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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 "deephly-regret without . . .
assmne" read "deely 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, hadriacæ 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 Montereio* (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 supplicazione 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 (de 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 vénitiens 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 Citta 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 istanza, » 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

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 Zanis 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.

(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



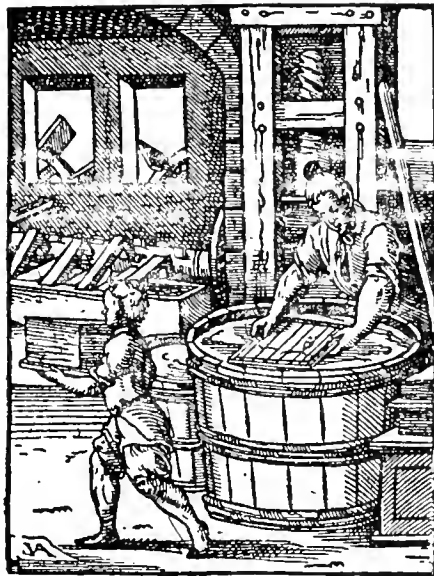
WATER-MARKS.

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-

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)



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(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.

(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.

C. CASTELLANI.



CONTENTS

Note by the Venetian Publisher	Page 7
The Art of Printing in Venice — C. Castellani	" 9
Printers' Marks — Water-marks — C. Castellani	" 17
The Printing of Music — C. Castellani	" 20
Printing in Venice (fac-similes)	" 31
Autograph of Aldus Manutius	" 32
Bindings. — Text	" 217

INDEX

— *Works illustrated.*

1469 — M. T. Ciceronis Epistolæ ad familiares. <i>Iohannes de Spira</i> — Biblioteca Marciana	Page 33
» — C. Plinii Secundi Historia naturalis. <i>Iohannes de Spira</i> . — Bibl. Marc.	» 34
1470 — Francesco Petrarca, Sonetti e triumphi. <i>Vindelino da Spira</i> . — Bibl. Marc.	» 35
» — Titi Livii Historiarum libri. <i>Vindelino de Spira</i> . — Bibl. Marc.	» 38
1471 — Iohannis Tortelli Aretini de Orthographia dictionum e Græcis tractarum. <i>Nic. Ienson</i> . — Bibl. Marciana	» 39
» — Leonardi (Bruni) Aretini de Bello Italico libri quatuor. <i>Nic. Ienson Gallicus</i> . — Bibl. Marc.	» 40
1472 — Caracciolus Robertus de Litio, Sermones Quadragesimales. <i>Franciscus Hailbrun</i> . — Biblio- teca Marciana	» 41
» — L. C. Lactantii Firmiani De Divinis Institutionibus libri VII. <i>Vindelino de Spira</i> . — Bi- blioteca Marciana	» 42
1473 — Ioannis de Ianduno Quæstiones super tres libros Aristotelis de Anima. <i>Franc. de Hailbrun</i> <i>et Nic. de Franckfordia</i> . — Bibl. Museo Civico	» 43
1474 — Nicolai de Ausimo Supplementum Summæ Pisanellæ. <i>Franc. de Hailbrun</i> . — Bibl. Marc.	» 44
1475 — Diogenis Laertii Vitæ philosophorum. <i>Nicolaus Ienson</i> . — Bibl. Marc.	» 45
1476 — Petri de Abano Conciliator differentiarum philosophorum. <i>Gabriel de Tarvisio</i> . — Bibl. Marc.	» 46
» — Ioh. de Montereio Calendarium. <i>Bern. Pictor, P. de Loslein, Erh. Ratdolt</i> . — Bibl. Marc.	» 47
» — C. Plinio Secundo, Istoria natur. tradotta di lingua latina in fiorentina per Christophoro Landino. <i>Nic. Ienson</i> . — Bibl. Marc.	» 48
1477 — Appiani Alexandrini Romanarum Historiarum libri IV. <i>Bern. Pictor, Erh. Ratdolt</i> — Biblio- teca Marciana	» 49
» — Coriolanus Cepio Dalmata, P. Mecenici Imp. gestorum libri tres. <i>Bern. Pictor, Erh. Rat- dolt</i> . — Bibl. Marciana	» 52
» — Corpus Iuris civilis, Digestum vetus. — <i>Iacobus de Rubeis</i> . — Bibl. Marc.	» 54
» — Statuti et Ordeni de l'inclyta città de Venesia. <i>Philipo de Piero</i> . — Bibl. Marc.	» 55
1478 — Breviarium iuxta ritum Romanæ Curie. <i>Nic. Ienson</i> . — Bibl. Querini Stampalia	» 57
» — Pomponius Mela, De situ orbis. <i>Franciscus Renner de Hailbrun</i> . — Bibl. Marc.	» 59
1479 — Biblia Latina. <i>Nic. Ienson</i> . — Bibl. Marc.	» 60
1480 — Iacobus de Voragine, Legendæ Sanctorum. <i>Ant. de Strata de Cremona</i> . — Bib. Museo Civ.	» 61
1481 — Iustiniani Imp. Institutiones. <i>Nicolaus Catalanus de Benedictis</i> . — Bib. Museo Civ.	» 62
» — Guidonis de Baysio Rosarium Decretalium. <i>Nic. Ienson</i> . — Bibl. Marc.	» 63

1482 — Alexandri (de Villa Dei) Grammaticum Opus, interprete Lud. de Guaschis. <i>Sine typ.</i> — Bibl. Marciana	Page 64
» — Iohannes de Sacro Busco, Opusculum Sphæricum. <i>Erh. Ratdolt.</i> — Bibl. Marc.	» 65
» — Hygini Poeticon Astronomicon. <i>Erh. Ratdolt.</i> — Bibl. Marc.	» 66
» — Pomponii Melæ Cosmographia Geographica. <i>Erh. Ratdolt.</i> — Bibl. Marc.	» 67
1483 — Biblia Latina. <i>Iohannes Herbart de Seligenstat.</i> — Bibl. Marc.	» 71
1484 — (Wernerus Rolewinck), Fasciculus temporum. <i>Erh, Ratdolt.</i> — Bibl. Marc.	» 72
1485 — Missale Romanum. <i>Petrus Cremonensis dictus Veronensis.</i> — Bibl. Museo Civ.	» 73
» — P. Terentii Afri Comædiæ cum Commento Donati. <i>Simon Bevilaqua.</i> — Bibl. Marc.	» 74
1486 — Iacobi Philippi (Foresti) Bergomensis Supplementum Chronicarum. <i>Bernardinus de Benaliis</i> — Bibl. Marc.	» 75
1487 — Bartolomeo Miniatore. Formulario di Epistole volgari. <i>Bernardino de Novara.</i> — Biblioteca Marciana	» 77
1488 — Iohannis Tortelli Commentarii de Orthographia dictionum e Græcis tractarum. <i>And. Catharensis.</i> Bibl. Museo Civ.	» 79
1489 — Officium B. M. Virginis. <i>Andreas de Torresanis de Asula.</i> — Bibl. Museo Civ.	» 80
1490 — Triumpho di Messer Francesco Petrarca. <i>Pier Veronese.</i> — Bibl. Marc.	» 81
» — Iosephi Iudæi Historiographi libri <i>Iohannes Vercellensis.</i> — Bibl. Museo Civ.	» 82
» — Marco Antonio Sabellico, Croniche. — Libreria F. Ongania	» 83
» — Missale secundum morem S. Rom. Ecclesiæ. <i>Ioh. Bapt. de Sessa.</i> — Bibl. Marciana	» 84
» — Iohannes de Sacro Busco. Sphæricum opusculum. <i>Octavianus Scotus Modætiensis.</i> — Biblioteca Marciana	» 85
1491 — Augustini Datti Scribæ Senensis Elegantiolæ <i>Baptista de Sessa</i> — Bibl. Museo Civ.	» 86
» — Iohannes Climachus vel Schala paradisi. <i>Matteo da Parma.</i> — Bibl. Marc.	» 87
» — Diomedes, de Arte Grammatica. <i>Christophorus de Pensis de Mandelo.</i> — Bibl. Marc.	» 88
1492 — Iacobus Philippus Bergomensis. Supplementum Chronicarum. <i>Bernardinus Ricius de Novaria.</i> — Bibl. Marc.	» 89
» — Alubather, de Nativitatibus. <i>Aloysius de contrata s. Luciae Venetus.</i> — Bibl. Museo Civ.	» 90
» — Vita della B. V. Maria. <i>Giovanni Rosso da Vercelli.</i> — Bibl. Museo Civ.	» 91
1493 — Tito Livio Volgare. <i>Zuan Verceltese ad istanza di Luca Ant. Giunta.</i> — Bibl. Marc.	» 92
» — Cantalycii Ioh. Bapt. Epigrammata. <i>Matthæus Capcasa Parmensis.</i> — Bibl. Marc.	» 94
» — Ælius Donatus. Rudimenta Grammatices. <i>Guilelmus Tridentis cognomento Anima mea.</i> — Bibl. Marciana	» 95
» — Esopo, Le favole volgarizzate da Accio Zucco. <i>Maufredo de Monteferrato de Sustrevo.</i> — Bibl. Marciana	» 96
1494 — Dialogo de la Seraphica Vergine s. Catherina da Siena. <i>Matteo di Codeca da Parma.</i> — Bibl. Marciana	» 98
» — Lucas de Burgo Sancti Sepulchri. Summa de Arithmetica. <i>Paganino de Paganinis da Brescia.</i> — Libreria L. S. Olschky	» 100
» — B. Lorenzo Giustiniano, Dottrina della Vita monastica. <i>sine tip.</i> — Bibl. Marc.	» 102
» — Lucianus, De Veris narrationibus. — <i>Simon Bevilaqua Papiensis.</i> — Bibl. Marc.	» 103
» — Leonardo (Bruni) Aretino, Opera intitolata l'Aquila. <i>Pelegriano de Pasquali.</i> — Bibl. Marc.	» 104
» — Herodoti Halicarnassei Historiarum libri IX. <i>Iohannes et Gregorius de Gregoriis fratres.</i> — Bibl. Marciana	» 105
» — Lucas de Burgo Sancti Sepulchri, Summa de Arithmetica, <i>Paganino de Paganinis da Brescia.</i> — Libreria L. S. Olschky	» 107
1495 — Iohannes de Ketham, Fasciculus medicinæ. <i>Ioh. et Greg. de Gregoriis frat.</i> — Bibl. Marc.	» 108
» — Aristophanis Comædiæ novem. <i>Aldus Manutius Romanus.</i> — Libreria L. S. Olschky	» 110
» — Antonii Corsetti Siculi Tractatus ad status fratrum Iesuatorum confirmationem. <i>Ioh. et Greg. de Gregoriis.</i> — Bibl. Marc.	» 112
» — T. Livii Patavini Decades. <i>Philippus Pincius Mantuanus.</i> — Bibl. Marc.	» 113
» — Ioh. Ant. Campani Opera. <i>Bernardinus Vercellensis mandato And. Torresani de Asula.</i> — Biblioteca Marciana	» 115
» — Marsilii Ficini Epistolæ. <i>Matthæus Capcasa Parmensis.</i> — Bibl. Marc.	» 117
1496 — Marco Polo da Venezia. De le maravigliose cose del mondo. <i>Iohannes Baptista de Sessa.</i> — Bibl. Marciana	» 118
» — S. Thomæ Aquinatis, Commentarii in Aristotelis libros de Anima. <i>Utino Papiense.</i> — Biblioteca Marciana	» 119

1496 — Iohannes de Monteregio, Epitoma in Almagestum. <i>Ioh. flamman de Landoja dictus Hertzog.</i> — Bibl. Marc.	page 121
1497 — Etymologicum Magnum. <i>Zicharias Culliergi, sumptibus Nic. Blasti Cretensis.</i> — Bibliotheca Marciana	» 123
» — Psalterium. <i>Aldus Manutius.</i> — Bibl. Marc.	» 127
» — Ioh. Serapionis Practica, sen Liber de simplici medicina. <i>Bonetus Locatellus mandato Oct. Scoti.</i> — Bibl. Marc.	» 129
» — Ovidio Metamorphoseos volgare. <i>Iohanne Rosso Verellese ad instantia de Luca Ant. Giunta.</i> — Bibl. Marc.	» 132
» — Dante Alighieri, La divina Comedia col commento di Cristoforo Landino. <i>Piero de Zuane Quarengi.</i> — Bibl. Marc.	» 133
» — P. Terentii Afri Comœdiæ. <i>Simon da Luere.</i> — Bibl. Marc.	» 136
» — Iulii Firmici Materni de Nativitatibus libri VII. <i>Simon Papienses dictus Bevilaqua.</i> — Bibliotheca Marciana	» 137
1498 — Marci Antonii Sabellici Enneades ab orbe condito. <i>Bernardinus et Mathaeus Veneti.</i> — Bibliotheca Mus. Civ.	» 138
» — Bibbia Malermi. <i>Simon Bevilaqua.</i> Libreria L. S. Olschki	» 140
» — Transito di Sancto Hieronymo. <i>Manfredo di Monferrato.</i> — Bib. Querini Stampalia	» 142
» — Libro d'el maestro e d'el discipulo. <i>Manfredo di Monferrato.</i> — Bibl. Marc.	» 143
1499 — Iulii Firmici de Nativitatibus. <i>Aldus Manutius.</i> — Bibl. Museo Civ.	» 144
» — Hypnerotomachia Poliphili. <i>Aldus Manutius.</i> — Bibl. Marc.	» 145
» — Missale Romanum. <i>Georgius Arrivabene.</i> — Bibl. Marc.	» 153
» — Statuta in Leges municipales Reipublicæ Vincentinæ. <i>Simon Bevilaqua.</i> — Bibl. Mus. Civ.	» 157
1500 — Graduale sanctæ Romanæ Ecclesiæ. <i>Mandato et impensis Lucantonii Giunta.</i> — Libreria L. S. Olschki	» 158
» — Epistole devotissime de sancta Catharina de Siena. <i>Aldo Manuzio.</i> — Bibl. Marc.	» 160
» — Iacopo de Barberi. Pianta di Venezia. — Museo Civ.	» 161
1501 — Albertutio Vesputio Fiorentino, Novo Mondo con veduta di Venezia. <i>Zorzi de Rusconi.</i> — Bibl. Marc.	» 164
1502 — Dionysii Areopagitæ Caelestis Hierarchia. <i>Iaccinus de Tridino.</i> — Bibl. Marc.	» 165
1503 — Breviarium monasticum secundum Ordinem Camaldulensem. <i>Bernardinus Benalius.</i> — Bibliotheca Museo Civ.	» 166
» — Francesco Petrarca, Sonetti e Canzoni. <i>Albertino de Lissona.</i> — Bibl. Museo Civ.	» 167
» — Aboul-Hassan-Ali, Liber in iudiciis astrorum. <i>Ioh. Baptista Sessa.</i> — Bibl. Marc.	» 168
» — Philippus Bergomensis, Supplementum chronicarum. <i>Albertinus de Lissona.</i> — Bibliotheca Marciana	» 169
1504 — Ioh. Archiepiscopi Cantuarensis Perspectiva communis. <i>Ioh. Bapl. Sessa.</i> — Bibl. Mus. Civ.	» 171
1506 — Phil. Bergomensis, Supplementum supplementi Chronicarum. <i>Georgius de Rusconibus.</i> — Bibl. Museo Civico	» 172
1509 — Prisciani Grammatica. <i>Philippus Pincius</i> — Libreria L. S. Olseky	» 173
1511 — Missale Romanum. <i>Bernardinus Stagninus.</i> — Bibl. Seminario	» 174
» — Specchio della fede. <i>Pietro Quarengi</i> — Bibl. Marc.	» 175
» — Plauti Comœdiæ XX a Bernardo Saraceno emendatæ. <i>Lazarus de Soardis.</i> — Libreria L. S. Olschki	» 176
» — Hortus Sanitatis. <i>Bernardinus de Benaliis.</i> — Bibl. Marc.	» 177
1512 — Dante Alighieri, Divina comedia. <i>Stagnino.</i> — Bibl. Museo Civ.	» 178
» — Libro del Pergrino. <i>Manfredus Bonus de Montis Ferrato.</i> — Bibl. Marc.	» 179
» — M. Fabii Quintiliani Oratoriæ Institutiones. <i>Iohannes de Rusconibus.</i> — Bibl. Marc.	» 180
1513 — De recta paschatis celebratione. <i>Octavianus De Petrucci Forosempronensis.</i> — Bibl. Marc.	» 181
» — Missale Aquileiense. <i>Jacobus Pentius de Lavedo.</i> — Bibl. Seminario	» 182
1514 — Ambrosii Leonis de Nola patria. <i>Ioh. Rubeus Vercellensis.</i> — Bibl. Marc.	» 183
1515 — Apocalypsis Iesu Christi. <i>Alessandro Paganino.</i> — Bibl. Marc.	» 181
1516 — Plutarchi Vitæ, Guarino Veronensi interprete. <i>Melchior. Sessa et Petrus de Ravanis Socii.</i> — Bibl. Museo Civ.	» 186
» — Strabo, De situ orbis. Graece. <i>Aldus Manutius.</i> — Bibl. Marc.	» 187
1517 — Euclidis Megarensis Elementorum libri, Barthol. Zamberto interprete. <i>Ioh. Taccinus de Trino.</i> — Libreria L. S. Olschki	» 188
1518 — Omiliario quadragesimale. <i>Bernardino Vitali.</i> — Bibl. Museo Civ.	» 191
» — Ioh. de Voragine, Legendario de Sancti. <i>Nicolò e Domenico Dal Gesù.</i> Bibliotheca Marciana	» 193
» — Giovanni Boccaccio, Il Decamerone. <i>Augusto de Zanis de Portesio.</i> — Bibl. Marc.	» 197

- 1518 — Cyriffo Calvaneo. *Alessandro de Bindeni*. — Libreria L. S. Olschki Page 198
 1519 — Officium B. M. Virginis. *Lucas Antonius de Giunta*. — Bibl. Marc. » 198
 1520 — Pamphilo Sasso Modenese, Sonetti, Capitoli, Ecloge. *Guglielmo Fontana da Monferrato*.
 — Bibl. Museo Civico » 199
 » — Missale Romanum. *Lucantonio de Giunta*. — Bibl. Marc. » 200
 » — Auli Flacii Persii Satyræ. *Bernardinus de Vianis de Lixona*. — Libreria F. Ongania » 201
 1521 — Dante Alighieri, Amoroso Convivio. *G. A. de Lerlio*. — Bibl. Marciana » 202
 » — Missale Romanum. *Gregorius de Gregoriis*. — Bibl. Museo Civ. » 203
 » — Publii Francisci Modesti Ariminensis. *Bernardinus de Vitalis Venetus*. — Bib. Museo Civ. » 205
 — *Musica*.
 1503 — Odhecaton. *Ottariano Petrucci da Fossombrone*. — Bib. Capitolare di Treviso » 206
 1523 — Pietro Aaron Fiorentino, Toscanello della musica. *Bernardo e Matteo de Vitali*. —
 Biblioteca Marciana » 208
 1539 — Il terzo libro dei madrigali. *Antonio Gardane*. — Bibl. Marciana » 210

— *Frontispieces and pages with illuminated borders.*

- 1469 page 33. 34 — 1470, 35, 36, 37, 38 — 1471, 39, 40 — 1472, 41, 42 — 1473, 43 — 1474, 44 — 1475, 45 —
 1476, 46 — 1478, 57, 58 — 1480, 61 — 1481, 62, 63 — 1485, 73 — 1488, 79 — 1490, 82.

— *Frontispieces and pages with engraved borders.*

1476. pages 29 — 1477. 49, 51, 52 — 1486, 75 — 1487, 77 — 1489, 80 — 1490, 81, 83, 84, 85 — 1491, 86,
 1492, 89, 90, 91 — 1493, 92, 94, 95, 96, 97 — 1494, 98, 102, 103, 104, 105, 107 — 1495, 108, 112,
 113, 115, 116 — 1496, 121, 122 — 1497, 123, 124, 125, 127, 132, 133, 134, 137 — 1498, 142, 143 —
 1499, 144, 151, 156, 157 — 1501, 164 — 1502, 165 — 1503, 166, 167, 168, 169 — 1504, 171 — 1506,
 172 — 1509, 173 — 1511, 175, 176, 177 — 1512, 178, 179, 180 — 1513, 181, 182 — 1514, 183 —
 1515, 184 — 1516, 186, 187, 188, 189 — 1518, 191, 193, 194, 195, 197, 198 — 1519, 198, 199 — 1520,
 200, 201 — 1521, 202, 203, 205 — *Musica*: 1503, 206, — 1523, 208, 209 — 1539, 210, 211.

— *Details of ornamentes and figures.*

- Pages 28, 29, 30, 31, 47, 65, 68, 70, 72, 74, 85, 87, 90, 94, 96, 97, 98, 99, 100, 101, 102, 104, 105, 106, 108,
 109, 112, 117, 119, 121, 128, 135, 136, 140, 141, 144, — Poliphilo Aldo: 145, 146, 147, 148, 149, 150, 151, 152
 — 154, 160, 161, 162, 163, 165, 167, 168, 170, 173, 177, 178, 183, 185, 187, 188, 191, 192, 195, 196, 197, 198,
 199, 202, 204, 211, 216.

— *Italo-Gothic Characters.*

- A.** pages 34, 47, 49, 59, 64, 66, 69, 71, 76, 78, 79, 81, 84, 85, 88, 91, 92, 93, 94, 95, 96, 97, 98, 99, 101, 102,
 106, 112, 114, 116, 117, 118, 122, 129, 130, 132, 135, 137, 139, 140, 141, 142, 143, 144, 147, 153, 155, 157,
 160, 165, 167, 168, 170, 171, 173, 175, 178, 181, 184, 185, 186, 187, 191, 192, 199, 202, 204, 206.
B. » 34, 69, 71, 72, 78, 89, 93, 94, 95, 97, 112, 117, 130, 135, 137, 139, 141, 143, 155, 156, 157, 165, 173, 175,
 178, 181, 183, 185, 190, 192, 202, 204, 206, 210.
C. » 34, 59, 59, 65, 66, 69, 71, 77, 78, 79, 81, 84, 90, 91, 93, 95, 96, 97, 98, 99, 101, 102, 112, 114, 117, 119, 120,
 129, 130, 132, 133, 135, 137, 139, 140, 141, 142, 144, 147, 153, 155, 156, 157, 160, 165, 168, 170, 173, 178,
 181, 185, 186, 190, 191, 192, 195, 204, 206.
D. » 31, 50, 53, 55, 59, 64, 65, 66, 69, 71, 73, 77, 78, 79, 81, 84, 87, 89, 90, 91, 93, 95, 96, 97, 99, 100, 101, 103,
 106, 112, 117, 118, 119, 120, 130, 132, 135, 137, 139, 140, 141, 142, 143, 144, 153, 155, 156, 157, 160, 165,
 168, 170, 171, 173, 178, 181, 185, 186, 190, 191, 192, 202, 204, 206.
E. » 34, 47, 59, 66, 67, 69, 71, 73, 76, 78, 81, 81, 85, 86, 89, 90, 91, 93, 95, 96, 97, 98, 99, 102, 103, 106, 112,
 117, 120, 129, 130, 131, 135, 137, 139, 140, 141, 142, 143, 147, 157, 160, 165, 173, 175, 178, 181, 185, 186,
 187, 190, 191, 192, 195, 202, 206.
F. » 34, 47, 69, 71, 78, 81, 84, 90, 91, 93, 94, 95, 96, 97, 98, 99, 103, 112, 116, 117, 118, 120, 130, 131, 132, 135,
 137, 139, 140, 141, 143, 147, 155, 160, 173, 175, 178, 181, 185, 186, 190, 192, 202, 206, 210.
G. » 34, 66, 69, 71, 78, 84, 86, 91, 92, 93, 95, 96, 97, 99, 112, 114, 130, 131, 133, 139, 141, 143, 144, 153, 155,
 156, 181, 190, 192, 206.
H. » 34, 59, 64, 65, 66, 67, 71, 77, 78, 81, 81, 91, 92, 93, 95, 96, 97, 98, 99, 103, 112, 116, 117, 118, 120, 131,
 132, 134, 135, 137, 140, 141, 142, 144, 155, 157, 170, 171, 173, 175, 178, 185, 191, 192, 199, 202, 206, 210.

- I.** pages 34, 50, 53, 66, 67, 69, 71, 75, 78, 79, 84, 85, 86, 89, 91, 92, 93, 95, 96, 97, 98, 99, 102, 103, 106, 112, 116, 117, 118, 119, 120, 129, 130, 131, 132, 133, 135, 137, 140, 141, 142, 144, 147, 155, 157, 170, 171, 173, 175, 178, 181, 185, 186, 188, 191, 192, 193, 199, 202, 204, 206, 210.
- L.** > 34, 47, 50, 53, 59, 65, 66, 69, 71, 76, 77, 78, 79, 81, 84, 91, 93, 95, 97, 98, 99, 100, 102, 112, 114, 117, 120, 130, 131, 132, 135, 137, 140, 141, 142, 145, 147, 155, 156, 157, 167, 168, 171, 173, 175, 178, 181, 185, 186, 190, 191, 192, 195, 199, 202, 206.
- M.** > 34, 65, 66, 69, 71, 72, 76, 78, 84, 86, 87, 91, 92, 93, 95, 96, 97, 98, 99, 102, 112, 114, 117, 119, 130, 131, 135, 137, 139, 140, 141, 143, 147, 155, 168, 170, 173, 178, 181, 185, 186, 187, 191, 192, 199, 202, 206, 210.
- N.** > 34, 59, 65, 66, 69, 70, 71, 74, 78, 81, 84, 91, 93, 94, 95, 97, 102, 106, 112, 113, 114, 117, 119, 120, 130, 131, 134, 137, 139, 140, 141, 143, 144, 147, 157, 165, 170, 173, 178, 181, 185, 186, 190, 191, 192, 202, 204, 206.
- O.** > 34, 59, 65, 66, 67, 70, 71, 73, 78, 86, 90, 91, 93, 94, 95, 96, 97, 98, 101, 102, 103, 106, 114, 117, 118, 119, 120, 130, 131, 135, 137, 139, 140, 141, 147, 155, 157, 160, 173, 175, 178, 181, 183, 186, 190, 191, 192, 199, 204, 206.
- P.** > 34, 51, 64, 65, 66, 70, 71, 72, 73, 78, 81, 84, 85, 86, 89, 91, 93, 94, 95, 96, 98, 99, 101, 102, 112, 114, 117, 118, 119, 120, 129, 130, 131, 132, 135, 137, 139, 140, 141, 142, 143, 144, 145, 153, 155, 157, 158, 160, 168, 171, 173, 175, 178, 181, 183, 185, 186, 190, 191, 192, 195, 199, 202, 204, 206, 210.
- Q.** > 34, 52, 53, 64, 65, 66, 67, 71, 78, 81, 84, 85, 86, 87, 90, 91, 93, 94, 95, 96, 97, 98, 99, 101, 112, 114, 117, 118, 120, 130, 131, 132, 135, 137, 139, 140, 141, 142, 143, 157, 170, 171, 173, 175, 178, 185, 186, 190, 191, 192, 194, 202, 206.
- R.** > 34, 50, 66, 70, 71, 72, 73, 78, 84, 86, 93, 94, 95, 97, 99, 102, 103, 106, 112, 117, 122, 130, 131, 139, 140, 141, 147, 153, 155, 156, 157, 160, 173, 178, 181, 186, 192, 202, 206.
- S.** > 34, 50, 59, 64, 65, 66, 70, 71, 73, 76, 78, 79, 81, 84, 86, 87, 93, 94, 95, 97, 98, 99, 101, 102, 103, 106, 112, 114, 117, 118, 119, 120, 130, 131, 135, 139, 140, 142, 143, 147, 156, 157, 160, 167, 171, 173, 175, 178, 181, 183, 185, 186, 188, 189, 191, 192, 195, 202, 206, 210.
- T.** > 34, 47, 59, 65, 66, 70, 71, 72, 78, 89, 92, 93, 95, 96, 97, 98, 106, 112, 120, 130, 131, 133, 139, 140, 142, 143, 147, 153, 155, 157, 171, 173, 178, 185, 186, 187, 188, 191, 192, 199, 202, 206.
- U.** > 72, 97, 119, 155, 156, 171, 173, 175, 178, 191, 192, 202.
- V.** > 34, 64, 65, 66, 70, 71, 73, 74, 77, 78, 79, 81, 84, 87, 91, 93, 95, 96, 97, 99, 106, 108, 112, 116, 117, 118, 130, 131, 135, 140, 143, 157, 163, 168, 170, 183, 185, 186, 188, 195, 206.
- Y.** > 111.
- X.** > 34, 70.
- Z.** > 34, 66, 73, 112, 133, 131, 243.

