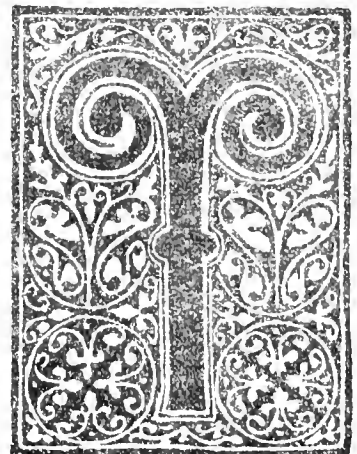
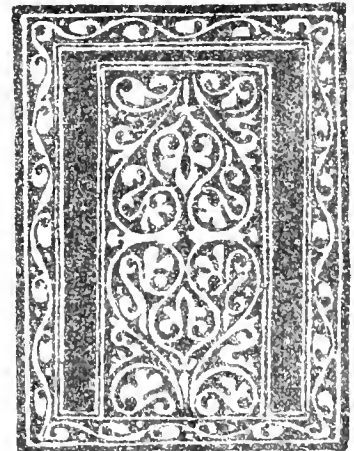
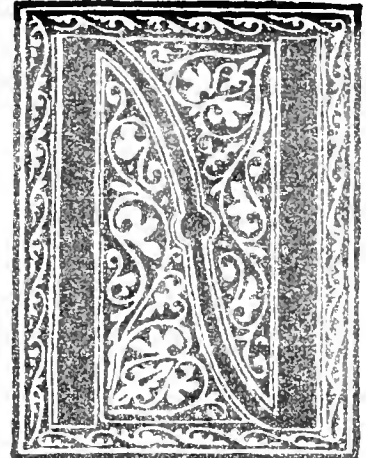
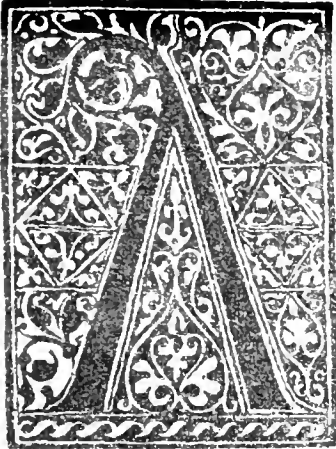
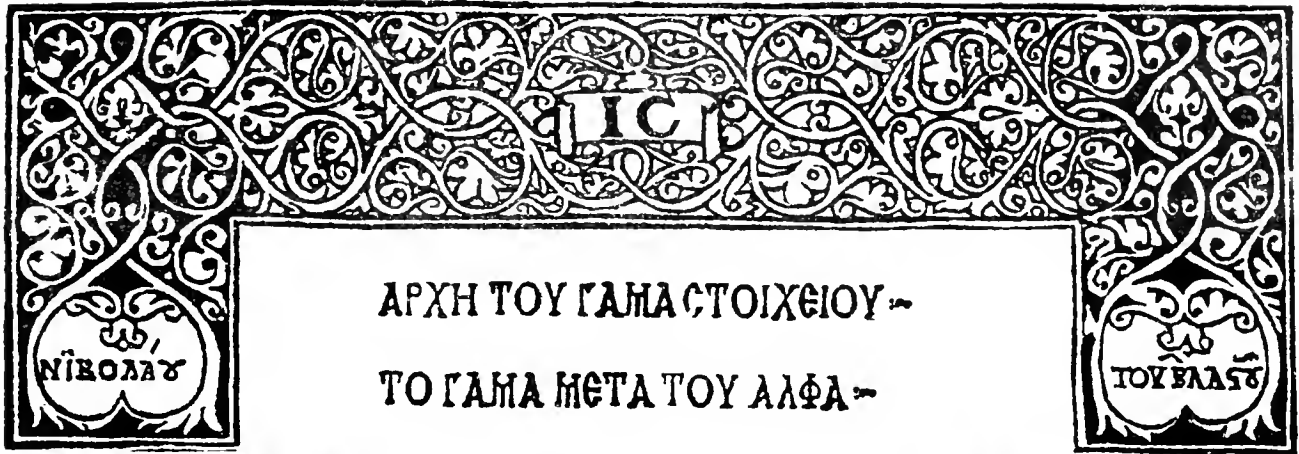


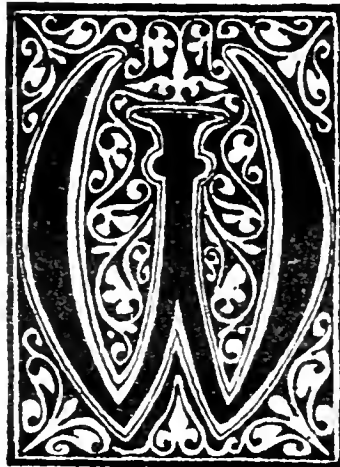
ισαί ῥ ὑ ἄ. κη ἄ α ῥ ἀμνη, ἐβλά
πτω. ὁ μὴ ῥ ων, ἄσω. ὁ ἀόριστος,
ἄ ἄ ασα. ἄ ῥ ἐβλαφα. Ἀσέ με
ἀβέσφα ῥ οἶνος. ὁ μέσος,
ἄ ῥ ὑ δευτέρου ἄ, ἄ α ῥ ἀμνη.
χμος αἰέν ἄ α ῥ ῥ η ῥ οὐκ ἐπιφ
ἄ καὶ ἀκράτη ῥ η. μέτῃ. ἀπρ
ι. ἔσχεμαι. ἔσχεσαι. ἔσχεται.
πλεονας μὲν ῥ ὑ ἄ, ἄ α ῥ ῥ ητος.

Ἄαπος ὅτε κεν ῥ ἰ ἀ π ῥ ο ῥ χ ε ῥ ρ α ῥ σ ῥ χ ε ῥ ρ α ῥ ρ ε ῥ ῖ ω. πρῶτῶν ῥ ἄ π ῥ ο ῥ
ἄ π ῥ ο ῥ. κη ἄ ἄ π ῥ ο ῥ. ἢ ῥ ο ῥ η, τρῆς ἄ ῥ ἀ ῥ ἀ π ῥ ο ῥ μ ῥ ῖ α ρ. κη ῥ
ῥ ο ῥ κ ἄ ῥ η ῥ ῥ α ῥ ρ. ὁ ἰ ο ῥ ν ε ῖ, ἄ π ῥ ο ῥ ῥ ῥ η ρ. ἄ π ῥ ο ῥ π ε ῥ ἄ
ρ ο ῥ ρ. ῥ δὲ καὶ ἀ π ῥ ο ῥ ρ ε ῥ π ε ῥ ῥ κ ῥ ο ῥ π ῥ ῥ η ρ ο ῥ ο ῥ ῥ ῥ ῥ ε ῥ ρ ῥ ῥ ῥ
ῥ η, ἐκ τοῦ καὶ ἀ π ῥ ο ῥ ῥ ῥ ο ῥ η καὶ ἀ π ῥ ο ῥ ρ. οὕτω ἀ ῥ ῥ ο ῥ ρ ε ῥ







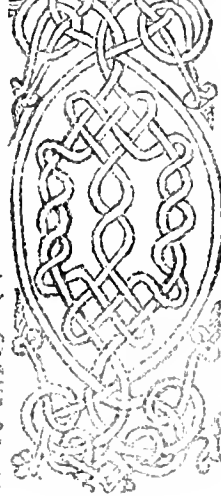
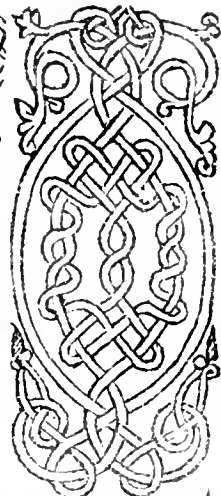


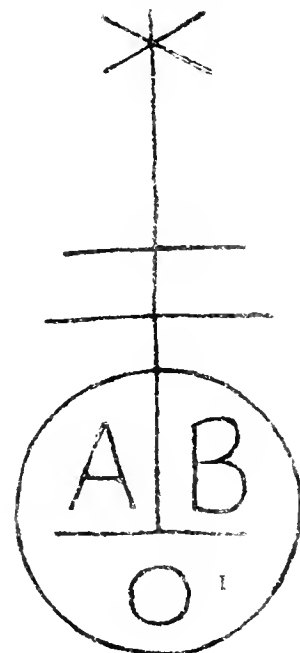
ἈΡΜΟΝΙΗΣ ἹΕΡΗΣ ΜΕΛΙΗΔΕῶΣ ἈΣΜΑ
 ΤΑΔΚΔ, ΣΥΝΕΣΕΩΣ Τῶ ἈΣΑΦ. ρζ'



Προέχετε λάος μου τῶ νόμου
 μου· κλίρατε τοὺς ἰμῶν
 εἰς τὰ ῥήματα τοῦ στόματός
 μου· ἀνοίξω ἐν πνευματο-
 λαίᾳ τὸ στόμα μου· φθέγγο-
 μαι προβλήματα ἀπὸ ῥῆος· ὅσα ἠκούσαμεν
 καὶ ἐγνωμεν αὐτοῦ, καὶ οἱ πατέρες ἡμῶν διη-
 γήσαν τοῖς ἡμῖν· ὅτι ἐκρύβη ἀπὸ τῆς τέκνων
 αὐτῶ εἰς γῆρας ἐτέρας· ἀπαπέμωρτες τὰς
 ἀνέσεις τοῦ κῆ καὶ τὰς διωκείας αὐτοῦ.
 Καὶ τὰ θάνατά αὐτοῦ ἀπέποιήσε· καὶ ἀνέ-
 σκε μαρτύριον ἐν ἰακώβ· καὶ νόμον ἔθετο
 ἐν ἰσραὴλ· ὅσα ἐνετείλατο τοῖς πατρά-
 σιν ἡμῶν τὸ σωθεῖσθαι αὐτὰ τοῖς υἱοῖς αὐτῶν.
 Ὅπως αὐτῶν γε ἀέτερας υἱοὶ τεχνησόμενοι·
 ἢ ἀνάσθησονται ἢ ἀπαγγελοῦσθαι αὐτὰ τοῖς
 υἱοῖς αὐτῶν· ἢ καὶ θῶνται ἐπὶ τὸ ῥῆ πλὴν ἐλπίδα
 αὐτῶ· ἢ μὴ ἐπιλάθωνται τῶ ῥῆ τῶν πατέρων· καὶ

κ ι





Tractatus .I.

Tractatus primus breuiarius Joannis filij Serapionis medici. Inquit Joannes.

De caluitio: alopecia: tyria.

CAP. I.



Acipiamus cum auxilio dei et bonitate inspirationis eius libus abbeniatu in cau...



Britudines iste a duobus emant causis sicut optimus nos vocat Gal. Quaz vna e...

Capitulum tertium est de sabafati bumida. et est egritudo similis fenofitati. Capitulum quartum est de furfuribus qui fiunt in capite et reliquo corpore. Capitulum quintum est de pediculis qui fiunt in capite et

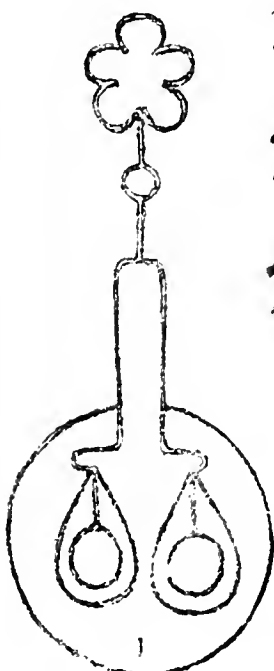


Practica Jo. Serapionis dicta breuiarium.

Liber Serapionis de simplicibus medicina.

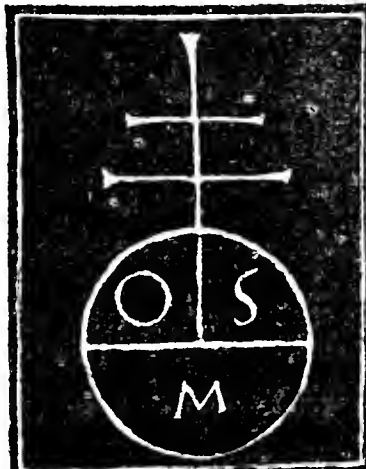
Liber de simplici medicina. dictus circa instans

Practica platearii.

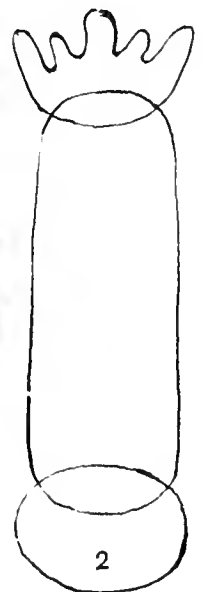


de prima flosa vel virgula violis recit. que omnia bulli...

Impressum Venetis in ueneta et expensis nobilibus viri domini Octauiani Scoti Liris Wodoetensis per Bonu...










Incomicia il primo libro inetha-
morphoseos de Ouidio in prosa
uulgare traduto con le alegorie.

Capitulo primo



O animo mio
desidera de di-
re de forme mu-
tate i noui cor-
pi: & ipcio uoi
idii darete aiu-
to a gli mei pri-

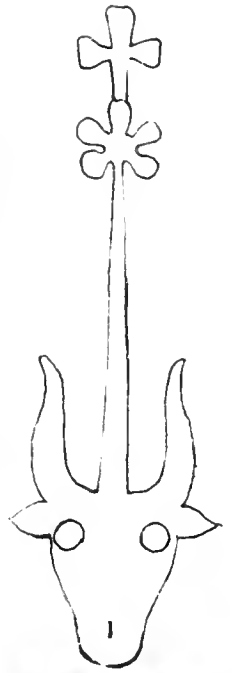
cipii: spercio ch uoi idii fuosti qgli
che le mutasse: & guidate ei uerso
mio perpetuale: si chio possi dechi-
arare le cose essute dal principio del
mondo per insino al presente doue
io sono.

De chaos secondo esiodo

 Ria ch fusse mare: terra
o cielo: era uno uolto di
natura i tutol modo: elqj



Dante alighieri fiorentino.

INFERNO



CANTO PRIMO DELLA PRIMA CANTICA OVERO COMEDIA DEL DIVINO
POETA FIORENTINO DANTE ALEGHIERI. CAPITOLO PRIMO.

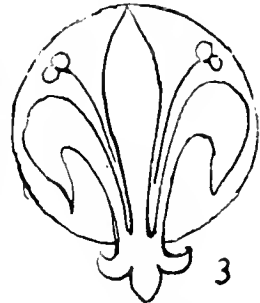
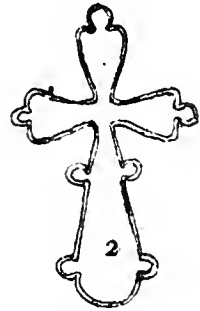


El mezo del cami di
nostra uita
Mí ritrouai p una
selua obscura
Che la diricta uia era
smarrita

Hai quanto adir quale era e cosa dura
esta selua seluagia & aspra & forte
che nel pensier rinoua la paura
Tanto era amara che poco è piu morte
ma per tractar del ben chio uí trouai
diro dellaltre cose chio uhò scorte
I non so ben ridir chomio uentraí
rantera pié di sonno in su quel púcto
che la uerace uia abbandonai
Ma poi chio fui appie dū colle giunto
la oue terminaua quella ualle
che mhauea di paura il cor cōponcto
Guardai in alto & uidi le sue spalle
coperte gia de raggi del pianeta
che mena dritto altrui p ogni calle
Alhor su la paura un puoco queta
che nel lago del cuor mera durata
la nocte chio passai con tanta pieta

qsti che el poeta pōgha el mezo dela uita per la nocte: & la nocte pel sonno
ra nō sia altro che una uisione che gli apparue dormēdo per laquale hebb
lui decripte i queste tre comedie. Dicono adūque che lui imita loāne euāg
pra il pecto di Christo redēptore hebbe uisiōe delle cose celeste oueramei
do lui hauea comiciato il suo poema di nocte nellaqle racogēdosi lanime
uendosi & liberandosi da ogni cura meglio intenda. Ma benché tal senten
za: meno le parole non la dimostrano se non con tanta obscura ambiguita:
gancia di tanto poeta. Prima perche non seguita che benché nelle reticolur
occupin le nocti quāto e di: per qsto dicēdo io scripsi di nocte sintēda io scri
perche & nel principio & nel fine della eta humana sono le nocti come nel
lliche per la medesima ragione si potrebbe fare tale interpretatione pel di
no che uolle pel mezo del camino intēder che nel mezo delleta dette priu
e una medesima opinione del termine della nostra eta: pche diuersi scripti
Aristotile nel suo de republica pare che aproui la sententia di certi poeti: es
ro septenatio attribuendo. E primi septe alla infantia: Esēcondi alla puerit
auctuno alla adolefcencia. Dipoi pongono due septenarii p la giouentu:
questa eta uole nel medesimo luogho Aristotile chē sia perfecta a celebrat
giouentu seguita la eta utile la qle p due septenarii arriva allāno nono &

Abbiamo narrato non solamēte la uita dei
poera & el titolo del libro & ch cosa sia poe
ta. Ma etiam quanto sia uerusta & anticha
quanto nobile & uaria: quāto utile & ioco
da tal doctrina. Quanto sia efficace a mouere lhumana
menti: & quanto dilecti ogni liberale ingegno. Ne
giudicamo da tacere quanto in si diuina disciplina sia
stata la excellentia dello ingegno del nostro poeta. In
che si sono stato piu briene che forse nō si cōuerebbe:
consideri che legge che la numerosa & quasi infinita
copia delle cose delle qli e necessario tractare mi sforza
non uolendo chel uolume cresca sopra modo a in
culcare & inuiluppare piu tosto che explicare & distē
dere molte cose: & maxime quelle lequali quādo ben
racesi non pero ne restera obscura la expositione del
testo. Verremo adunque a quella. Ma uche stimo nō
essere lettore alchuno ne di si basso ingegno: ne di si
pocho giudicio: che hauēdo inteso quāto sia & la pro
fundita & uarieta della doctrina: & la excellentia: & di
uinita dello ingegno del nostro toscano & fiorentino
poeta: nō si persuada che questo principio del primo
canto debba per sublimita & grandeza essere pari alla
stupenda doctrina delle cose che seguitano: pero con
ogni industria inuestigheremo che allegorico senso
arechi feco questo mezo del camino & che cosa sia sel
ua. Diche neggio non piccola differentia essere stata
tra gli interpreti & expositori di questa carana. Impero
che alchuni dicono che il mezo della uita humana e
el sonno mossi credo d'la l
do lui uelleticha nessuna di
miseri nella meta della uita
meta del tempo inducon
che ne bene ne male sentit





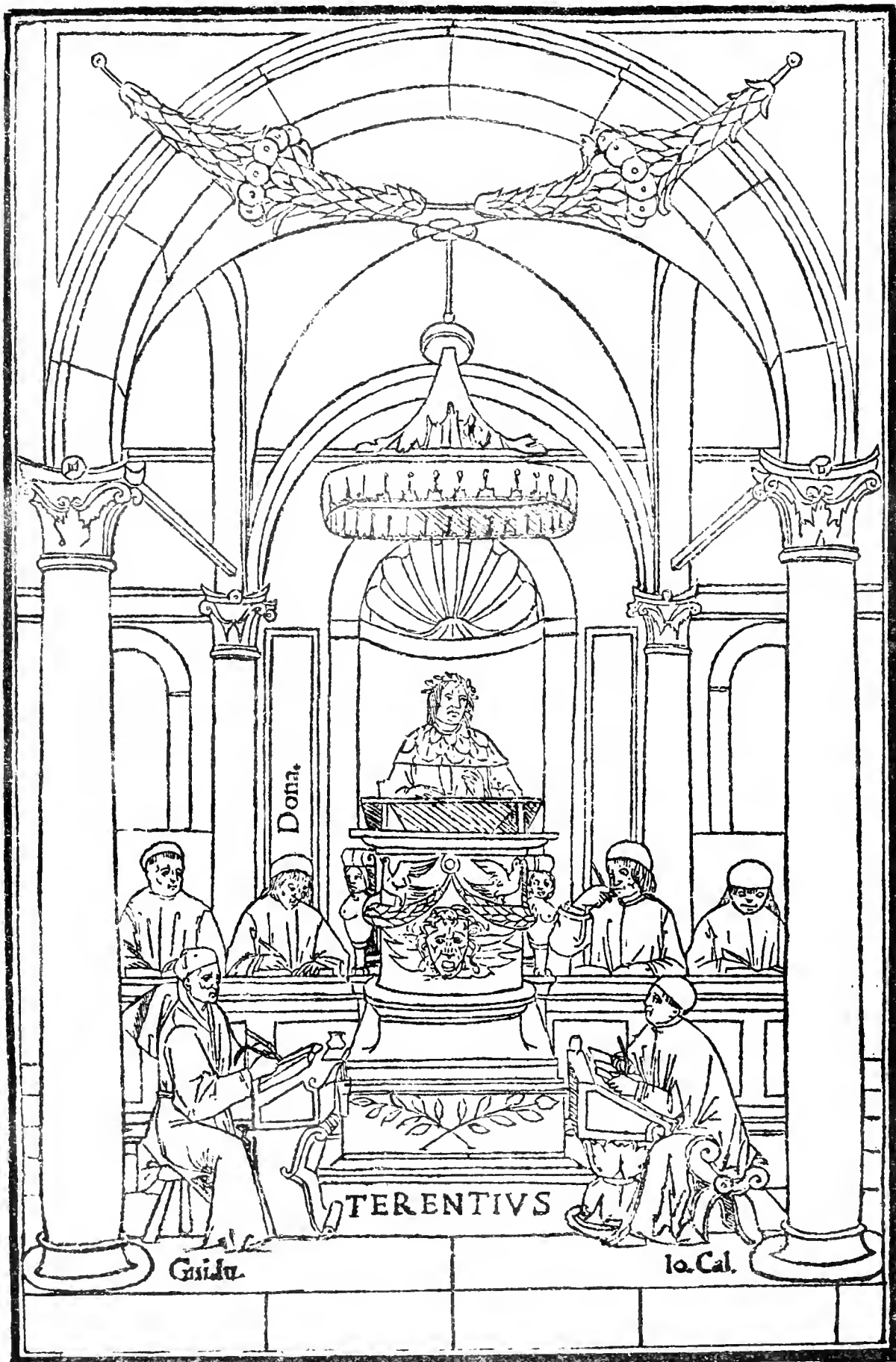
Ene istituto & erudito nel arte poetica el nostro auctore q̄sta sua secōda c̄tica ad imitatione di Virgilio: donidio: di Statio: & de gl'altri heroici latini diuide in tre pri: p̄positione: iuocatione & narratiōe. Ma le due pri che sono p̄positione & iuocatione uenono in luogho di premio. Et vche e pprio officio del p̄mio fate che lauditori diuēti apto & idoneo ad udire facilmēte q̄sto cōse gūteremo se ceio fare mo bēiuolo attēto & docile. Capta adūq; beniuolētia dala materia p̄mettēdo che cātera del purgatorio cosa optima a gli animi hūani: p̄ch e solo mezo pel q̄le possōno puenire ala cognitiōe diuina nela q̄le cōsiste el sūmo h̄n. Capta āchōra bēiuolētia dala sua p̄sona dimostrandō che lassacai scriuer q̄llo che ala generatiōe mortale sia nō solo utile ma necessario. Preterea fa lauditor attēto da la grādezza de la materia. Impoche cō sōma attētiōe uidiāmo le cose ch̄ sono o grādi o inuolate: & maxie se sono app̄tinenti ad uniuersale: o a noi in p̄ticulare: o a



A gloria di colui che tutto moue per luniuerso penetra & risplende in una parte piu & meno altroue.

Erche come habbiamo dimoſtato nela prima c̄tica tutti poeti heroici diuido no lo peta in tre parti: In p̄positione, in iuocatione, & narratione. Queſti quattro ternarii cōtengono la p̄positione ne la quale briue mēte la materia di tutta l'opra che e tractare del sup̄no regno non ſecondo ſua natura, petche q̄sto traſcende noſtro intelletto, ma quāto pote comprēder ſua mente & compreſo mandare ala memoria. Et p̄che la p̄poſitiōne & iuocatione ſono in luogho di premio obſerua qui q̄llo che e pprio del premio: del quale q̄l ſia lo officio, petche aſſai apta mēte di moſtrāmo nel principio dell'ōferno: nō maſſatiche to in diſcrinere qual ſieno le parti di q̄llo, ma dichia tero come al preſente el poeta lo obſerua. Capta attētiōe dimoſtrādo hauere adire cosa ſi alta che tutte l'alte gli ſono lōgamēte & ſanza cōperatiōe inferi ori: petche nō e cōperatiōe dal infinito al finito. J. da dio ale creature. Capta beniuolētia dala perſona ſua dimoſtrādo ch̄ la fatica ſua ſtelo ſcriuere ha eſſere molto utile agli altri. Capta docilita p̄che briue mēte dimoſtra q̄llo di che per tutta la c̄tica traſtera i. del regno eterno. LA Gloria. Benche fama & gloria a molti paino quaſi quel medefimo. Niētedime no fama e notitia molto frequēte dalchuna choſa.





CVM GRATIA ET
PRIVILEGIO.