— *Greek Characters.*

Pages 110, 111, 123, 124, 125, 126, 127, 128, 187.

— *Series of Venetian Printers' Marks.*

- 1470–1482 — Nicolaus Jenson, Gallicus — page 63.
- 1471–1487 — Johannes de Colonia (Ioh. Agrippinensis, Joannes de Colonia) — 63.
- 1473–1487 — Nicolaus de Frankfordia. — 212, 16.
- 1477–1491 — Thomas de Blaviis Alexandrinus. — 212, 6.
- 1479–1485 — Bartholameus de Blaviis Alexandrinus. — 212, 12, 13.
- 1480–1508 — Andreas de Torresanis de Asula. — 80.
- 1480–1489 — Iohannes Lucilius Santritter de Fonte Salutis — 212, 18.
- 1480–1500 — Octavianus Scotus Modactiensis. — 85, 129, 212, 2.
- 1480–1501 — Ioannes et Gregorius de Gregoriis de Forlivio. — 106.
- 1480–1514 — Bernardinus de Vitalibus Venetus — 138, 191.
- 1481–1514 — Baptista de Tortis. — 212, 1, 3, 5.
- 1482–1495 — Matheus de Codeca (Capo de Casa) Parmensi. — 94, 117.
- 1483–1494 — Peregrinus de Pasqualibus Bononiensis. — 212, 78, 213, 35.
- 1483–1486 — Andreas de Bonetis de Papia. — 212, 11.
- 1483–1488 — Iohannes Antonius de Biretis de Papia. — 212, 15.
- 1483–1505 — Bernardinus Stagninus de Tridino ex Monteferrato. — 212, 4, 9, 10, 14, 17, 213, 19, 20, 21, 22, 23.
- 1484–1501 — Bernardinus de Benaliis Bergomensis. — 76.
- 1484–1493 — Dionysius de Bertoehis Bononiensis. — 213, 24, 25, 30.
- 1485 — Andrea de Soziis. — 213, 36.
- 1485–1492 — Bernardinus Rizus. — 89.
- 1485–1492 — Andrea de Calabris Papiensis. — 213, 32.

- 1485-87 — Hannibal Foxius Parmensis. — pages **213, 34.**
 1485-1499 — Guilelmus de Cereto (de Plano) de Tridinus ex Monteferrato, dictus Anima Mea. — **313, 27.**
 1485-87 — Simon de Gabis dictus Bevilaqua Papiensis. — **74.**
 1485-1501 — Georgius Arrivabenus (de Rivabenis) Mantuanus, Dictus Prens. — **153, 156.**
 1485-1490 — Franciscus de Madiis. — **213, 33.**
 1485-1486 — Gabriel de Grassis de Papia. — **213, 28.**
 1485-1509 — Paganinus de Paganinis Brixianus. — **101.**
 1486-1514 — Bartholomaeus de Zanis de Portesio. — **214, 50, 51, 215 73.**
 1487-1501 — Iohannes Hamman de Landoia (Landau) dictus Hertzog. — **122.**
 1487-1500 — Iohannes Emerich de Udenheim — **213, 26.**
 1488-1500 — Theodorus de Ragazonibus de Asula dictus Bresanus. — **213, 29.**
 1488-1492 — Bernardinus de Coris de Cremona. — **213, 31.**
 1489-1501 — Lucas Antonius Giunta Florentinus. — **98, 200.**
 1490 — Matheo Vesconte de Sancto Cauciano. — **84.**
 1490-1509 — Iohannes Baptista de Sessa Mediolanensis — **84, 118, 171.**
 1490-1501 — Philippus Pintius de Caneto Mantuanus. — **114, 173, 214, 53.**
 1490-1501 — Lazarus de Soardis de Saviliano. — **214, 38, 40.**
 1491 — Nicolaus de Ferrariis de Pralormis — **214, 41.**
 1492-1501 — Iohannes de Cereto de Tridino. — **165.**
 1494 — Perrinus Lathomi de Lotharingiis — **214, 55.**
 1494-1508 — Aldus Manutius Romanus — **152, 187, 215, 71.**
 1495-1505 — Benedictus Fontana — **214, 44.**
 1495-1501 — Iacobus Pentius de Leucho — **214, 48, 53.**
 1496 — Otinus Papiensis de Luna. — **119.**
 1497-1501 — Petrus Liechtenstein Coloniensis — **214, 45, 54.**
 1498-1501 — Antonius de Zanchis Bergomensis. — **214, 49.**
 1499 — Iohannes Paep Budensis librarius — **214, 46.**
 1499-1509 — Zacharias Calliergi Cretensis. — **126.**
 1500-1509 — Octavianus Petrucius Forosempronensis. — **207.**
 1500-1501 — Georgius de Rusconibus Mediolanensis. — **214, 37, 42, 215, 66.**
 1500-1501 — Alexander Calcedonius quondam Ludovici Pisaurensis mercator — **214, 39.**
 1503 — Urbanus Kaym. — **215, 60.**
 1506 — Melchiorre Sessa. — **215, 61, 62, 67, 68, 72.**
 1506 — Iacobus Laconius Pedemontanus. — **215, 57.**
 1507 — Alexander de Bindonis. — **198.**
 1508 — Nicolò d'Aristotele de Ferrara detto il Zoppino. — **215, 59, 63, 65.**
 1509-1519 — Wendelinus Winter et Michael Otter. — **215, 70.**
 1509 — Julianus de Castello. — **215, 58.**
 1511 — Iohannes Mür. — **215, 56.**
 1514 — Laurentius Orius de Portesio. — **215, 75.**
 1515-1527 — Cesare de Arrivabene. — **215, 69.**
 1516-1520 — Iohannes Oswalt civis Augustensis. — **214, 47, 48.**
 1516-1536 — Iohannes Antonio fratres de Sabio. — **202.**
 1518 — Nicolò e Domenico Dal Gesù. — **194, 195, 196.**
 1524 — Iohannes Franciscus et Iohannes Antonius fratres de Rusconibus. — **215, 64.**
 1524 — Battista de Pedezzani Brixianus. — **215, 74.**
 1539 — Antonio Gardane. — **211.**

— *Water-marks on paper printed at Venice.*

- Scales. — Pages **35 3, 4, 38 1, 39 6, 40 1, 42 1, 4, 43 3, 48 1, 5, 7, 55 1, 59 8, 61 2, 63 1, 64 2, 5, 67 4, 6, 76 3, 10, 12, 84 1, 97 2, 98 1, 108 1, 115 3, 120 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 129 1, 138 3, 142 5, 144 3, 152 2, 159 1, 2, 170 3, 189 1, 3, 198 1, 203 1, 206 1.**
 Bulls Head. — Pages **33 1, 38 2, 39 1, 44 2, 46 1, 48 10, 12, 16, 53 1, 55 4, 56 5, 6, 59 1, 10, 14, 60 4, 5, 61 3, 65 2, 67 3, 68 1, 76 2, 77 1, 84 2, 85 1, 93 3, 94 1, 108 2, 114 1, 115 2, 133 1, 134 1, 152 1, 157 1, 189 2, 207 1.**
 Hat. — Pages **59 3, 76 1, 13, 79 2, 85 2, 87 2, 115 1, 118 1, 122 2, 123 1, 170 2, 206 2.**
 Imperial and Royal Crown. — Pages **46 2, 58 3, 59 4, 60 1, 64 1, 67 5, 93 1, 152 3.**
 Glove. — Pages **56 9, 119 2, 142 4, 210 1.**
 Scissors. — Pages **34 2, 41 2, 77 2, 198 2.**

- Standard. — Pages **144** 2.
 Ladder. — Pages **142** 1.
 Lily. — Pages **33** 2, **64** 3, **123** 2, **134** 3.
 Spectacles. — Pages **58** 5.
 Bell. — Pages **48** 4, **65** 1, **86** 2.
 Coat of Arms. — Pages **40** 2, **59** 9, **139** 6.
 Castle. — Pages **42** 3, **50** 3, 4, **59** 7, **90** 1, **119** 3.
 Crescent. — Pages **76** 7.
 Bent Bow and Arrow. — Pages **42** 2, **45** 3, **58** 2, **76** 9, **194** 1.
 Crossed Arrows. — Pages **34** 1.
 Swords. — Pages **77** 3.
 Column. — Pages **40** 4, **54** 2, **59** 11, **131** 2.
 Cherub. — Pages **45** 2, **138** 1.
 Cross. — Pages **48** 13, **61** 1, **67** 2, **76** 5, 6, 8, **87** 1, **134** 2, **142** 3.
 Head. — Pages **67** 1, **72** 1.
 Horse. — Pages **60** 3.
 Unicorn. — Pages **59**, 2, **60** 2.
 Lamp. — Pages **122** 1.
 Crowned Lion. — Pages **56** 3, **66** 2.
 Eagle. — Pages **48** 3, 14.
 Duck. — Pages **79** 1, **93** 2, **120** 5, **210** 2, 3.
 Anchor. — Pages **47** 1, **50** 1, 2, **66** 1, **138** 2, **142** 2, **170** 4.
 Pear. — Pages **39** 5, **63**, 2.
 Geometrical signs. — Pages **39** 2, **56** 8, **58** 1, **76** 11, **97** 1.
 Three Hills. — Pages **41** 1, **48** 6, **92** 1, **138** 5, **181** 1.
 Wheel and the Carrarese Crest. — Pages **48** 9, **58** 6, **59** 12.
 Horn. — Pages **48** 11.
 Bull. — Pages **67** 7, **76** 14.
 Lion. — Pages **64** 4, **76** 4, **114** 3, **157** 2.
 Dragon. — Pages **35** 1, **39** 3, **55** 3.
 Flower. — Pages **40** 3, **48** 8, **98** 2, **138** 4.
 Axe. — Pages **39** 7.
 Cock. — Pages **55** 2.
 Initials. — Pages **43** 14, **44** 1, **45** 1, **54** 1, **59** 6, **73** 1, **123** 1, **160** 1.
 Siren. — Pages **58** 4.
 Various. — Pages **35** 2, **39** 4, 8, **43** 2, 3, **46** 3, **48** 2, 15, **59** 5, 13, **86** 1, 3, **103** 1, **114** 2, **119**, 1, 4, **183** 1, **202** 2, **207** 3.

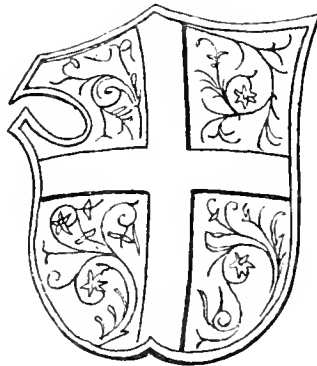
— *Bindings of Venetian books of the XV and XVI centuries (fac-similes).*

Pages 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228.





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Humberto I. Italiae Rege
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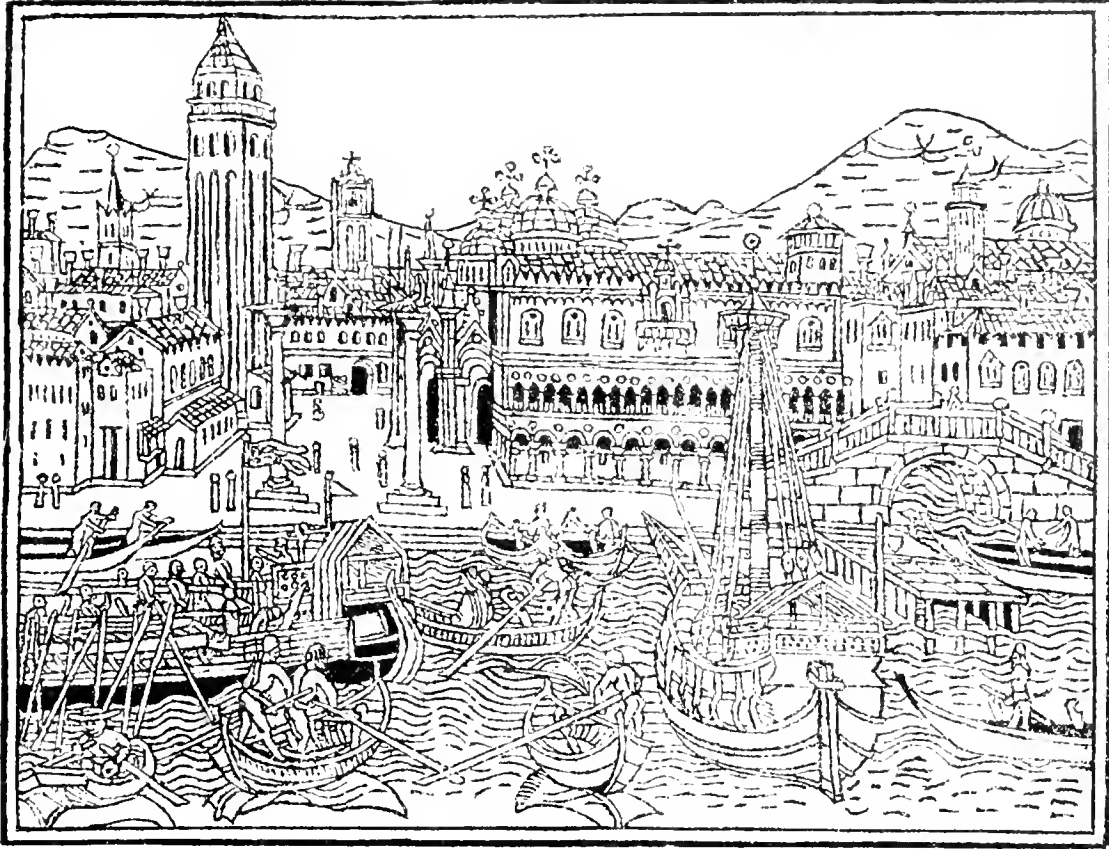
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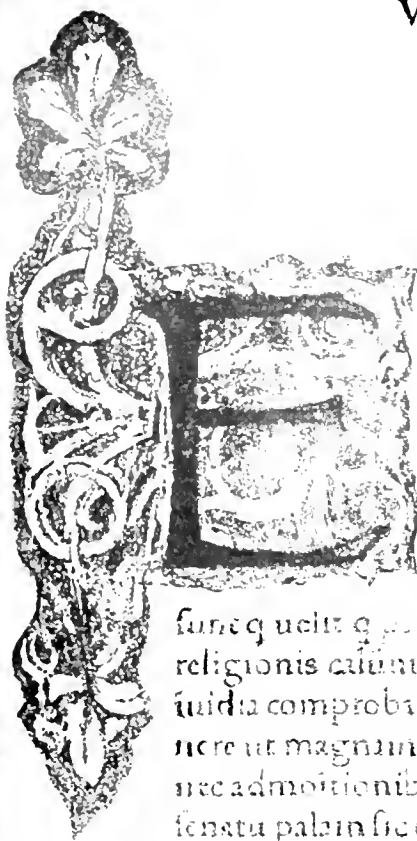
Printing in Venice

(FAC-SIMILES)

die 17 Aprilis 1499. ^{Johis.} Ven

Cometto lo Aldo Romano ad m^o Antonio Condalmerco p
stipogeli udumi tra scripti a pena in Charta bona et lo epistolo
et S. Chaburina da Sena et altre orationi et meditationi del
la dita Sena. li gli uolumi ho recepto p stampare p ma-
dona Margarita oglemere et quelli reconfignati netti et
integri et illasi nel termino sono al pnto el q^o p^o bono
et netto et no li restituando et s. me obligo p ogni uolumo
due uinti doro pagarli al dito monastero. Appresso pmetto
pagare al dito monastero de presenti lire quattordari de
pericli p cagione et uno uolumo scripto a pena in Charta et pa-
pico a me concesso cu parte et alcune epistole de la ditta Sena
et piu ho et recepto uno uolumo a stampa doue sono epistole
nuo. 17. da stampare cu le altre. el q^o uolumo ha inserto el
dialogo et S. Chaburina pmetto et guardandosi p alcune modo
sera pagato el ualore suo al dito monastero. Ultra pmetto et
me obligo da poi fornire et stampare lo dite epistole donare
liberamente al prefato monastero uolumi suo dora erediti de le
dite epistole. le gli tute pmissioni et obligationi lo Aldo Roma-
no sopradito faccio p nome de la dita m^o Margarita et p la
mia specialta in solidu p mettere et tutto pernamente sopra se
riferito. et detto m^o Margarita se sotto firmara et sua mano
p^o ad richiesta et mi allo dito.
Jo Margarita regina regina regina regina et granca e popu esturpato

Autograph of Aldus Manutius



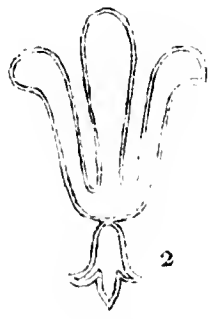
Co omni officio ac potius pietate erga te ceteris satisfacio
 omnibus. mihi ipse nunq̄ satisfacō. Tanta enī magnitudo
 est uoz̄ erga me mentoz̄. ut cū tu nisi p̄fecta re de me nō
 conquiresti. ego quā non idem in causa tua efficio. uitam
 mihi eē acerbam putē. In causa hęc sūt Himonius Regis
 Legatus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

siue q̄ uelit q̄ nō. tunc omnes rem ad Pompeium deferri uolunt. Senatus
 religionis cūctum non religione sed maluolentia & illius regis largitiōis
 iūdiā comprobāt Pompeiū & hortat̄ & orare & iam liberius accusare & mor-
 nere ut magnam famam togat̄ nō desistimus. Sed plane nec precibus nr̄is
 nec admonitiōibus nr̄is aliq̄ locū. Nam cū in sermone quotidiano tum in
 senatu palam sic egit causam. cum ut neq; eloquētia maiore quicq̄ neq; graui-
 tate neq; studio nos contentū. 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 rēbus se s̄ccrimū tui defensore uisore ostendit. Quod
 du accipimus. Quid institueris. Serre de religioe & sepe iam rettulit ab
 daci nō pot. Res uere idus acta sic est. Nā hęc dibus mane scripsi. Et tunc
 & mea et luculi s̄ccrimū tui cecit 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 assensioē
 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 uniuerso 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: tuosq; 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.

1469-7A

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 coi sono
 del vario stile in ch'io piango et ragiono
 fra le uane speranze el van dolore
 onde 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 vaneggiar tocognolo
 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 morir me gitea
 che de uostri occhi de un uulgo
 tempo in un punto parca da far sparir
 conia con la d'amor peccato m'andai
 secura senza sospetto e in me gitea
 nel conuincere dolor fin cominciai

Trouando amor del cor di disarmato
 et aperta laua per gli occhi al core
 che di lagrime son facti uetro et uarco
 peccato al mio pare non li fu honore
 ferir me di tanta in quello stato
 a noi uenuta non mostrai piu loco



OI CHASCOLTATE IN RI

me sparle il suono

Di quei sospiri ond'ion dria al 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 perdono
Ma ben ueggio hor si come al popol tutto
 fauola tui gran tempo onde souente
 dime medesimo meco muterogogno
 & del mio uueggiar uergogna el fructo
 el pentersi el conoscer chiaramente
 che quanto piace al mondo e breue sogi

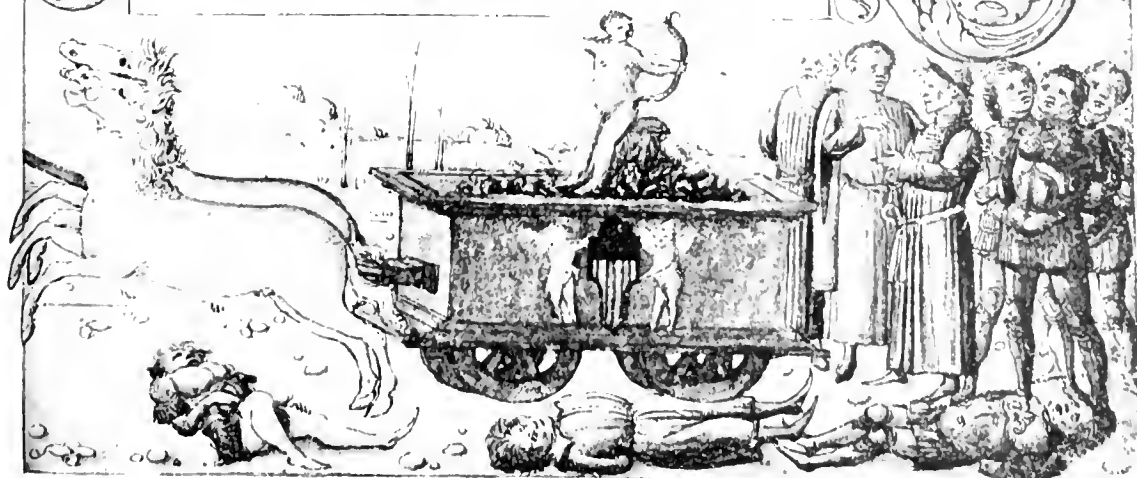
E RA il giorno chal sol si scoloraro
 per la preta del suo factore irai
 quando isui preso & non mene guarda
 che che uostri occhi donna mi legaro
 tempo non mi pareo da far riparo
 corara colpi damor pero mandai
 secur senza sospetto onde i miei guai
 nei comune dolor sin cominciaro

T rouemmi amor del tutto disarmato
 & aperta laua per gli occhi al 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

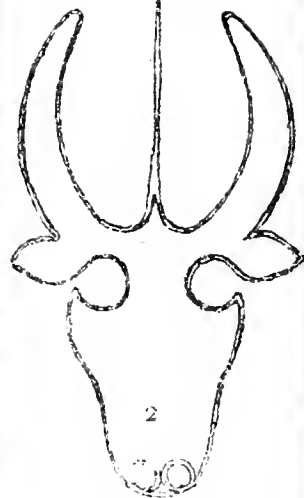
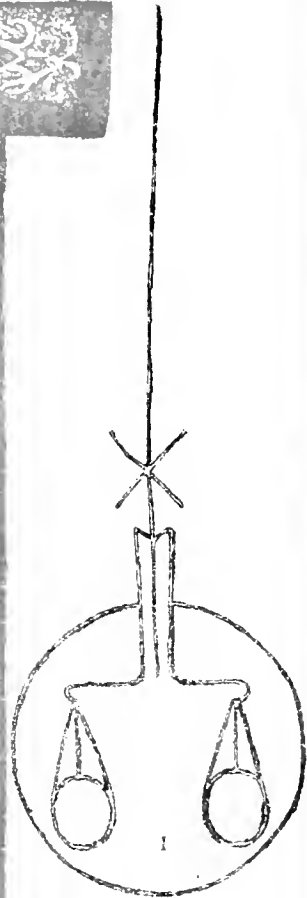
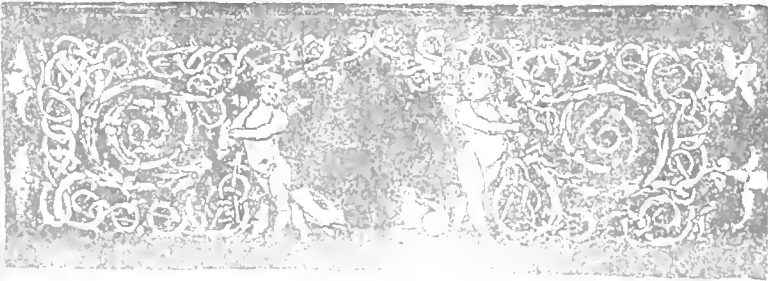


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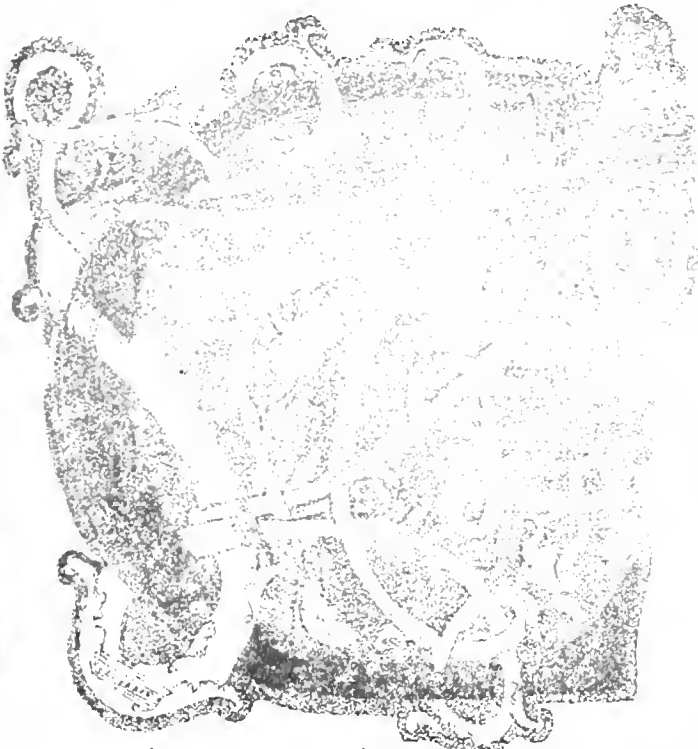


ACTURVS NE SIM OPERA EPRECIU:
sua primordio urbis res populi romani perscrpserim:
nec satis scio: nec si suam: dicere ausim. Quippe qui
cum ueterem: tum uulgatam esse rem: uideam: dum
noui semper scriptores aut in rebus certius allatuos
aliquid se: aut scribendi arte rudem uetustatem supe-
raturus credunt. 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 conseret. res est praeterea: & imirensi operis: ut
que supra septingentesimum annum repeatur: & quae ab exiguis protecta
minis coereant: ut iam magnitudine labor & sua: & legentium pietas: haud
dubio quin primae origines: & proxia originibus minus prebitura uoluptatis
sint testantibus ad hoc nouis quibus improdera praualesis populi uires se
ipis conserunt. Ego contra hoc quoque laboris premiu petam: ut me a conspectu
malorum: quae nostra per tot annos uidit aetas: tantisper certe dum prisca illa
tota mente repeto: averta Ois expers cure: que scribentis annu: et si no flectere
a uero: sollicitum tamen efficere possit. Quae ante conditam condendamue
uicem poenae magis decore fabulis: qua 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. q imperium panuntur. Sed haec & his similia: utcumq; aduersis
aut psumata erunt: haud equidem in magno ponam discrimine. Ad illa tibi
pro se quisque acriter intendat animu: magisq; uitiosa mores fuerint: per quos
uicos: quibusq; aribus domi: militiaeque & pacem & uictum imperium sit.
labente deinde paulatim disciplina: uelut uisidens: primo mores sequatur
arimo. Deinde ut magis: magisque lapsi sint: tum te coepert: precipites:
donec ad haec tempora: quibus nec uita nostra: nec remedia pati possimus
peruentum est. Hoc illud est: praecipue in cognitione reu salute: ac frugifer-
umnis te exempti documenta in illustri posita monumento inu. eri. Inde tibi
tutare reuoblicae quod inuere: capias. inde sedum inceptu: huc dum exita



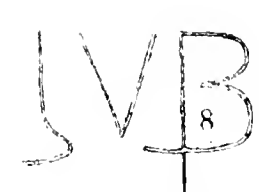
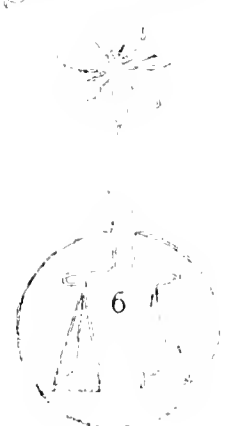
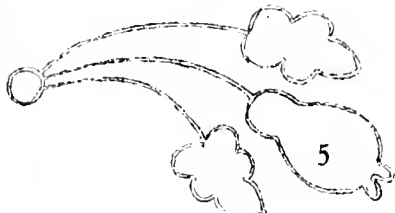
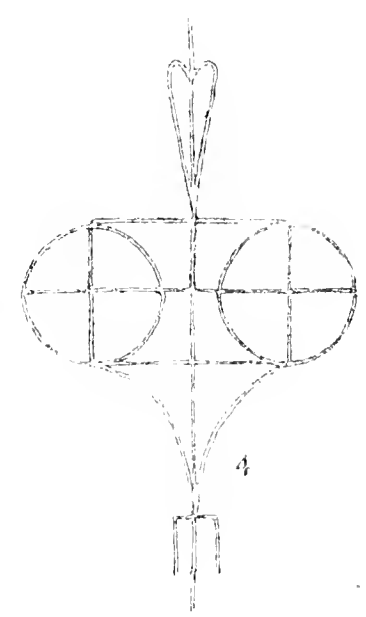
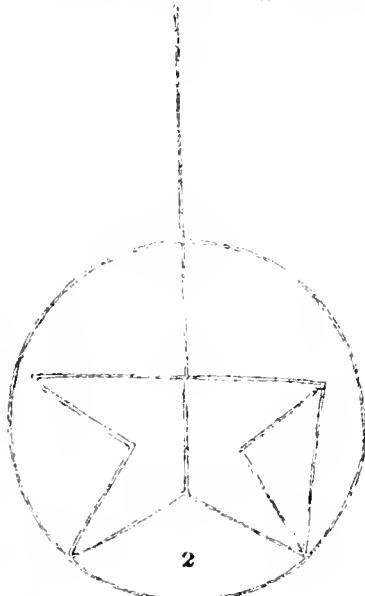
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TRACTARVM PROOEMIUM INCIPIT AD SANCTISSIMVM
PATREM NICOLAVM QVINTVM PONTIFICEM MAXIMVM.



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

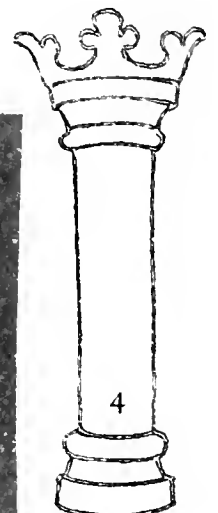
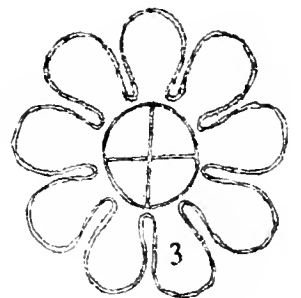
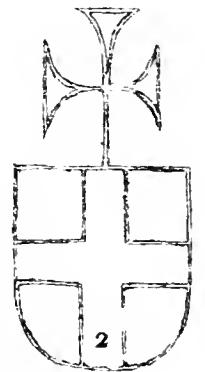
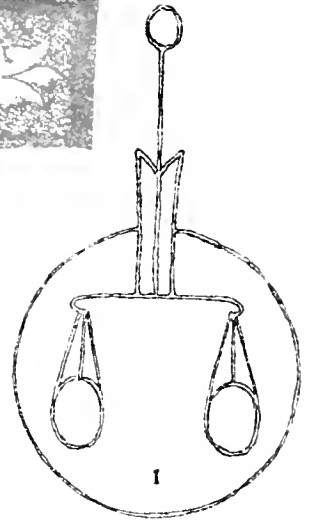
ad calcem uix usque perduxī opus magnum uarium & diffusum: a
sanctitati a qua uelut fonte omnia mea bona fluxerunt: dedicare i



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. Dolorosam p̄fecto materiam:
sed pro cognitione illoꝝ temporum necessariam. Neq;
enim Xenophontem atheniensem sūmo ingenio uirū
cum obsidionem & famem ac diruta moenia athenarū
descripsit non dolenter id fecisse 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 p̄speras q̄ aduersas res monumentis litterarū mādare.
Itaque optanda quidem meliora. sunt: scribenda uero
quæcunq; cōtigerint. Me certe hæc ipsa scribentem q̄q;
multa pro singulari amore meo erga patriam cōturbāt:
tamen illa ratio consolatur: q̄ etsi res tunc maxime ad-
uersas Italia perpeffa fuit: ad extremum tamē supatrix
externarū gentium nostrarū ad usq; ætatē terra maniq;
potentissima remansit. Ciuitatesque in ea ornatissime
magnis opibus magnaq; auctōritate uiguerūt hactenus:
hodieq; uigent: quarum gloria & iperium longe lateq;
extenditur: ut non tam igemiscendum sit pro his quæ
tunc acciderunt q̄ latādū. Ceu Herculé magni abores
celebratiōrē fecere q̄ si nunq; tam periculose laborass&.



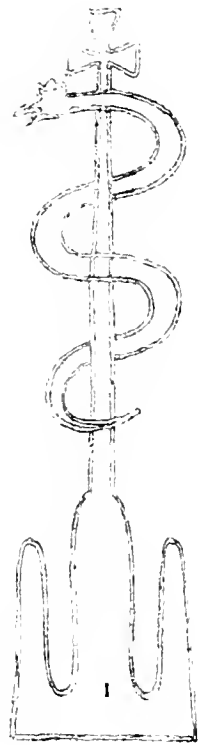
Sacre theologie magistri necnō sacri eloqui preconi celebratissimi fratris Roberti de Licio ordinis Minorum presbiteri scriptis quibusdam agens multumque profundissima quod de penitentia dictum est Felieiter incipit.

Dominica in Septuagesima. De facilitate bonorum operum seu bene operandi propter quam peccatores ad penitentiam redire debent. Sermo. i.

Multi sunt uocati pauci uero electi. Habent hec uerba Mathei. xx. c. & in euangelio hodierno. Propter miram caritatem suam quam diligit deus rationale creaturam non desinit uocare miserios peccatores post lapsum atque ruinam peccati ut ad eum redeant per penitentiam. Monet eos & expectat bene uolentiam multumque modis attrahit & allicit ut eos ut non desistant sed currant confidenter ad fontem clementie sue. Plerique uero negligunt renuuntque obedire uocati eius suauissime existimantes opera bona in quibus penitentes exerceri oportet non solum difficilia & dura sed etiam impossibilia. Quo errore firmato in eorum mente licentiam in malo perseverandi suscipiunt indeque deterioris fiunt. Quia propter existimant se fructuosissimum facere si a uero quanta sit ad bene operandum recteque uiuendum facilitas & suauitas. Unde in hoc sermone ad excitanda corda dura peccatorum quos deus uocat ut per penitentiam electorum numero ascribant de facilitate bonorum operum eius uerba facturus quoniam sapientissimus mundi redemptor in themate iam proposito explicat manifeste tarditatem penitentium quibus salus esse non potest asserens multos fore uocatos electos uero paucos. Quia pauci sunt fortes animo ad uirtutum opera aggredienda quibus facilitatem actuum uirtuosorum ostendendam dixi maxime propter tria.

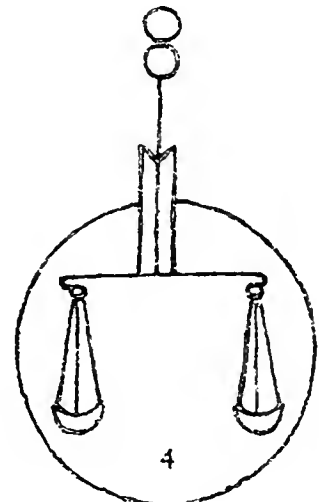
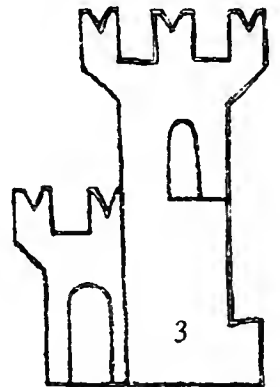
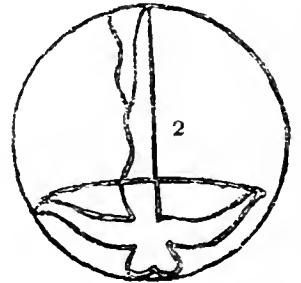
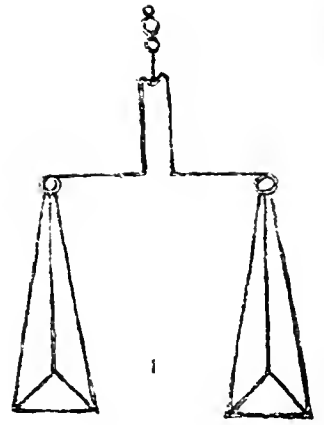
Primo propter causam originalem. **T**acite est unumque operum bonum propter causam Sed de propter adiutorium diuinale. **O**riginalem que est hominis uoluntas libera que Tertio propter premium eternale non cogitur. Caplm. i.

Primo omnino facile esse unumque operum bonum propter causam originalem. Nam si recte consideremus unde est quod aliquid bonum aliquidque mali sunt nonnulli recte non nisi uero penitiosissime uiuant inueniuntur profecto id peruenire ab uniuscuiusque libero arbitrio & spontanea uoluntate. Hoc asserunt omnes sapientes siue philosophi siue sancti. Vnde Aristoteles ethicorum. c. vii. ait. Iustum operum omnium uoluntarium est. Et in iii. ethicorum. Virtus uoluntarium est & nihilominus & malitia uoluntarium est. Et ibidem. Bonus inquit nihil uolens est. Et Seneca lib. de moribus ait. Omne peccatum actio est uoluntaria. Et idem ad Lucillum. Valencior omni fortuna aius est & in utraque partem ipse res suas ducit beneque ac misere uite sibi causa est. Et Salustius in iugurtio. Dux atque imperator 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 sequerentur. 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 latet: 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 offēsi: 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.

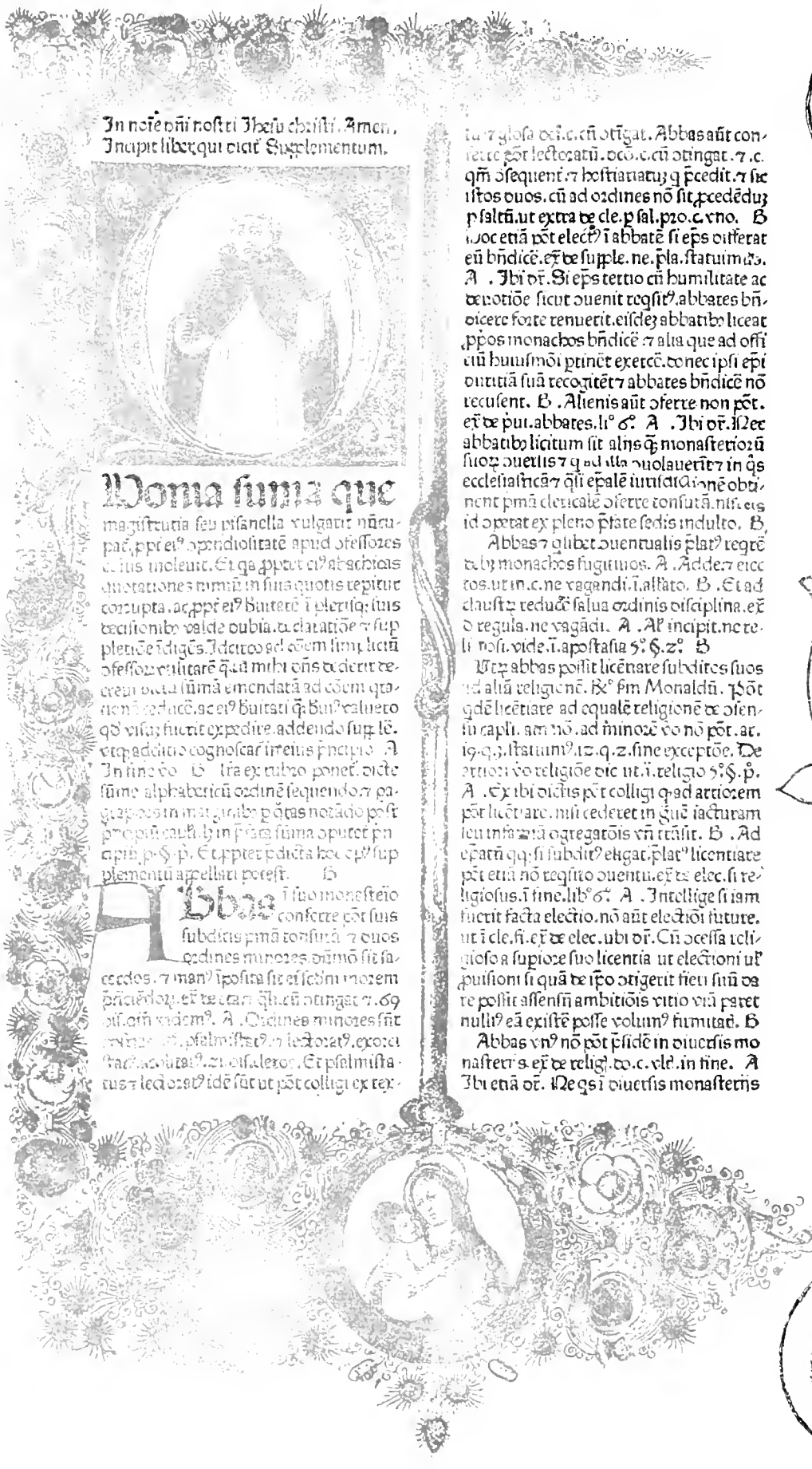
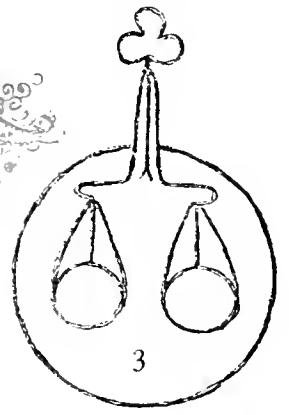
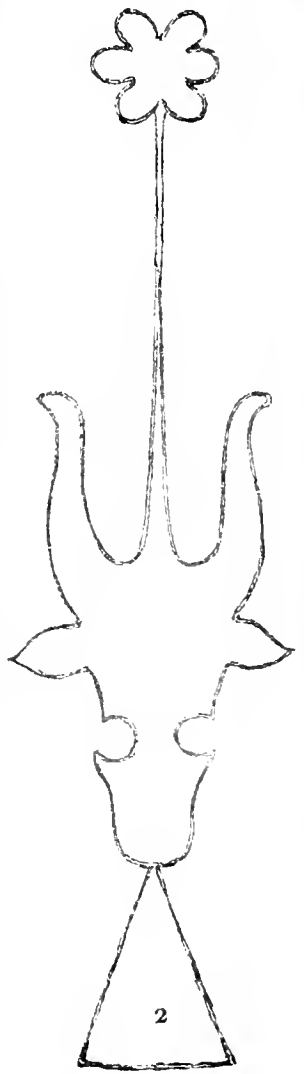
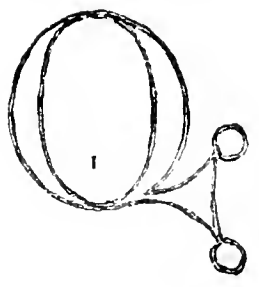


Mona summa que

magistratura seu pisanella vulgari nuncupatur, propter eius opulentiam apud profanos et inuisibilem. Et quia propter eius auctoritatem annotationes numerum in suis quotis reperitur corrupta, ac propter eius auctoritatem in plenitudine redigens. Ad hoc et eodem simpliciter de professoribus quibusdam omnibus dicitur de eorum vicia summa emendata ad eodem rationem redigens. ac etiam huiusmodi quibusdam reuerentia quod vicia fuerit expedire addendo super se. et pro addito cognoscatur in eius principio. A In fine vero B tra ex libro ponet dicitur summe alphabetice ordine sequendo. et paginas in maiusculis per quas notandum propter eius auctoritatem in fine summa operetur per capitulum per se. Et propter predicta hoc est supplementum appellari potest. B

Abbas in suo monasterio confectus est suis subditis prima consuetudo et duos ordines maiores dicitur sit sacerdos. et in maiusculis ipse sit et secundum maiorem dicitur dicitur et de eorum quibusdam dicitur et. 69 dicitur in fine. A Ordines maiores sunt dicitur et. psalmista et in lectione. exorcista dicitur et. et dicitur. Et psalmista et lectione et idem sit ut potest colligi ex textu

in 7 glosa dicitur et dicitur. Abbas autem confectus est lectione. dicitur et dicitur. et c. quibusdam sequentibus et hostianatus quibusdam dicitur. et sic istos duos. cum ad ordines non sit procedendum psalmista. ut extra de de. psalmista. 20. c. vno. B Hoc etiam potest electus in abbate si episcopus dixerat eum benedicere. et de suppl. ne. pla. statum dicitur. A. Ibi dicitur. Si episcopus tertio cum humilitate ac devotione sicut dicitur requisit. abbates benedicere forte tenuerit. eis de abbate liceat propositos monachos benedicere et alia que ad officium humilitatis pertinent exercere. tunc nec ipsi episcopi dicitur suam recognitionem et abbates benedicere non recusent. B. Alienis autem offerre non potest. et de pu. abbates. l. 6. A. Ibi dicitur. Nec abbatibus licitum sit aliis quam monasteriorum suorum dicitur et quod ad illa volauerit et in quibus ecclesiasticam quibusdam episcopale iurisdictionem obtinent primam clericale offerre consuetudinem nisi eis id operat ex pleno potestate sedis indulto. B. Abbas et quilibet dicitur qualis placet regere debet monachos fugiuos. A. Adde. et dicitur eos. ut in c. ne vagandi. l. 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. Nec abbas potest licentare subditos suos ad aliam religionem. R. fm Monaldum. Idem quod licentare ad equalis religionem de consuetudine capli. am. no. ad minoris vero non potest. ar. 19. q. 3. statum. 12. q. 2. sine exceptio. De ratione vero religionis dicitur ut. i. religio 5. §. p. A. Ex ibi dicitur potest colligi quod artorem potest licentare. nisi cederet in sua iacturam seu in maius dicitur congregatio in trans. B. Ad episcopatum quibusdam subditus eligat placet licentare potest etiam non requisito dicitur. et de elec. si religiofus. i. fine. lib. 6. A. Intellige si iam fuerit facta electio. non autem electio future. ut i. cle. si. et de elec. ubi dicitur. Cum cessat religiofus a superiore suo licentia ut electio nisi iurisdictionem si qua de ipso dicitur fieri suum esse potest assensum ambiciofus vitio vna parer nullus ea existere posse volumus humitad. B. Abbas vero non potest preside in dicitur monasterio. et de relig. co. c. vlt. in fine. A. Ibi etiam dicitur. Ne quis dicitur dicitur monasterium

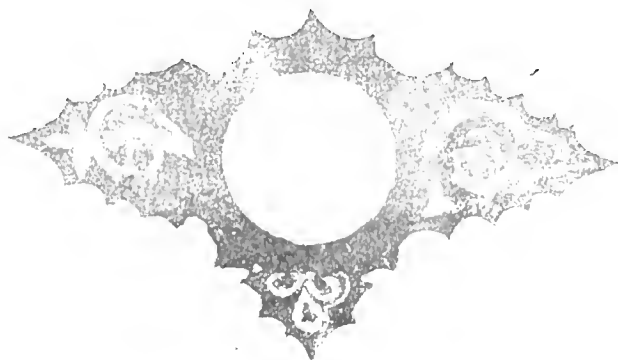
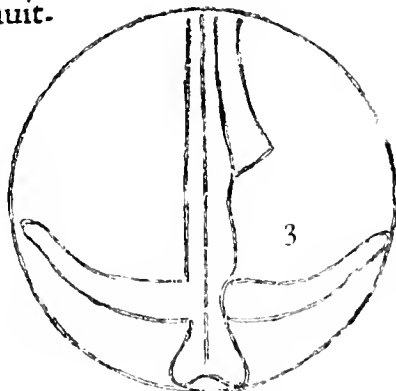


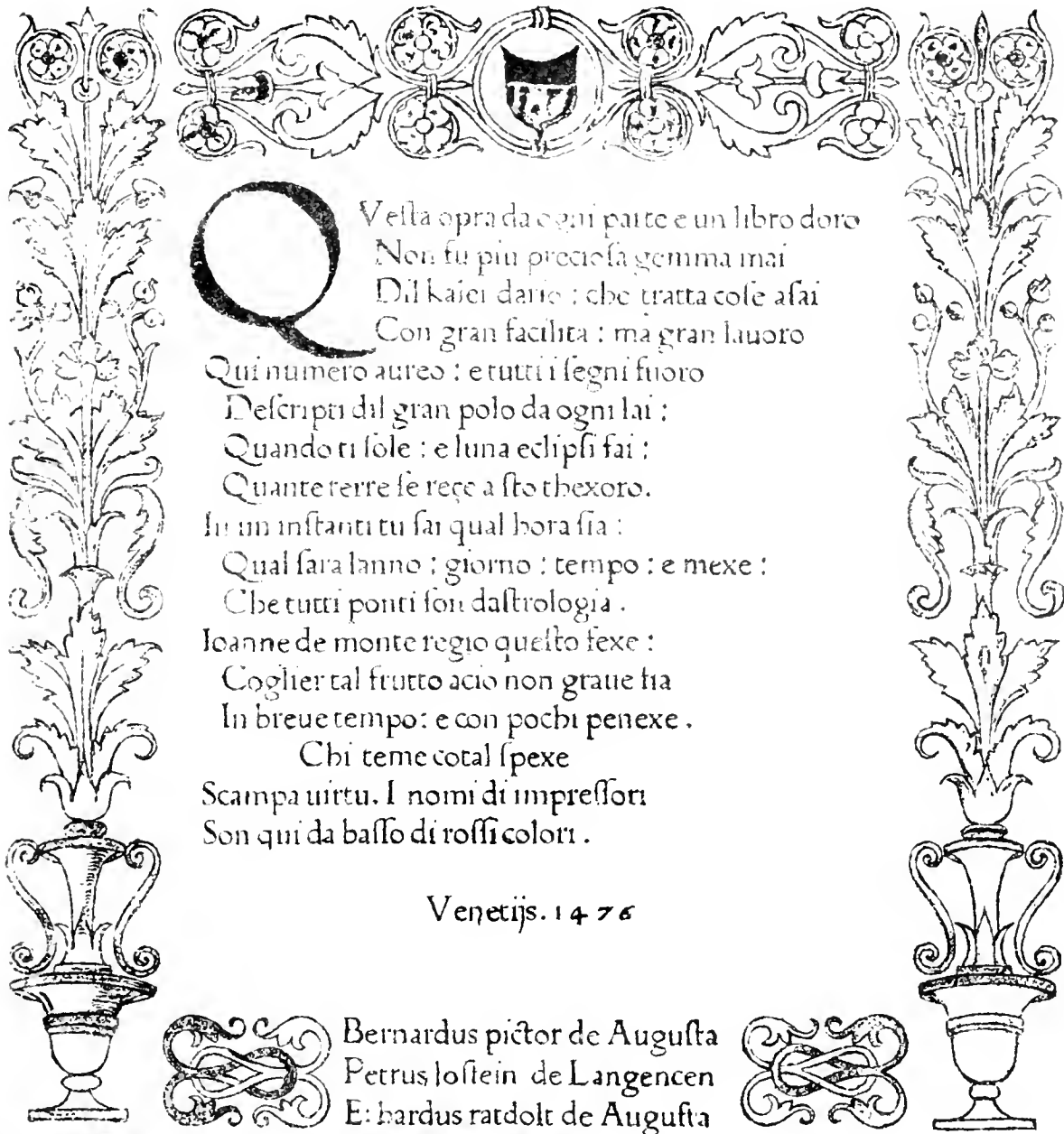
LAERTII DIOGENIS VITAE ET SENTENTIAE EORVM QVI IN PHILOSOPHIA PROBATI FVERVNT.



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 philosophia 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. Enimuero a Magis quorum principem fuisse Zozoastrem Persen memoria proditum est. Hermodotus quidem Platonius 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.