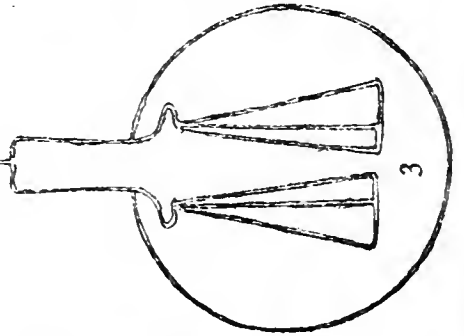
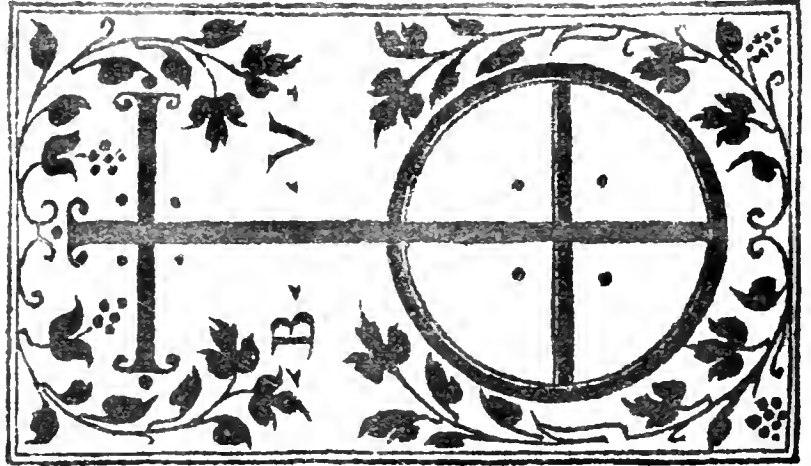
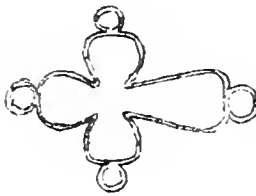
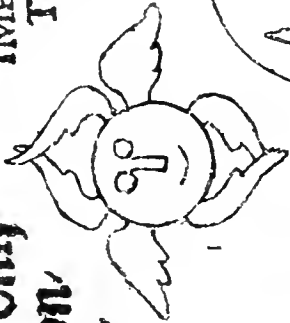
PROOEMIUM.

LIM tibi hos libellos Mauorti
decus nostrum: editurq; me esse
promiserá. Vex me diu incon-
státia uerecunde retardauit: &
ab isto scribendi studio dubia
trepidatio me reuocauit. Cum
fragilitas ingenii mei nihil se-
scire tale posse conciperet: qd'
dignum fore tuis auribus iudi-
caret Nam cum esses in cam-
paniæ prouinciæ fascibus constitutus: cuius te administratio-
nis meritum maxima honoris dignitate nobilitat: occurri-
tibi rigore hyemalium pruinarum: & prolixi itineris diuesi-
tate confectus: illic tu languentis & fatigati corporis mei se-
nium enixus es: & fidis: & religiosissimis amicitia reuolare
fomentis. Cum itaq; ad pristinum statum me solatiis ac me-
delis tuis sanitas restituta reuocasset: recolentes inuicem pri-
stinos actus: & ad memoriam reuocantes: honestas & uari-
as sermonum fabulas serabamus. Posteaã de talibus ac de p-
cessibus nostris confabulati sumus: scrutatus me es (sicut me
ministris) totius Siciliae sicum: quam incolo: & unde oriun-



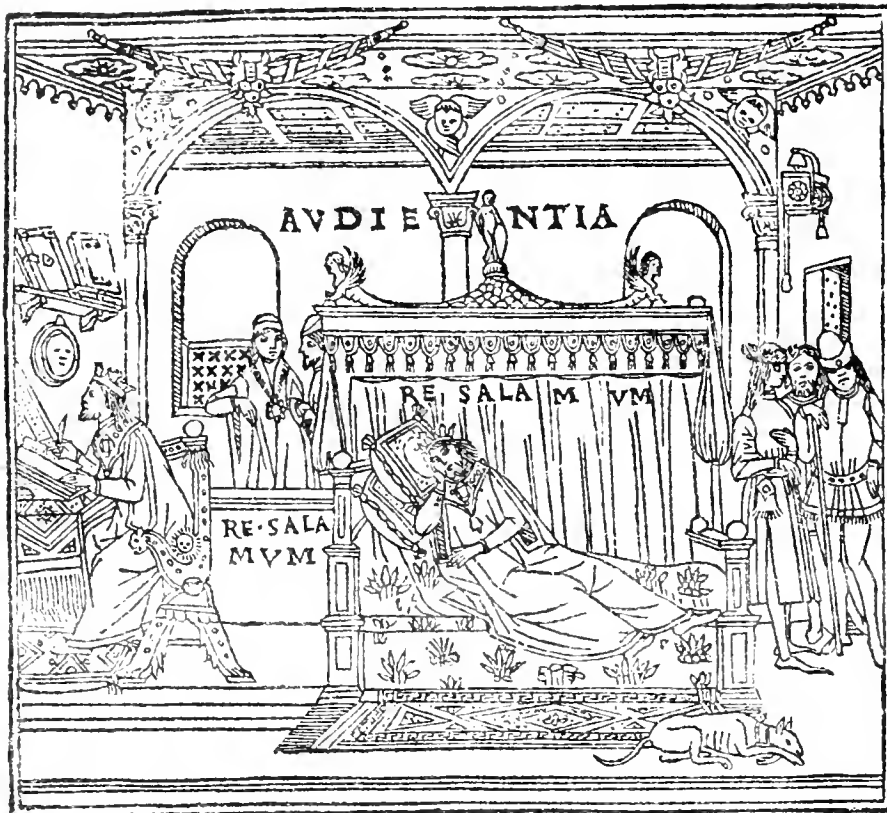
Emcideo Marti Antonij
 Sabellij Ab orbe con-
 dito Ad inclinatio-
 nem Romani
 Imperij.

IMPRESSVM VENETIIS PER BERNARDINVM ET MA-
 THEVM VENETOS. Q VI VLGO DICVNTVR LIAL,
 BANESOTTI. ANNO INCARNATIONIS DOMINI,
 CE. MCCCCXC VIII. PRIDIE CALENDAS APRILIS.
 LIS. REGNANTE INCLITO AVGVSTI,
 NO BARBADICO SERENISSIMO
 VENETIARVM PRINCIPE.
 FELICITER DIVQ VE
 ET FAVSTESV
 PERSTITE.
 DIV.





Proverbia



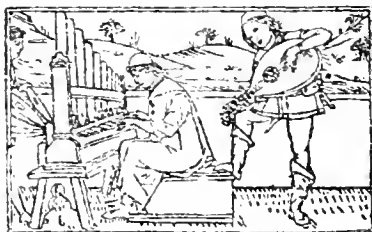
Incipit liber puerbiorum.
 S. In titulo scribit: sicut vtilitas
 opis audit? sapie pmedat. phibel filu? ue ac
 qescat blidicis. nec erat i vyl peop. et hiti
 cop: sapia elat. **I**

Arabo

le solomonis filij
 donid regio isra
 el ad scidā sapie
 tiam et disciplinā
 ad intelligendaz
 verba prudentie
 et suscipiendā eru
 ditōne docuine

iusticia et iudicium et egrate. Et dicitur pui-
 lis astutia: et adolecenti scientia et intellect.
 Audiens sapiens sapientior erit: et intelli-
 gens gubernacula possidebit. Et nimaduer-
 tet parabolam et interpretationem verba sa-
 pientum et enigmata eorum. Timor domini
 principium sapientie. Sapientiam atqz do-
 ctrinam stulti despiciunt. Audi fili mi disci-
 plinam patris tui: et ne dimittas lege misie
 tue. vt addatur grata capiti tuo et torques
 collo tuo. fili mi si te lactauerint peccatores
 ne acquiescas eis. Si dixerint veni nobis
 scum insidiamur sanguini abscondamus
 tenduculas contra infonem frustra delectu-
 nemus cum leat infernus vincte et itegrum

Ps. 110.
 Eccl. 1. b
 infra. 9





Hoc in
lypht ubi chruſt
quā dedit illi dō
palam facere fer
uis ſuis q̄ oport
ret fieri cito et ſi
gnificavit mittēt
p̄ angelū ſuū ſer
uo ſuo iōānē q̄ te
ſtimoniū phiba
it verbo dā et te.



Udas

ieſu xpi ſeruus:
ſſ aū iacobī bīe
q̄ ſūt i deo p̄fe di
lecto: et xpo iēſu
p̄uerſato et voca
tū. Ad ſencordia
vob̄ et par et cha
ntas adun: pleaf
Chariffimo: oēm
ſollicitudinē faci
no ſcribē h̄ vob̄

Prophetā
enoch: dōcō. Et
ſuis facere in
pro: de oib̄
pie egerūt: et
eū peccator
gruloſi: ſm̄ de
rū loq̄ ſu. bi
ſas d̄t Grūſ
p̄dic: a ſūt ad
bāt vobis q̄ri
illuſores: q̄ ſi
p̄. d̄i ſūt q̄



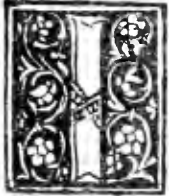
L hec
verba libri que
ſcripſit baruch
ſilius nerie filij
maaſie filij ſede
chie filij ſedei ſi
ij belchic: i ba
bylona in: āno
quito et in ſep̄
ma die menſis:
in tpe quo cepe

am in conſpec
ſu orate ad de
peccatumus o
ſius furor: eius
Et legite lib: i
citan in tēpio
portuno. et cre
bis aū p̄ſuſo
ol iuda et hita
cipidus noſtra
nris et p̄ub̄ mo
noſtrū: et nō er:



ſus conuerſa
ites et prope
u: per quem
ita ignis ar
et nouam
naſtrū qui
uod chanſi
maculati et i
ini noſtri et.
am arbitra
noſter pau
itaz ſcripſit

Uod ſue
ab
imno: quod audi
mus quod rudi
mus oculo no
ſtris quod p̄ſpe
riſſat: et manu
nre contractau
runt de verbo v
te: et viſi manu
ſta et. et vidim̄
et teſtatur et an



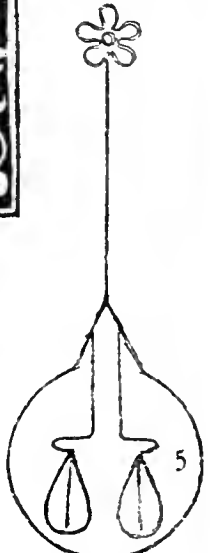
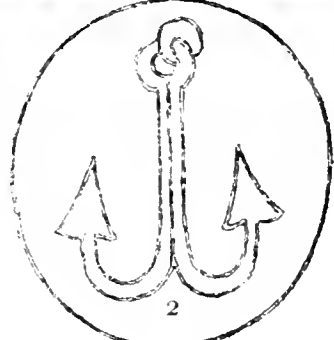
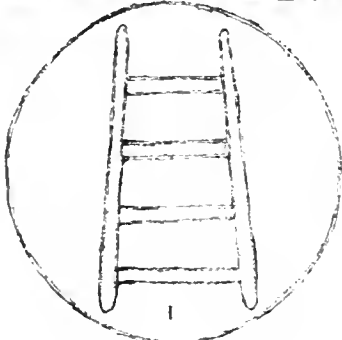
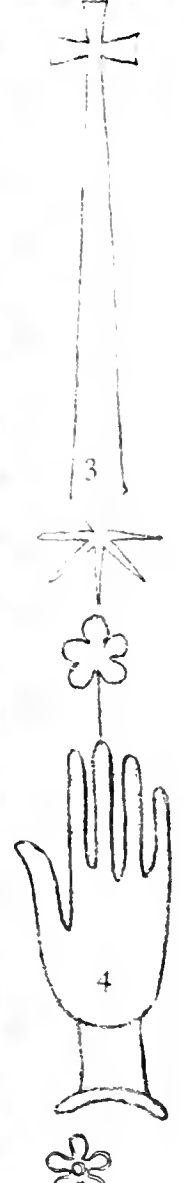
CINCOMENZA LA VUTILISSIMA OPERA CHIAMATA TRANSITO DI SANCTO HIERONIMO DOCTORE EXCELLENTISSIMO ET PRIMO DE LA SVA SANCTISSIMA VITA COMINZIA IL PROEMIO

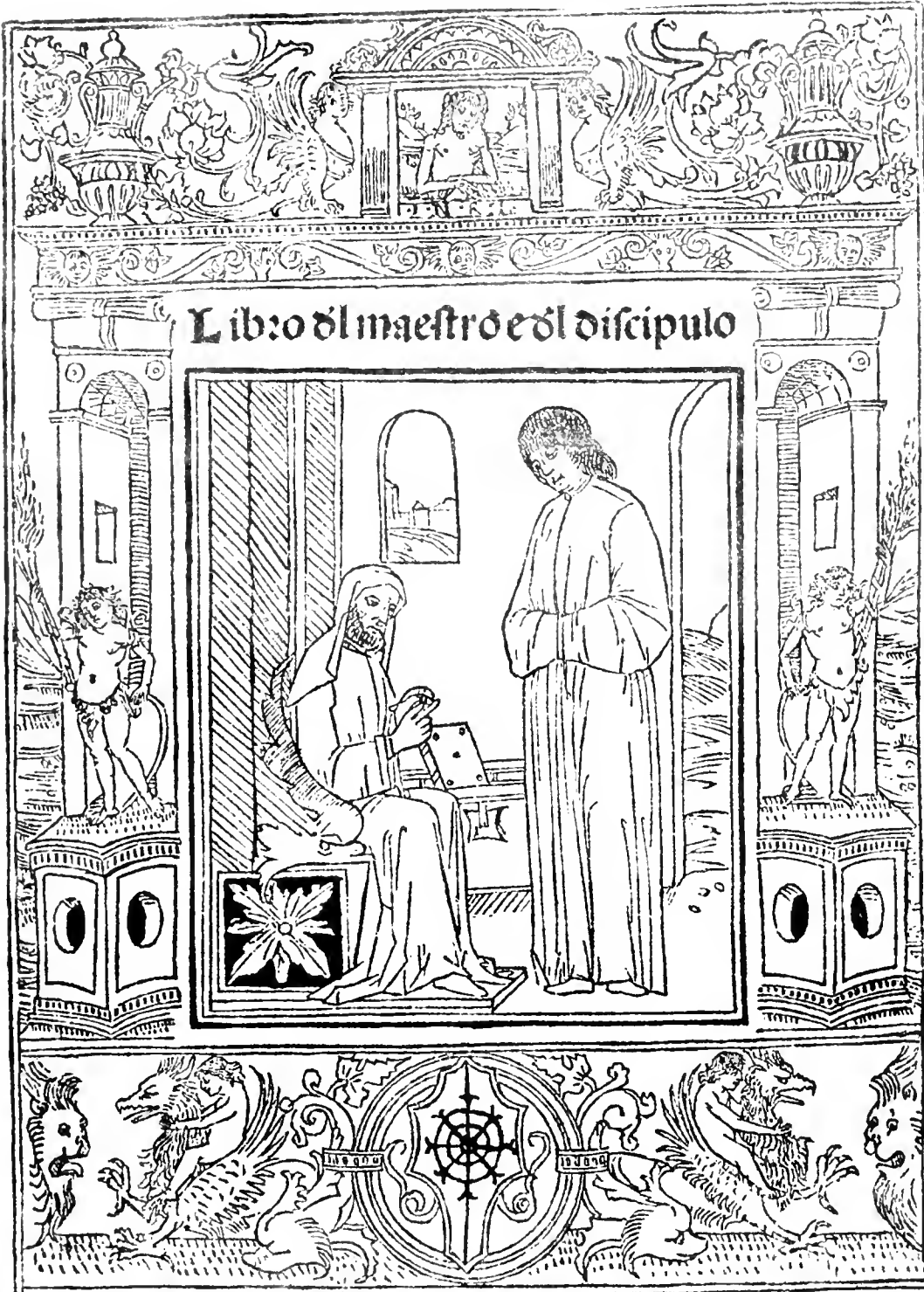


AVEGNA Non me dubito a molto a molte persone essere manifesto il locho doue nascete Hieronymo: & sotto quali preceptoru fusse erudito: & i qual locho doppo la morte il suo sanctissimo corpo fu sepulto: nientedimeno a cui il tempo non basta a potere molte cose legere: uolendo questa piccola operetta trascorre

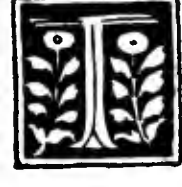
Del beato Hieronymo la uita & morte intendere.

Hieronymo adunche fu figliolo de Eusebio noble huomo come: esso nel suo libro de uitis illustribus apertamente dichiara. & nato del castello di Stridone che gia da Gothi fu distrutto: che sta tra confini di Dalmatia & Pannonia & meritamente e nato de Eusebio pero che Eusebio in lingua arica tanto significa quanto in nostro pietoso. Et Hieronymo in lingua Colica significa in nostra sancta lege: laquale congruante e figliola de la pierade. Et essendo qsto anchora fanciullo ando a Roma: & fu pienamente amestrato de littere grece: hebre: & larine. In grammatica hebe per maestro Donato: in rhetonica hebe Victorino oratore: cocelso dichiara ne la sua cronica dicendo. Donato grammaticeo & Victorino rhetorico: furon a Roma mei degni preceptoru. Poi in

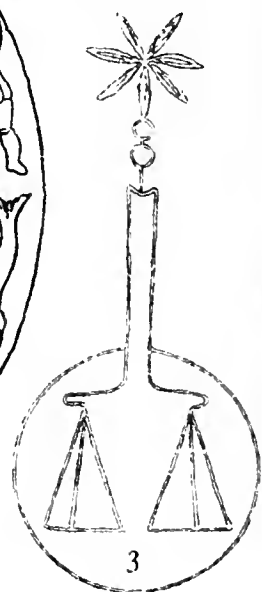
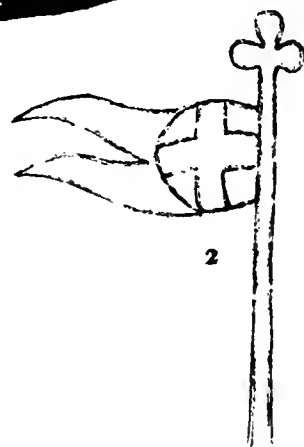
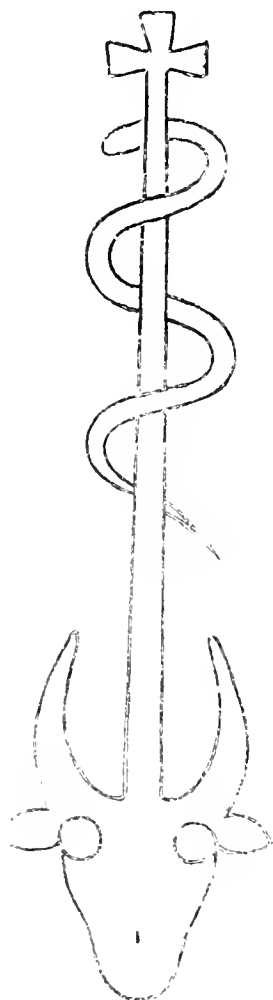




Libro del maestro e del discipulo



Alto Summe
de manuallibus.

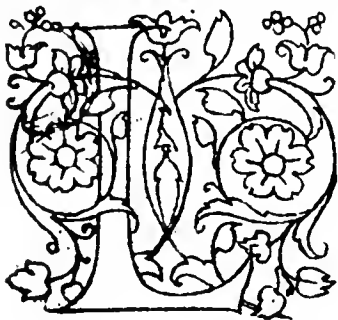
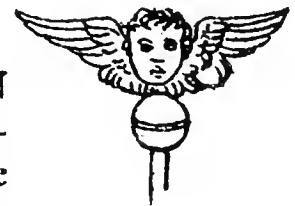




HYPNEROTOMACHIA POLIPHILI.

AVRORAE DESCRIPTIO.

HOEBO IN QUELHORA MANAN
do, che la fronte di Matuta Leucothea candi-
daua, fora gia dalle Oceane unde, le uolubile
rote sospese non dimonstraua, Ma sedulo cum
gli sui uolucris caballi. Pyroo primo, & Eoo al-
quanto apparendo, ad dipingere le lycophe
quadrigedella figliola di uermigliante rose, ue
llocissimo insequentila, non dimoraua. Et cor-
ruscante gia sopra le cerulee & inquiete undu-
le. le sue irradiante come cris pulauano. Dal quale aduenticio in quel pun-
to occidua dauase la nõ cornuta Cynthia, sollicitando gli dui caballi del



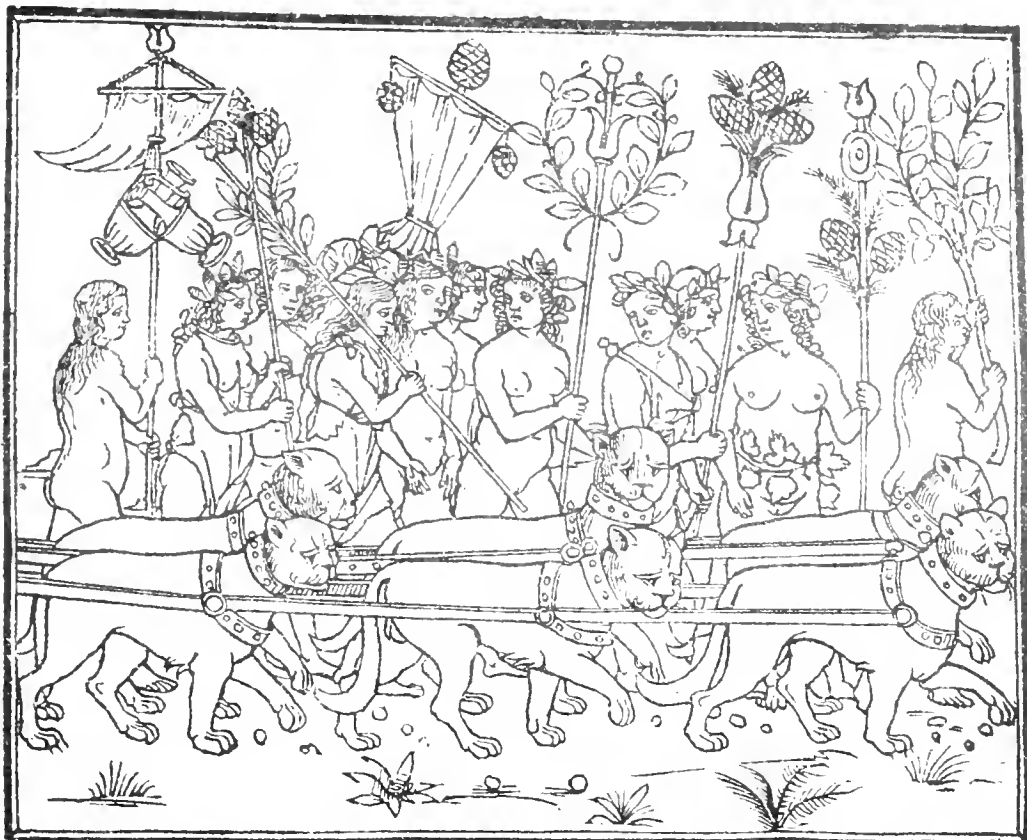
louno cãdido & laltro fusco, traheti ad luiti-
gli Hemisperii peruenuta, & dalla puia stella
In quel tempo quãdo che gli Rhiphæi mō-
rigidecia piu lalgente & frigorifico Euro cū
do el mandaua gli teneri ramuli, & ad iquieta
i iūci & debili Cypiri, & ad uexare gli pliche
ti salici, & proclinare la fragile abiete sotto gli



OLECTORIN FOELIX HOC MONVMENT. A DESDV MTE
 VOCAT ET POST IN DEROGAT IN QVO RECIDIT HV
 MANA VOLVPTASV TLEGAS. DVVM CINISHICAMAN.
 EST QVID DVMMVTVO CVM PKVRIENTI AMO
 RE INSOLENTER EXARDESCERENT IMPROBO VO
 LVPTATIS IMPVLSVEFFRENI DESERT. CONVENL
 VNT IN LOC. SAXA INTER DIRVTA VBI ETIAM FOR
 TE AED. SACR AR. MYRICONFRAGOSI ET SALEBRAE
 R VINAE EXTABANT ILLO VENERI OPTATA MVNE
 RA AMBOSOLVERE ARSIBILITER VRGEREMVR. SV
 PINAEGOLOPIDIA ANGVEMIN ALTVM LAPSVMMI
 NITANTEM VIDEREM. HEV OE ABINCOEPTODESINE
 INQVIOMI CHRYSANTHESV RGE. FVGE EN SERPENS
 VORATVR VS NOS. IACIABVNDVM SESE EMVRO
 PROSPICIO MOXILLE EX TERRITVS SVSPICIENS. O
 LOPIDIA INQVIT MEA AMABO ITOVIAM. FVGETV VL
 AM. SINE MEMORIBVNDVMDRA CONEMIMPETERE.
 VIX SVRREXERAM HEV TRISTEM MEMISERAM
 QVOD MEVM CHRYSAN. MEAMVITAM ADEXITIVM
 IRRETITVM AC ANGVINEA STRICTIMCIRCVLATVM
 VORTVGINE. IAMIAM ANXIE RESPIRANTEM VIDE
 BAM. DESVBITOQ. IVGV LVM MEI CHRYSANT. DEN
 TIB. VVLNERAT MORDICVS. TVM SVFFOCARI ME
 VMCHRYSANT. INTVEORAT ATPER III FOEL. MEVM
 CHRYSANT. MORI SENTIO. STATIM FVRIBVNDAIR
 R VO INSERPENT. CAPTOQ. FVSTE PLECTERE. FESTI
 NO. AST SERPENS CERVICEM RIXANTEMDIVORTIT
 NEC COACTE COMPLICITVM ABIGERE VALVI. IC.
 TVMTAND. INCAVTE FALLENS CHRYSANT. MEVM
 OCCIDI. INFOELICISS HEV INTER II. QVID FECI. QVID FA
 CIAM? TAM MISERASVPERSTES ERIT ANSERPENS ET
 EGO? NEOVAQ. SED HERCVLEO AVSV IMMOLARVA
 LIFVRIA RINGIBVND A EO IPSO STIPIT. CONVERSO
 IMPETV CADAVERILAPSO CIRCINATAM IN BESTI
 AMEAM FERIO ATQ. NECO. QVID TVM PVELLA FAC
 TVRA ERAM PERDIT AET EMORTVA? MEVM CHRYS
 sant. & belluā mei scelus testes scapulis supiectos i urb. effero & ne ob
 noxia euaderē suspinis cordolio & lachrymis idētidē irrorant. suggestū
 quend. itoro publ. ascēdo, ac suspurūlas palā rē facio, cateruatim cuiū cō
 curū ad crudele & iustum spē. tixarunt, casum miserāter murāt. fortunā
 iculānt uenerē dānāt, testor scelus meū numina iter. inoco. egia ergo in
 quiēs me una cu meo chrysāt. pæn. datura suscipite, nūc culpa i me mihi
 oēm trāfferā, rū desperata publico oium aspectus arrepte grad. peēt. trāff.
 eiusq. cadauere hic me a themū. tumulo sepeliūdā dedi miserima. Vale.