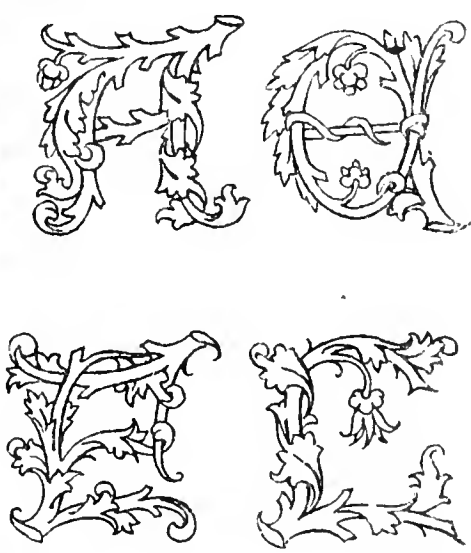
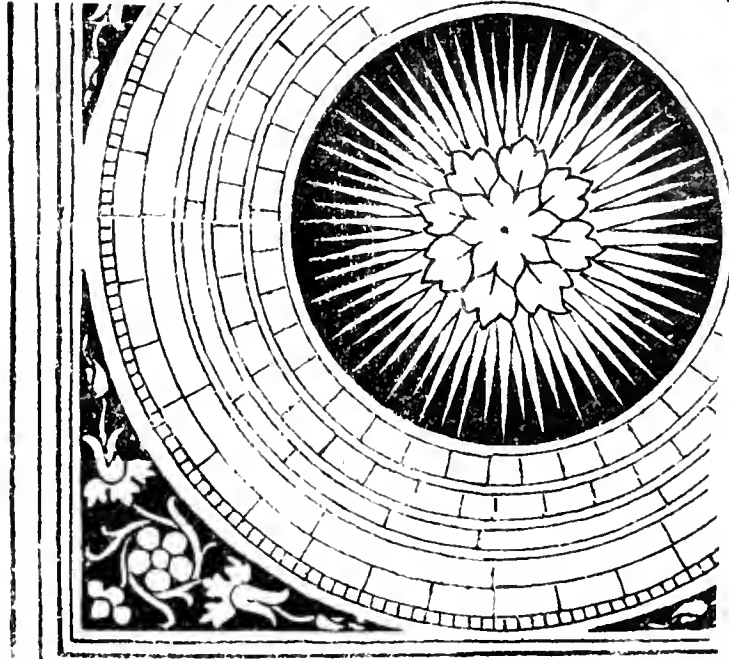




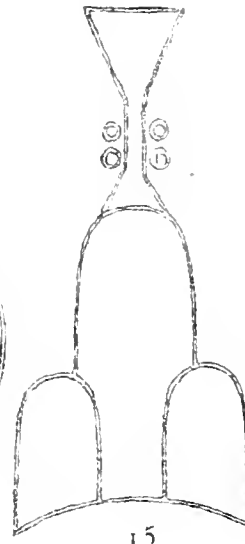
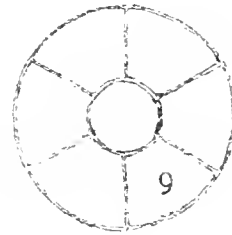
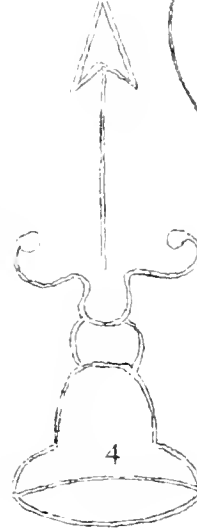
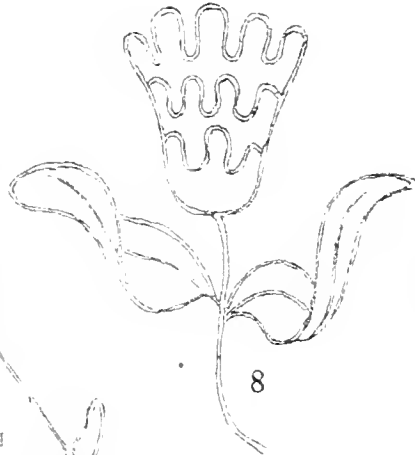
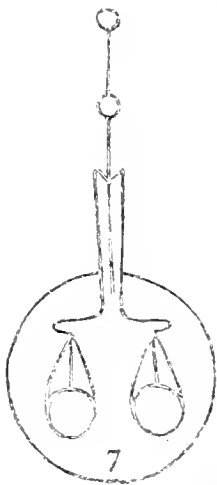
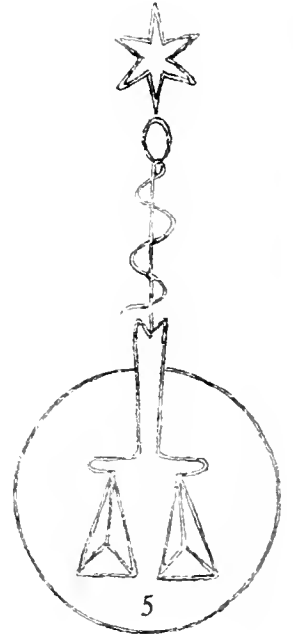
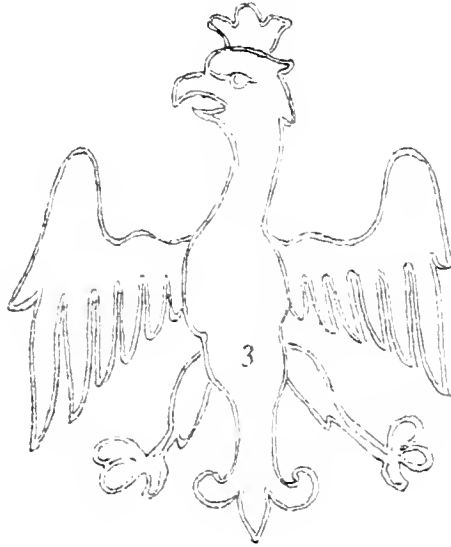
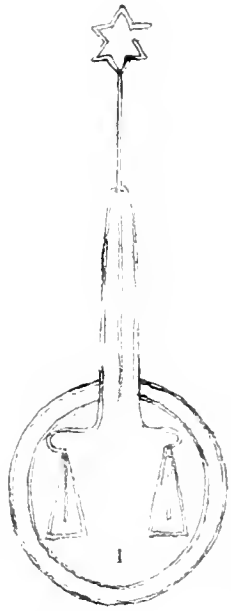
Q Vella opra da ogni parte e un libro doro
 Non fu piu preciosa gemma mai
 Dil kaiser dario : che tratta cose a fai
 Con gran facilita : ma gran lauoro
 Qui numero aures : e tutti i segni fuoro
 Descritti dil gran polo da ogni lai :
 Quando ti sole : e luna eclipsi fai :
 Quante terre se rece a sto thexoro.
 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



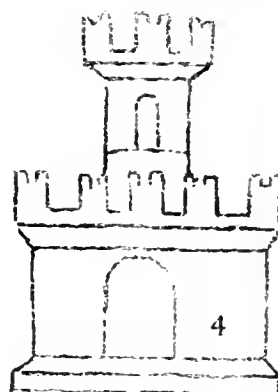
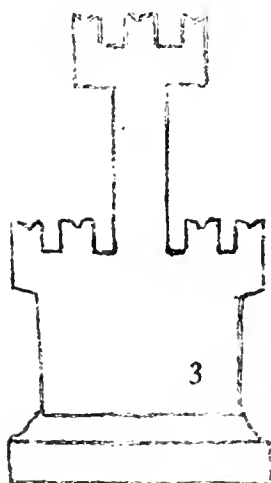
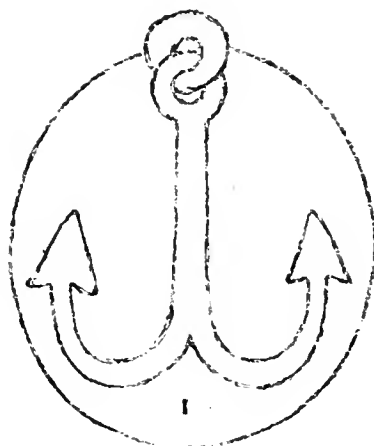
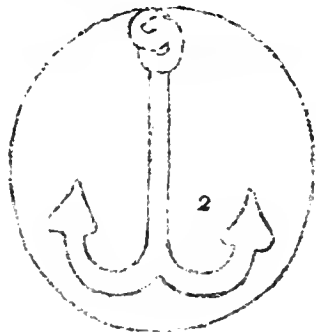
L'ARTE DELLA STAMPA
 OPVS NICOLAI IANSONIS GALLICI.
 IMPRESSVM
 ANNO SALVTIS . M. CCCCLXXVI.
 VENETIIS.



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 pęclara: & magna sint: quę manu & arte constant: & a plurimis summo ingenio diligentiaq; parantur: pęstantiora 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 pęterire: etsi non huius temporis esse putem uirtutes tuas elegantiori stilo debitas in mediū proferre hoc solū dixerim te his rebus gestis assecutum ut uerus pęsul 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 continentia
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
affirmate 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

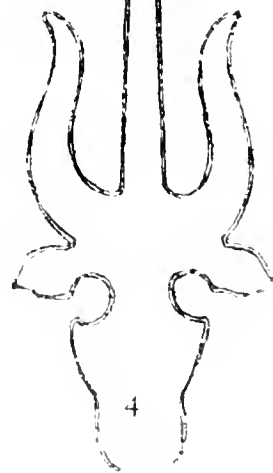
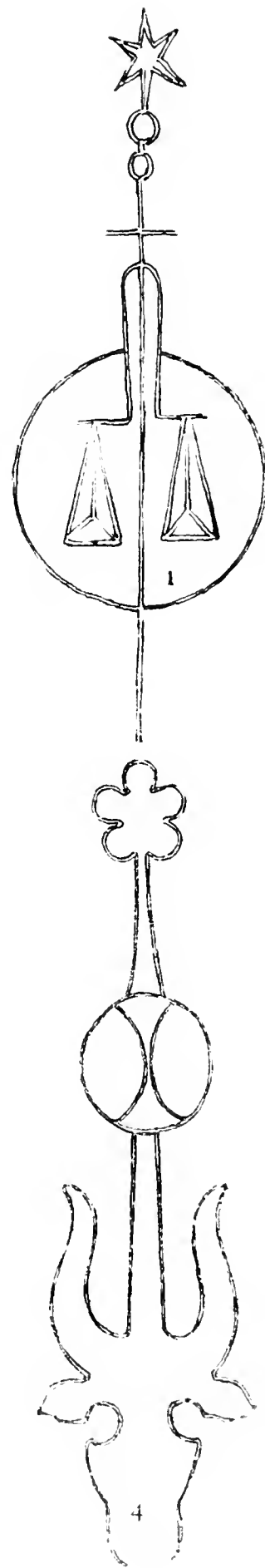
Nōnullę ex Venetis ad munia obeunda ab imperatore eis demandata aberant. Hic imperator inito nauū numero ad urbē tendit. distabat autem millia passuū sexaginta : hora erat diei fere decima. Itaq; tota in sequēti nocte / aduerso uento remigando / hora diei tertia ad littus ubi proximū classē appulit. 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 causā 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 imperium longe lateq; propaget.




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 zudesti
 uacilaua. Per laqualcosa noi lacomo tiepolo per la dio gratia dose
 de ueneta sopra cōposition & reformation 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
 ueste quelli correger: schiarare:cōponere & far tuto q̄llo che elli co
 gnosceseno bisogno ala presēte opera p prouidētia di quali habudo



po p̄ssumere 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 possēsiōe mul-
tos possēdētes 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 possēssa ab aliq̄
qm̄ tales s̄ntie s̄nt diffinite & āteq̄ siāt audiūtur audiēdi nō possit
aliq̄ de possēsiōe 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 :
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 possēdo passar la s̄ua d̄ ducati do. le s̄ntie facte otra cōessa
rie: gouernatiōe fornissō ai 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 ofessassō 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 doxer: cōsieri: & caui de xl iquali zude
fi siāo tenuti de aprouarle de āni xxx . Finis .



Individue trinitatis 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. **Pro** occupemus. Inuitorium secundum. **Pro** occupemus faciem domini: et in psalmis iubilemus ei. ps. **Venite.** Inuitorium tertium. **Quonia**m 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. **Domini** num qui fecit nos: uenite adoremus. ps. **Venite** dominica prima post octavam epiphaniae. Inuitorium. **Venite** exultemus domino: iubilate deo salutari nostro. ps. **Pro** occupemus. **Ab** octava epiphaniae usque ad dominicam primam quadragesime: et a kalendis octobris usque ad adventum domini seruatur dicitur: **Ad** nocturnum.

QUOD diebus omnibus: quo mundus extat conditus: uel quo resurgens conditor: nos morte uicta liberet. **U**llis procul torpore

ribus: surgamus omnes ocyas: et nocte queramus piuum: sicut prophetam nouimus. **P**rostratas preces ut audiat: suamque dextram porrigat: et expiatis sordibus: reddat poliorum sedibus. **Q**uique sacratissimo: huius diei tempore: bonis quietis psallimus: donis beatis muneret. **I**am nunc paterna claritas: te postulamus affatim: absit libido sordidans: omnisque acutus noxius. **N**e feda sit uel lubrica: composito nostri corporis: per quam aucti ignibus: ipsi eremur acris. **Q**uod hoc redemptor: quesumus: ut probra nostra diluas: uite perennis cominoda: nobis benigne conferas. **Q**uo carnis actu exules:

effecti ipsi celibes: ut prestolamur certum melos canamus glorie. **P**resta patet piissime: patrique compar uenice: cum spiritu paraclyto: regnas per omne seculum. **A**men. **Ab** octava pentecostes usque ad kalendas octobris in dominicis diebus subsequens huius: cum inuitorio sequente dicitur: **Ad** nocturnum.

Adoremus dominum: qui fecit nos. ps. **Venite.** **Q**uod octo surgentes uigilemus deos: **S**peremus in psalmis meditemur: atque uiribus totis deo canamus dulciter hymnos. **U**t pio regi pariter canentes: cum suis sanctis mereamur aulam ingredi celi simul et beatam ducere uitam. **R**eflet hoc nobis deitas beata: patri ac nati: pariterque sancti spiritus: cuius reboat in omni gloria mundo. **A**men. **I**n primo nocturno de adventu adest. **Venit** ecce rex excelsum. ps. **Beatus** uir. ps. **Quare** fremuerunt. ps. **Domine** quid multiplicati. ps. **Domine** ne in furore. **De** psalms. antiphona. **S**eruite domino. **S**ub dicta antiphona dicuntur idem psalmi. **T**empore paschali adest. **A**lleluia. **L**apis reuolutus est. **E**t sub dicta antiphona dicuntur psalmi totius primi nocturni: et sic in alijs nocturnis seruatur idem ordo.



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

Non sic impij non sicut tanquam puluis quem proficit uentus a facie terre. **I**n deo non resurgunt impij in iudicio: neque peccatores in consilio iustorum. **Q**uoniam nouit dominus uiam iustorum: et iter impiorum peribit. psalmus dauid.

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

ctione ne pms damnes: qua z conficun
tia tua recolas: z ordine brciani diliget
aduat. Si quid in psalmis dauincis
spicice addim comutauit ut: Si qd bis
repetit: id nobis licite no ascribas: na
ipreiori ga hoc actu est: qui omnibus
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ffymnos dnicalia officia ac feralia cuz
suis rubricis suis locis diliget ut nob
de psalmi. Scruiat sum: scuaru xo ubi
lecto z gressa narrat accurare reuoluim: z
co accurat. Quo felicitis memorie sci in
ri Laurēij Justiani ueneti Picti pto
piarthe uentia z exēplaria buis: aitia
xo ps ubi icomur: de qb' uis scis officia
agit: ea a nob z scripta z castigata. de
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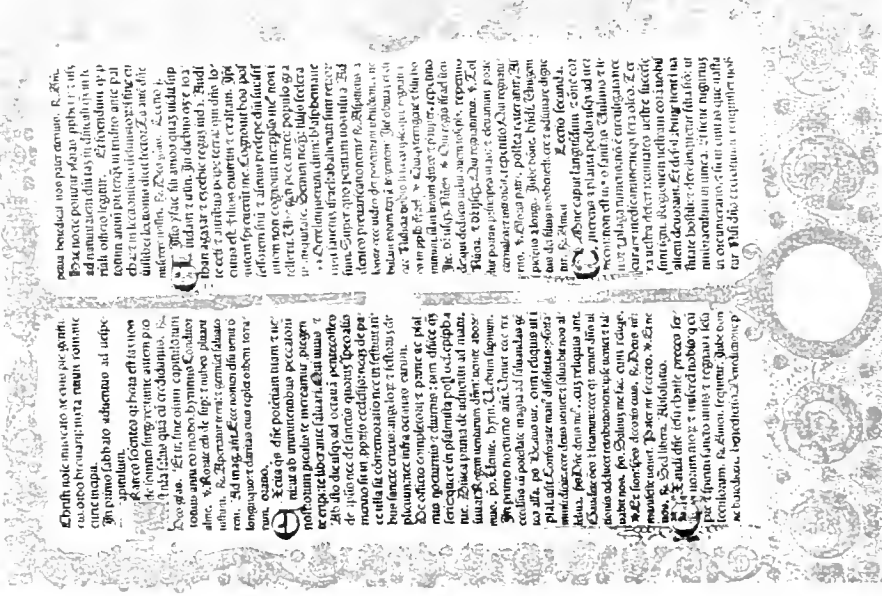
ut opis corrector: emat Georg' d
spatbaris p'st: yoz unum: ipse a
ucto Nicolauz Ienson gallicus: hac nra
repeste unipsoz p'iceps: Ad qd op'
ipressu in florentissima urbe ueneta z est.
Anno dñi. M. ccc. lxxvii. Sisto. iiii. pō
t. mar. rome Petri sedē regēt. Andrea
uēdramino icetro p'ncipe uenclis pū
cipante.

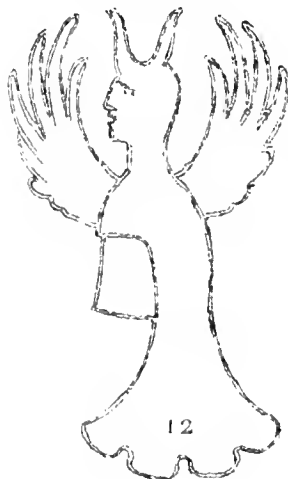
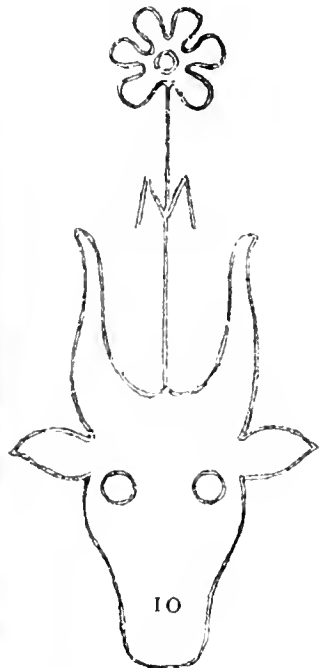
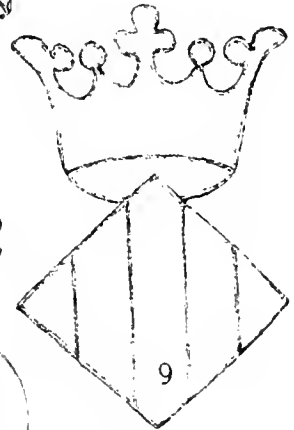
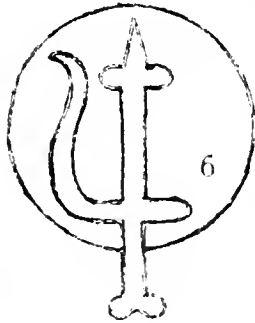
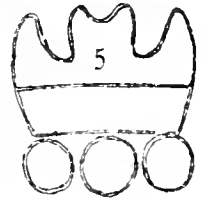
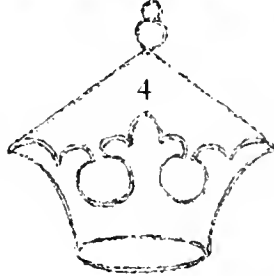
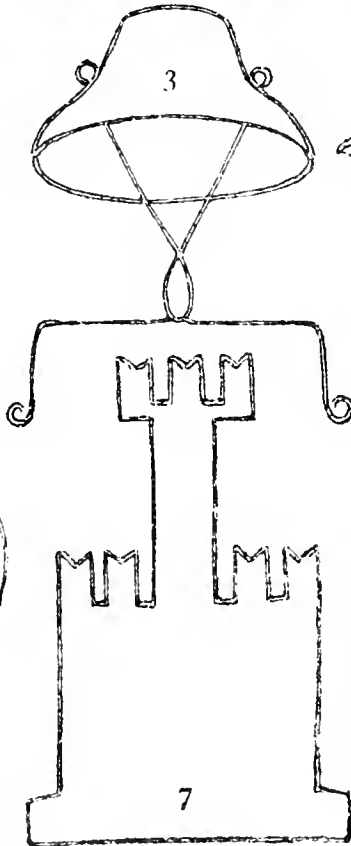
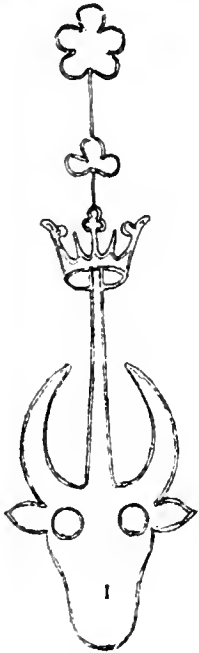
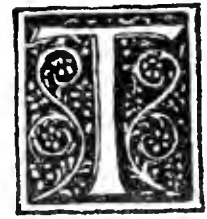
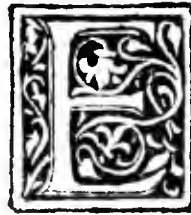
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nere quam discere.





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 diuināz scripturāz stu-
dia cōciliant. **A**egimus in veterib' hystorijs
quosdam lustrasse prouincias: nouos adisse
pplos: maria transisse ut eos quos ex libris
nouerant: corā quoqz viderēt. Sic pythago-
ras memphiticus vates: sic plato egyptus et
archytrā tarētīnū: cāqz orā italie q̄ quodā ma-
gna grecia dicebat: laboriosissime pagrauit:
ut qui athenis magister erat et potēs: cuiusqz
doctrinas academie gymnasia psonabant: si
eret peregrin' atqz discipulus malens aliena
verecūde discere: qz sua ipudēt ingerere. **S**e-
niqz cū lras quasi toto orbe fugiētes psequit'
captus a piratis et venundatus tyranno crū-
delissimo paruit: ductus captiuus vincus et
fusus: tñ qz philosophus maior emētē se fuit.
Ad titum lūium lacteo eloquentie fonte ma-
nārem de ultimis hispanie galliarūqz finib'
quosdā venisse nobiles legimus et quos ad
contemplationem sui roma non tazerat: vni-
us hoīs fama pduxit. **H**abuit illa etas inau-
ditū oibus seculis: celebrandūqz miraculū:
ut urbē tantā igressi aliud extra urbem quere-
rent. **A**pollonius siue ille magus ut vulgus
loquitur siue philosophus: ut pythagorici
tradūt: trauiit pfas ptransiuit 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 ubiqz qd
disceret: et semp pfacies semp se melior fieret.
Scripsit sup hoc plēssime octo voluminib'
philostratus.

U

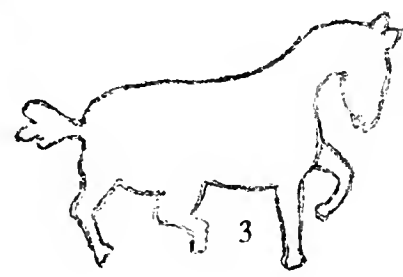
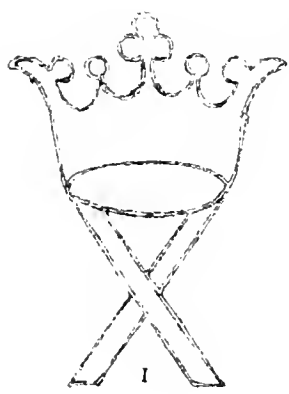
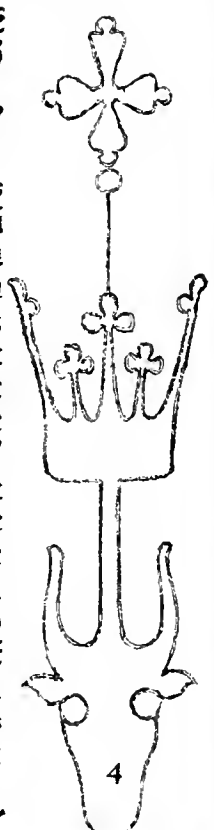
Quid loquar de seculi hoīb': cui aplius
paulus vas electionis et magister genū
q de cōscientia tanti in se hospitis loqueba-
tur dicens: an experimētū qritis eius qui in
me loquitur chūstus: p' damascus arabiāqz
lustratam ascendit hierosolymam ut videret
petrum: et māsit apud eū dieb' qndecim: **H**oc
.n. mysterio hebdoadis et ogoadis futur' ge-
nū predicator: istrucendus erat. **R**ursumqz 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 atqz laudantibus
suspirans ait: **Q**uid si ipsam audissent bestiaz
sua verba resonantem.

U

Nec hoc dico: q̄ sit aliqd i me tale: qd ul'
possis a me audire uel velis discē s3 quo
ardor tuus et discendi studiū etiā absqz 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
s3 fidenter. **A**rma. n. nō militie non carnalia s3:
sed potentia deo ad destructionem munio

Biblia impressa **V**enetius
opera atqz impesa **N**ico-
lai **J**enson **V**allici

C.ccccc.lxxix.



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

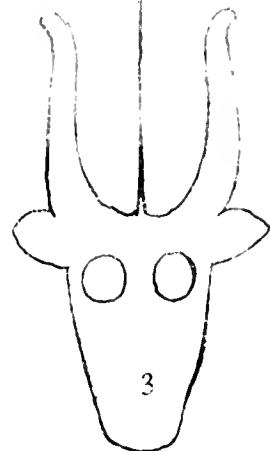
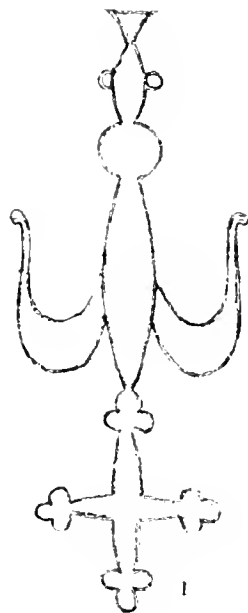
Universum tempus pre...

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

incipere ab errore.tenet.n. rem z no sequitur ordinem repositio:scut euangelice sepi facitur...

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...



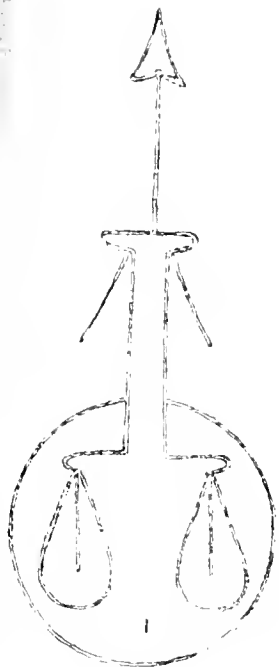
Suercendo in Christo

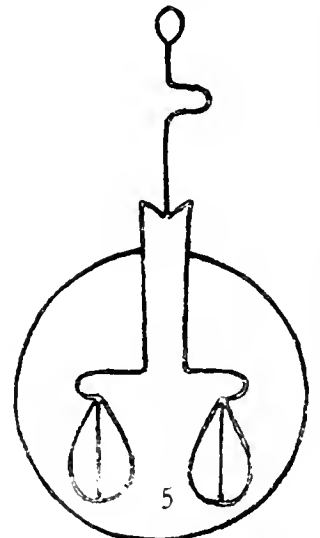
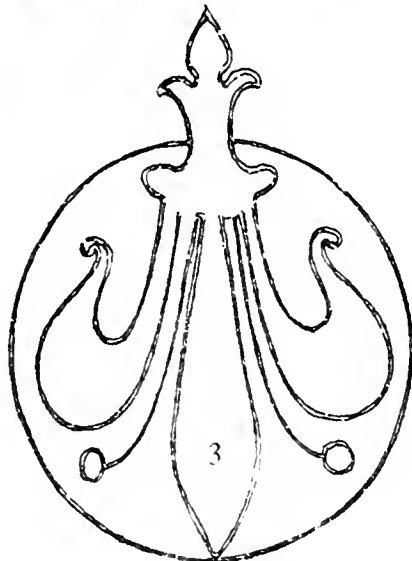
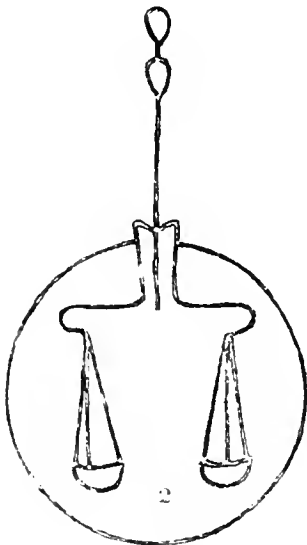
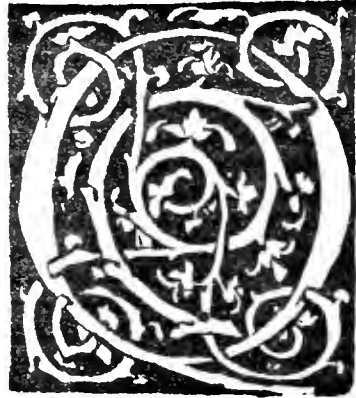
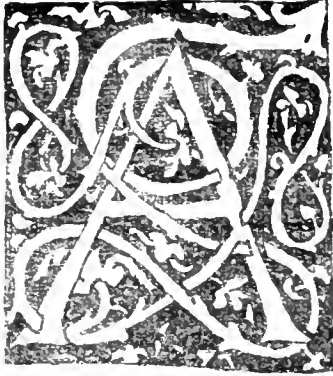
patri suo dño Sc' rardo de grana epi scopo Sabinesi.

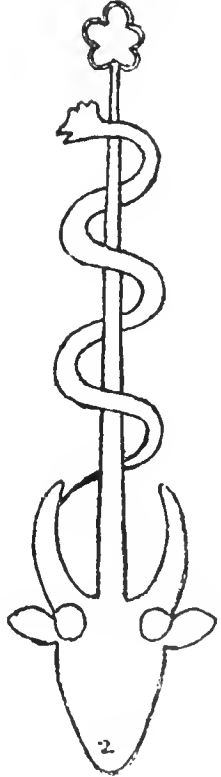
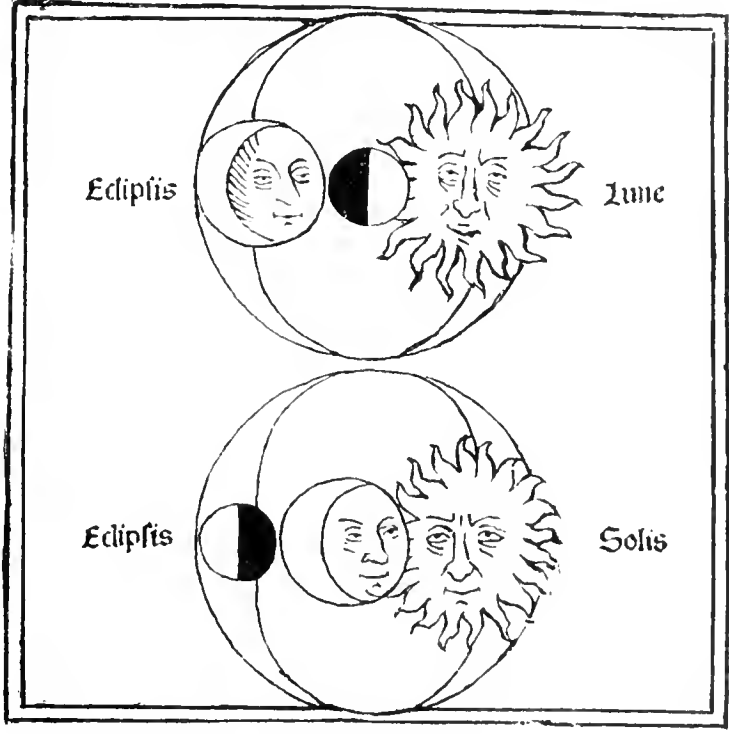
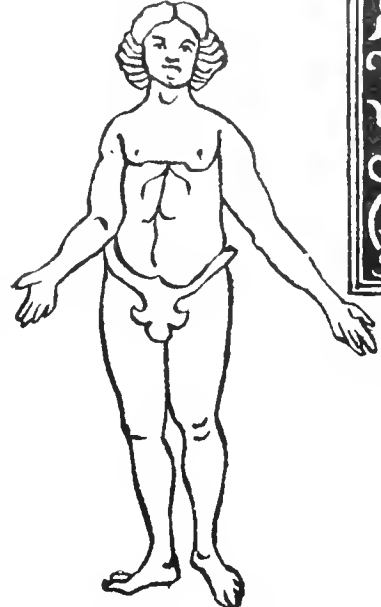
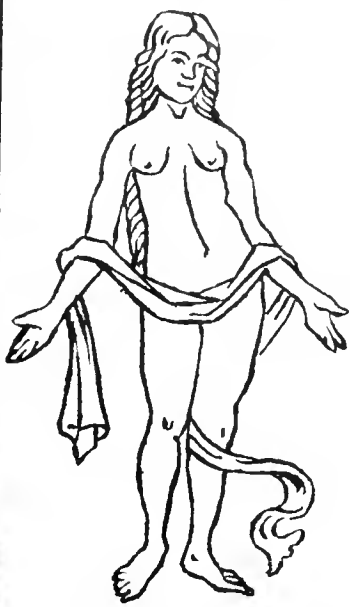
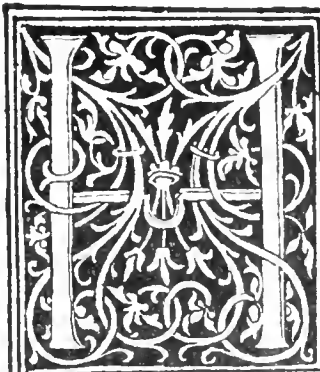
Guido de Baisio benoniē. Archidy iconus suus cler' cue ⁊ capellan' am

recomendatione sui vniuersi hominū sospitāt ac animi sui lenitiā ⁊ debet correctione attendere p̄sens opus. Juxta beatū Ambrosiū. Omnia ratio superne sciētie vel terre ne creatur 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. cūz Paulus. Ad honorez ergo summe trinitatis ⁊ indiuidue vnitatis patris ⁊ filij necnon sancti numinis. ⁊ apostolorum p̄cipis. p̄catōis mei. ⁊ ad laudē ⁊ ad stabilitatez vniuersalis ecclēie spōse ⁊ huius. quaz Christus de' noster vere fidei rector sibi vni' obpositam ⁊ intactam vrginē seruat. xvi. di. ecclēie mee. que etiā imitatur quatuor vniuersibus pa radisi. vt colligitur de consē. di. iij. ecclēia. nō ad laudē ⁊ memoriā paternitatis vestre quā largitoz auctozū bono rum multis inquisitō p̄cedunt eo q' ipsam fecerit virtutūz operacione p̄claratū. humilitate p̄cedat. euāgelizantem pacem. dissensionē ⁊ rixas ⁊ scandala reuelante. vt de ipsa p̄dicitur. Hiero. xxi. di. o paconi sunt. in p̄m. Ego qui sicut iuris canonici p̄fessores me reputo m̄tinū ⁊ p̄ofus insufficientē ad tanta onera sup̄portanda. Consiūis tamen de meli' sua largitate illius qui dat omnibus affluēt ⁊ nō impopulat. i. q. ij. q. p̄o. Qui dicit. Aperi os tuū ⁊ ego ad implebo illud. Qui etiā calculo sumpto de altari sarpuce tā gū ⁊ mandat labia imperfecit. vt b̄sioce recitat. viij. q. i. in scripturis. in si. non audiat laudē consequēde. sed char' itate semināde veritatis. xxxij. q. iij. obij. cū. h̄m̄a hūme no onis grande subire procurauit ad vilitatē studere volentium in auro volumine decretōz. ad memoriā reducis q' nemo nascitur sibi soli. ar. ad hoc. viij. q. i. in scripturis. iuxta p̄m. Et sicut plene noit vestra paternitas genium doctoz audiat quosdā alloquētes in hec verba. Nolo vos ignoscere fratres. quā patres nostri omēs sub nūbe fuerūt. de consē. di. iij. nec quēz. c. r. s. Sed vbi nox occurrūt ignē claritatē nō opponere. procurauit. multoties ignota per ignos ⁊ aliter q' debeant ⁊ p̄ponit. cōtra id quod

dicit Hiero. q' vno inclinat qui scripturas aliter intelligūt q' se habet veritas. vt legitur. xxxvi. di. vno. Et dicit beatus Clemens q' vt scripturas non debemus querere sensum ex trancaui: sed ex ipso scripturas debemus sensum capere vt citatis ut tamē q' vbi quō vera didicerit falsa ⁊ simulata de dicit. vi. c. di. rclatū. Ideo cum maximo studio ⁊ labore ipsorum nostrorū patrum antiquoz ⁊ modernoz reuolūtō volumina sententiāz textualē. necnon glosarū cōmuniū declaracionē. supplecionē. necnō erodofas difficultates clicere procurauit. vniūq' reddens quod suū est. xij. q. ij. cum deuotissimā femina. ⁊ lex signa additōz ⁊ glosarū in hoc opusculo demonstrabunt. Et si que glosule seu remissionē sine certo signo cōp̄eriantur in eo quod benedictū oro vt vestra paternitas soli p̄ncipio veritatis dignet affert bere quod linguas balbutientū facit dicitas. ⁊ per linguas infantū loquitur veritatē. vt. iij. q. iij. in fi. s. sed obij. c. Pa ⁊ omnis mundana sciētia falso sibi vendicat p̄ce p̄ncipatū qui solus p̄ouenit de p̄ouidētia trinitatis. ex cuius p̄ uidentia triumphamus si qua vera ⁊ ineffabilia p̄omulgamus. ad cuius laudē deficiat omnis caro cum sit incompe hēnsibilis. vt in concilio legat gener. al. c. de summa. trini. ⁊ fide catho. c. i. Sed q̄m̄a in operibus hominū nil fiat adeo bonum aut licitum cui non possit aliqua p̄micea irrogari vt sens potest colligi. xxi. q. v. de occidēdis. in fi. Nā idē pater qui creauit bouem ipse creauit ⁊ culicē. vi. xxi. q. iij. qui secundū carnē. Tamen quā ingenolūm meū aliter ad culmen non potest p̄uenire veritatis nisi hoc altitatis eraserit lina p̄auitatis. vt secundū Greg. transumptiue scri bitur. viij. q. i. s. cum autem. iuxta p̄m. inra silenti clausura redadi nō sumus. viij. q. i. ibi adiunat ad campū certaminis confidēter accedo. vbi certozū patrū sententijs seu opposi tionibus defensiboz cōfido q' liber tanto sit gratioz ⁊ ac ceptioz quanto omni pene doctozū a stipulationibus p̄stat esse fluidioz. C. Quem siquidē campum ad vestre paterni tatis gloriā disposuit occitōzū 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 sup̄stuitantibus caulis radictus graui dicitur a palea. vniūm a fece defecabitur. ⁊ colorum seu nonnā fecantib' 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. atq' finē assit ⁊ p̄micea Petrus vicari' Iesu dñisti. Estote ergo memoze hōstatio vestri ⁊ mei alijus vestri capellani. vt p̄ bec ⁊ alia bona q' feceritis i hac vita. in celo possitis cū ange lis collocari. Inter quos in futuro iudicio vos requiram. Amen. hoc enī verum est siue erit. de consē. di. ij. rclatū. in fi.







Ferdinando Ongenia Editore.

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



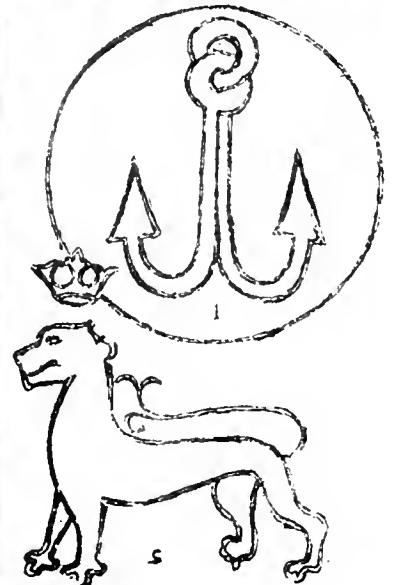
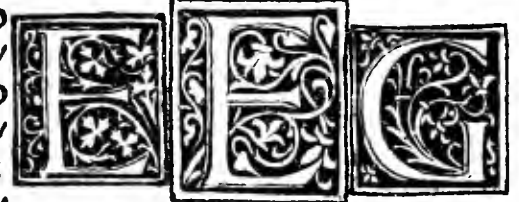
Iginius. M. Fabio Plurimum Salutem



ISI Te Studio grammaticae 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 imperitorū 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 quoq3 ex dionysio Theffaloniceni de
situ orbis interbretatio.
Adomponij Adellae de orb. & situ Liber primus.
Prooemium.



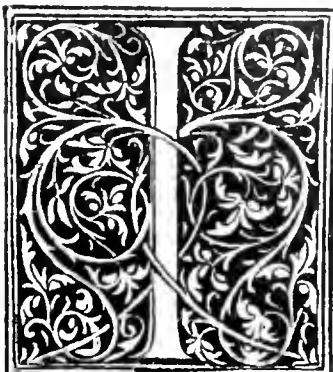
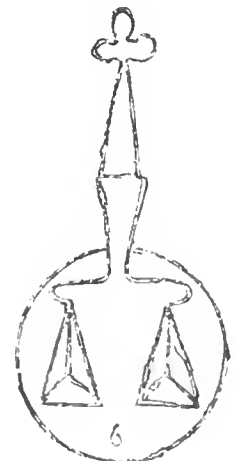
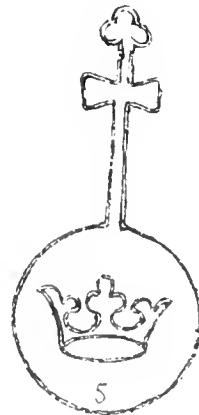
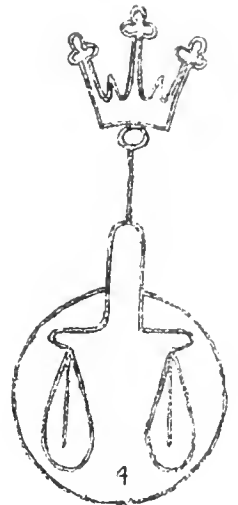
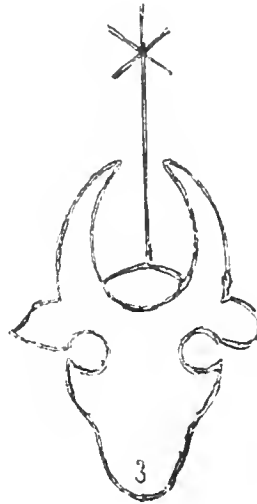
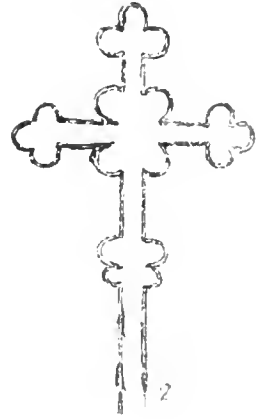
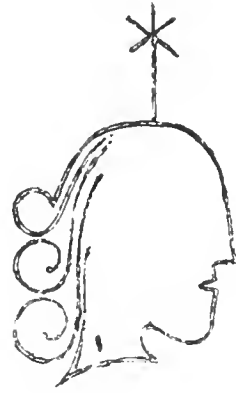
Orbis situra dicere aggredior impe-
ditum opus & facundie nisnime ta-
par. Constat enim fere ex gentiu lo-
corumq3 nom nibus: & eorum per-
plexo fatis ordine: quem persequi
longa e magis q3 benigna materia
Verum aspici tamen cognosciq3 di-
gnissimum: & quod si non ope inge-
nij orantis: at ipsa sui cotemplatio
ne precium opere attendenti ab-
soluat. Oleam autem alias plura et

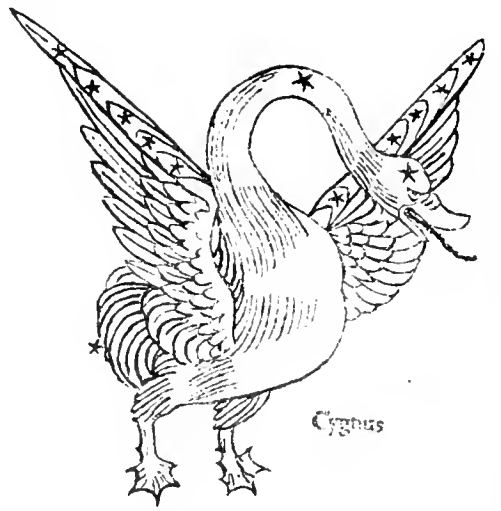
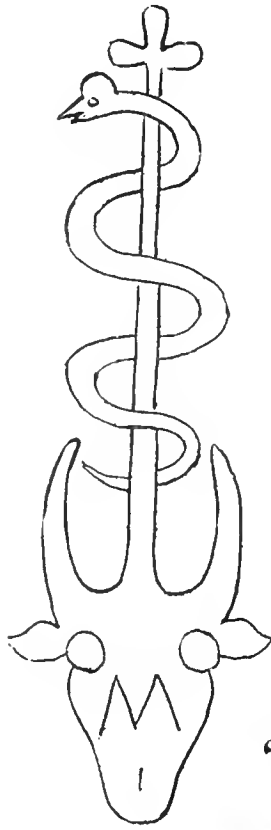
exactius. Nanc autem ut queq3 erunt clarissima e strictim ac pmo
quidem: que sit forma totius: que maxime partes. quo singule mo-
do sint: etq3 habitent expediam: Deinde rursus omnes omnium et
littora ut intra et nariq3 sunt: atq3 ut ea subit ac circumlute pelagus:
additis que in natura regionum incolarumq3 memoranda sunt.
Id quo facilius sciri possit atq3 accipi paulo altius suinna repe-
tetur.

Orbis mundi in quattuor partes divisio.

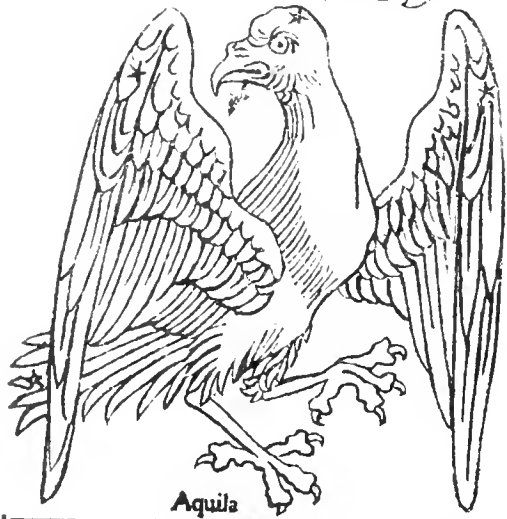


Orbis igitur hoc quicquid est: cui mundi celiq3 no-
men indidimus: vnum id est: & vno ambitu se cum-
taq3 amplectitur. partibus distat. Unde sol ortus
oxens nuncupatur: aut ortus. quo demergitur oc-
catus vol occasus: qua decurrit meridies. ab aduer-

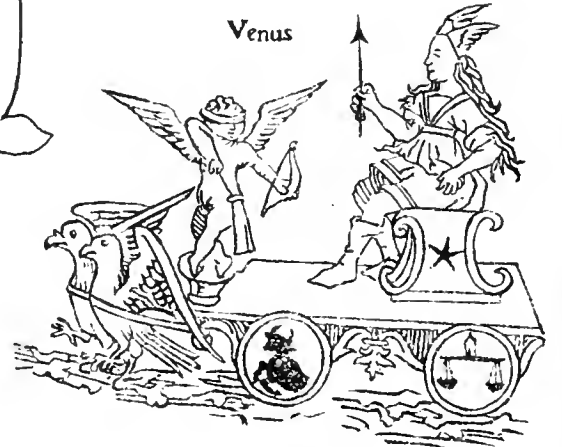




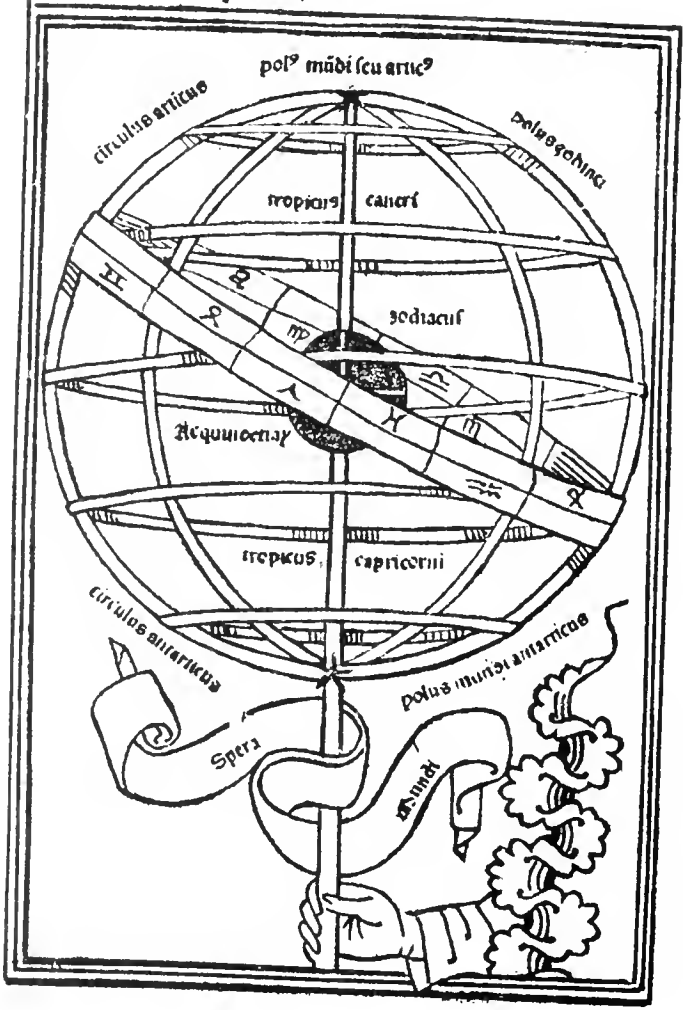
Cygnus



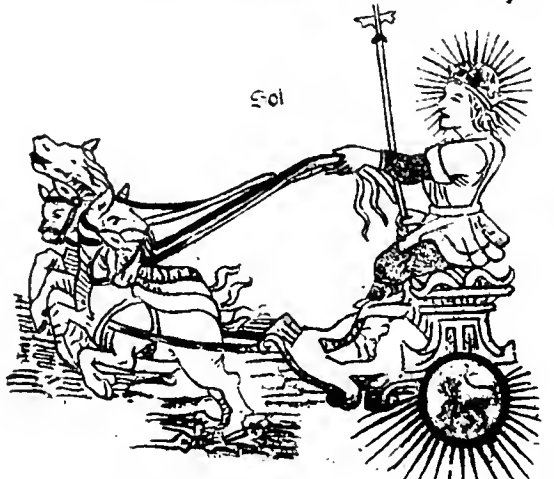
Aquila



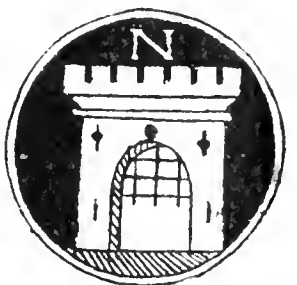
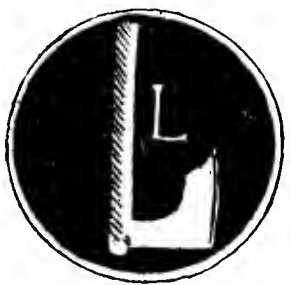
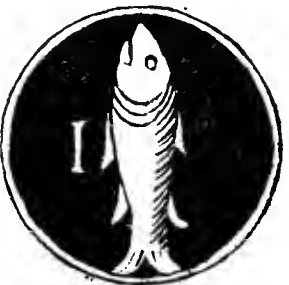
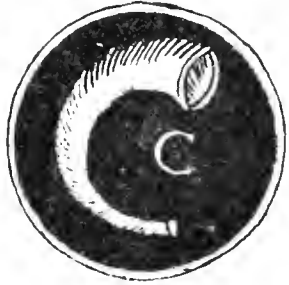
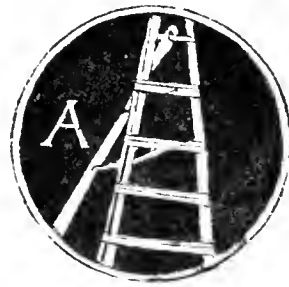
Venus

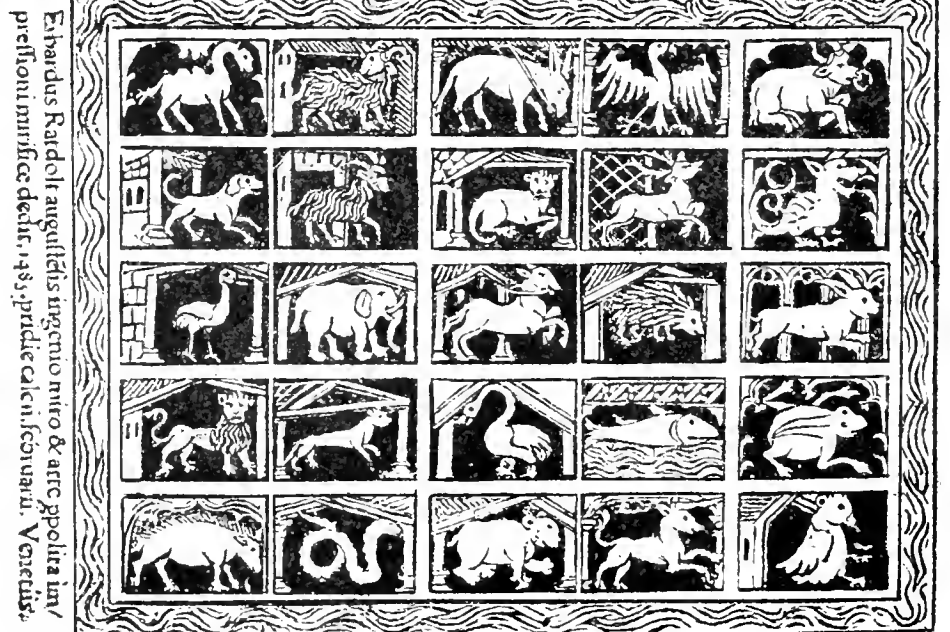
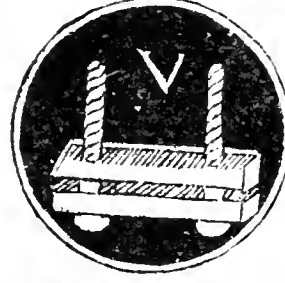
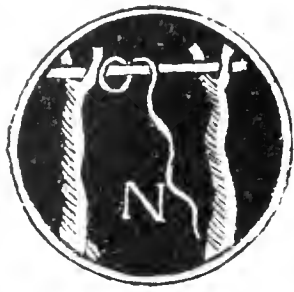


Mercurius



Sol





Erhardus Radolt angulicis ingenio nitro & arte ppolita im-
pressioni munificè dedit. 1493; pndic elenico unari. Venetijs.