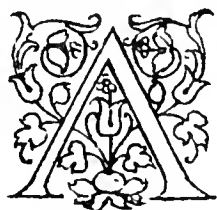
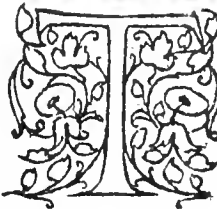


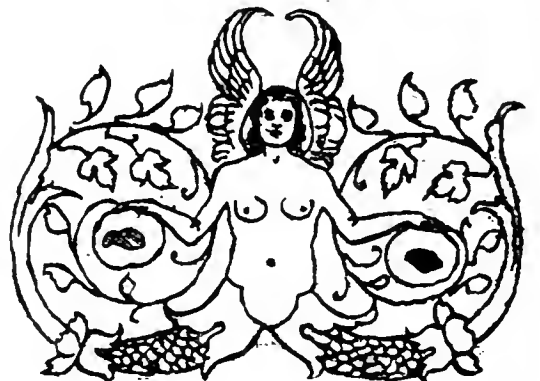
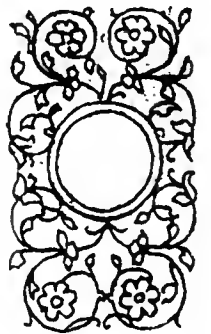
LAPKIA
APTEM EIS

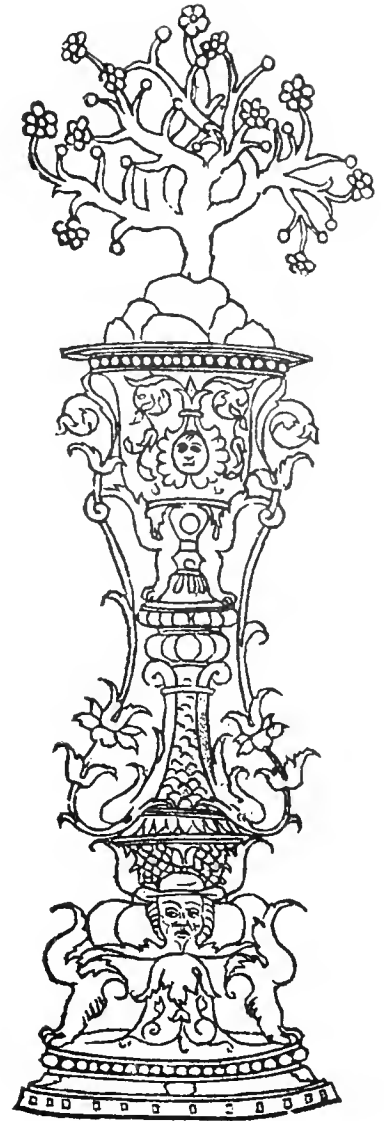


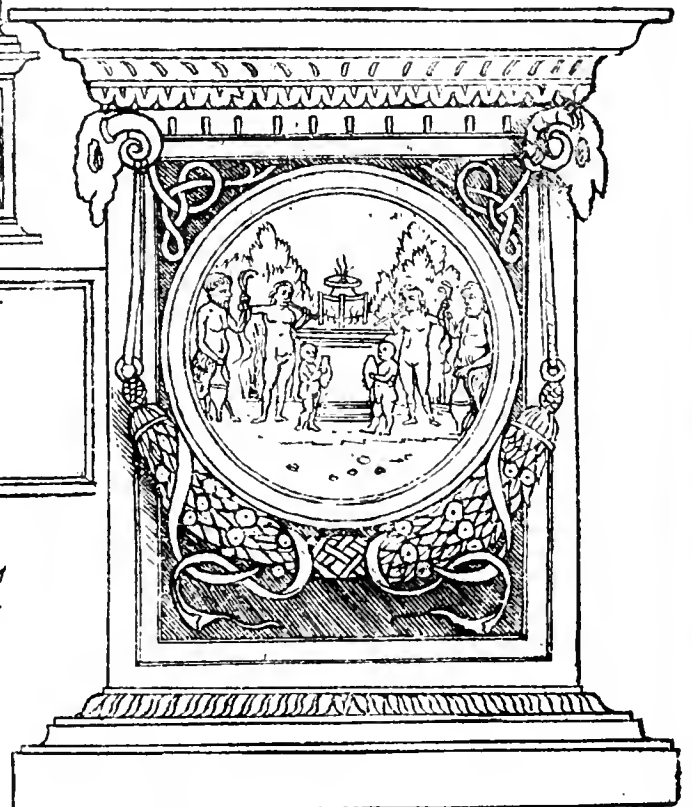
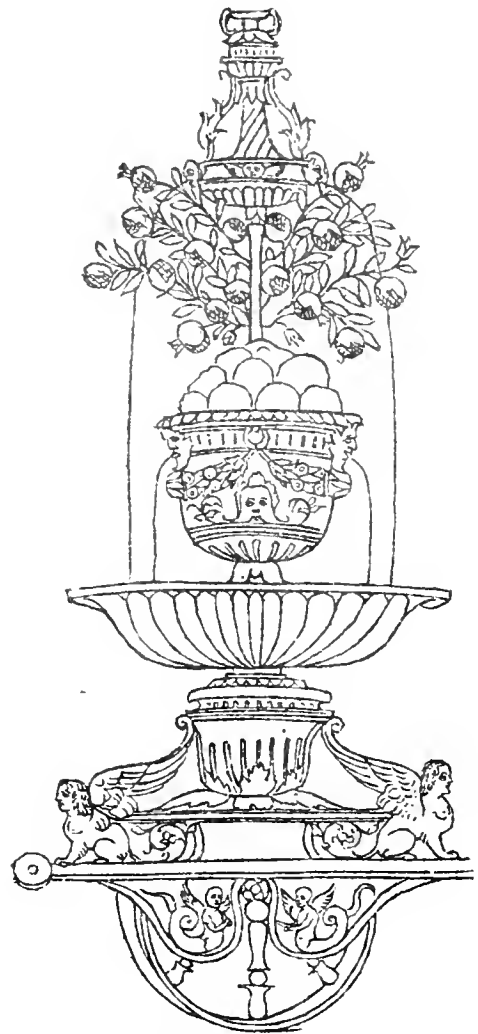
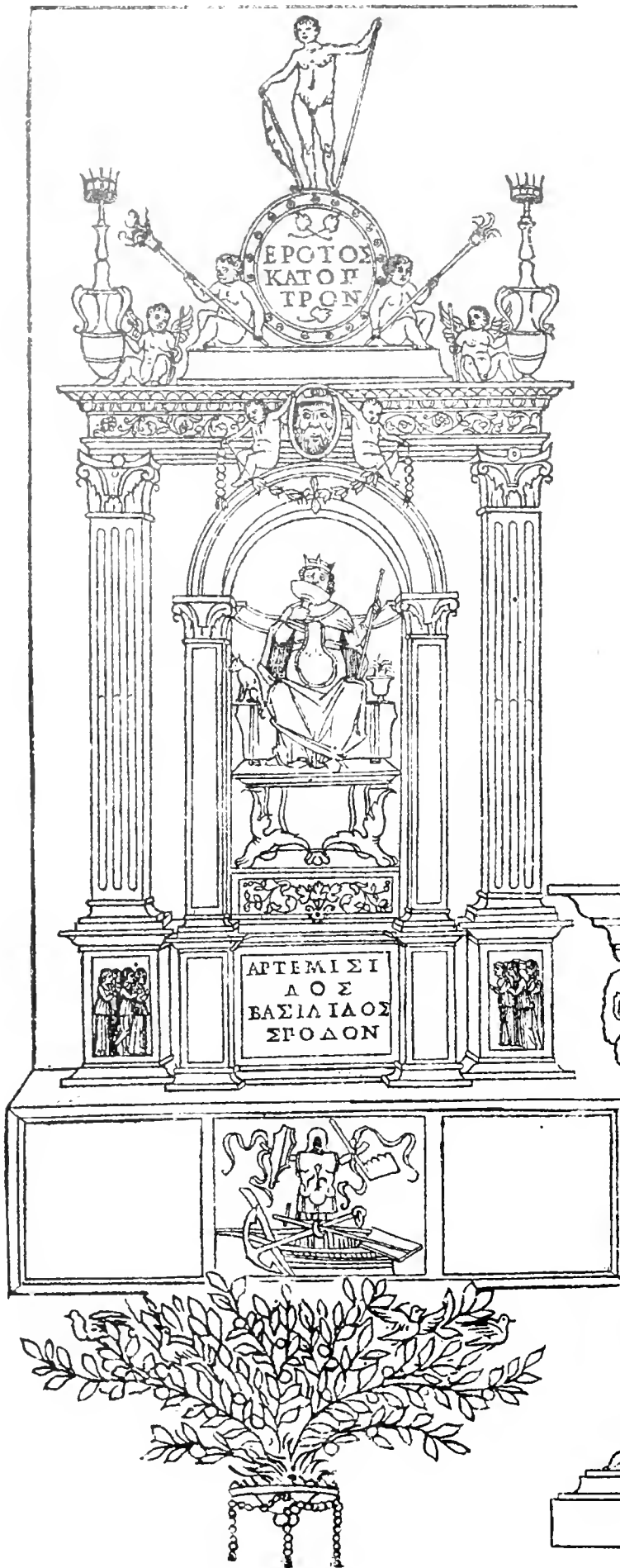
LA MVLTVDINE DEGLI AMANTI GIOVENI, ET DILLE DIVE AMOROSE PVELLE LA NYMPHA APOLI PHILO FACVNDAMENTE DECHIARA, CHIFVRO, NO ET COME DAGLI DII AMATE, ET GLI CHORI DE GLIDIVI VATICANTANTI VIDE.

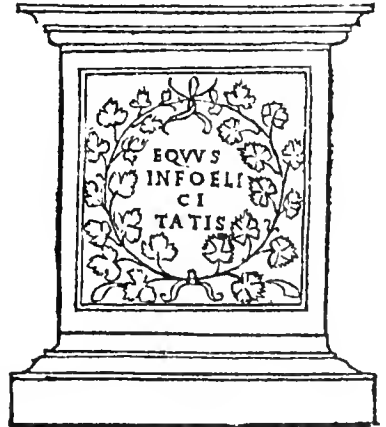
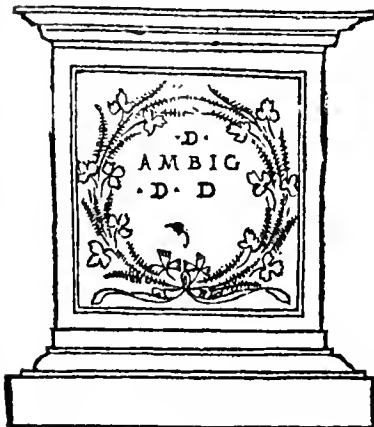
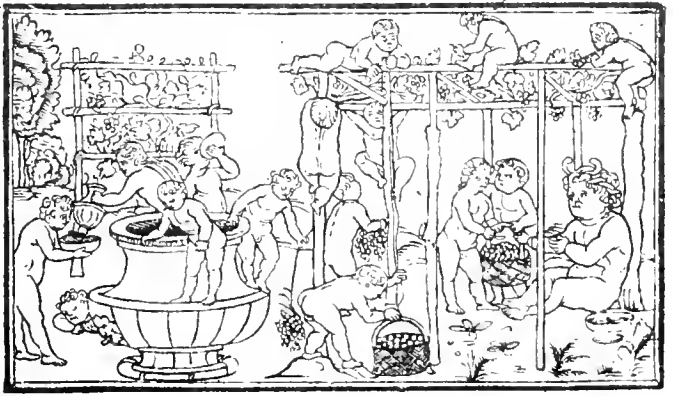
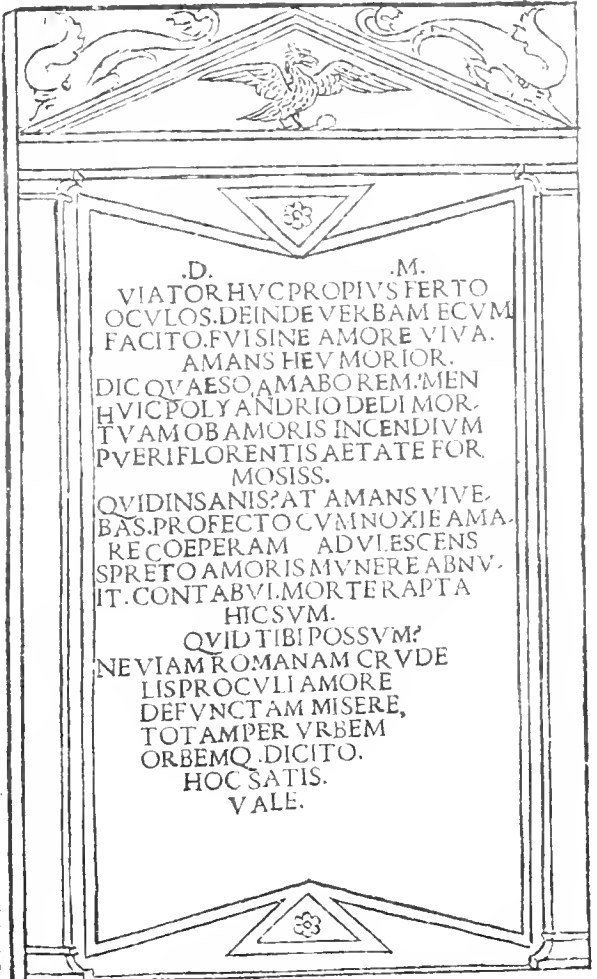
LCVNOMAIDITANTOINDEFESSOELO quio aptamente se accommodarebbe, che gli diuini ar chani disertando copioso & pienamente potesse euade re & uscire. Et expressamente narrare, & cum quanto di ua pompa, indefinenti Triumphi, perenne gloria, festi ua letitia, & foelicetripudio, circa a queste quattro iuisti tate seiuge de memorando spectamine cum parole sufficientemente ex primere ualesse. Oltragli inclyti adolescentuli & stipante agmine di inu mere & periucunde Nymphe, piu che la tenerecia degli anni sui elle pru dente & graue & astutule cum gli acceptissimi amanti de pubescente

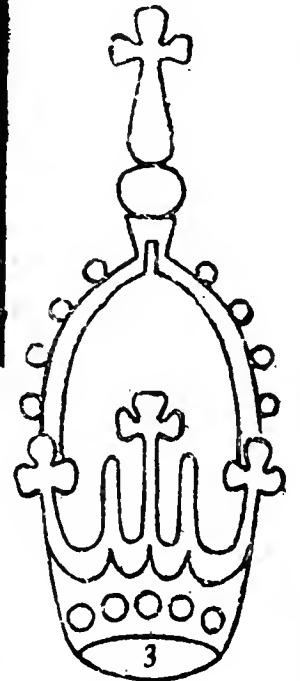
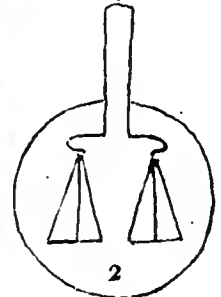
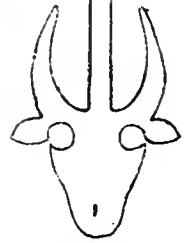






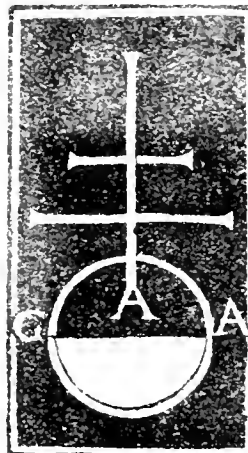


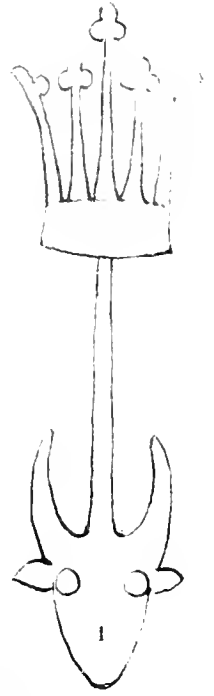










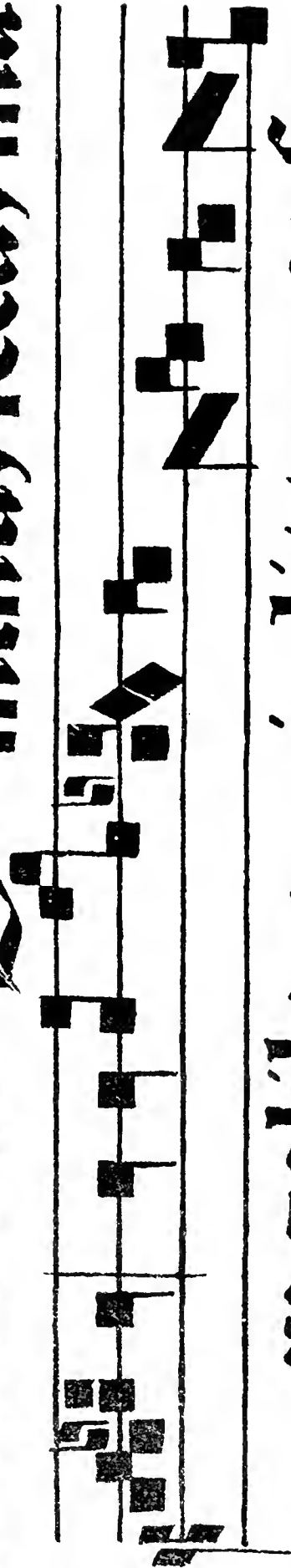


CCXIX

In vigilia facti An
dreapli Introitus



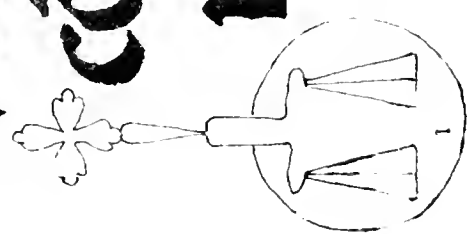
ominus secus ma



regalile e vi dit ou os fra

Offe. Qui sunt celi. xxj. L'ōio. Aiderūt oēs. xxj. In octaua sc̄i stephani totum officiū
 missē dicit̄ sicut in die: preter orationē que dicit̄: Dipotens sempiternē deus qui primi
 nas. Qui tecum. Et sit cōmemoratio de sancto iōāne: et de innocentibus. In octaua
 sancti iohannis officium missē dicitur sicut in festo eius. In octaua innocētum officiu
 missē dicitur sicut in die: excepto q̄ Gloria in excelsis et Alleluia et Ste missa est. Di-
 cunt. In vigilia ep̄bie fit totū officiū missē de dñica: preter euangeliū qd̄ dī de vigilia
 sc̄i Defuncto berode Introitus. Dum mediū. vi. p. ordinē. In ep̄bia. Introitus.

**Graduale s̄m mozenī sancte Iho
 mane ecclesie: integrū z cōpletū
 videlicet dñicale: sanctuarū:
 cōmune: z cātozinū: siue ky
 riale: imp̄ressū C̄enetis
 cum p̄uilegio:**



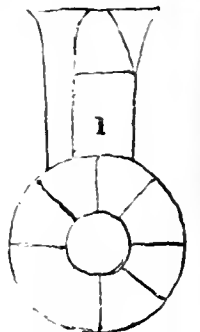
ANCTISSI
 Christo Cro
 orio undecir
 Iesu Christo
 cō desiderio
 rando io pat
 le pecorelle
 sca: ricorro
 stro pregand

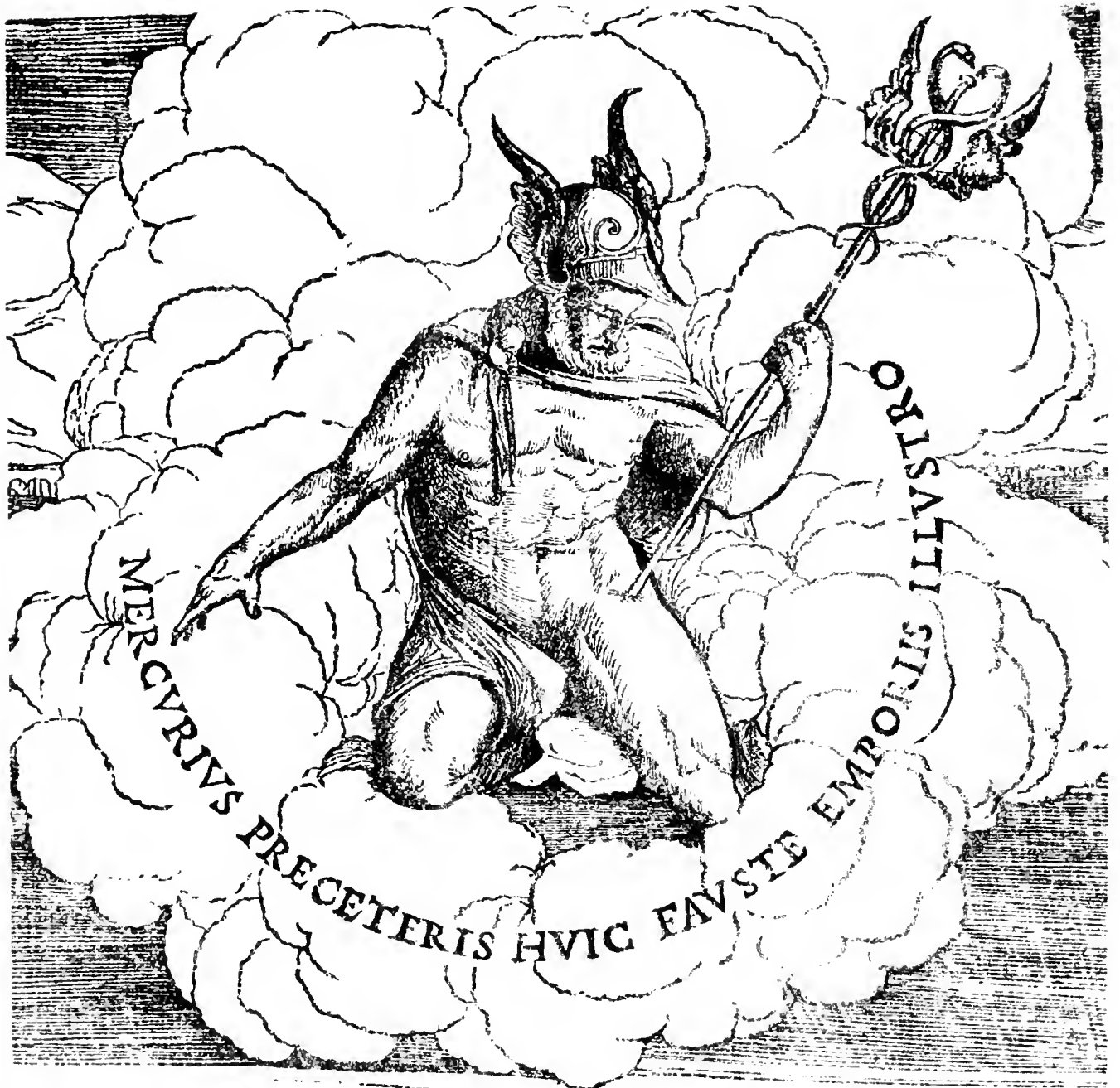
che voi impariate dalui: elquale con t
 briosa morte della sanctissima croce: p
 mana generatione delemani deli derr
 lliomo fece a Dio la possedcuano per



* a b c d e i g h i k l m n o p q r s t u x y A B C

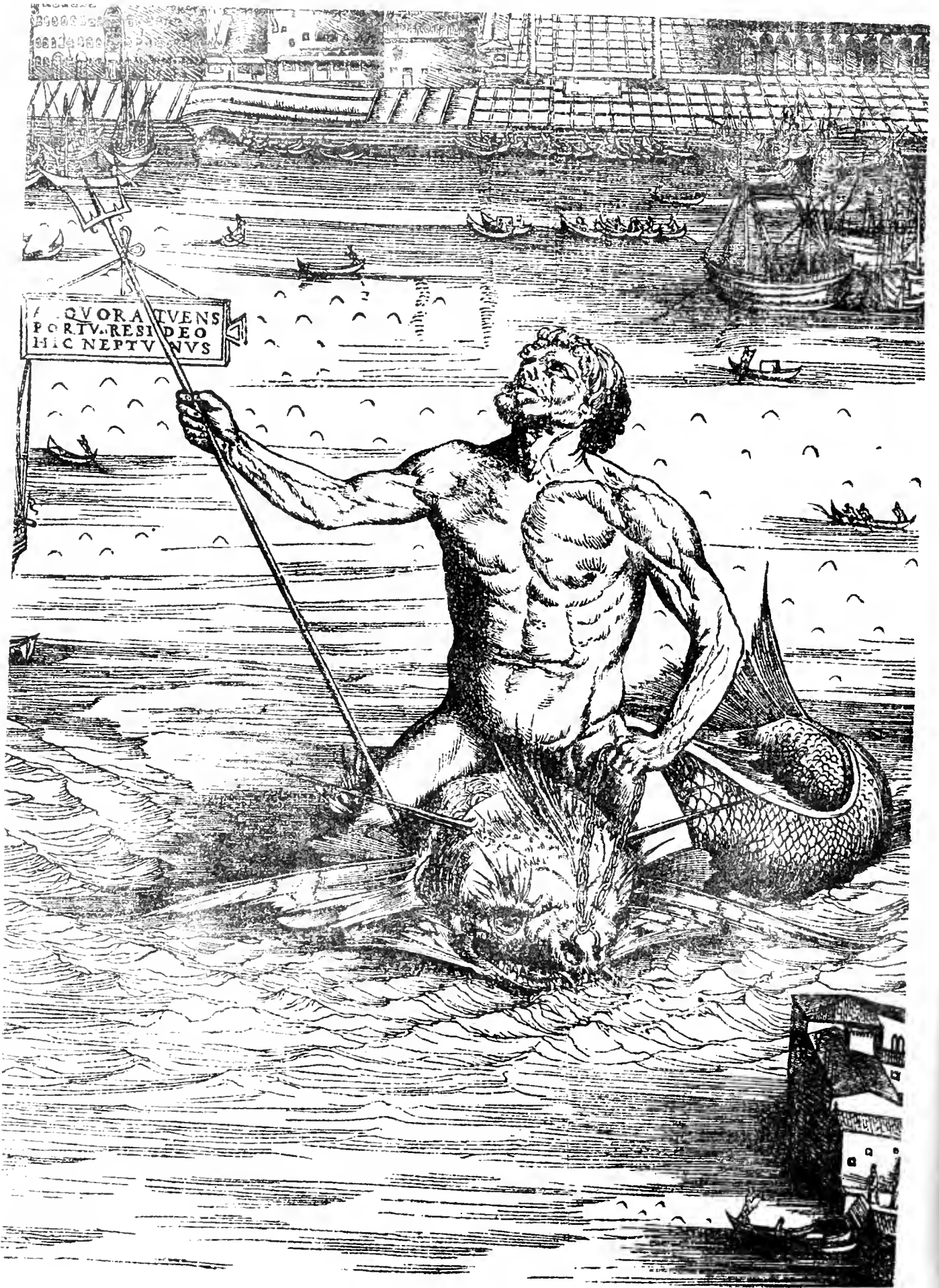
D E F G H I K L M N O P Q R S T V X Y Z





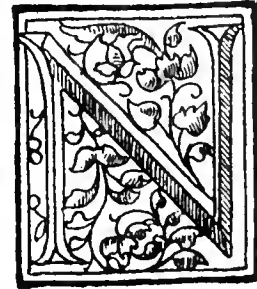
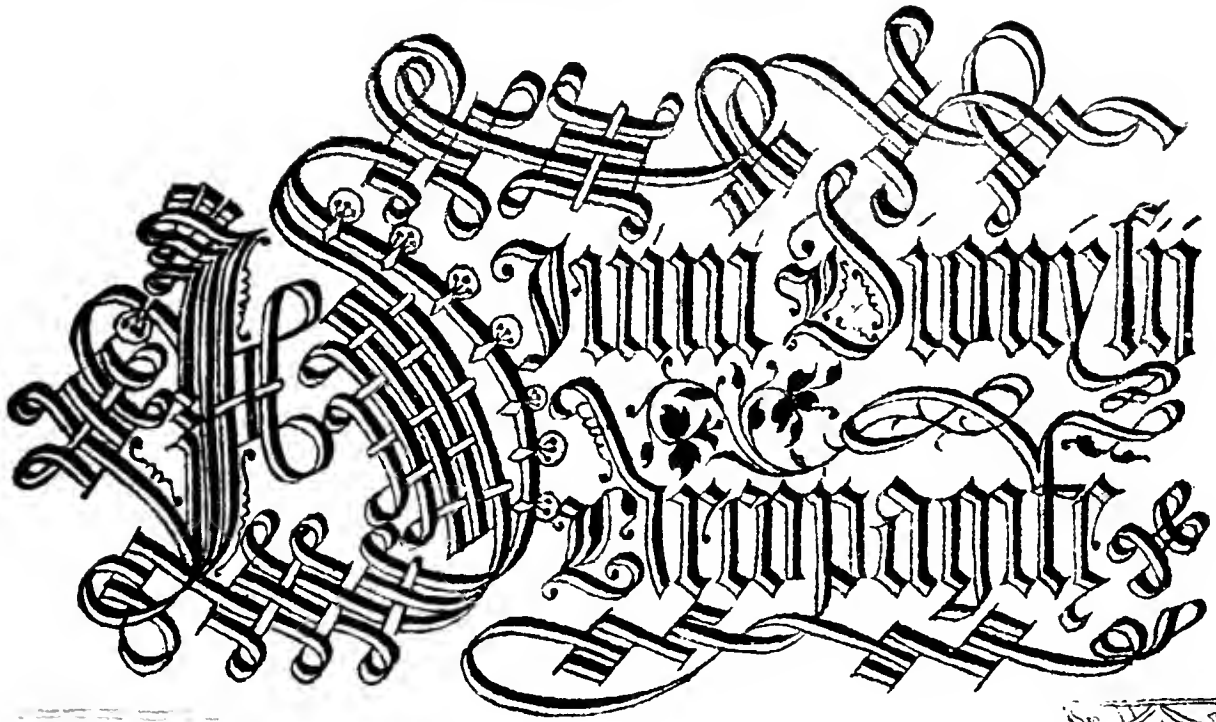
VENETIE

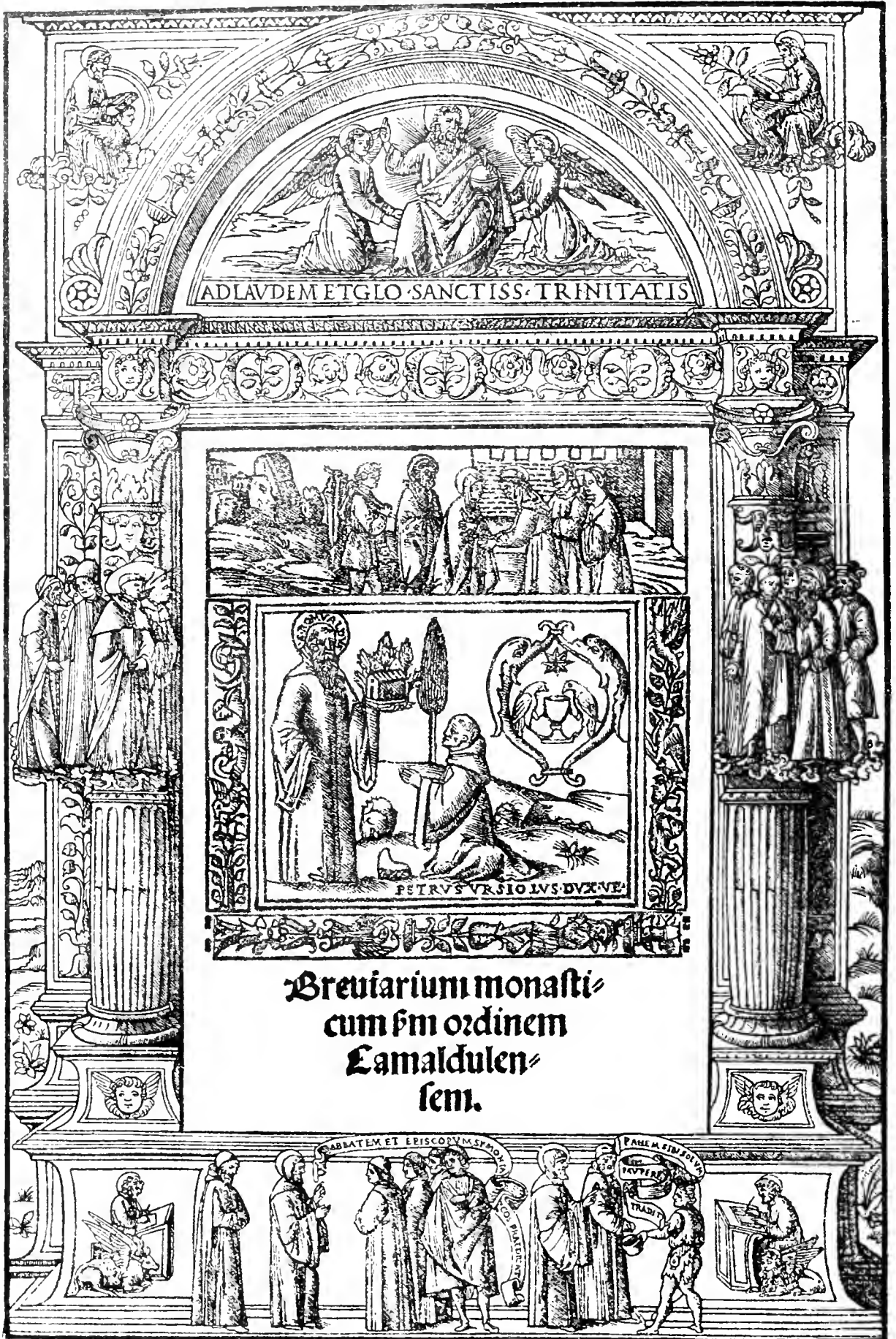
MD

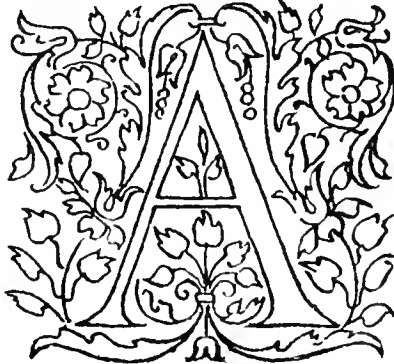


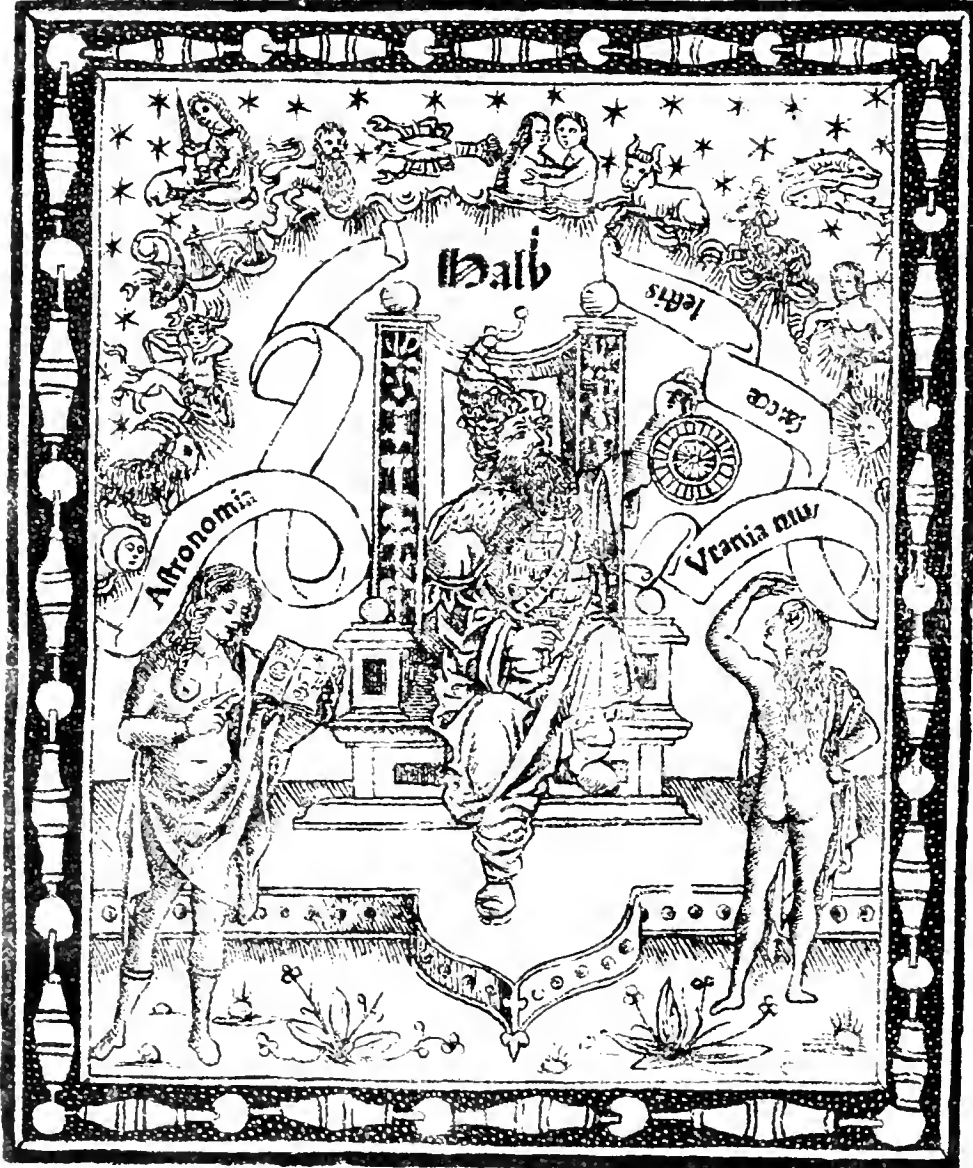




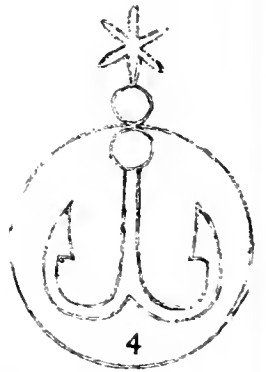
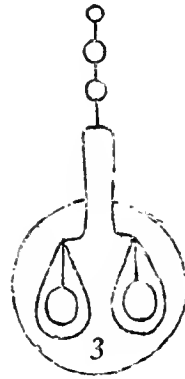
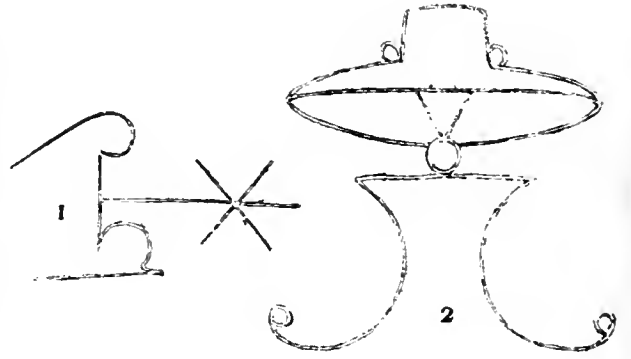












Jo Archiepiscopi Cantuariensis
Perspectiva communis.







~ ~ ~ ~ ~





Epistola sancti hieronymi



Incipit epla bti hieronymi ad Paulinu p quia hbus + maior cmente se fuit. Ad tyrum



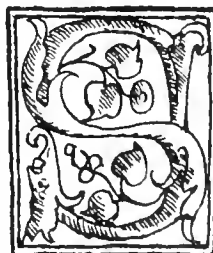
SERMONE PRIMO

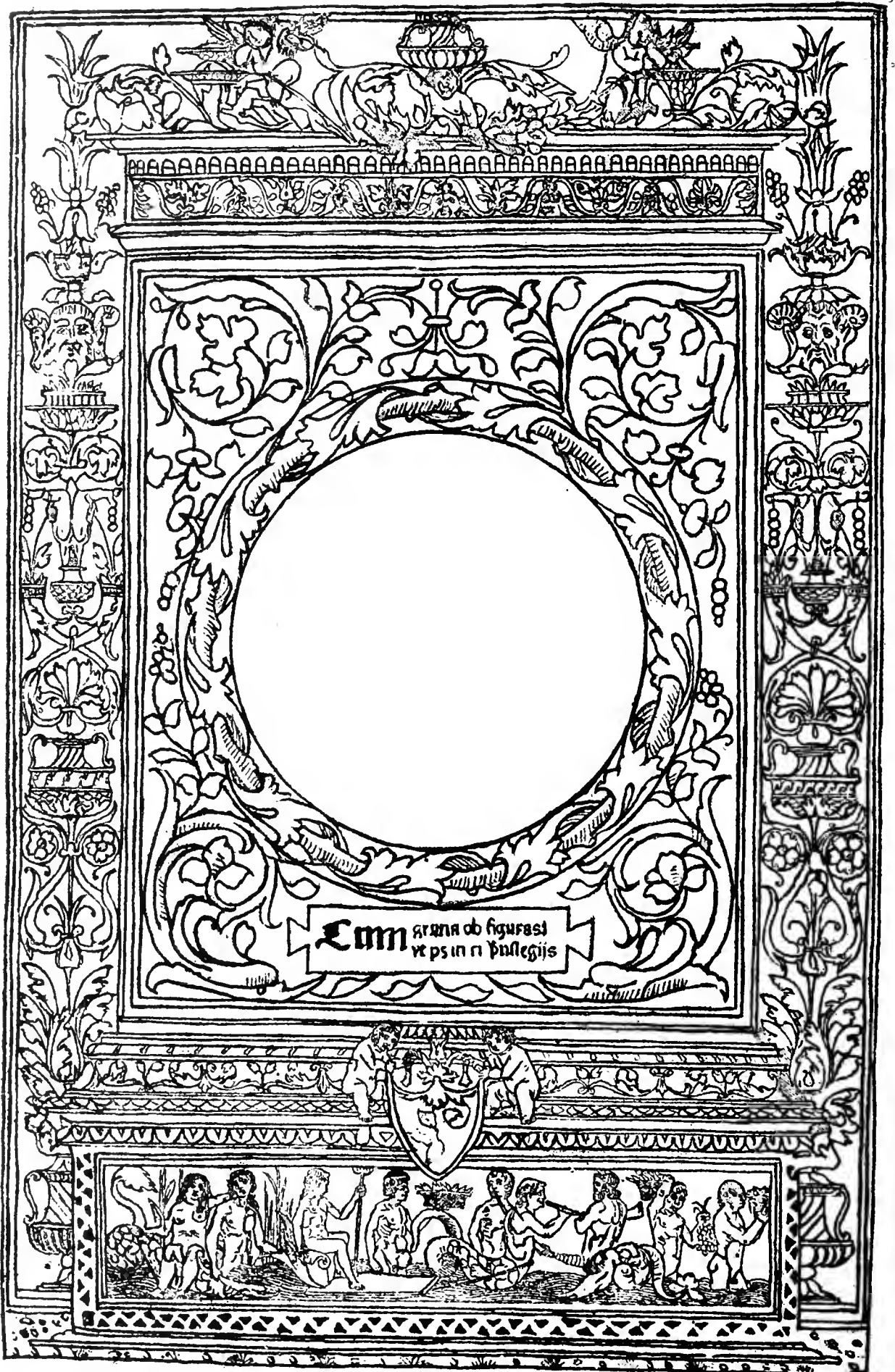
In nomine Iesu Christi Incomincia el libro amolito Speculu Fidei: Specchio della fede compilato da fra Roberto di leze uescouo de Aquino: ed Sermoni lanni e ualgn dell' miseru de Christo e della gloria uergine madre: di altri laudi doue si potrauo exercitare spirtualmente li docti e anchor li iudozi.

Sermon. I. d' la fede uirtu theologica necessaria ad ogni uo chi si uole salu se.



VI. CREDIDERIT & baptizat^o fuerit saluus. Qui uero non crediderit & non baptizat^o fuerit, uerba Iesu Christi non habet. Ingegnati q' lo inimico della salute nostra co' li soi male modi de inganare exnggere nella nima el lume della sancta fedespeche costu fa' elmente la getta e trabuca in ogni male fare. E colta la fede le altre uirtu sono tena tunde: como si nota nel decreto pma causa q' stione pma al capi. Cuius paulus. Et ueramen
A u

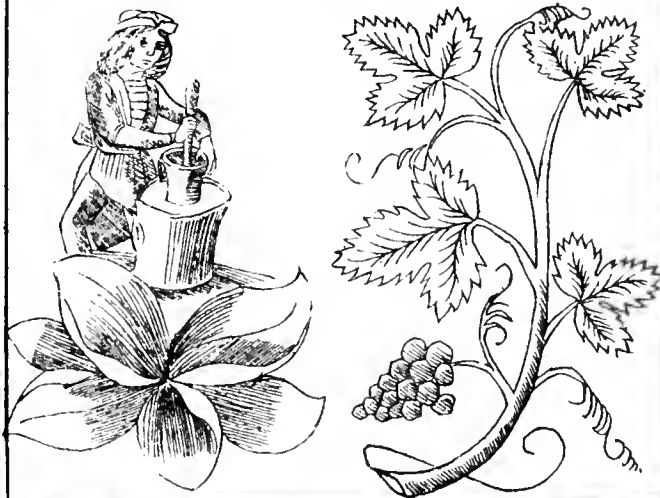




Com ARTERIA ob figurati
ut ps in ri pallegijs

Ortus Sanitatis.

Capitulum lvi.



CANTO PRIMO DELLA PRIMA CANTICA O VERO CO-
 MEDIA DEL DIVINO POETA FIORENTINO DANTE
 ALEGHIERI. CAPITOLO PRIMO

*El mezzo del camin
 di nostra vita
 Mi ritrouai per vna
 selua oscura;
 Che la diritta via
 era smarrita:
 Et quãto a dir qual
 era, è cosa dura*

*Esta selua seluaggia et aspra et forte;
 Che nel pensier rinnoua la paura.
 Tanti è amara; che poco è piu morte.
 Ma per trattar del ben, ch'ì vi trouai,
 Diro del' altre cose, ch'ì v'ho scorte.
 I non so ben ridir, com'ì v'entrai;
 Tanti era pien di sonno in su quel punto,
 Che la verace via abbandonai.
 Ma po ch'ì fui al pie d'un colle giunto
 La, oue terminaua quella valle,
 Che m'hauea di paura il cor compunto;
 Cuarda' in alto; et vide le sue spalle
 Vestite gia d'e raggi del pianeta,
 Che mena dritt' altrui per ogni calle.
 Allhor fu la paura vn poco queta;
 Che nel lago del cor m'era durata
 La notte, ch'ì passai con tanta pietà.*

*rentino poeta: nò si psuda che qsto principio del prio cã
 essere pati alla stupẽda dottrina delle cose che seguitan*



A B C

D

E

F

H

I

L

M N R

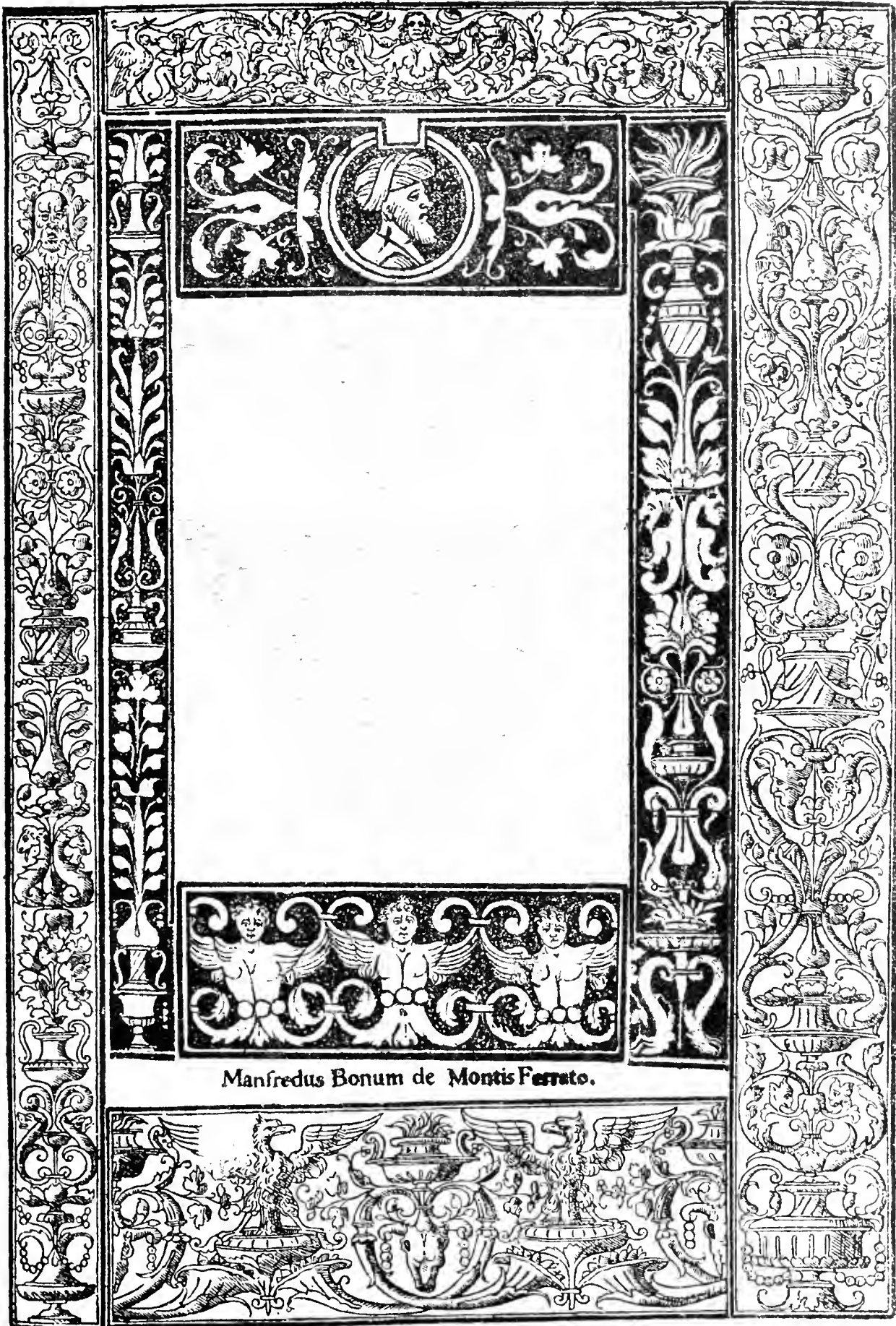
S T V

A B C D L M N P Q

E F H V R S T V

A B C D T M P Q

A B C D S T V



Manfredus Bonum de Montis Ferrato.