Figura locorū fictorū & ceteris aliis consiles p centi: locis ingenio eumlibet copari facillimu erit.

Incipit epistola beati Hieronymi ad Pauli
num presbyterum de omnibus diuine hystorie li
bris. Cap: tularu



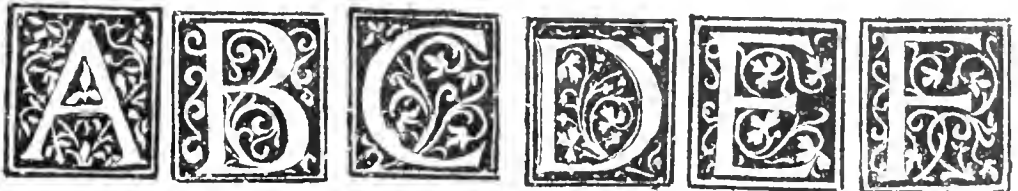
Mater Ambrosius tua

mibi munuscula pferens. detulit
sumul: 7 suauissi
mas lras. q 1 pncipio: anticit. az fide pbate iam
fidei 7 veteris amittie noua pferbant. Uera. n.
illa necessitudo est 7 xpi glutino copulata: quam
no uilitas rei familiaris. no pntia tm corpoy no
sbdola 7 palpās adulatio: s3 dei timor 7 diuinaz
scpturaz studia ocilant. Legim⁹ in veteris histo
rija quosdā lustrasse puuicias. nonos adijisse po
pulos. maria trāsijisse ut eos quos ex libus noue
rāt. corā quoq3 uideret. Sic pythagoras mēphi
nicos uates: sic plato egyptū 7 archytā tarētīnū:
eāq3 orā italie. q quondā mag⁹ grecia dicebat: la
bonosissime paguit ut q athēns mgr erat 7 potēs.
cuiusq3 doctria achadame gymnasia psonabāt
fieret pegrin⁹ atq3 discipulus: malēs aliena vere
cūde discē. q3 sua impudēter ingerē. Demq3 cuz
lras qñi toto orbe fugietes pseq3: capt⁹ a pirat⁹ 7
rudelulimo paruo duct⁹ cap
o: tm qz nobis marte cūctis

mosillunā solus mētar
nu ille vir vbiq3 qd disc
lio: fieret. Scpfit sup B
bus philostratus.

Quid loqr de se
lus vas electic
scia tanti in se
An expūntū qrit ei⁹
mascū: arabiaq3 lustrat
ut uideret petp: 7 manū
hor. n. mysterio hebde
gentū pdicatorū instrū
annos quorūdecī assū
sūt cū aplīs euangeliū.
aut cucurrisset. s3 nesci
uocis act⁹ 7 in aures dis
fusa forū sonat. Enī 7 cle
ret 7 legere illa demost
en habuerat: mirantib⁹
pirans ait: Quid si ipse
ba resonantem?

Ec h dico qf
possis a me au
ardo: tuus 7 r
nob p le. pbari debeat
ctore laudabile ē. Non
psideramus. Abollis c
etiā si artificis 7 plaste
tum ē qcqd esse pōt. It
malicis legē moyfi 7 p
ut armat spūalib⁹ telis
Arma. n. nre multie nō
deo ad destructionē mu
struētēs 7 oēs altitudin
sciaz deuz captuātes o
dū xpo: 7 pati sbūgare
theū scribit ab infantia
taf ad studiū lectōiq3 ne
ei p impōēs man⁹ pib⁹
ceteras virtutes xpi: q



Joannes **Lucas**

Que ego sum in mundi: q segr me uo abulat i cenedi
 s babebit lumē uite. Ego sū q testimoniū gbibeo
 de mcipto: z testimoniū gbibet de me pr. Ego sū
 pastor bonā z cognosko meas: z cogscit me mee
 Ego sū via: veritas z uita: nemo uēit ad pēs: nisi
 p me. Ego sum uis uera: z pater me⁹ agricola ē

Scripsit in
 cia sermōe
 co. yuit lū
 berodisra
 dee: laccerd



U Amē em: dico uobis: tū z terra trossibit: ubi a san scilicet
 nō transibit. Qui crediderit z baptizat: saluus erit.
 Qui uō nō crediderit: cōdēnabit. Qd uobis oib⁹ dico. Uti
 gilate nescitis eni qui oib⁹ ueniet. Sed cōtēnēbra bit: z luna
 nō dabit splendorem suum. Et tunc uidebitis ium homi
 nē uenientem in nubibus. zc.

Data est mihi omnis potestas in celo z in



Ego rogauit pte pte uir nō uenciat hdes tua: t m aliam
 cōuētus: cōstima frēs tuos. Qui maior ēi uobis: fac sciam
 minor. Ego aut in medio uestz sum: sicut qui ministrat. Uti
 date ne seducamini. Nulli enim uenit in nōie meo dice
 res: qz ego sum. Tollite ergo ire post illos. In paterntia ue
 stra: possidebitis animas uestras.



Matthias

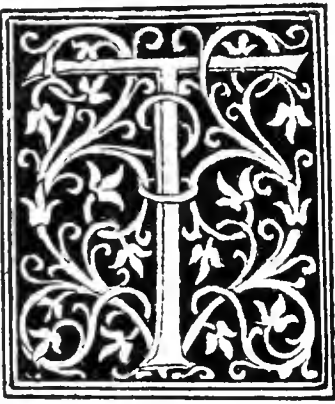
Ecce ego mitto uos haur oies in media hōp
 z corp⁹ pder in gēbna. Die q cōstiter me coram
 h pnt occidere. Sed non⁹ euertite: qui pōt z diam
 colūbe. Tollite uina z eos q occidit corp⁹ uostz
 Et hore ergo prudētes hē serpētē: z amplices haur
 z dominiibus: cōstiteroz z eadē corā pte in eo.

caure. Et ecce ego uobiscum sum usqz

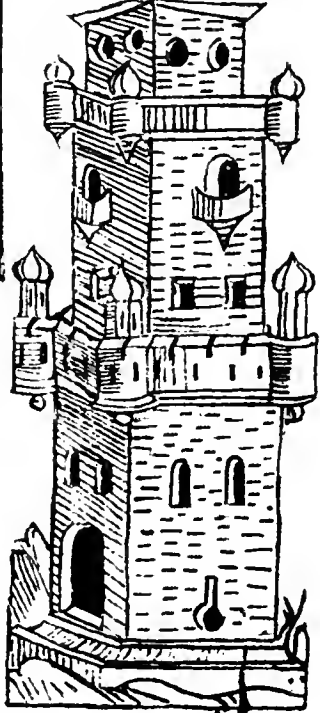
Matthias

Ecce ego mitto uos haur oies in media hōp
 z corp⁹ pder in gēbna. Die q cōstiter me coram
 h pnt occidere. Sed non⁹ euertite: qui pōt z diam
 colūbe. Tollite uina z eos q occidit corp⁹ uostz
 Et hore ergo prudētes hē serpētē: z amplices haur
 z dominiibus: cōstiteroz z eadē corā pte in eo.

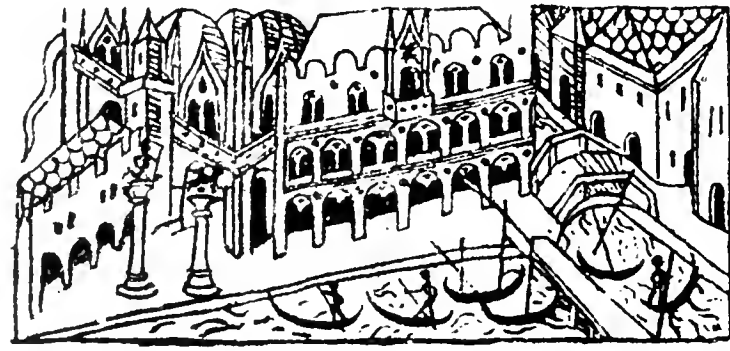
Scripsit in
 dea hebrau
 Liber genu
 tōis iesu x



Quoniam babil.



Quoniam cultus.



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-
us ite cōfido nō
erubescam neqz
frideant me in
imici mei et in

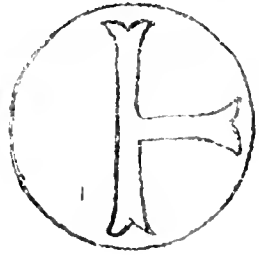
iniqui si q̄te expectat nō pfundentur
hs. **Vias tuas dñe demonstra mihi**
et semitas tuas edoce me. **Sequitur**
immediate. **V. Gloria patri.** **Quo**
simitor reperit introitus. **Ad tele**
uau animā meaz. **Et iste modus**
reperēdit introitū seruat pro totum
anū: cū dicit Gloria patri. post
introitū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

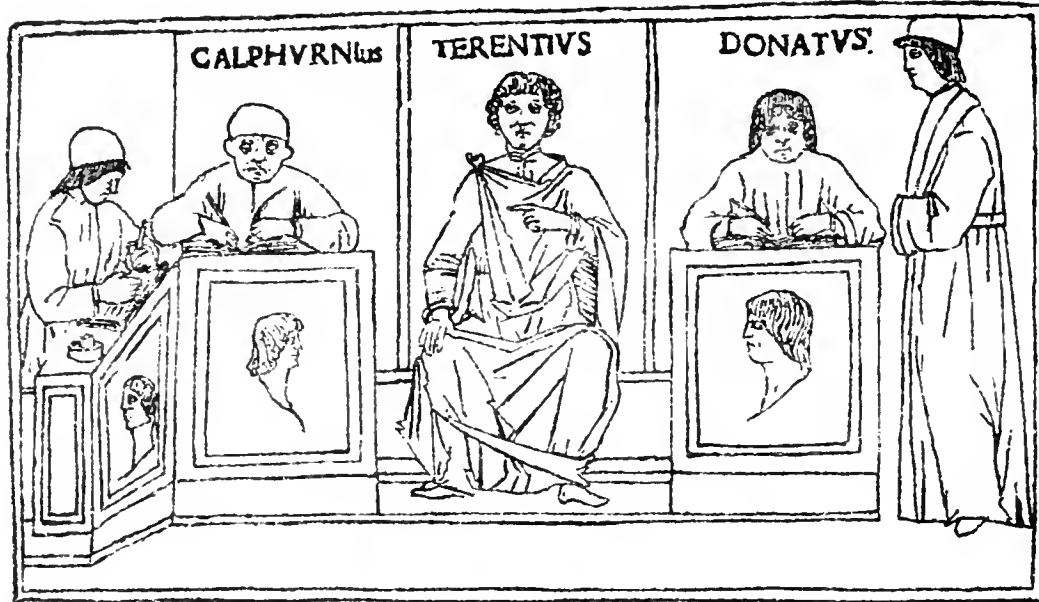
Vita q̄s domine Dño.
potētiā tuaz et ueni: ut ab
smineb' peccatorz n̄orū per-
culis remereamur p̄tegere eri-
pit liberāte saluari. **Quis iuu-**
Ab hac die usqz ad uigiliā nati
uitatis dñi post orationez dicit dē
culo ofo de sc̄tā maria. i. De' q̄ de
brē marie. Tertio ofo dicit. Ec
clesie tue. ul. De' oīuz. Infra
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: Sciētes q̄z bo
ra est iam nos de somno
surgere. Nūc aut̄ proprio estus
stra salus quam cū credidimus.
Nōz p̄cessit: dies aut̄ appropi
quauit. Abdicamus ergo opa
tenebrar: et induamur arma lu
cis: sic ut in die bone est ambule
mus. Non in comestationibus
et ebrietatibus. Non in cubili
bis et impudicijs. Non in cou
tentione et emulatione: Sed in
duimini dñm iesum xpm. Gra
Universi quite 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. Nōz uir
tutes celoz mouebunt. Et tunc
uidebūt filiū hoīs acientez i nu
be cum potestate magnaz. maie





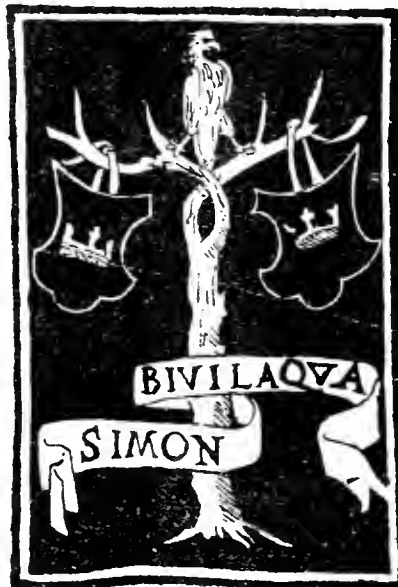
Terentius Cum Duobus Commentis



tereat. quod interdum non temere pra
quod habet faciendi necessitate. Temere
parmenonem praetereat. 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 pra
tereat temere. ita ut non remuneret bonum fa
ctum 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 impru
denti sibi: 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 Aeli Comedias:
necnon Ioannis Calphurnii super Heautontimorumenon feliciter.

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

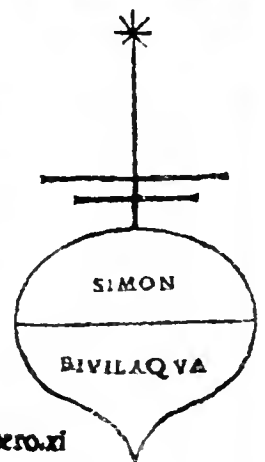


xtraxeris. par. imo
feci. pã ego istuc
parmenonẽ
sequere me intro
s boni feci hodie



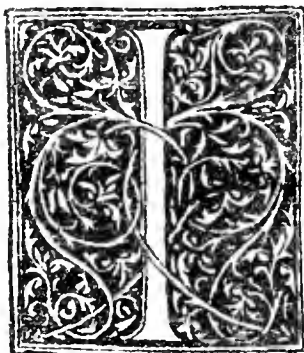
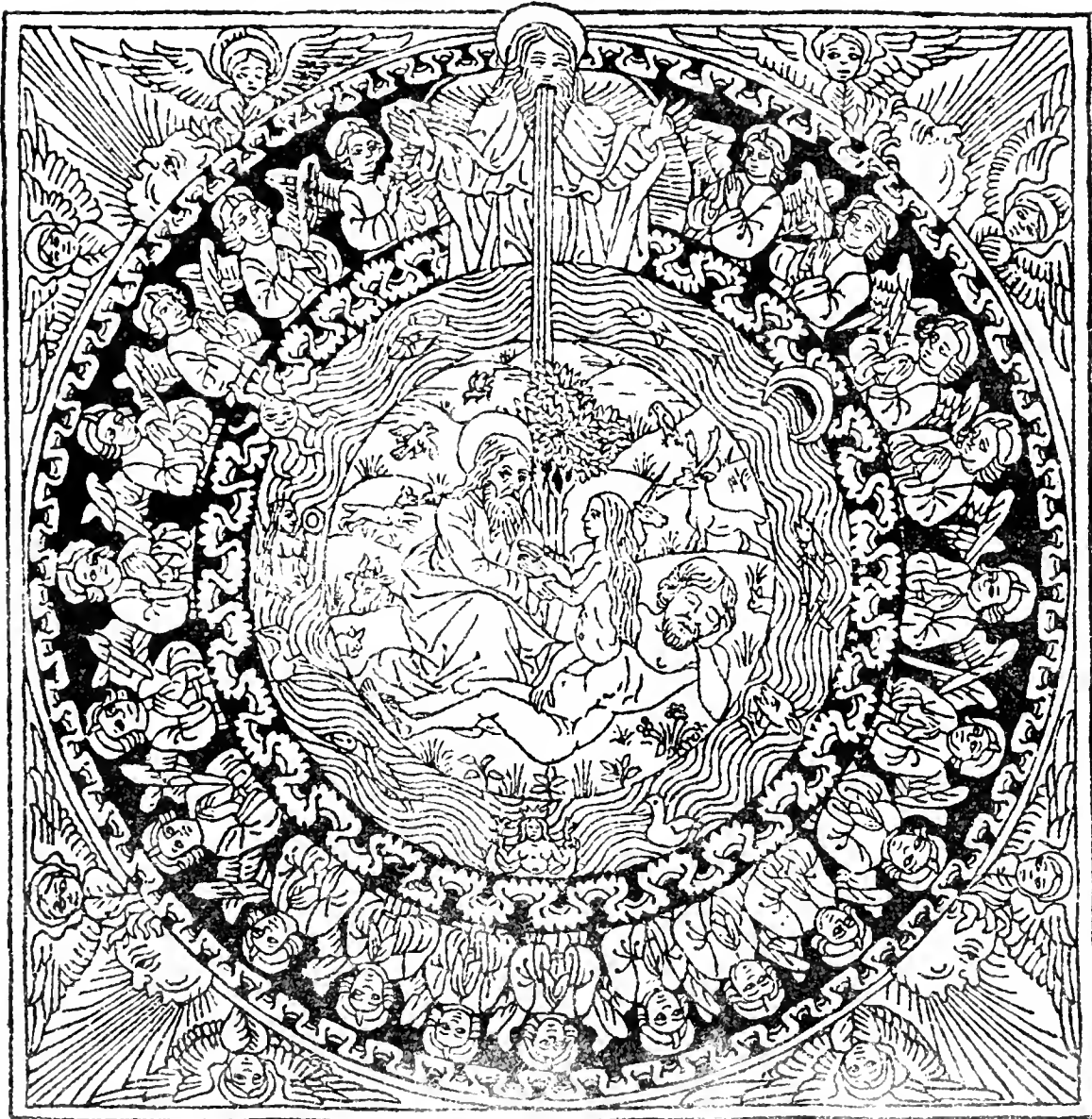
Imprudens q. sciens ante hunc diẽ unq.
Vos ualete & plaudite calliopius recesui.

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



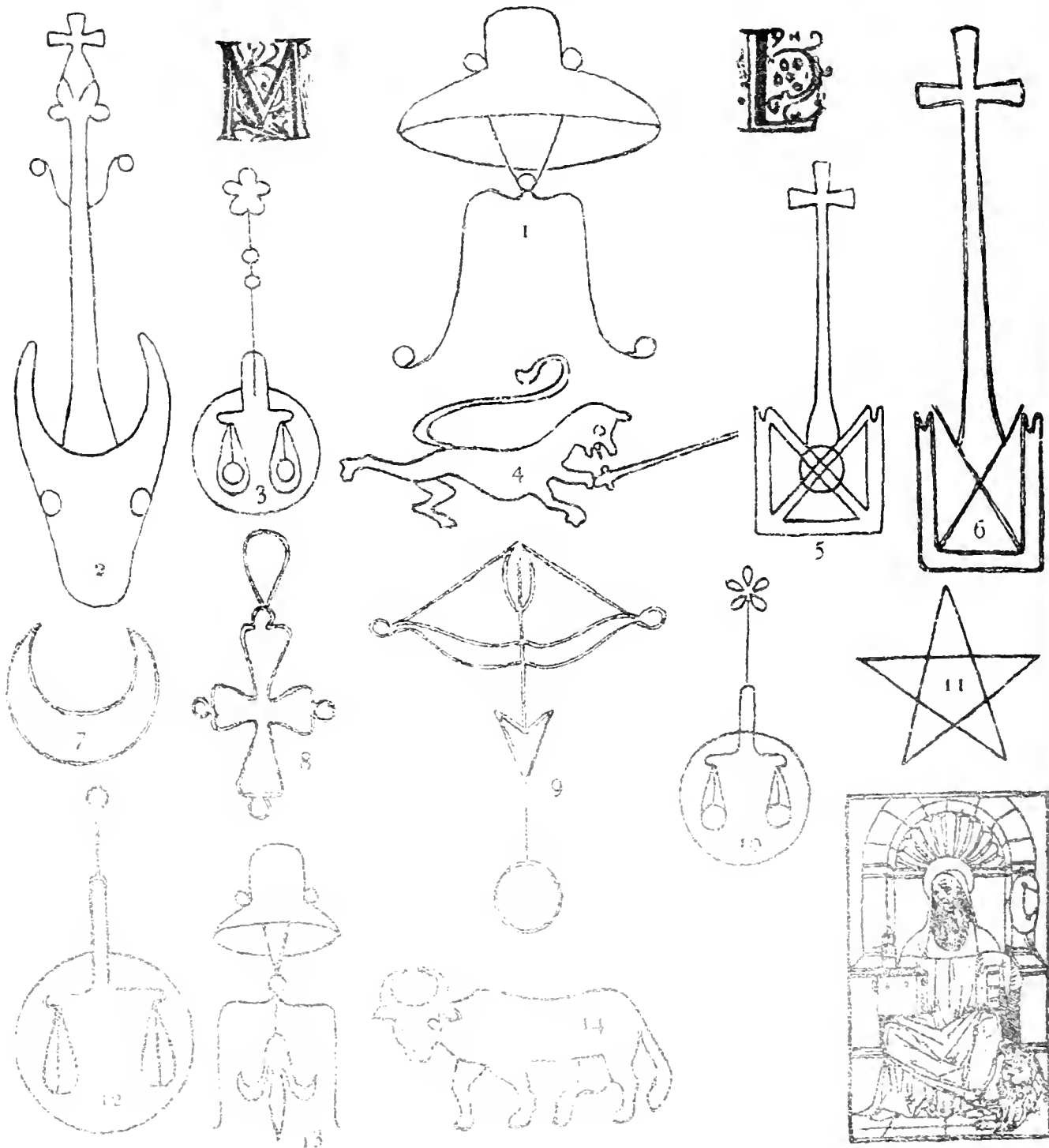
Primus

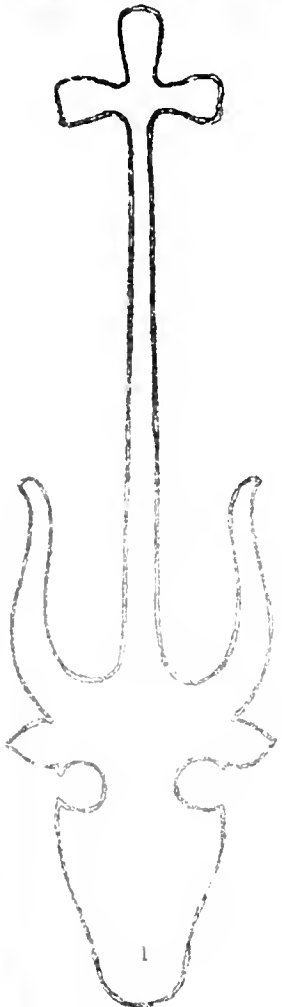
C Fratri Jacobi philippi Hericomensis ordinis fratrum Eremitarum dñi Augustini in omnimoda bi
 stoua nouissime congeita: Supplementum Cronicarum appellata. Liber primus feliciter incipit.