**Opus Fabii Quintiliani oratoriarum insti-
 tutionum. Una cū annotationibus
 Raphaelis Regii in depra-
 nationes eiusdem. Et ta-
 buta per alphabe-
 tum nouiter
 addita.**





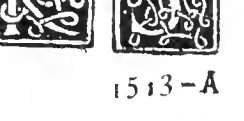
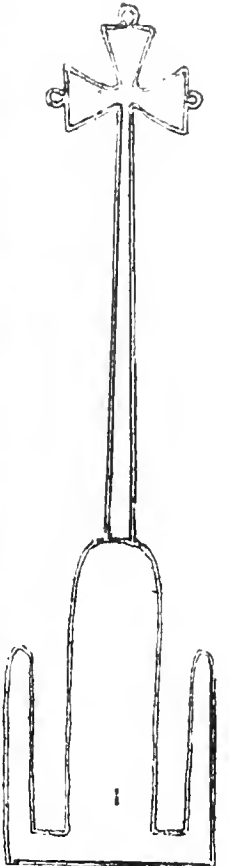
¶ Secūda pars operis dñicæ passionis & resurrectionis diē idagat, & iudzoꝝ sup hoc argumēta confutat.

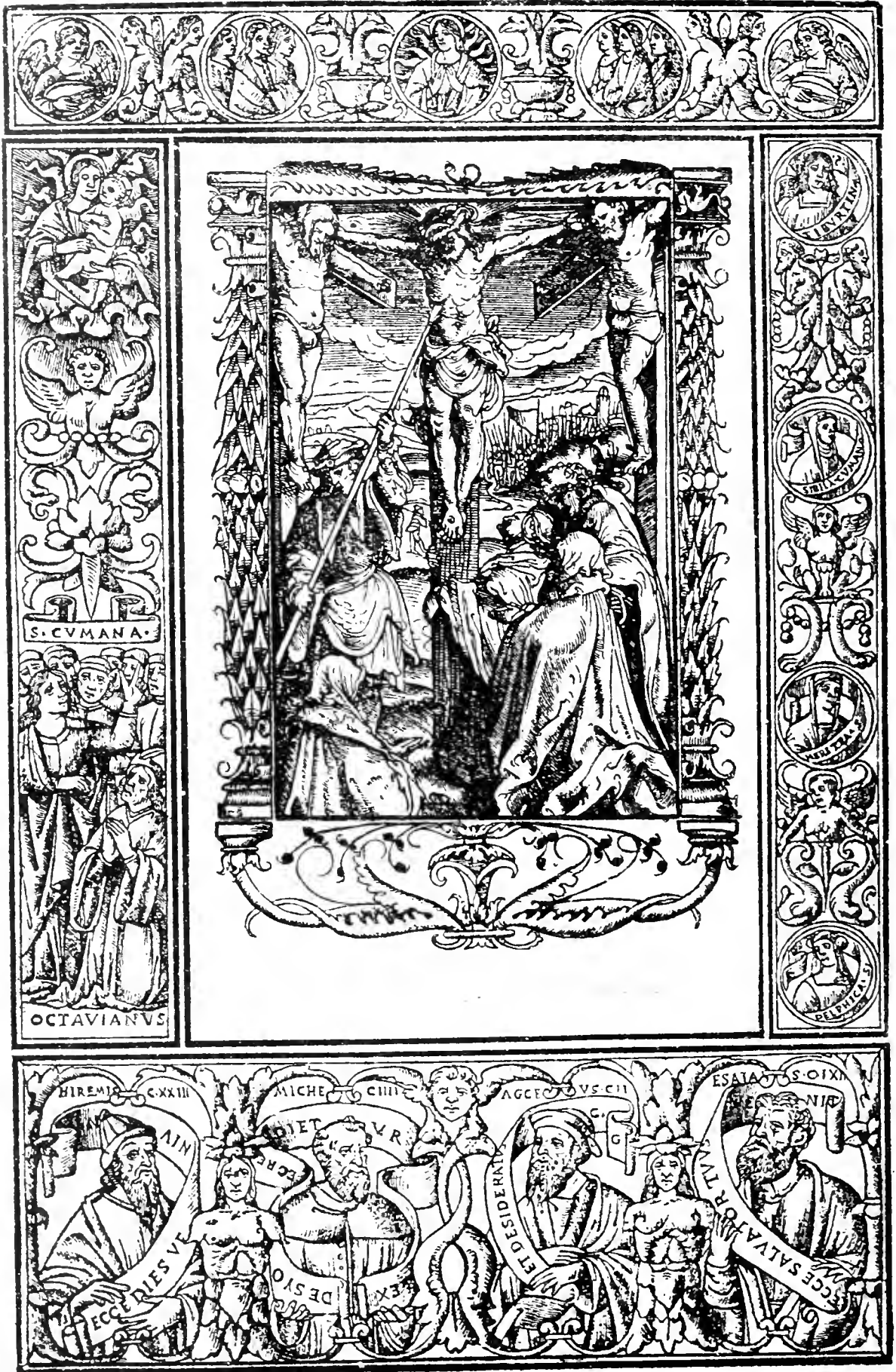


Rsi multa sunt argumenta, quibus iudxi magnam nobis calumniā solent astruere, & fidem sperata nobis resurrectionis stulta garrulitate deridere, in hac tamē lucubratiuncula nostra ea duntaxat confutare aggrediemur, quæ dominicæ pas-

sonis & resurrectionis materiam concernunt. Solet namq; obstinatum illud, & seruire iudzoꝝ pecus in Christi saluatoris blasphemiam exire propensius & in christianorum calumniam insultare audentius & confidentius, quia legis nostræ munimenta non pauca ex auita ipsoꝝ religione mutuati sumus ea præcipue, quæ agni paschalis typo, domini passionem significabant: quo fit ut perperam interpretantes legem, & diuini sacramenti mysterium contaminantes, multas indies calumnias nobis inferre nō desistant, nunquam cauillandi finem facientes: adeo q̄ cōtinuis subsānationibus nos lacessentes, & singulas obseruationes nostras detestātes perpetuis ipsoꝝ cōtumelias atq; conuitiis simus obnoxii: non solum in paschæ celebratione obseruationē nostram ludibrio maximoq; opprobrio ducentes (de quo superiori lucubratiuncula nostra scripsimus) uerū etiam i dñicæ passionis mysterio ruditatis, & iscitæ nos īsimulātes

A ii



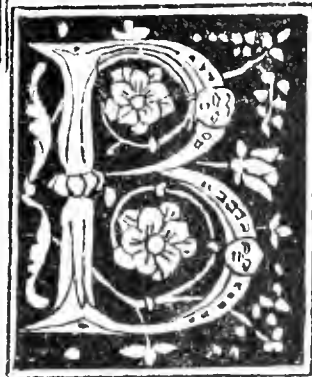
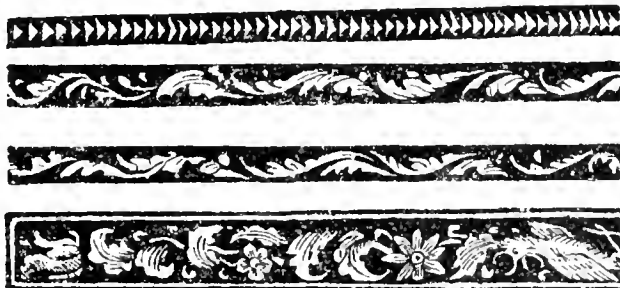


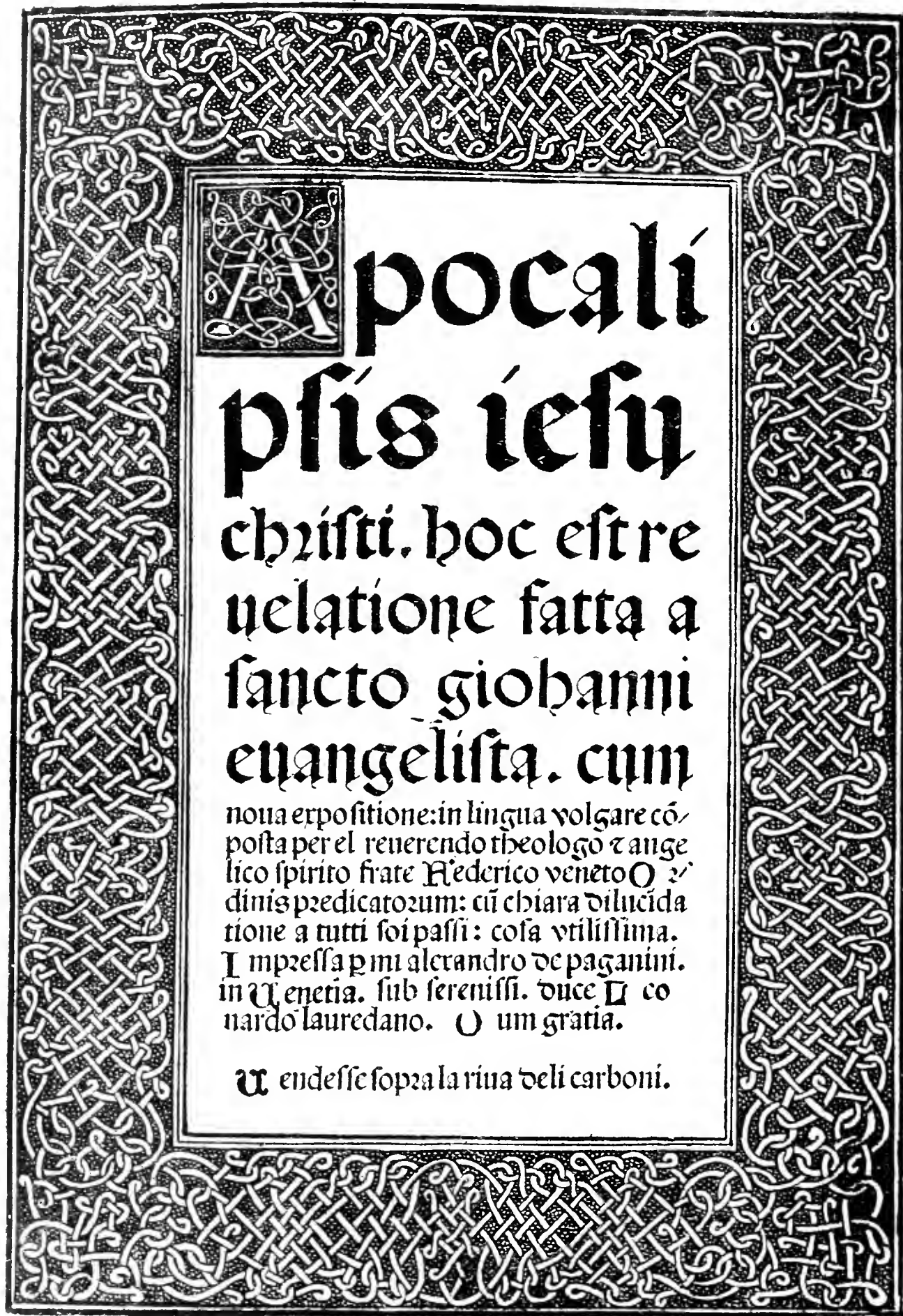
PRIMVS



MNES homines Entice Princeps uehemen-
ter optant: mirificeq; nituntur: ut patriam: tā ope
summa iuuēt: q̄ omni officio: ueneratione: ac pi-
etate prosequantur. Cari nāq; sunt filii: cari pa-
rentes: cari quinetiam: atq;
omnium tamen patria una
Nō solū enim patria parenti
munera: quæ a parentibus,
contulisse uidetur: uerum e

bis alia cōperitur præstitisse. ueluti solen: æthera: hu-
cumenta: mores: nomen: societates: domos: atq; alim-
ribus simul se benignam atq; sua uem ostendit: simul
secum coniunxit: ut siquid factō dictōue siue alii siue
benemerentes: id omne æque ac nobis ipsis accesseri
summopere gaudeamus. Eam obrem combustā diru-
mā Fu. Camillus ardētī aīo: cura: sollicitudine ab iter-
rauit: adauxit. Alfonso itē Rex Aragonensis secun-
Parthenopen patriā: q̄ iāptidē apta ppe: atq; angust

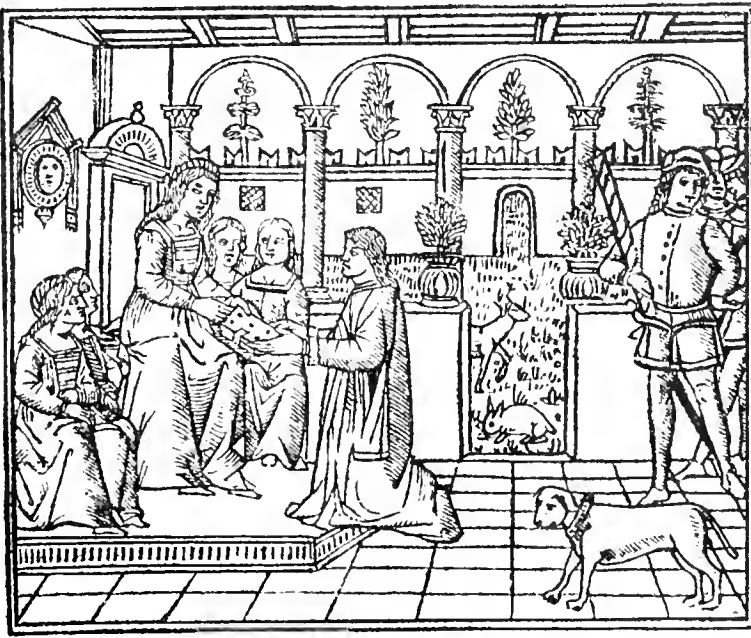
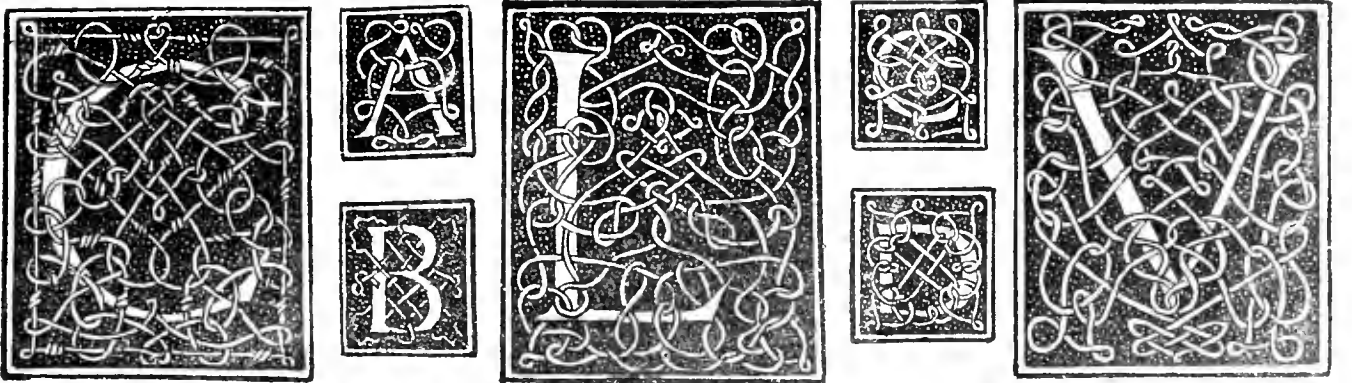




Apocali
psis iesu
christi. hoc est re
uelatione fatta a
sancto giobanni
euangelista. cum

noua expositione: in lingua volgare cõ-
posta per el reuerendo theologo z ange-
lico spirito frate Federico veneto O r'
dinis predicatorum: cu chiara dilucida-
tionem a tutti soi passi: cosa vtilissima.
Impressa p mi alexandro de paganini.
in Venetia. sub serenissi. duce U co-
nardo lauredano. O um gratia.

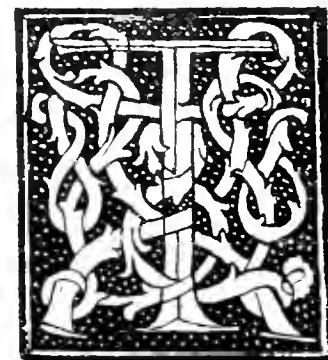
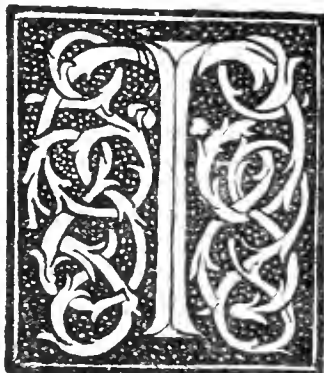
U endesse sopra la riuu deli carboni.





... q forte ad hanc le
 ... rga Thucydide,
 ... nissime atq accu
 ... riarate et copia se
 ... imo arbitret: quo
 ... fuisse perhibetur: q cu Th
 ... urate ac vehementia facile
 ... se pre se ferret: & Philist!

Judis & inepti scriptoris aspersa erunt in his praesertim quae ab illis ornate copiose



ΣΤΡΑΒΩΝΟΣ ΓΕΩΓΡΑΦΙΚῆΝ
ΒΙΒΛΙΟΝ ΤΡΙΤΟΝ

59

Γραφικῶς δὲ ἡμῖν τὸν πρῶτον τύπ
ῶν ὁ ἑφεξῆς λόγος ποιεῖ τῆς καθε
μῆτος· καὶ δεῖ μέγιστον ἔργον ἡ
πλέον δὲ πόλιν ἀπὸ τῆς θύρας, κα
ἰφῶν πῶρ καὶ πρότερον κατὰ τὰ
μέγιστον αὐτῆς ὅστις ἐσπέρειον ὡς ἑφα
μεν πλέον, οἰκῆται φαύλως· ὅρη
λέπτιν ἔχοντα γῆν, οὐδὲ ταύτην ὀμ
πολίω· ἢ δὲ πρόσθετος, ψυχράτε
τι, καὶ παρκαταίτις· προσεληφι
κτον τοῖς ἄλλοις· ὡς ἂν ἀδράματι

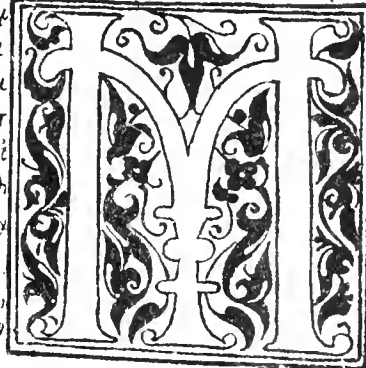


τα μεν δὲ τὰ μέρη τοιαῦτα· ἢ δὲ νότιος πᾶσα, εὐδαίμων χερσόνη, καὶ δεξιά φέρωντος ἢ ἑξωσηλῶν·
ἔσται δὲ δῆλον, ἐν τοῖς καθεῖναι· ἑσπογράφου ἡμῖν πρότερον τὸ τε σχῆμα, καὶ τὸ μέγεθος·
ἔοικε ἢ εὐροκαταίτις, μήκους ἀπὸ τῆς ἐσπέραις ἐπὶ πῶρ· τὰ πρότερα ἔχουσα μέρη πρὸς τῆς ἑω, κα



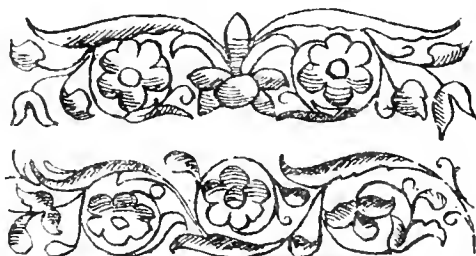
ἰφκτων πρ
· ἔστι δὲ ὅτι
ισραή· ὄρος
· οὐσῆς δὲ κ
ατῶρασ α
δρον αὐτῆ
τη· μέγιστον
κατὰ τὸ ἰσρα
λατῆα, ἀπ
τον ὅστις τὸ ἑ
ρος ἀρτά

αν ὁμοῦ ἢ μ
καὶ μάστιγα
ἑάν τεταμ
άτος, καὶ τ
ν ὠκεανόν ἰ
ἰ μεν, ἐπὶ
απτικούς κα
ς ἰσραήλ
ὅς ἢ ἑξῆς,
ς τῆς πυρῆ
ταρρον δὲ





Mathematicarum disciplinarum Janitoris: Habent in hoc volumi



Cnelidis Megarensis accuratissimi mathematici clemencia
 topz liber primus ex traditione Theonis Martbola
 meo Zaberto Elene. interptc icipit ane foctia.

CDiffinitio prima.



Ignis est cuius pars nulla.

CDiffinitio. ii.

Linea uero longitudo illatabilis.

CDiffinitio. iii.

Lineæ autem limites sunt signa.

CDiffinitio. iiii.

Recta linea est quæ ex æquali sua iteratet signa.

CDiffinitio. v.

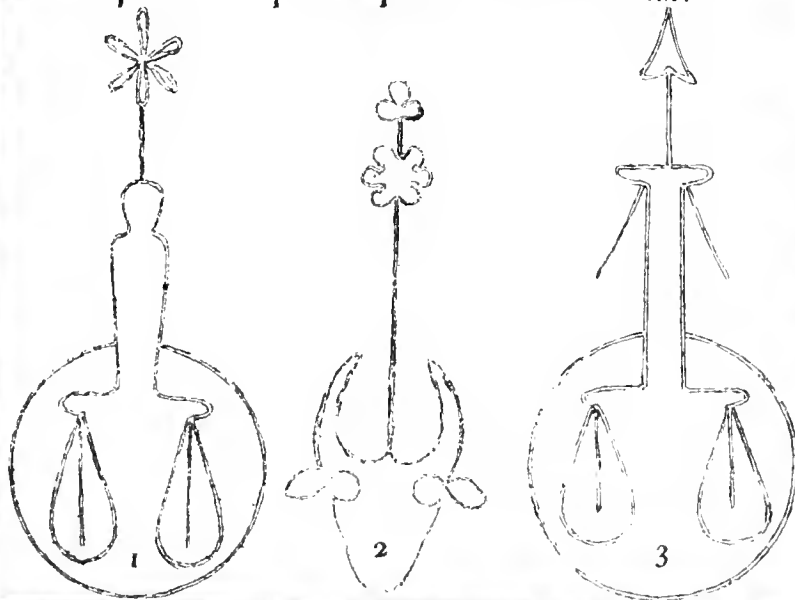
Superficies est que longitudinem; latitudinemque tantum habet.

CDiffinitio. vi.

Superficies extrema sunt lineæ.

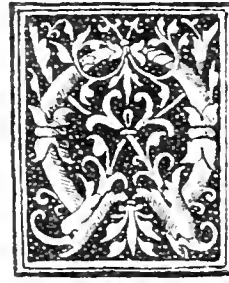
CDiffinitio. vii.

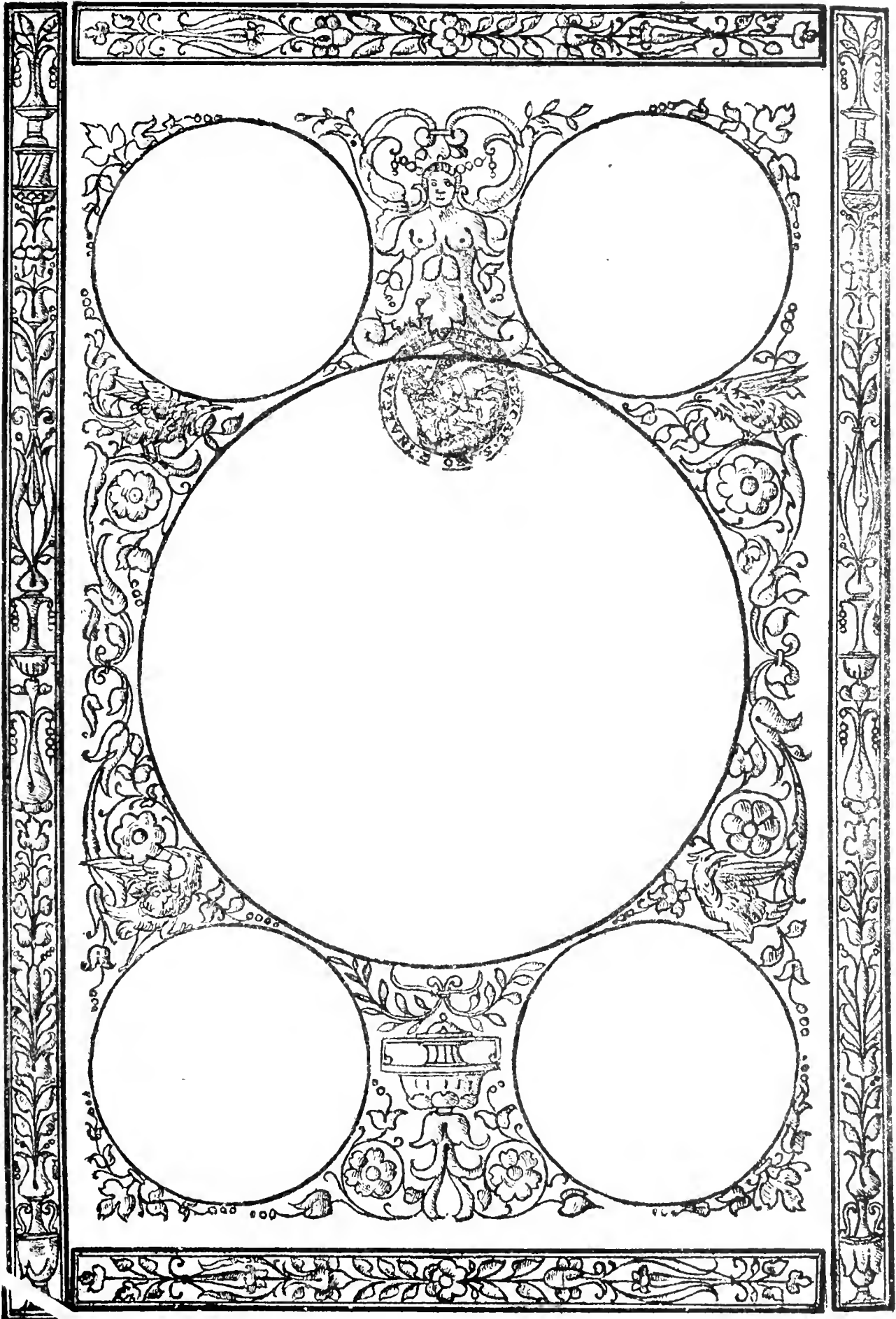
Planis superficies est quæ ex æquali suas interiacet lineas.











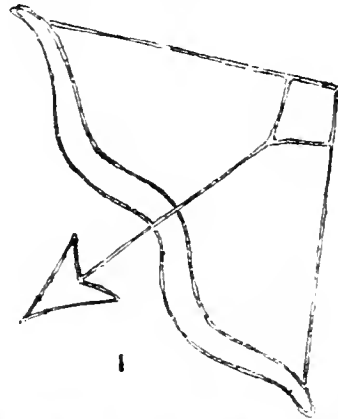


INCOMINCIA EL TERCO LIBRO CHIAMATO LEGENDARIO DI SANCTI DE LE FESTE CHE OCHORERA PER TVTO EL MESE DE ZENARO .ET PRIMO DELLA CIRCONCISIONE DEL SIGNOR .CAP.XXI .E



Vatro cose fano esser solemne & celebre el giorno della circoncisione del signor nostro missier. Iesu christo. La prima sic loctaua sua. La secoda l'impoficione: del nouo & salutifero nome . La terza el spargere del sangue. La quartael signaculo della circocisione. La prima dū que loctaua de la natiuita si certo loctau

de li altri sancti solemne son quanto maggiormente fara molto piu solemne loctauo di del sancto di sancti ma el pare che la natiuita del signor non debia hauer occtaua imperho che la natiuita sua tendeu a la loctaua imperho che a laqualle e ha loro uita ceteri gli corpi gloriosi per quel che la natiuita de la beata quella de. Ioanne baptista imperho che quella già fare che chome dice preposimento come e la occtaua de suplimo quello che facto l'officio della parturiente u passato si solea cantare. Vi





PARTE DEL PROLOGO

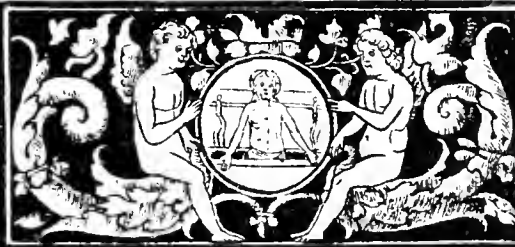
Xpediri nellè feste occurrènte infra el tempo in parte se contiene sotto el tempo della reconcilianone parte sottol. Tempo della peregrinatione elqual tempo la chiesa representa della natiuita insino alla septuagesima. Sequita a uedere delle feste occurrente intuz el tempo della deuotione elqual tempo incomicio ad. Adam & cò tinuo uino a. Moysè. & la chiesa representà questo tempo de la septuagesima insino a pascha:

DE LA SEPTVAGESIMA

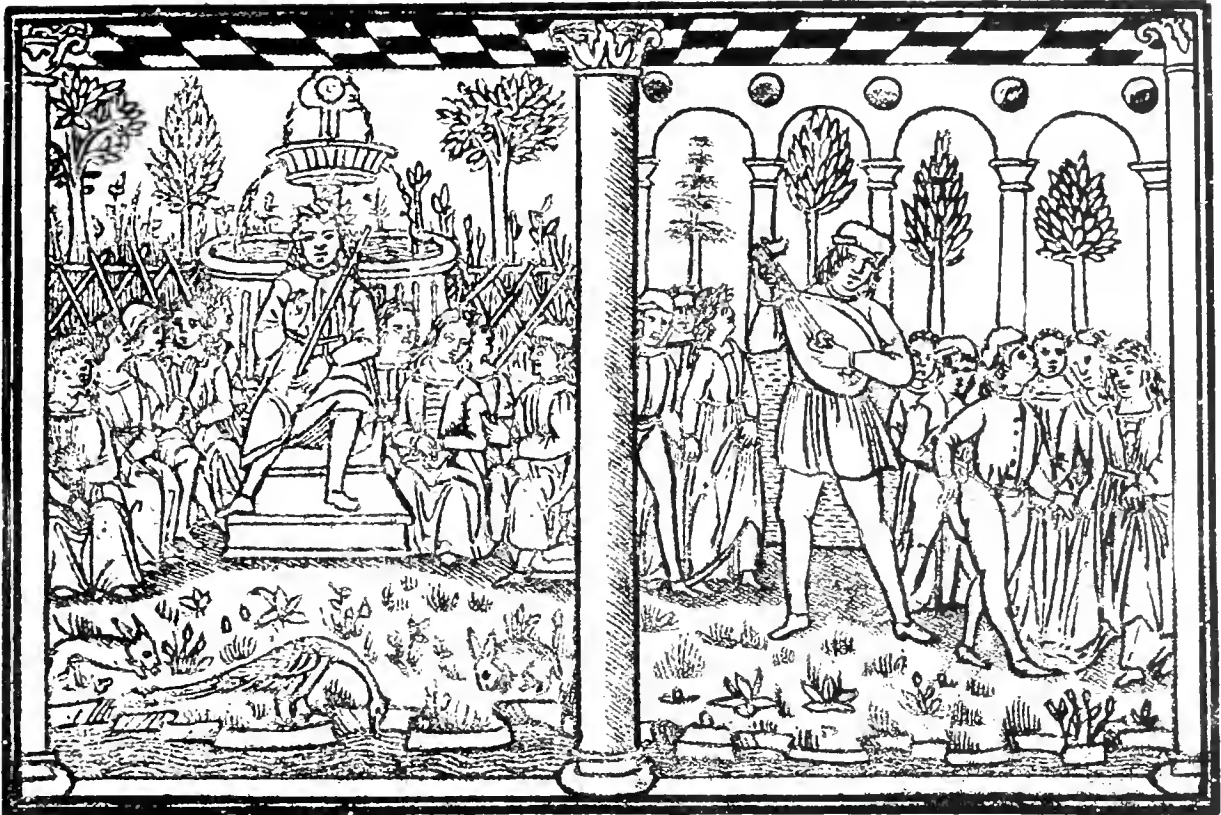


Significa la septuagesima el tempo della deuotione. La sexagesima significa el tempo della uduatione. Significa la quinquagesima el tempo della remissione. La quadregesima. Significa el tempo della spiritual penitencia. Incomictasi adu. que la septuagesima da quella dominicha nelaqual se cã

ta. Me circondano: & c. Et finisse el sabbato dapo la pascha Per tre ragioni instituita la. Septuagesima come si troua nella summa del officio di maestro. Ioanne bilch cioè per amore della redemuone nelaqual crediuono li patri che se pre se bauesse per giorno solemne. & celebra la quinta feria che e el giuedi per la uenatione del giorno de la santissima Ascensione nelqual giorno dno nostro. Signor. Iesu. Christo essendo della natura nostra sal al ciele & lu sublimaro sepra li angelici cheri & in talte giorno non fulte obseruato el ieiunio essendo quello giorno nella primitiua chiesa equalmente



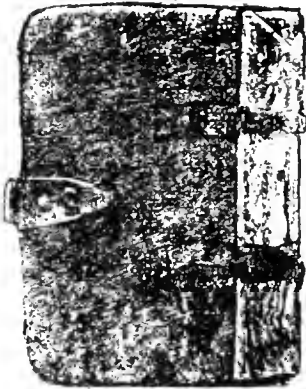
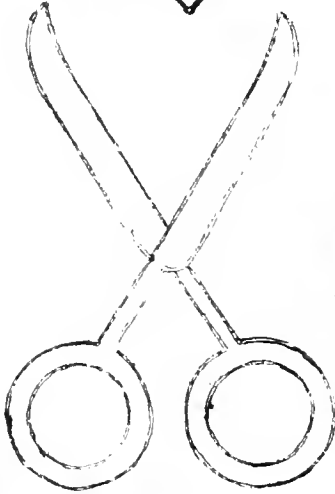
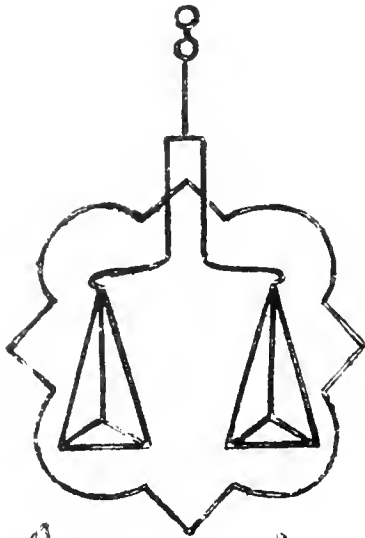




Clereta Lena. Philenium Meretrix.



Cyriſto Caluaneo Noſſal mente Stampato con la Bionta.



1518-D



Quod dicitur de beate
marie in
e e rom. curie. ad mat. 4.



Quod dicitur in
e e rom. curie. ad mat. 4.
De
ue in adiutorium meum
scende. P. Dicitur ad adiutorium
meum scende. Gloria pa
tri et filio spiritus sancto.
Et licet erat in principio
et nunc et semper in secula
in gloria et honoribus.



Quod dicitur in
e e rom. curie. ad mat. 4.
Dicitur in adiutorium meum
scende. P. Dicitur ad adiutorium
meum scende. Gloria pa
tri et filio spiritus sancto.
Et licet erat in principio
et nunc et semper in secula
in gloria et honoribus.



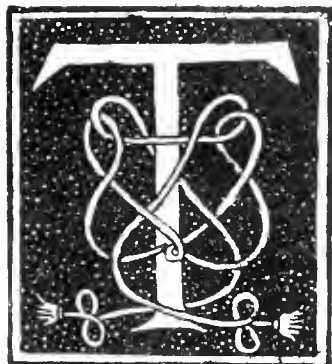
Quod dicitur in
e e rom. curie. ad mat. 4.
Dicitur in adiutorium meum
scende. P. Dicitur ad adiutorium
meum scende. Gloria pa
tri et filio spiritus sancto.
Et licet erat in principio
et nunc et semper in secula
in gloria et honoribus.

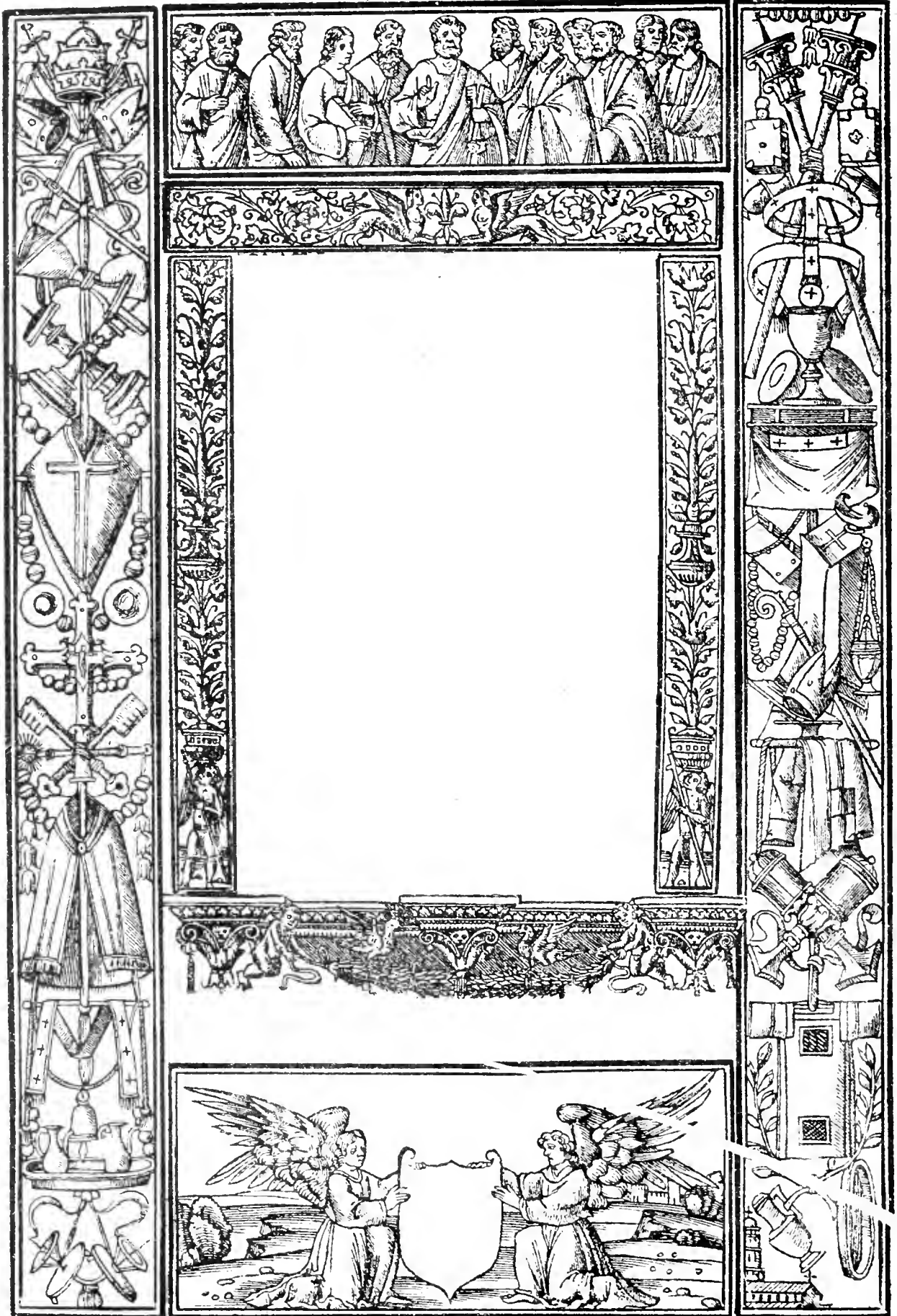
1519 -A

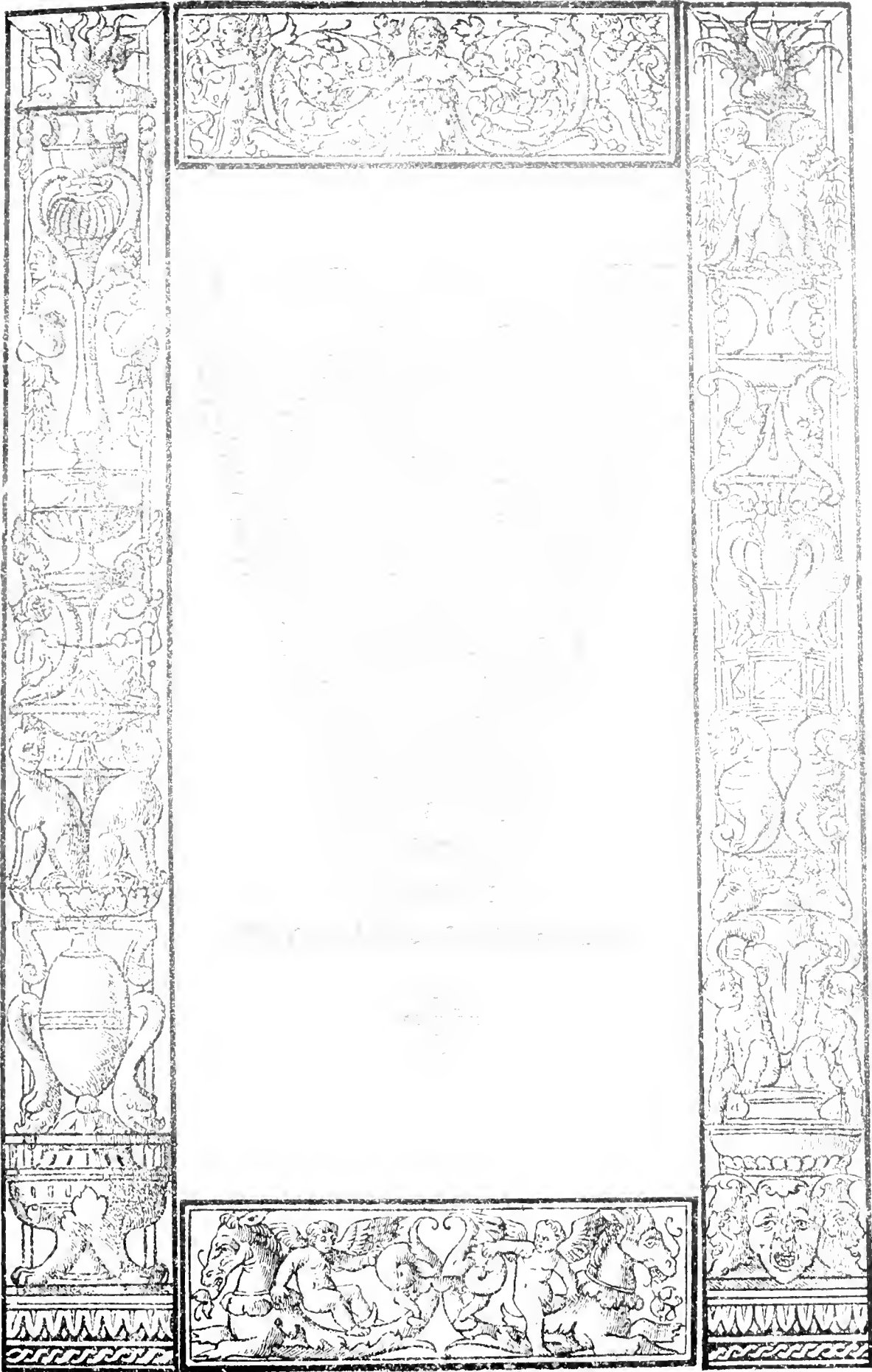


Opera del preclarissimo poeta
 Adifer Dampbilo.
 Saffio Modonefe.

Sonetti. cccvii.
 Capituli. xxviii.
 Egloge. v.





L'Amoroso Convivio di Bante: con la additione: Monumente stampato.



Venetiis per Ioannem Antonium, & fratres de Sabio. M. D. XXI. in mense Martio.





In natiuitate domini: in prima adiffa. Statio ad sanctam mariam maiorem ad presepe. Inroitus.



Dominus dixit ad me / filius meus est ego bodie genante. Quare fremuerunt gentes: et populi ineditati sunt inania.

Omnis qui hanc sacratissimi nocte / veritatis fecisti illustratione clarescere: da quesumus: vt cuius incis

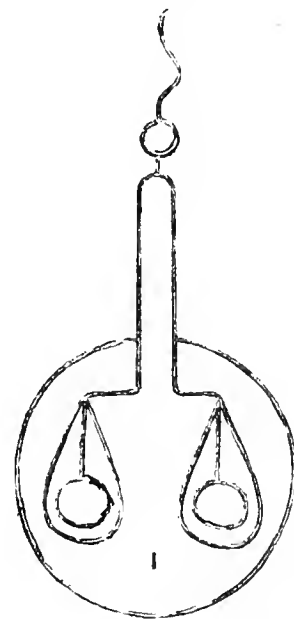
mysteria / in terra cognouimus: eius quoque gaudis in celo perfrnamur. Qui tecum viuit et regnat. et c.

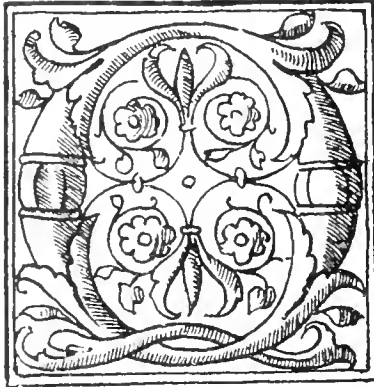
Lectio epistole beati pauli apostoli. Ad romam. C. II.

Affatissime. Apparui illi / oibus hominibus gantes pietate / et secularia et pie viuamus in hoc seculo et aduentu glorie magni dei. Qui dedit semetipsum / ret / ab omni iniquitate: et inceptabilem: sectatorem boni et exhortare / in christo iel

Mecum principium in die virtutis vtero / ante luciferus genuit et detris meis: donec ponam in mi

Nilla. Dominus dixit ad me / filium te sequentia scti euange in illo tpe. Erunt edicti scriberet vniversis



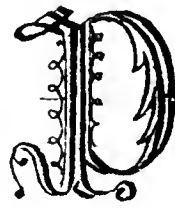
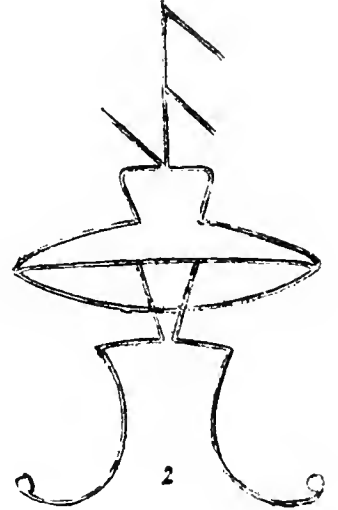
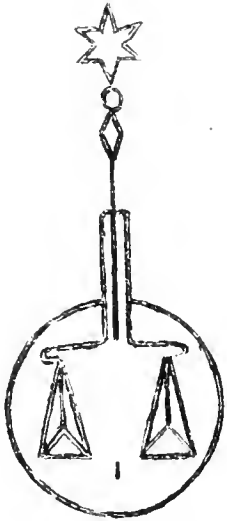




PVB.
FRANCISCI
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AD ANTONIVM
GRIMANVM.
P. S. Q.
V.

VENETIAS

Harmonice Musices Obsecaton

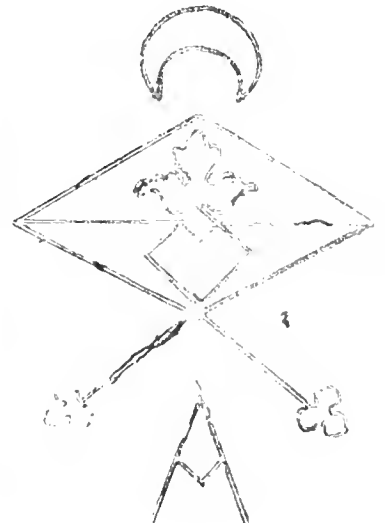
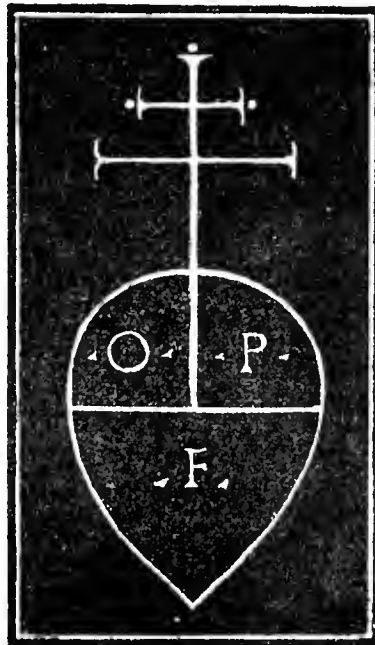
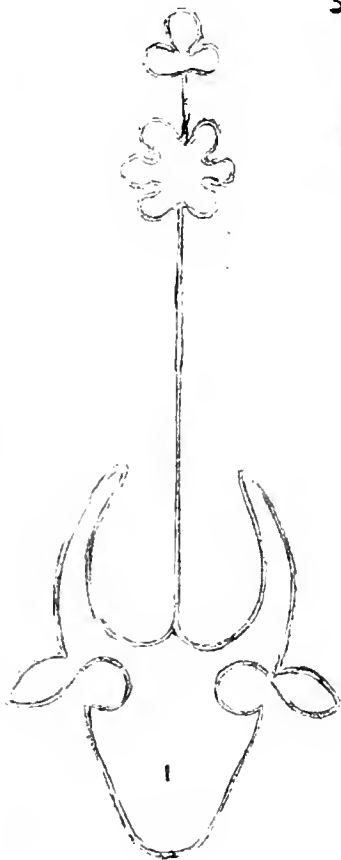


De otto

Tenor

Imprimus Venetia per Octavianum Petrucium Forosem pme
sem 1503 die 10 februarii. Cu privilegio iurisdictionis Domini
Venetiarum q nullus possit cantum figuratum imprimere
sub pena in ipso privilegio contenta.

Registrus ABCDEF GHIKLMNOPQRSTU
Omnes quaterni.





The top section of the page features a musical score consisting of three systems of staves. Each system contains six staves with musical notation, including notes, rests, and clefs. To the right of the staves is a large, detailed illustration of a hand holding a scroll. The scroll is decorated with floral patterns and contains musical notation. The illustration is framed by ornate, scrollwork borders.