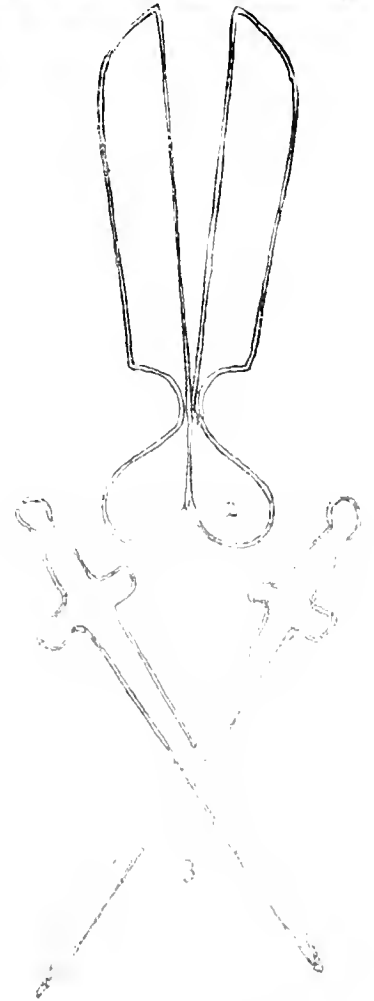
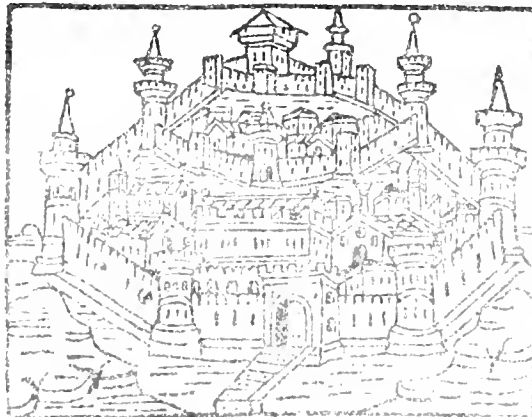
In principio creauit deus celum et ter

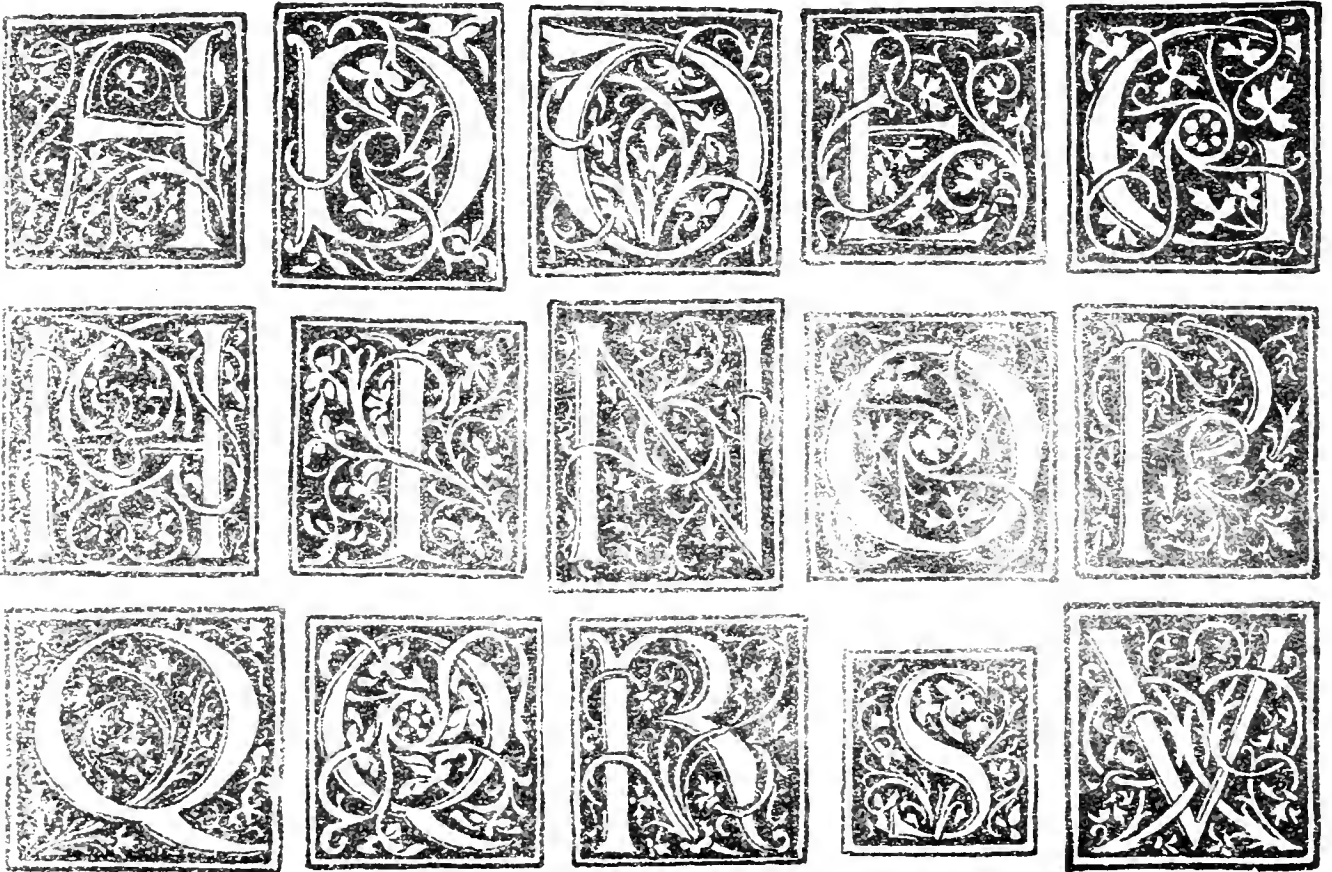
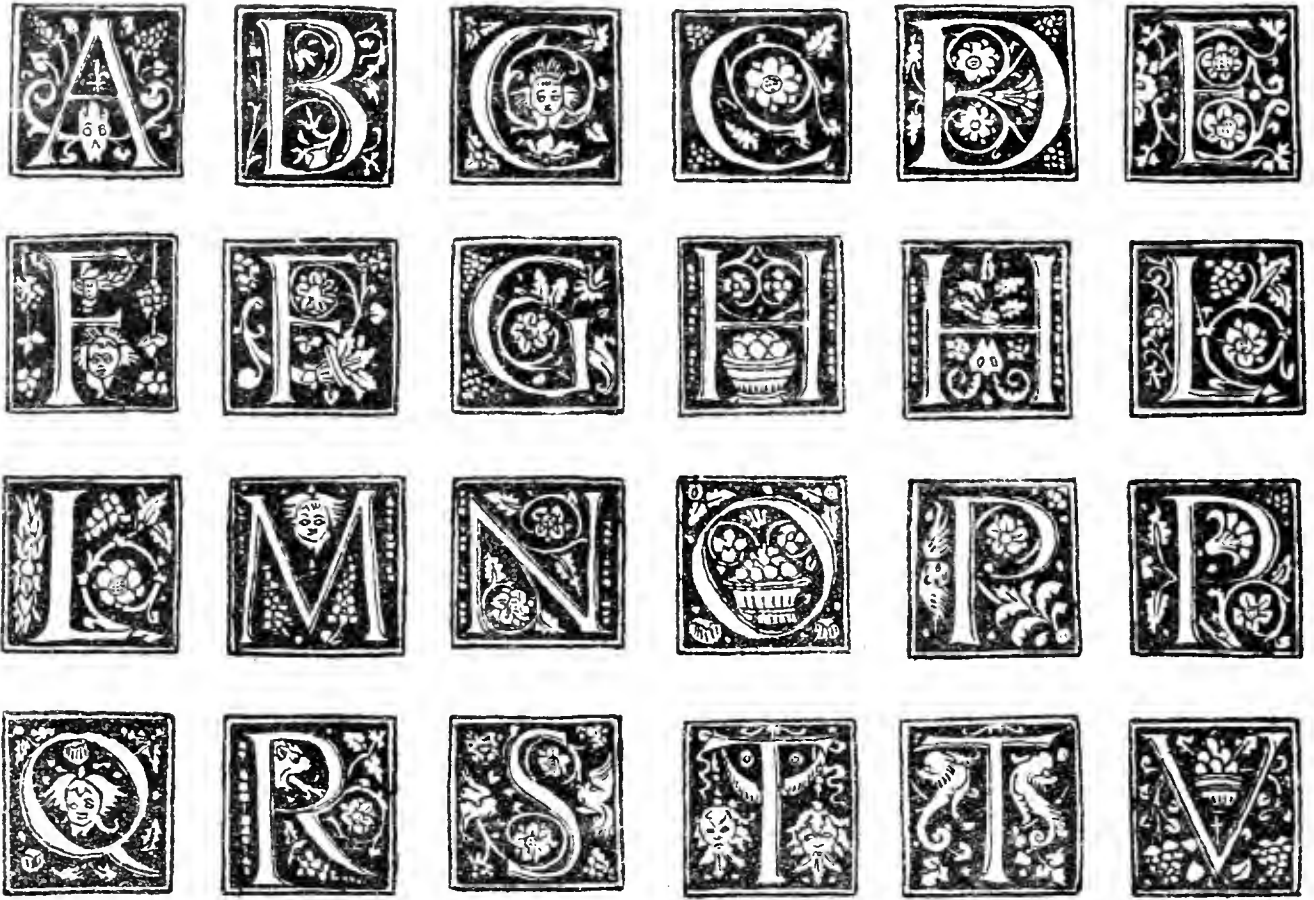
ram: terra autem erat inanis et incomposita. Scribuntur Eucangelio primo
 ca: Quilitaluz oium. Aug: restante: vt habetur vndecimo de cini. del ca: 3?
 Datimus e mundus. Inuisibiluz vero maxinus e deus: s; munduz esse
 conspicimus: deum vero credimus. Quod autem deus fecerit mundum
 nibili potius credimus 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 celuz 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 voluntatq;
 etus quibus o; semper annũciant. Et propterea ex his vnus erat ille propheta: qui dixit et scripsit. In prin-
 cipio creauit deus celuz et terras Terra aut 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; iam hoc erat: s; q; hoc esse poterat: naz et celuz; postea scribitur factuz; queadmoduz si semet arboris cõ





FERARA.





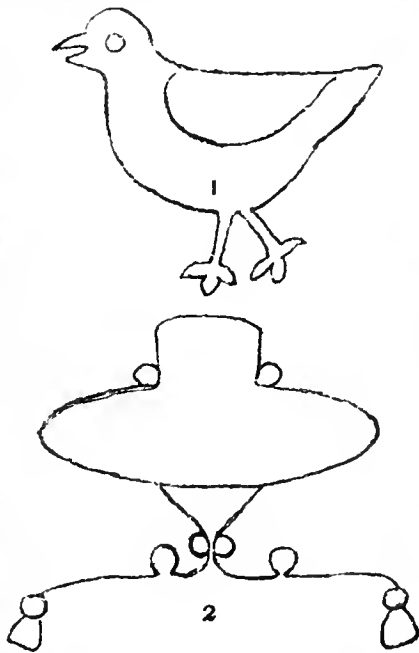
I OHANNIS TORTELLII ARRETINI COMMENTARIORVM GRAMMATICORVM DE ORTHOGRAPHIA DITIONVM E GRAECIS TRACTARVM PROCEMIVM INCIPIT AD SANCTISSIMVM PATREM NICOLAVM Q VINTVMPONTIFICEM MAXIMVM.



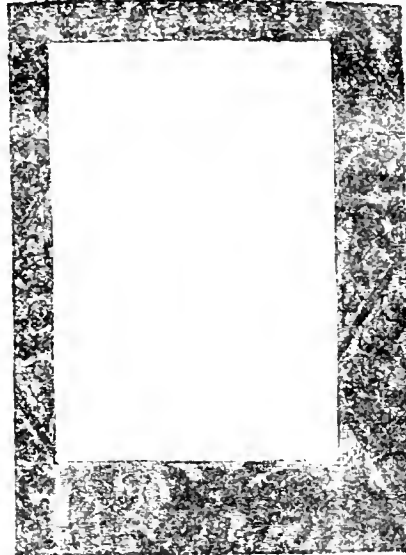
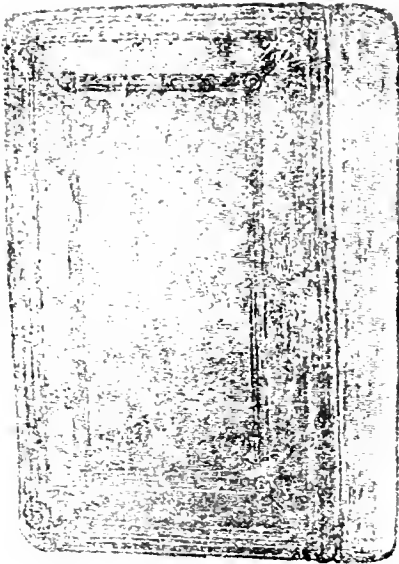
OEPERAM OLIM BEATISSIME PATER NICO
 lae. v. summe pōtēfex commentaria quaedam grammati
 ca condere: quibus omnem litterariam antiquitatem &
 orthographiae rationem cum opportunis historiis pro
 poetarum declaratione comēctet conabar: profuturus sa
 ne p mea virili studiosis linguae laetae: iterum ab aliis
 studiis negocijsq; familiaribus intercepit illa prorsus
 relinqueret: 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 institutōibus grammatcis
 poetayq; historiūculis tua beatitudo indigeat: qui cē
 teros doctrinis oibus etiam minutis ex summa ingēni
 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 quantaq; diligentia
 philofophorum atq; summorum theologorum in latina
 adhibes curam in antiquorum nostrorum operibus ex
 nonnullos 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
 iusmodi artis negligentia in poetis oratoribus & historic
 uili: medicineque artes: & ceteris facultatibus interpretari
 quos obscurissima ex cuius ignorantia sepe summa uide
 tuissent. Vnde nemo unq; inter doctos connumerari potuit
 rit. Et ut eiusdem artis p̄fessores: qui in ea p̄cellunt: leuiter
 ticos uiri doctissimi: ut Iginus multi nominis Romae gr
 bus grammatcis quiq; 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 grammat
 tum: Seruius: Diomedem: Priscianum: Victorinum: ut
 grammatcos. Sed hos uelut eius artis professores facile tra
 rinus temporibus Gellii philofophus clarus de grammat
 ferebat: Nonne et longe ante eum Antiochus oīum phi
 Quintilianus: & stoicorū seclat: ut Priscianus ipse ostēdit:
 scripsere: Porphirius et eximius phīsī 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 summa cū laude reliquerunt. Et Ciceronem inspiciamus primum qui lin
 gua nostrae absq; alicuius dubitatione princeps fuit. Quod idem artas nullus 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



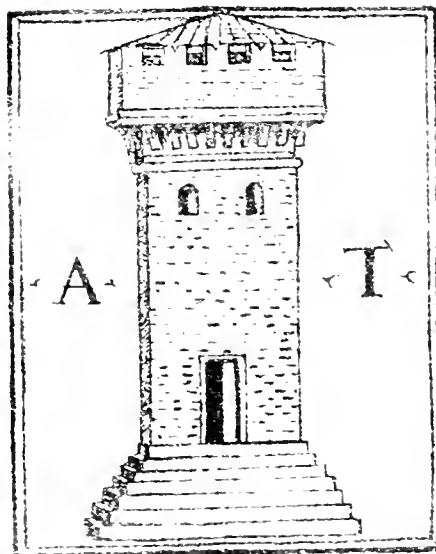
De profundis. totus vs. v.
 El porta iseri. R. Erue do
 mine ahas eoni. v. Dne ex
 audi zc. G. Et clamor zc.
 Eus qui iter Dio.
 apostolicos sacerdo
 tes famulos tuos potifica
 li seu sacerdotali fecisti di
 gnitare vigere: psta que su
 mus: vt cog queq; perpe
 tuo aggregemur colorio.
 Eus venelar Dio.
 gitor z humane salu
 us amator: qsum? clemeti
 az tua: vt nre agregatiōis

ciū scripturā: gloria hce est
 omnibus sanctis eius. **Ps.**
 Laudate dñm in scis
 ei: laudate euz in fir
 mamentis virtutis ei. **Lau**
 date eū i vmb? ei: lauda
 te eū sm multitudines ma
 gnitudois ei. **Laudate**
 eū i sono tube: laudate eū i
 psalterio z cythara. **Lau**
 date eū in tympano z cho
 ro: laudate eū i chordis et
 organo. **Laudate euz in**
 cyrnabals bñ sonātib?: lau
 date eū i cyrnabals iubilati

onis: dñs spūs laudet dñz.
Requie. **Ant.** Dñs spūit
 laudet dñz. **v.** Audiu vo
 cē de celo dicēte mihi. **G.**
Qui mortui: q i dño moriū
 tur. **Ant.** Ego suz. **Laticū**
Benedict zacharie.
 dñs de? israhel: qz viti
 aut et fecit redēptionem
 pleb sue. **Et** erit cornu
 salutis nob? domo dauid
 pueri sui. **Sicut** locut? est
 p os scōru: qui a sēlo sunt
 pphetaz eius. **Salutē** ex
 mancis nris: et de manu

nūc z i hora mortis mee: z
 mihi largiri digneris gra
 tiā z misericordiā: viuē z
 defunctis requie z veniā: z
 ecclesie tue pacē z concordi
 am: z nob? petōrib? vitā et
 grāz sempitnā. **Qui** viuus
 z rezt. **Ad pma.** **O** cus
 in adiutoriu zc. **G** l'ia pti.
Ora pma dñi hy?
 eius est iesus ad p
 tati: falsis testimoniis mul
 tū accusatū: colaphis pen
 tunt manib? ligatū: vultū
 dei spūit lumē celi gratū

san de?: exaltabor in gēi
 bus et exaltabor in terra.
Dñs virtutū nobiscū: su
 scceptor nst de? iacob. **G** lo
 ria. **Ant.** Admirabit eā de
 us vultu suo: deus i medio
 ei? nō cōmouebit. **Ant.** **S**i
 cut lectū. **psalm?**
Undamēta ei? i mō
 ntis scis: diligit dñs por
 tas sūd: sup oīa tabernacu
 li iacob. **G** l'iosa dicta sūt
 de reueras dei. **M** emoz
 ero iab z babyoniis: scie
 tū me. **E** cce alio. **Gene z**



TRIVMPHVS

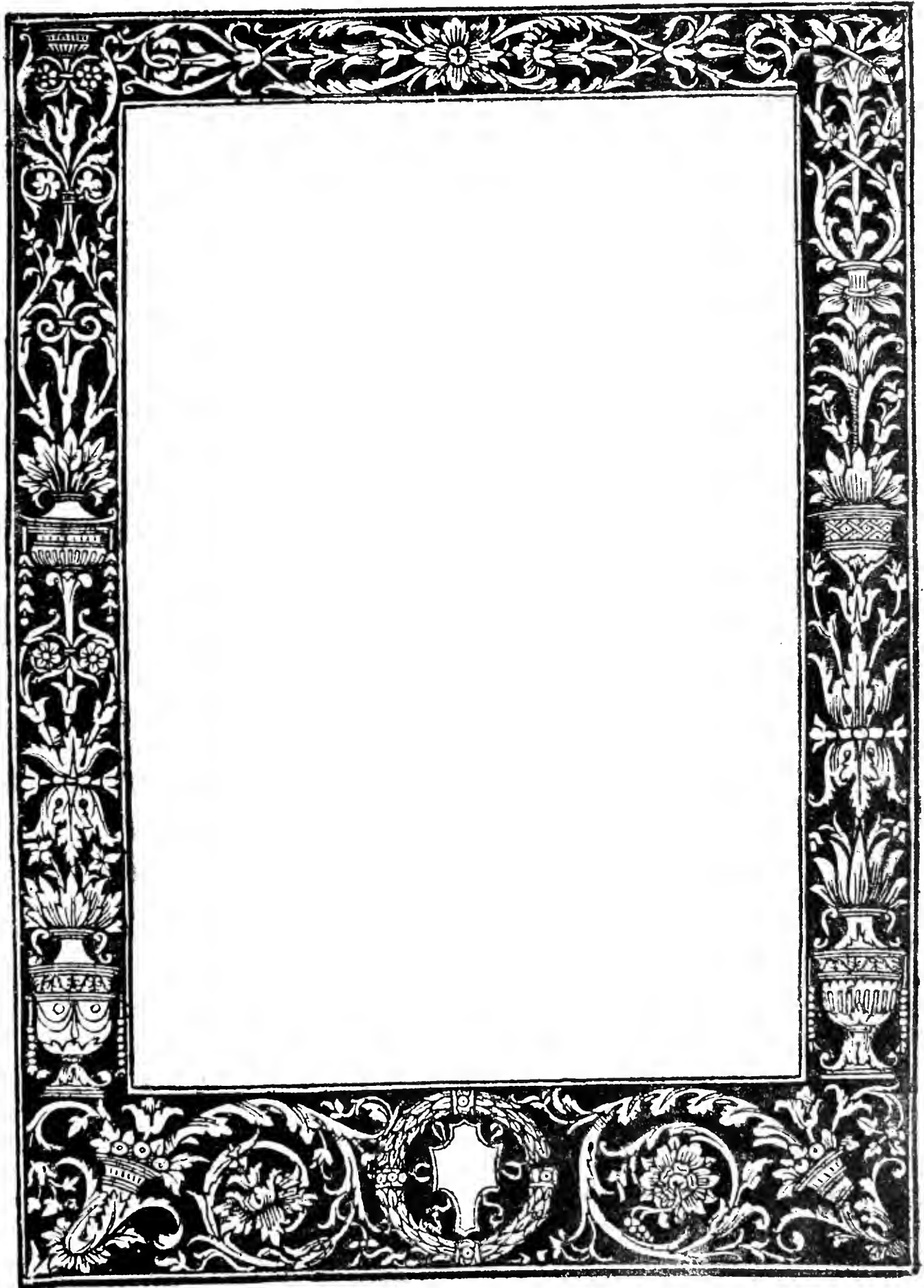
FAME



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
proferre cōem. Harum itaq; quas prædi

hi etiam prouenerunt. Bellum namq; quod iter Romanos & nos
finis accesserit: experimento ipse cognoscens narrare coactus sum
conscriptio corrūpuit. 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 uisū fortunis: & per quē legiflatore
tatem aliāq; uirtutis continētiā noscitur attingere: & q̄ longis p̄
uissime uenerint ad certamina Romanorū. Sed quoniā igens erat
plexus in ipso libro diuidens disponensq; principia: atq; finem cōf
taui. 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
set: & i omnibus mirabilem naturæ fortitudinē & inuictibilem u
Hujic enim uiro semper obediens qui utiliter & bene agentium ce
desidia potius 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



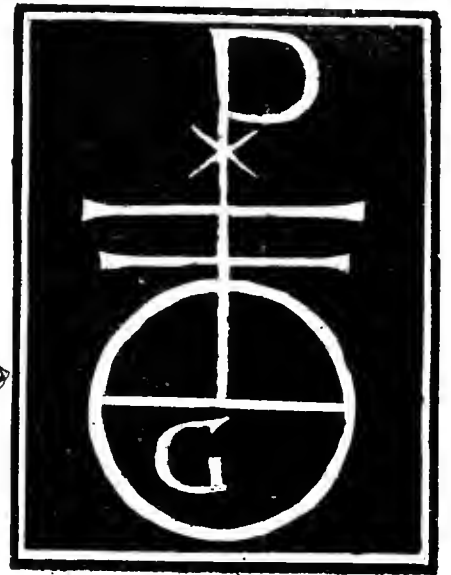
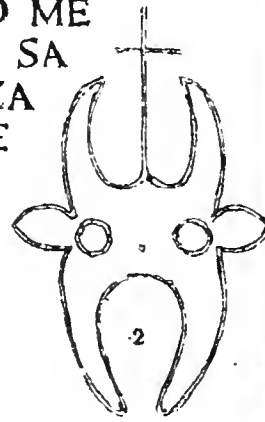
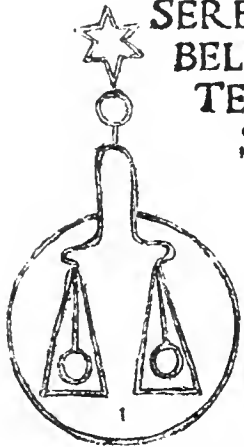
Epitaphium eiusdem,

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

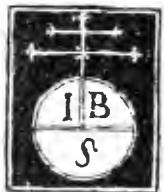
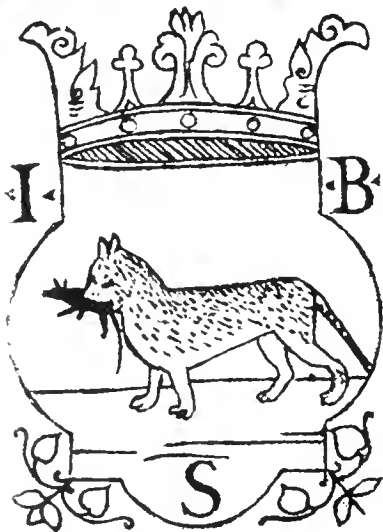
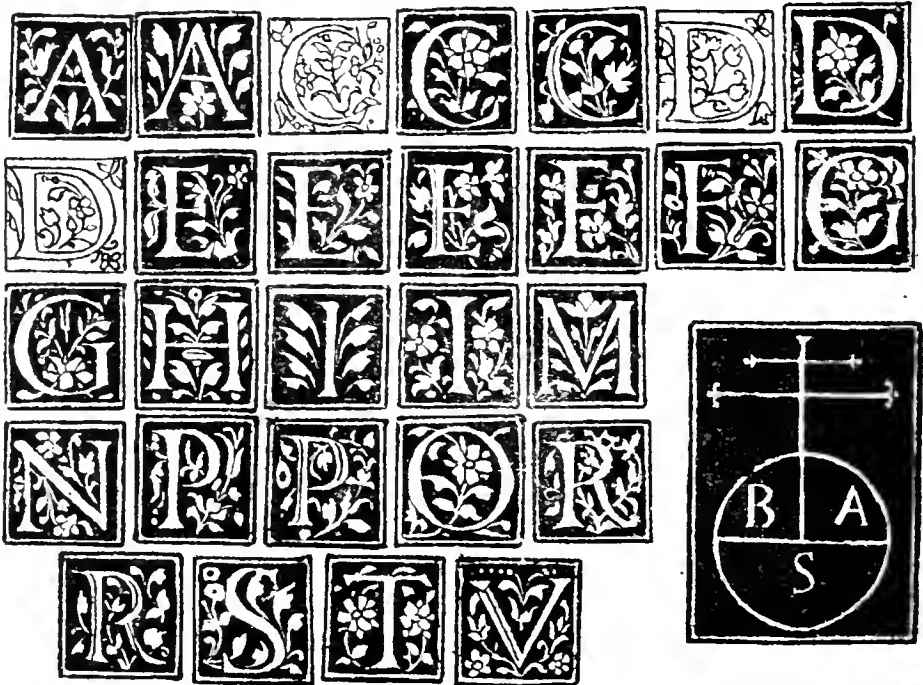
Finis.