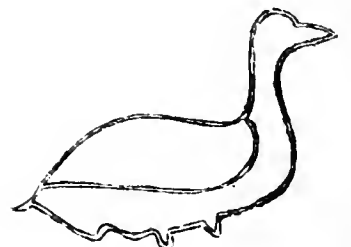
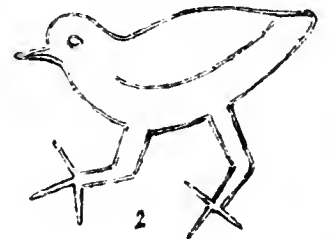
The bottom section of the page is a decorative border with floral and animal motifs. It features a central oval stamp that reads "BIBLIOTHEQUE DU CONSERVATOIRE IMPERIAL DE MUSIQUE". To the left of the stamp is a handwritten note: "Mus. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.



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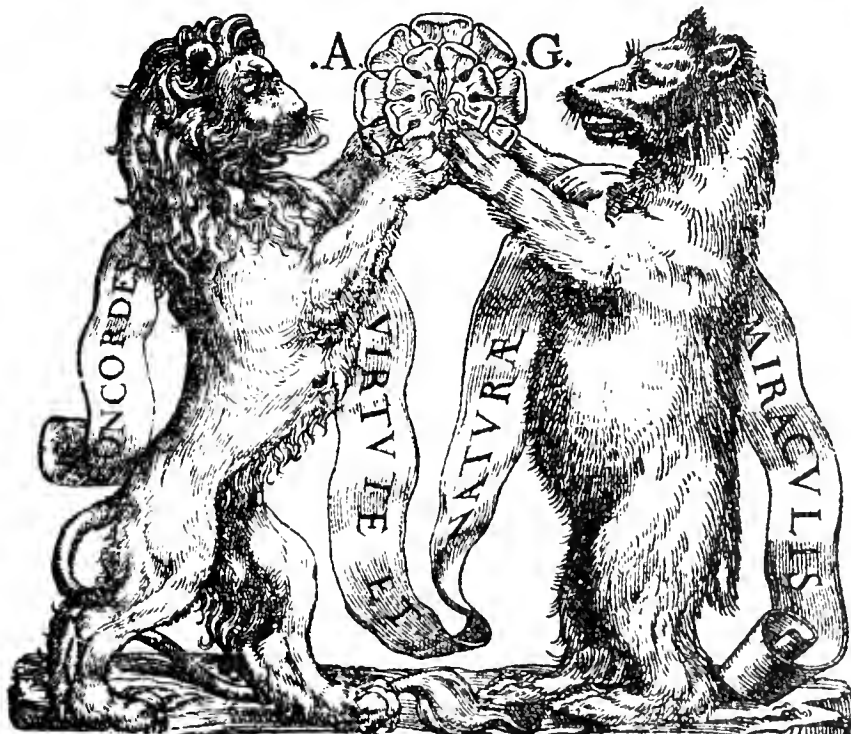
nò è stato detto (che io sappia) saluo in greco, e
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X V

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 ue son' io oime oime doue son io doue son io.
 Oï non m'amat'etio pur troppo u'amo et se m'ama sti com'amar doue
 sti el fin che tanto bramo ben mille uolt'homai finit'hauresti et finis la potresti

che nessuno possa stampar ne far stampar ditte opere ne altroue stampate possano essere condotte ne uendute qui ne in altro
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 troueranno de ditte opere così quelli stampasseno o conduceffeno o uero uendesseno laqual pena à da esser diui
 sa ducati 50. a l'arsenal duc. 50. a l'acufador ducati. 100. a li Signori de notte per far tale executione.



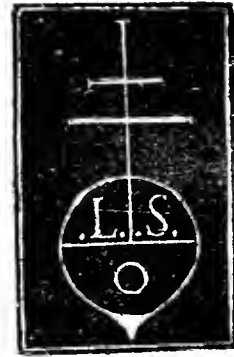


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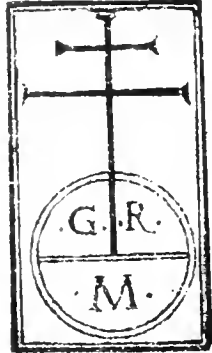
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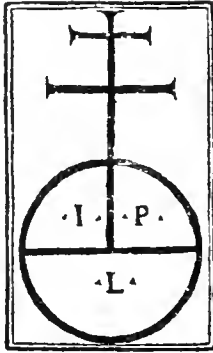
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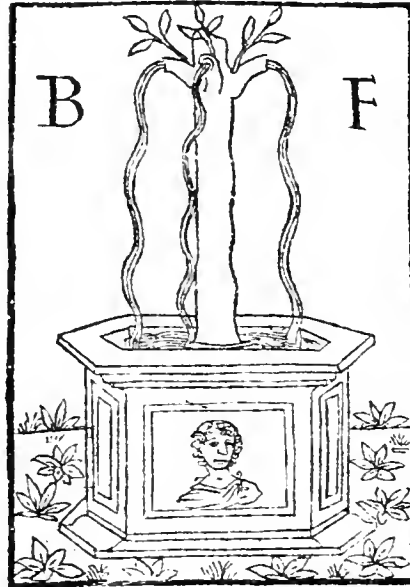
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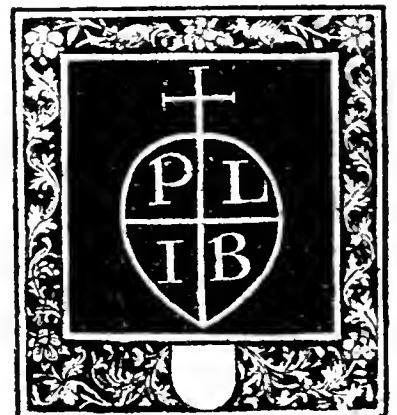


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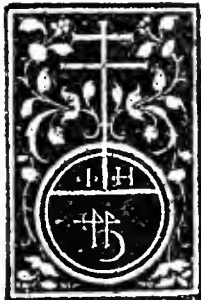
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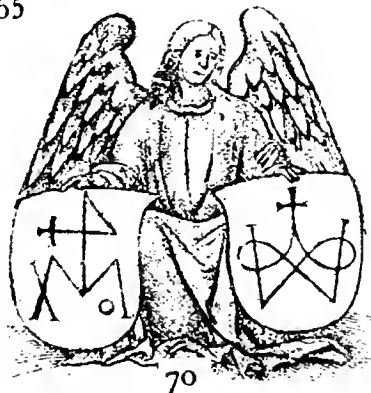


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L.P.

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BINDINGS



For the benefit of industrial art, we have collected together in these pages some specimens of bindings belonging to printed books and manuscripts of the 15th and 16th centuries. These bindings, although they were the product of an age famous for the art, were for a long time altogether neglected. But in reality they

form a class by themselves, and fill a noble page in our artistic history, notwithstanding their comparative insignificance. Even in ancient times we find traces of the binding of books. Among the Greeks and Romans the roll of papyrus upon which the characters were traced was enclosed in a case, frequently made of valuable wood, with the title of the document or work on the outside. It was only at the period of decline that the leaves of papyrus and parchment were placed one upon the other and fastened together on one side, covered with thin slips of wood joined together, and decorated with ivory carvings, plates of gold, leather, or other material; thus provoking the complaints of St. Jerome who lamented the custom of clothing volumes in gems while the poor were going naked. But even at that period leather was the material most frequently employed for the binding of books. The hide of the ox, stag and other animals was used, and, in general, dyed red or black, and burnished with a special tool. The binder arranged the sheets in order, beat them, stitched them, and re-stitched them together into the back, turning the ends upon bands of leather, which thus formed a relief, which is found in most of the old bindings and in all the modern ones. He then cut two small boards, slightly larger than the volume in its present form with its margins cut, and placed them on the two sides. At first the back was covered with plain

leather, leaving the wood bare, but at a later period, by turning over the leather, the entire surface of the boards was likewise covered. One or two metal clasps served to keep the book closed.

In the fourteenth and fifteenth centuries the leather drawn over the boards was ornamented with blind tooling, executed with iron or wooden, implements and reproducing stars, lilies or ornaments, either sunk or in relief, according to the tool employed and the character of the period in which they were executed. During the Renaissance, when books were greatly multiplied, and when, in their arrangement in libraries, they began to be placed on the edge instead of on the side, these ornaments also appeared on the back of the book.

The metal clasps of which at first there were only one or two, constantly increased in number in consequence of the tendency of parchment to give way and roll up. These clasps fastened on with hinges, or with bands of leather and ribands, which went round the volume, were made of iron, brass, silver or gold; in the last case they were often adorned with pearls and precious stones, and at the same time velvet was substituted for leather. Special punches were used to impress various kinds of ornaments on the brass clasps, such as small figures, shields, initials and sacred legends in infinite number. The angles and centres of the bindings were often decorated with plates of the same metals similarly stamped, sometimes in high relief. These were occasionally replaced by large bosses ornamented with stars, grotesques, lilies or large roses.

Binding however is an art, of which the utility is perfectly evident. The student therefore experiences a genuine satisfaction when he succeeds in possessing the works of his favourite author secured in a handsome binding, thus honouring them with a species of veneration.

This feeling appears clearly in the splendour of the bindings of books executed at the revival of the arts. Although the use of the precious metals was continued for the ornamentation of books intended for divine service or for princes, the bibliophiles of the renaissance generally knew how to obtain from leather real masterpieces worthy to stand beside those of more noble material (1). With respect to the leather itself, it was prepared in the East and in Spain

(1) The plates which illustrate this article reproduce some bindings from the R. Biblioteca di S. Marco and from the Museo Civico of Venice.

for use in wall decoration; was stamped, painted and splendidly gilt, and then brought into Italy for use in the houses of the wealthy.

It appears that Venice was the first city in which the *cuoj d'oro* (gild leather) was produced in imitation of the East and of Spain; and it is easy to believe it, if the extensive commerce of the Venetians with the Levant be taken into consideration. The East, a master in work of this kind, bound its sacred books in richly ornamented leather. Thence came, doubtless, the idea of decorating Italian bindings in like manner with gold and colours; and thence, later on, the marvellous productions of the French.

Then began the addition of ornaments in gold tooling to the leather which had hitherto been simply blind-tooled, and the forms became more elegant by the use of the *piccoli ferri* or fine tools, combined together with much skill. Besides this the leather was also covered with shields and emblems, to which the work of the painter was frequently added. After the models produced by Aldus Manutius and his Italian contemporaries, Jean Grolier, the French bibliophile, caused those wonderful bindings to be executed, which are now the greatest prizes of collectors.

As years went on, the taste for the richness of polychrome decorations increased. This continuous imitation of the East helped to perfect the methods of binding. Leather was dyed black and then boiled, in order to soften it, and afterwards worked *à fer chaud*, in very low relief, leaving the ground dotted; and brilliance was then given to the whole by the use of certain varnishes or of albumen. This method was also applied to coffers, boxes, bucklers, powder-flasks, scabbards and a quantity of objects which have survived as genuine works of art.

The binding of a book in gilded leather continued to take a more singular and picturesque appearance as the sixteenth century advanced. The leather was soaked and pressed with special moulds, or worked with geometric designs in relief, so as to form, as it were, the reproduction of an incrustated ceiling. In this case the surface of the leather, after being prepared

with plaster, was smoothed and burnished; then it was painted in the most brilliant hues of red and green, upon which flowerets and mazes in the oriental style were finally traced. So conspicuous is the oriental character even in these productions that the East must be regarded as the first producer of all these elegant and exquisite models of art.

The method of stamping also became modified in the course of time. The leather sometimes only served for the back of the book, or, when carefully engraved, formed the reliefs of the incrustations, a groundwork of mother of pearl being placed beneath it.

This work is justly called *alla Veneziana*, seeing that it was constantly used in Venice during the sixteenth century for the bindings of the most important documents of the Republic and of the statutes of her artistic and religious corporations.

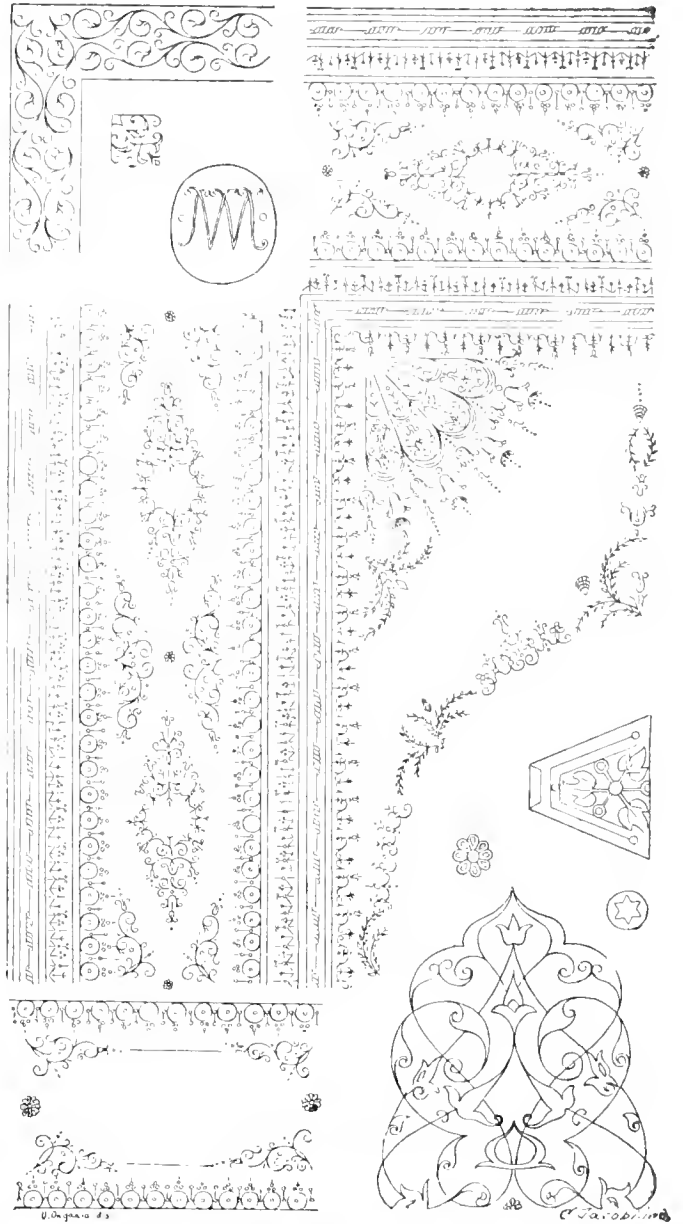
Such bindings belong to a period, of art, already sufficiently magnificent, in which another kind of binding was brought to perfection, namely that *à petits fers*, which arose at the end of the fifteenth century, and acquired great renown in Italy and France during the first half of the sixteenth. The leather, coming for the most part from

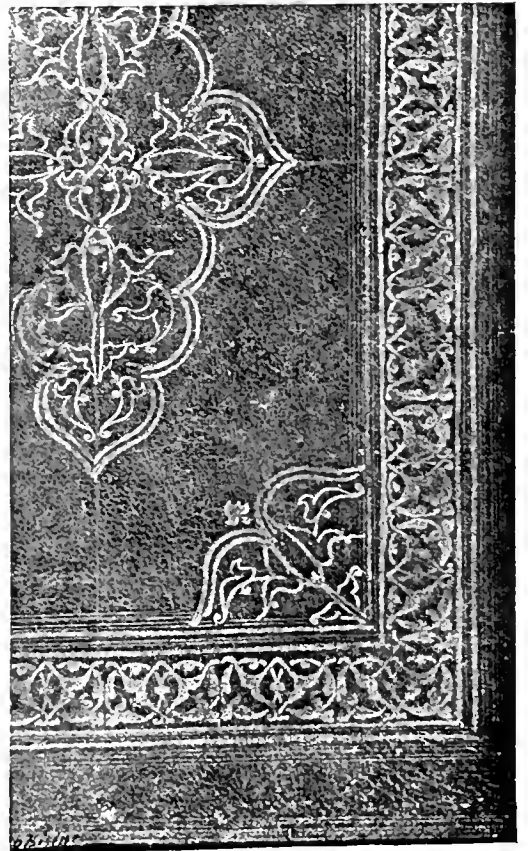
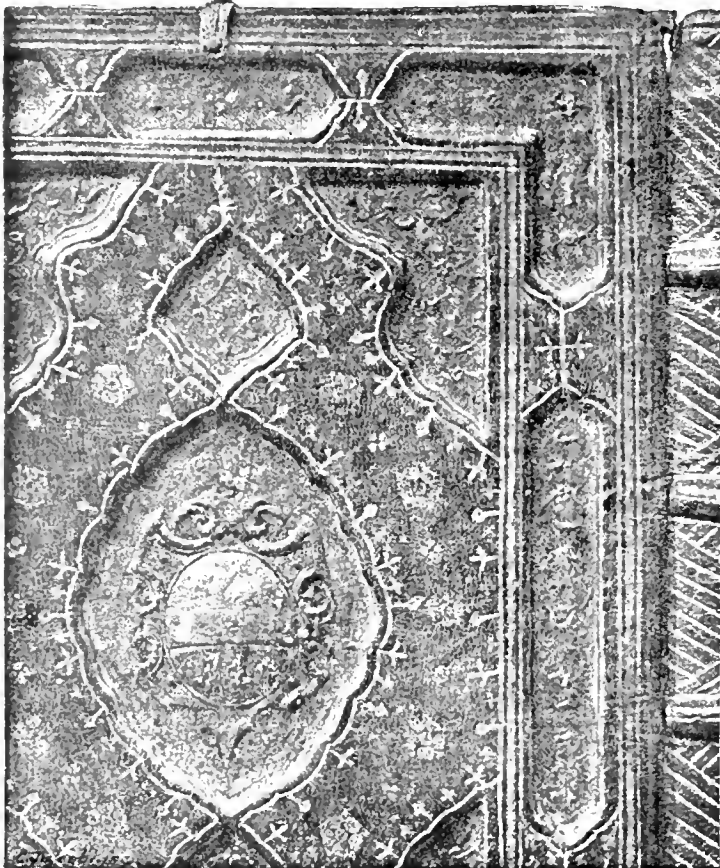
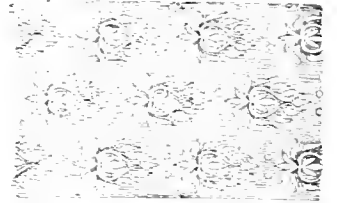
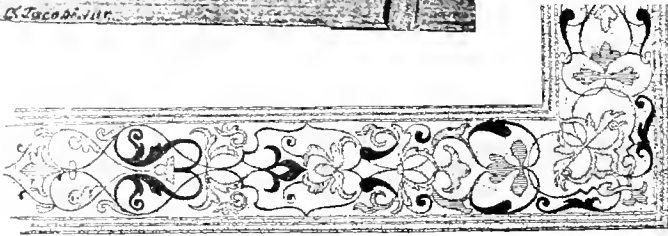
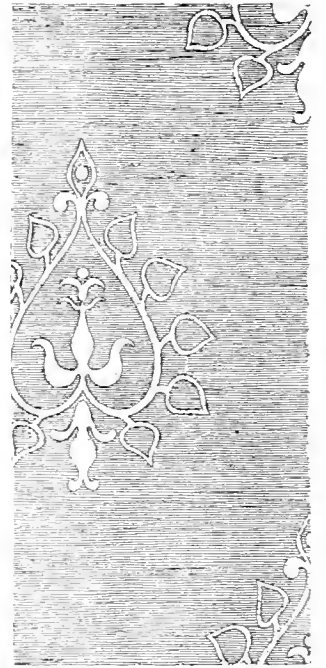
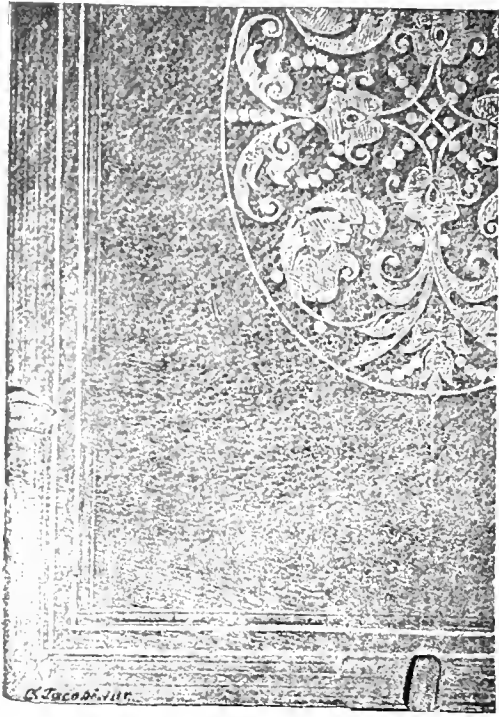


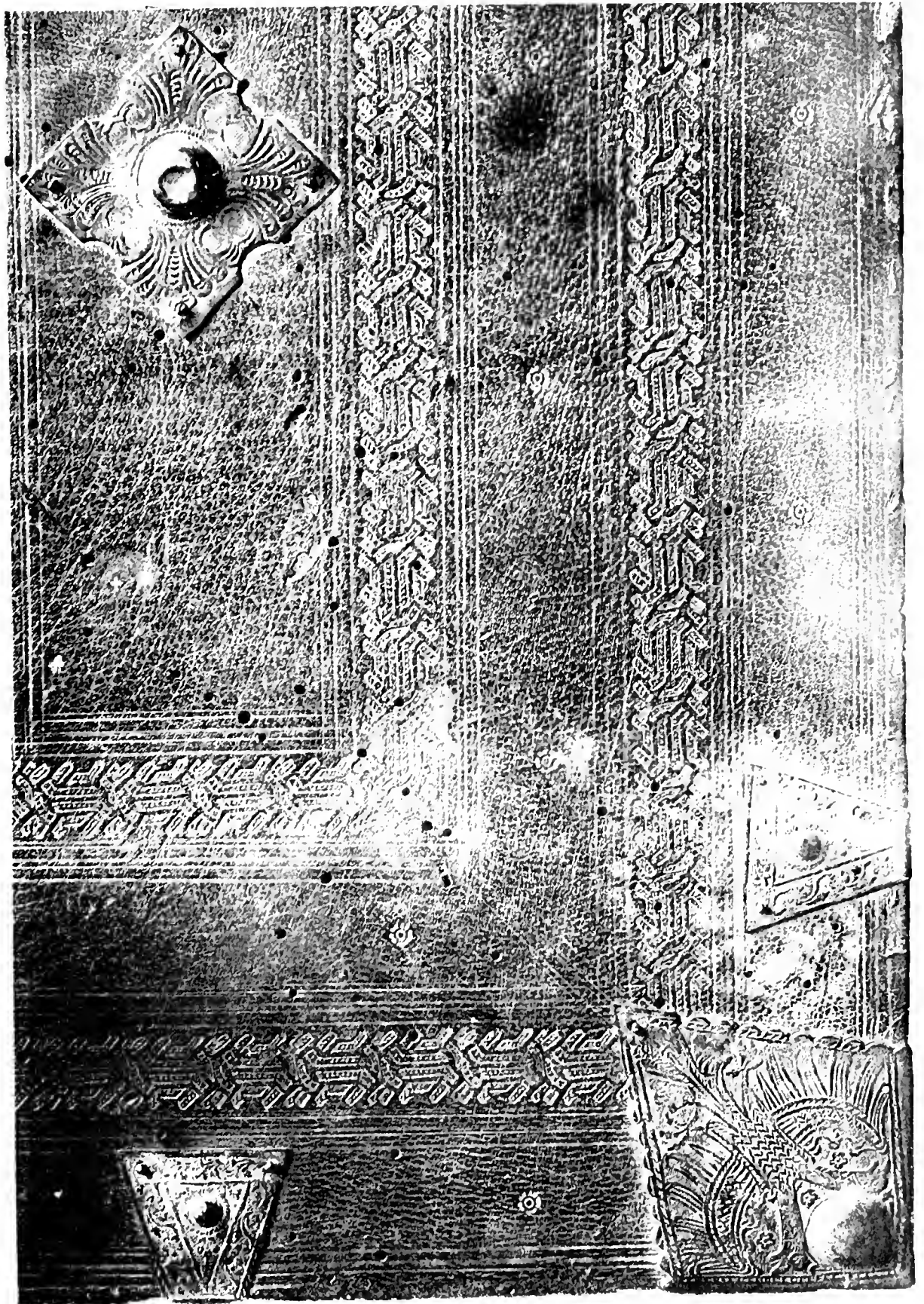
the East, was prepared with a variety of dyes, and stretched with great care upon the cover of wood or cardboard; then the little iron punches or tools, reproducing thousands upon thousands of ornamental designs, impressed them in gold upon it, so that the cavities being thus filled with gold leaf, the work might resemble a goldsmith's. Bands and small pieces of coloured leather were frequently applied, and were worked in various fashions, giving to the binding all the appearance of an enamelled plate.

In these works of art which retain their characteristics even in the early years of the seventeenth century, are reproduced the bold linespirals and cartouches of the debased style, which led shortly to a decadence of the binder's noble art. Only for a brief moment, at the dawn of the seventeenth century, during the reigns of Louis XIV and XV did it appear to wake up again, and strive to renew its ancient triumphs.

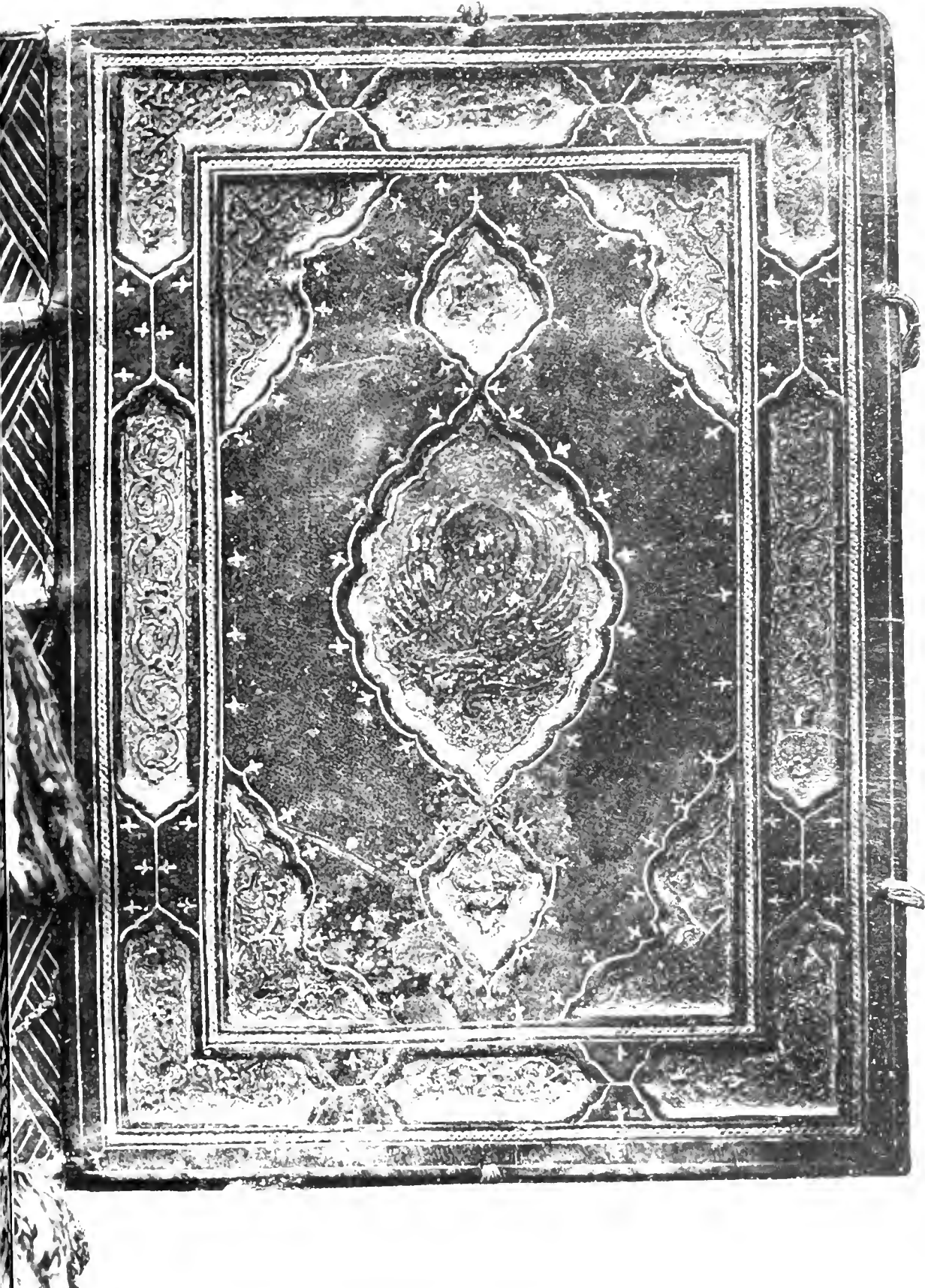


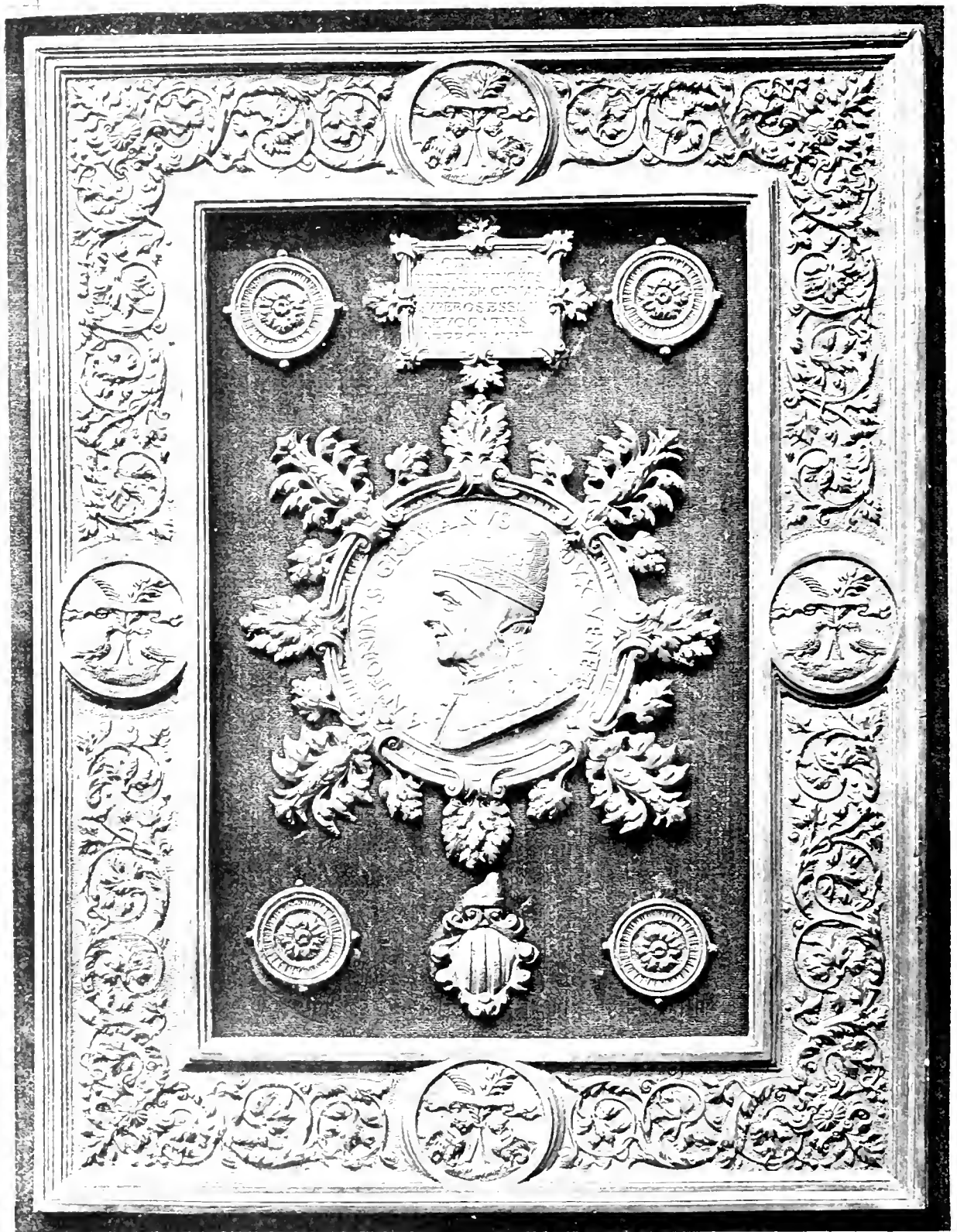


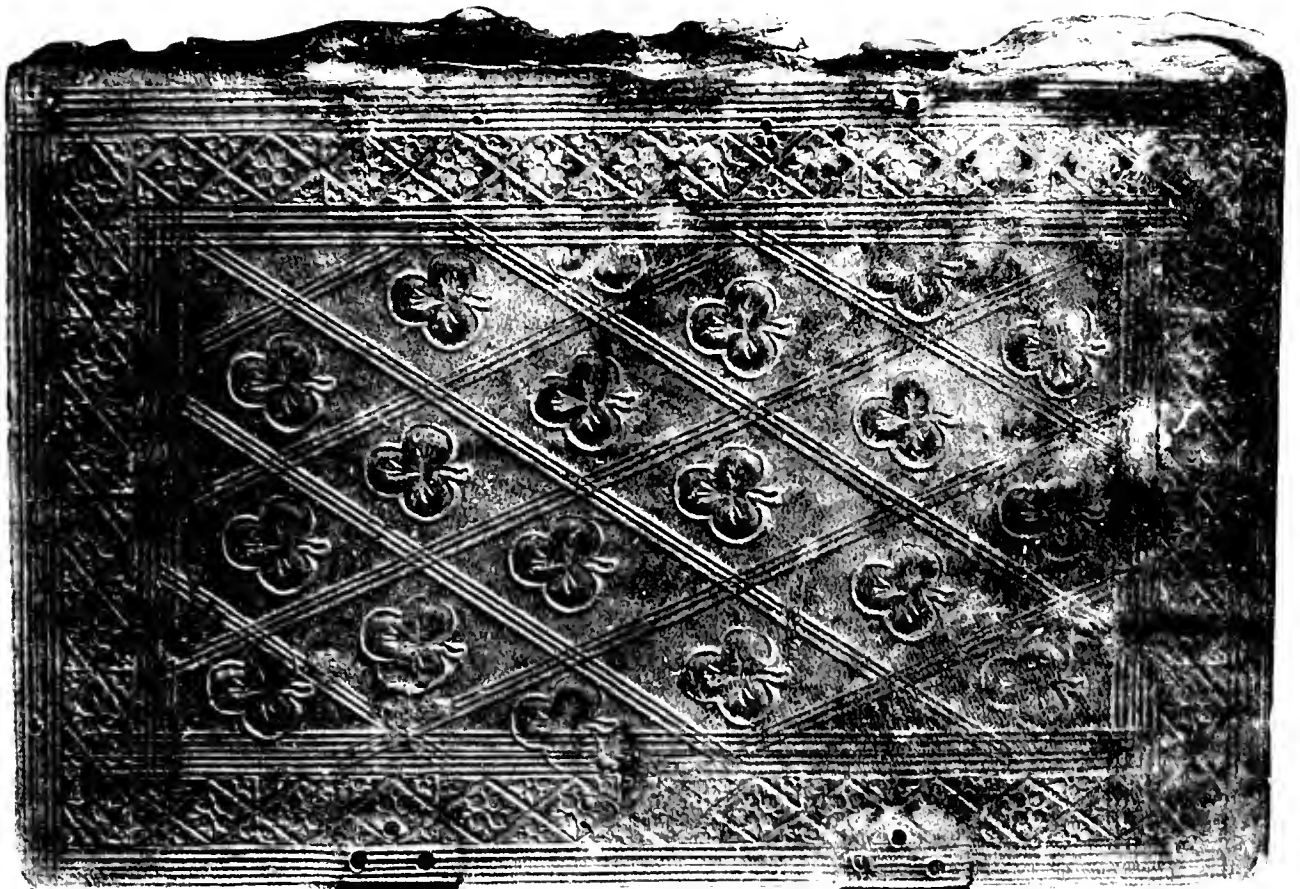


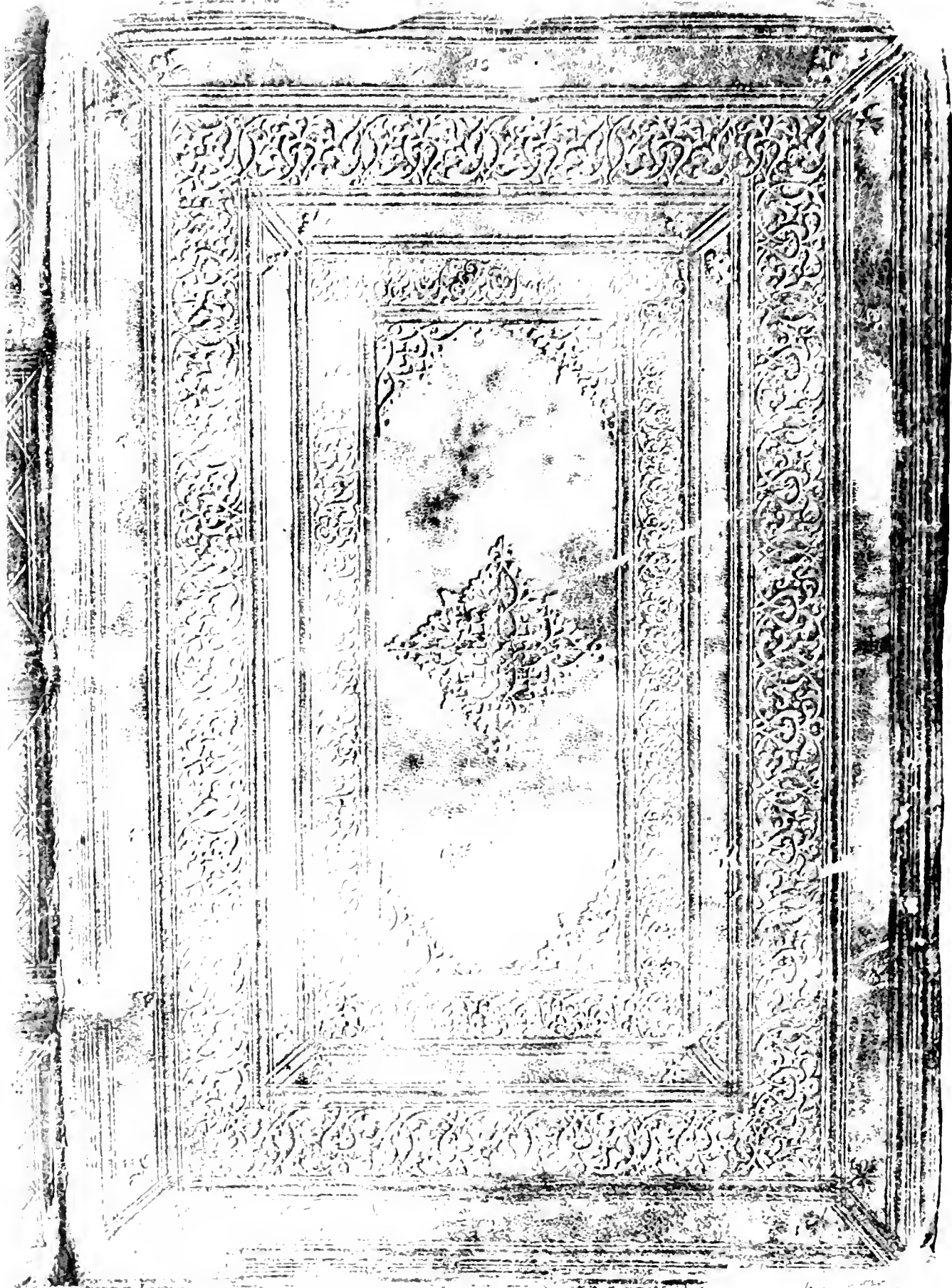


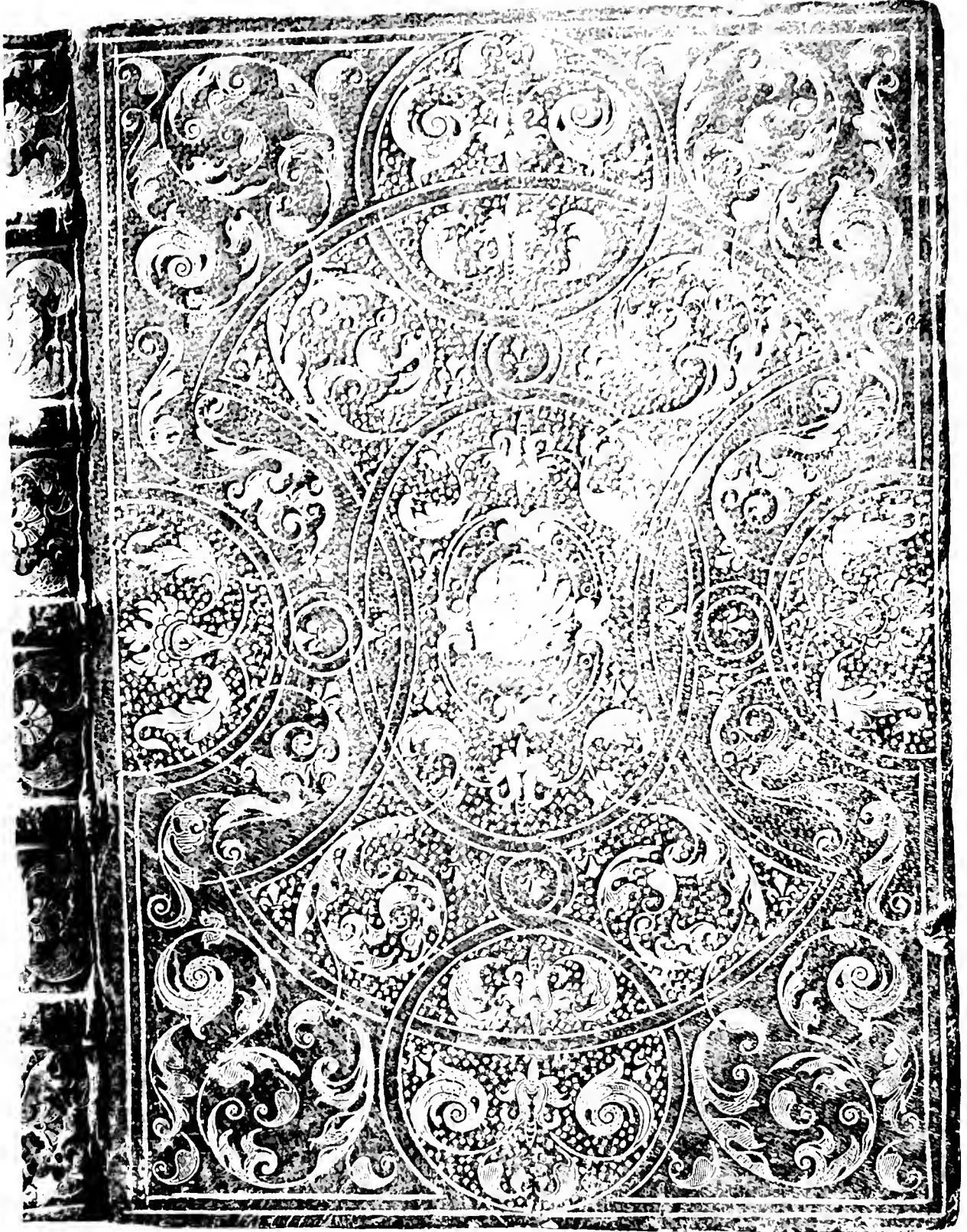


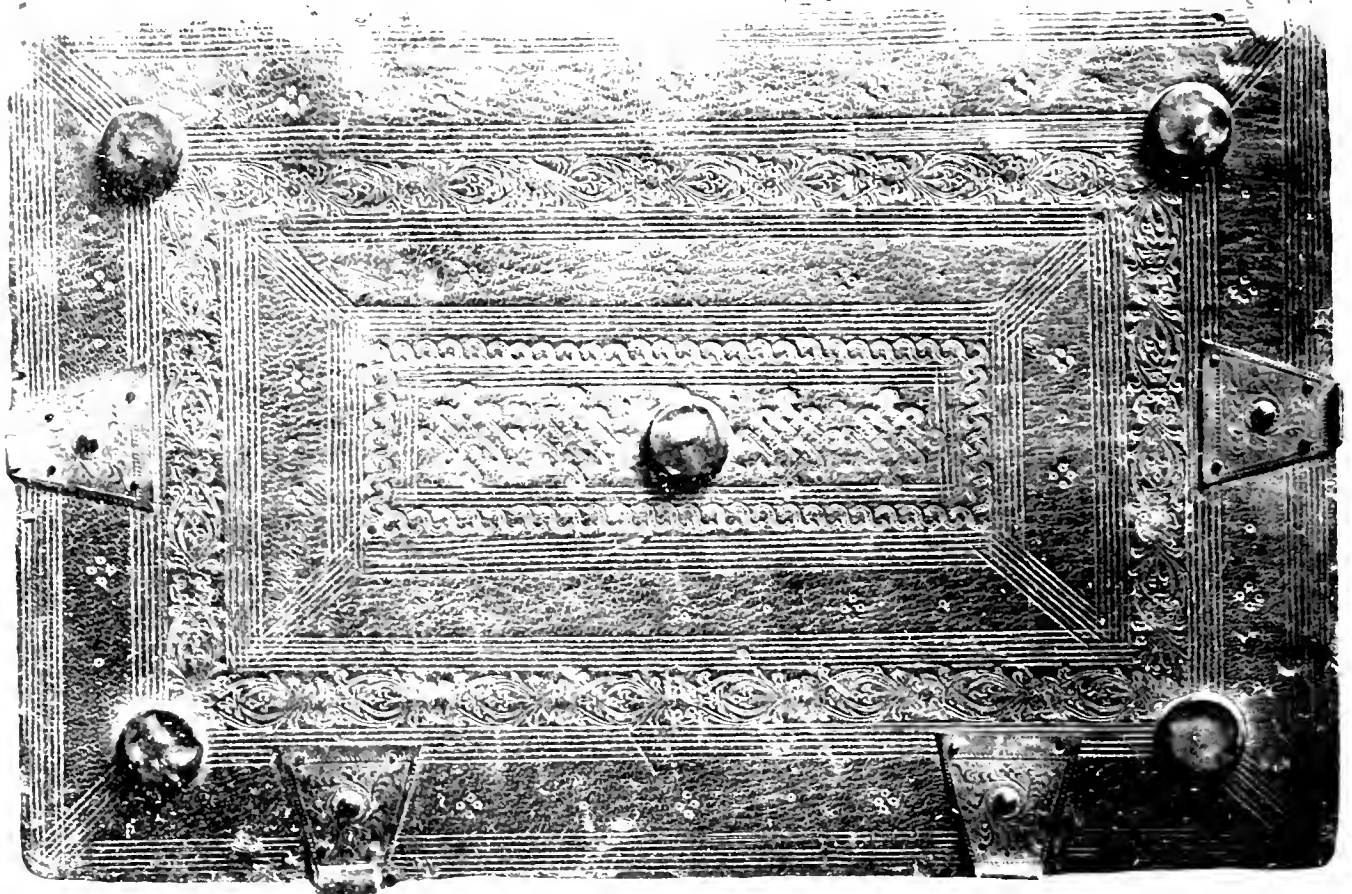
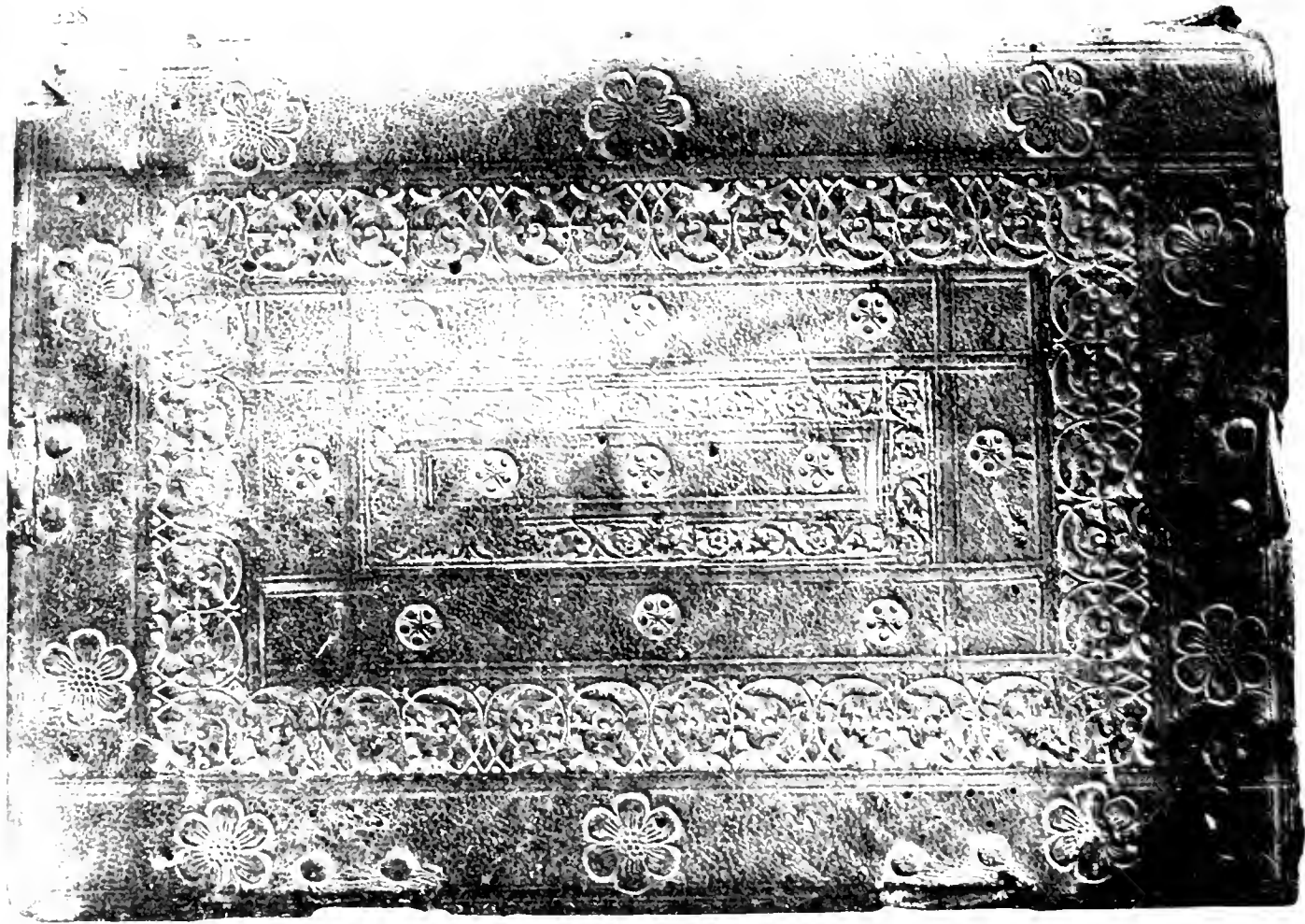














VENICE M.DCCC.XCV









Ref. B. n. - 1. 1. 1.

Z
156
V4
254