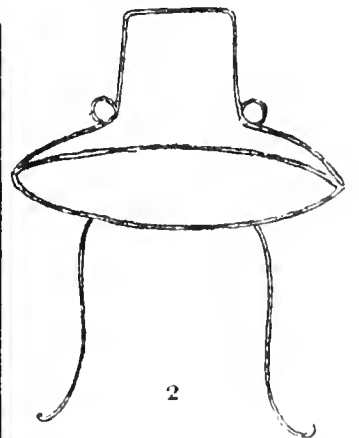
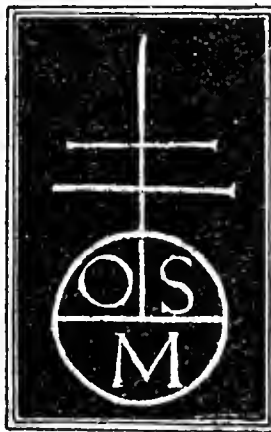
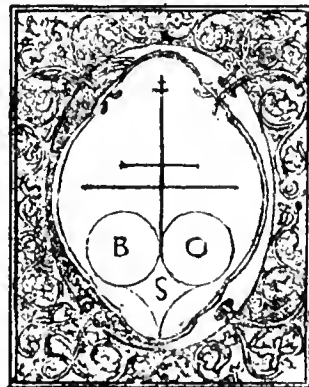
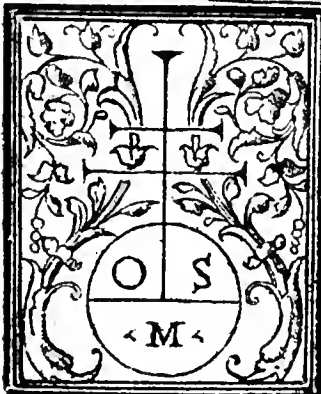
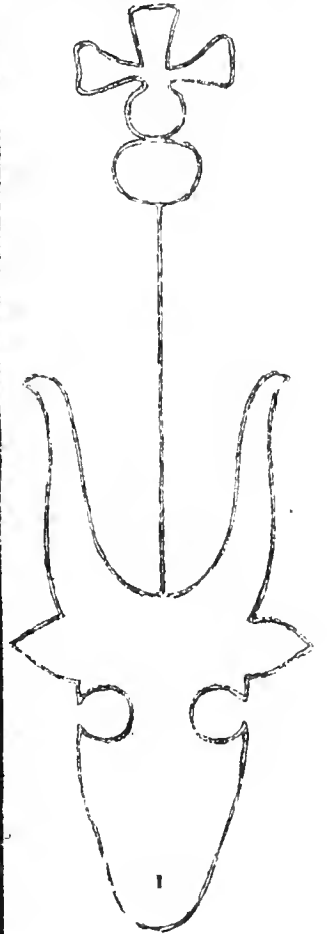
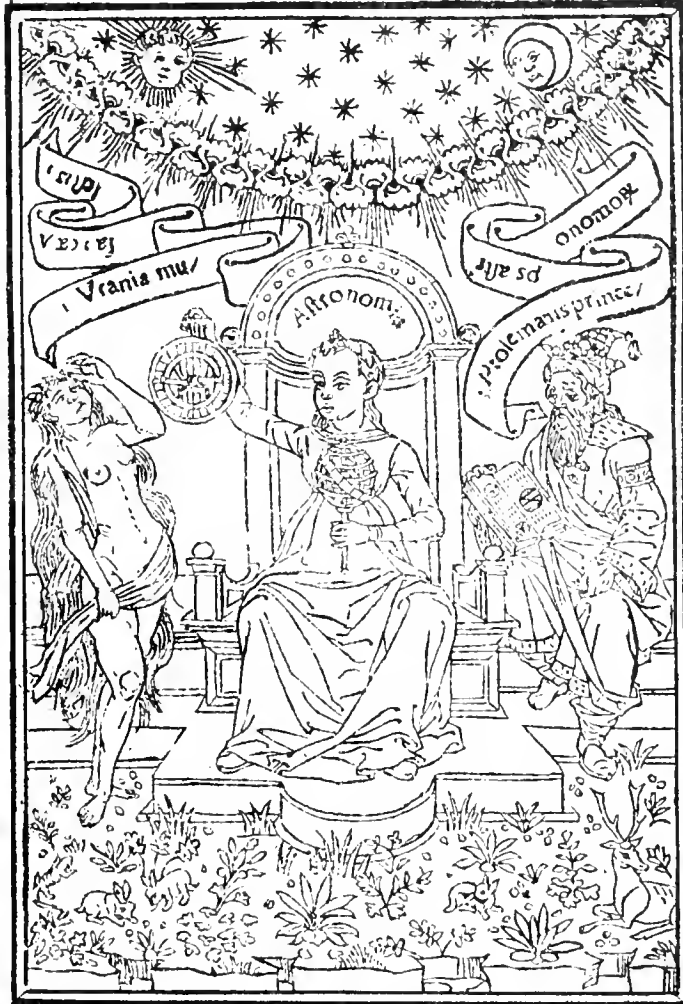
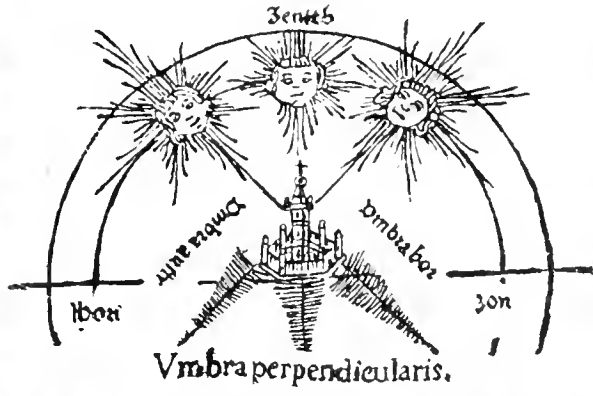


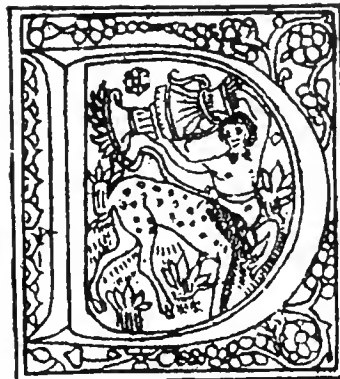
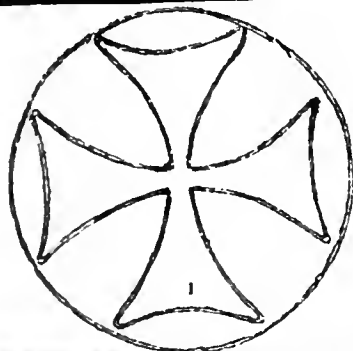
CRONICHE CHE TRACTANO DE LA ORI
GINE DE VENETI. E DEL PRINCIPIO DE
LA CITA. E DE TVTTE LE GVERE DA
MARE E TERRA FACTE IN ITALIA:
DALMACIA. GRECIA; E CONTRA
TVTI LI INFIDELL COMPOSTE
PER LO EXCELENTISSIMO ME
SERE MARCO ANTONIO SA
BELLICO. E VOLGARIZA
TE PER MATHEO VE
SCONTE DE SAN
CTO CANCIANO
CON GRATIA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



Adiffalesecundum morem
sancte Romane Ecclesie







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
honorem 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 id tantillum ocu: quod
vel mihi de somno fraudans in noctibus
intercipere sino: non sinam ocioium . **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 deomice annunciationis 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 queq; iplo-
rum necessitas: a minus paratis inueniar:
non arbitro: eos debere grauari: si pprie
sancti facio deuotioni.

Yctio sancti euangelij
Secdm Lucam.



AVE MARIA GRATIA PLENA

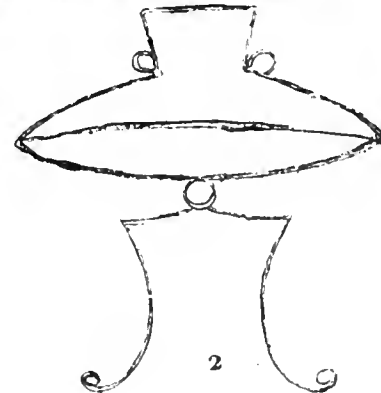
nomen ioseph de domo dauid: et nomen virginis maria. Et reliqua. Omnia pma.

In illo tpe nis

sus est angelus gabriela do i cui rates galilee: cui nom na sareth: ad virginiem de. spofatas viro cui

Vid si
bi vult euangeli statot ppria no- mina rex in hoc loco tam signan- ter exprimere? Erudo qz noluit nos negligeter audire: qz tas di- ligenter studint enarrare. No-

minat siquidē nēciū qui mittit: et a quo mittit: virginē ad quā mittitur: sponsū quoq; virginē: ambobusq; genitū civita- tem: ac regionem propiis nominibus des- gnat. Ut qd hoc: si uia: et aliquid bonū superuacue positū sit: Nequaq; Si enim nec solum de arbore sine cauitate: nec viuis ex passeribus sine patre celesti cadit sup ter- rā: sicut ego de ore sancti euangeliste supflu- um defluere verbi: preteritū in facta by- stona verbi: Nō puto: sicut quippe sunt omnia superne inuisionis: ac celesti singula dulcedine redundant: ita tamē diligente habeat inspectionē: qui aduertit iugger et nel- te petra: oleūq; de saxo dimissimo. **116** pe l



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



DIOMEDES ATANASIO SALVTEM DICIT,



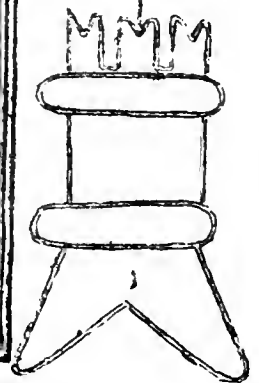
ARTEM Meræ latinitatis: puræq; eloquentiæ magistrâ
subicudē litterarū facili ter p̄cudendo formatâ humânæ
claritatis ihâc cū cognouisse excellētē facundiâ tuâ plu-
rimi faceret desiderio tuo libēter indulgēs sūmo studio
q̄tū mediocris admodū igenii mei q̄litas capere patie-
bat) inno d̄ gestâ libello dilucide expeditâ celsui eē m̄credā q̄ ipsos au-
riu meat? audita sciētia cōplet̄ absētia denegatū ē. Sane neqd̄ eēt icogni-
tū: vitāda sūt n̄m̄iū cōstricta breuitas. Est, n. lucubratiōis idustria stu-
diūq; collatio tripartita: ut secūdū trina ætatis gradat̄i legentiū spatia le-
ctio p̄babiliter ordiata crimē p̄lixitatis euadat̄: etiūq; demulceat. quæ
qdē in trib? diuisiōibus q̄uis puula sitū in̄ singulis suâ cōtinet breuitatē



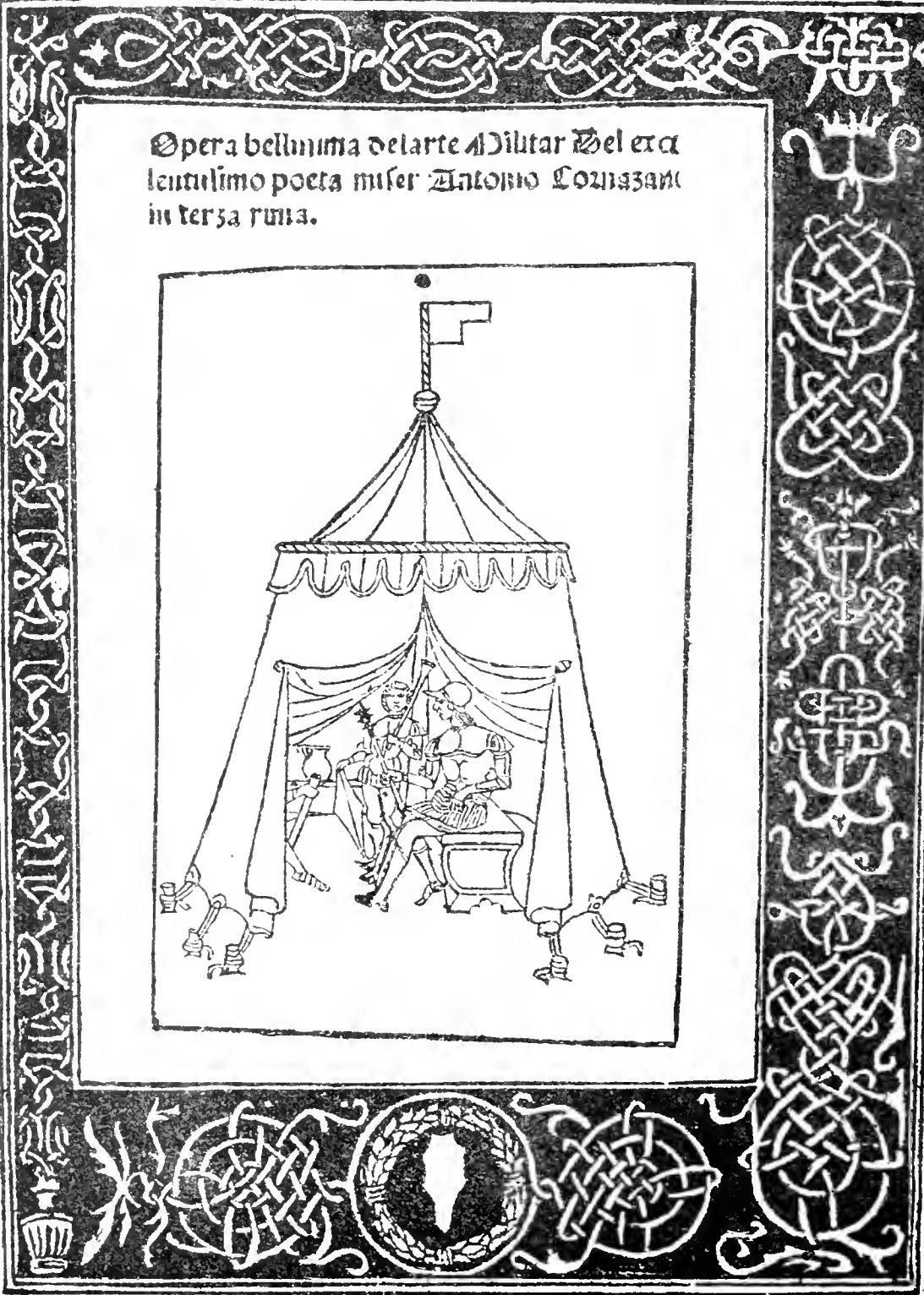
Albu

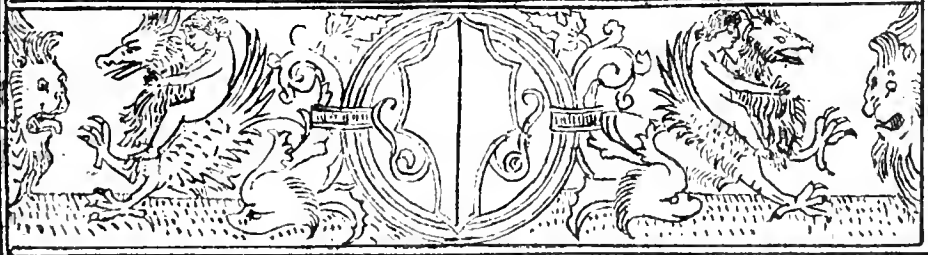
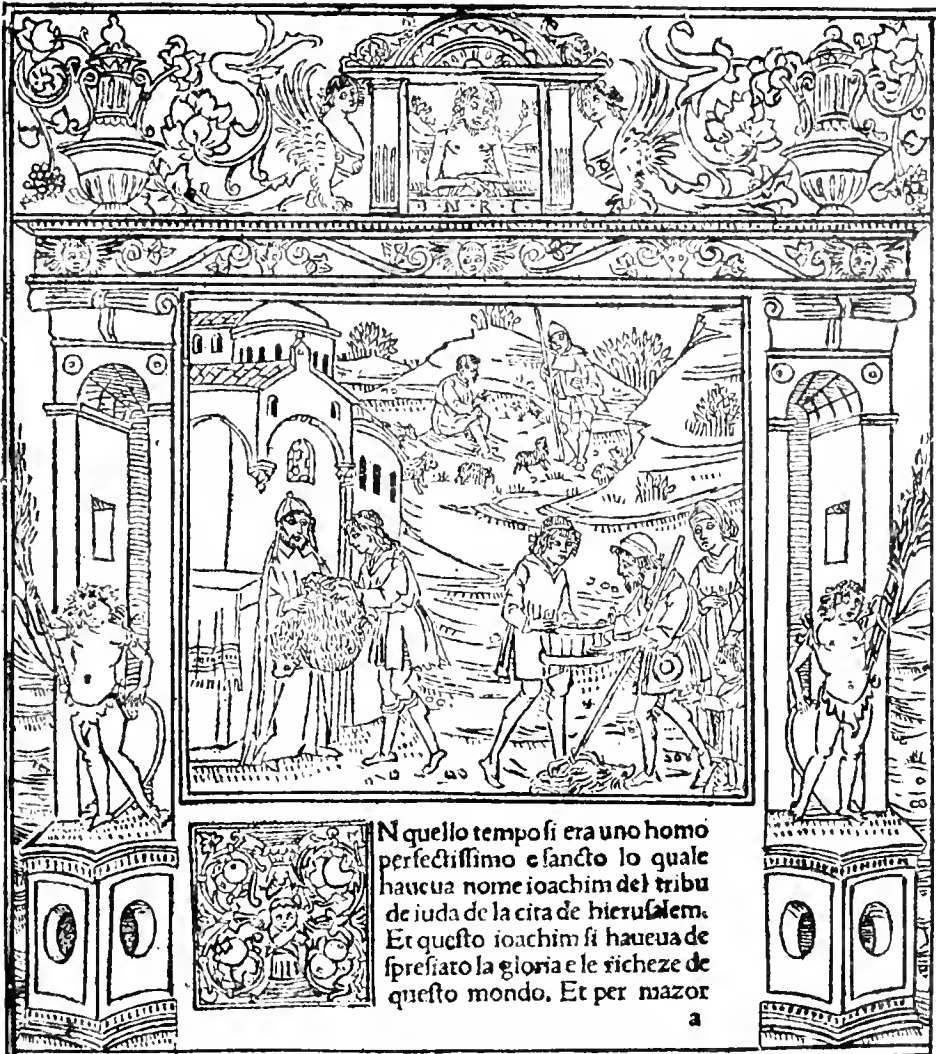


baiber



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





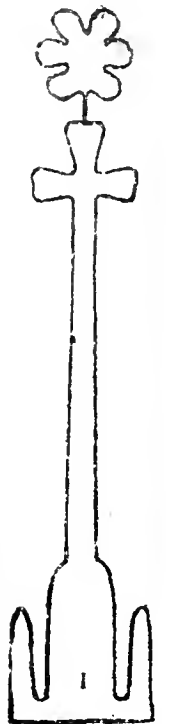


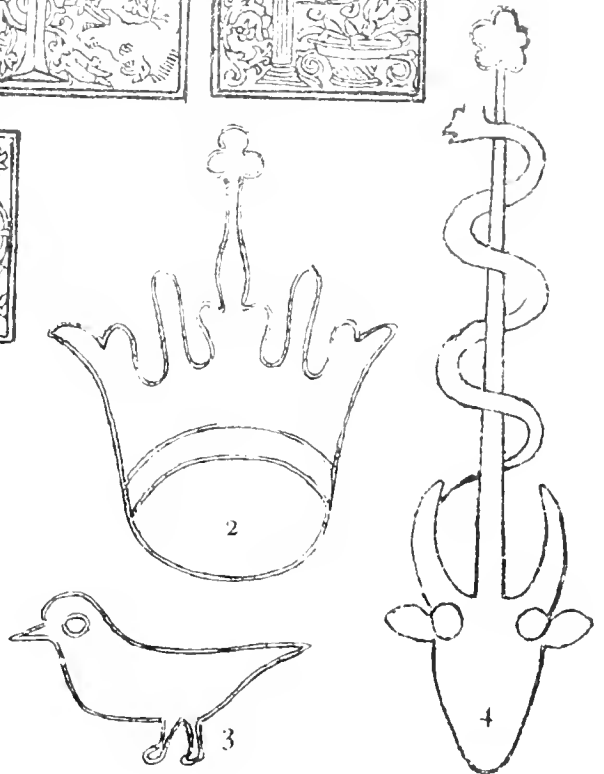
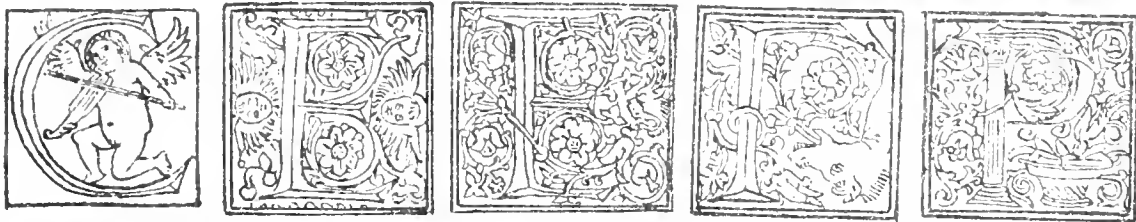
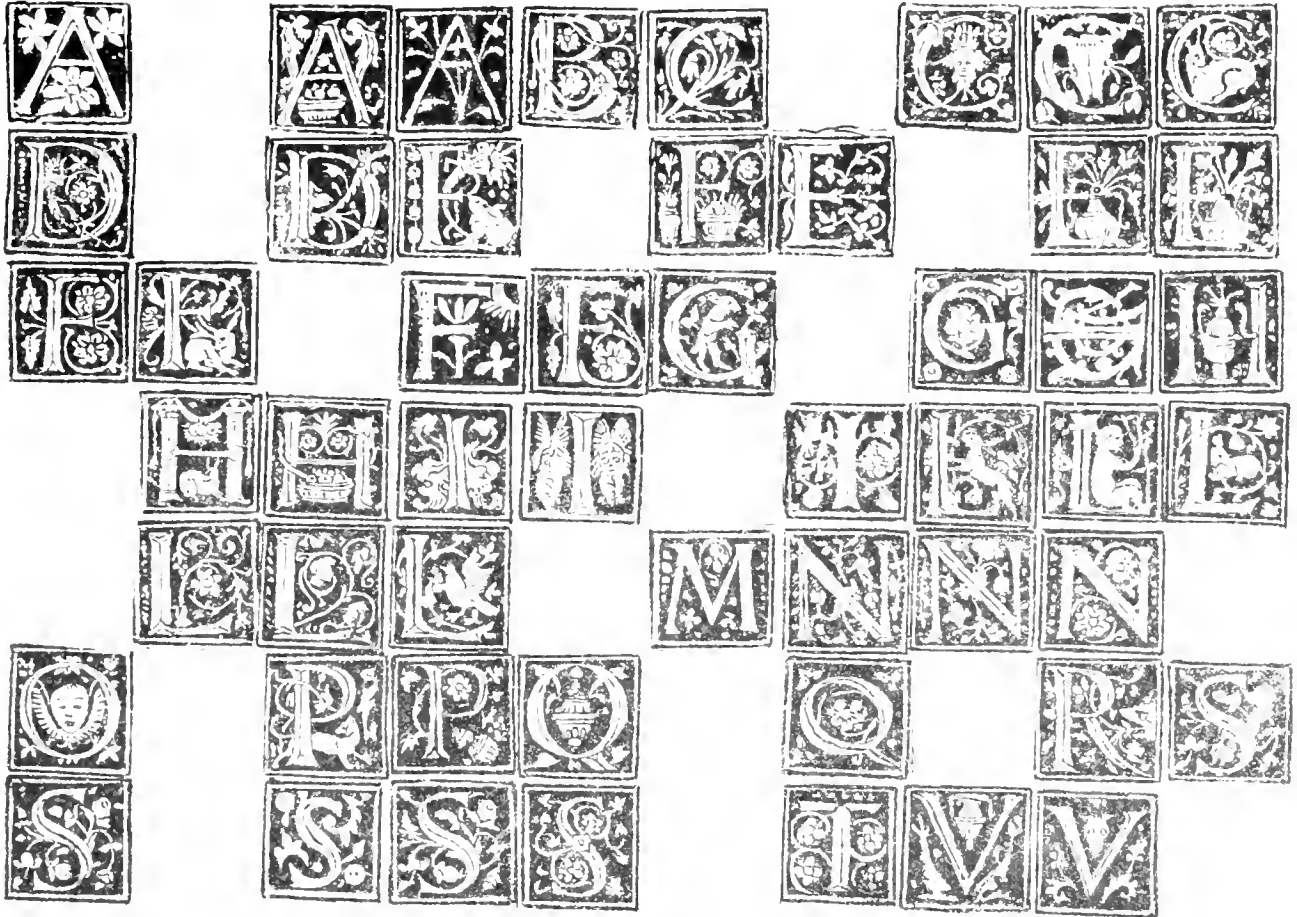
FINITO LA PRIMA DECA DI
Tito Liuo Padoano historico dal co-
minciamento della citta de Roma: Se-
quita la terza della secunda battaglia
Carthaguese. Cap. I.

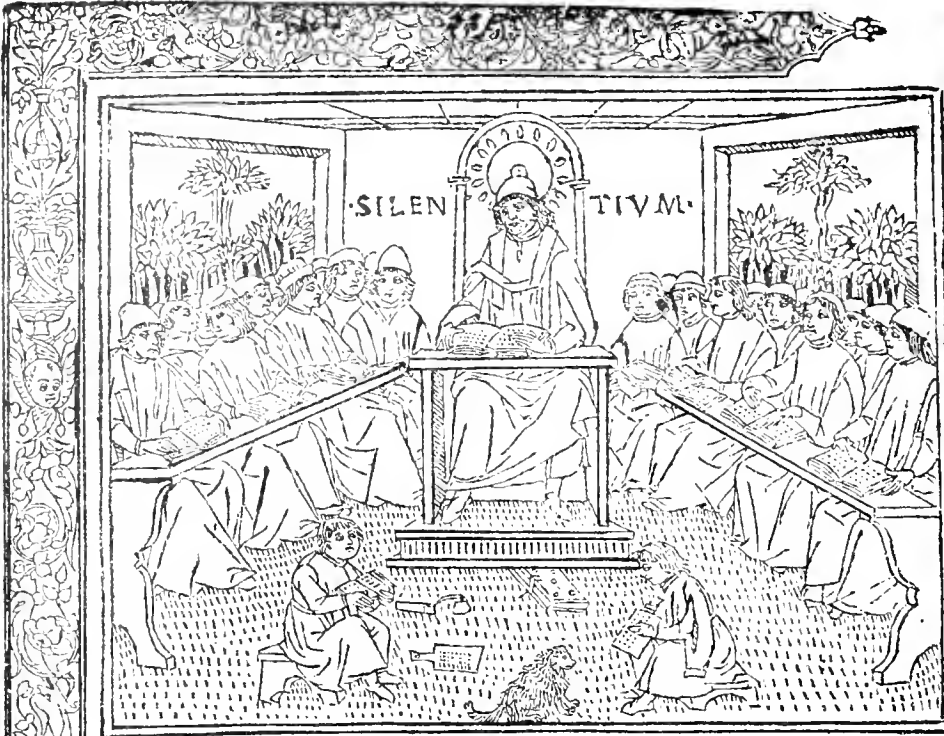


NQVE
sta parte de
la mia ope-
ra e licito a
me di parla-
re spòtauea-
mente pro-
mettèdo qđ
lo che la ma-
gor parte
delli scripto-
ri hanno promesso nel principio di tut-
ta la summa de lopera loro: cioè che io
scriuero de una guerra maximamente
degnā di memoria intra tutte le altre
che mai siano state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





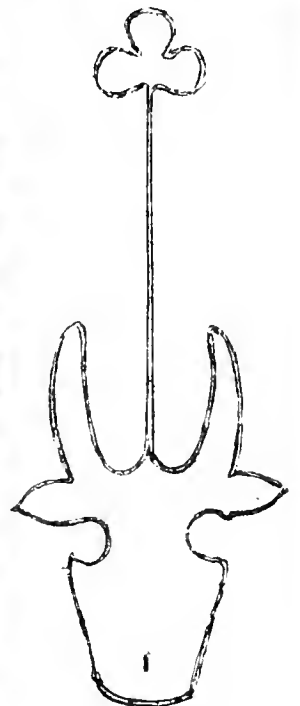
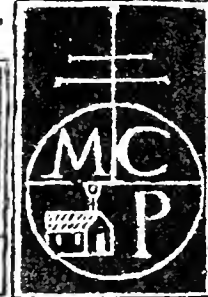


CANTALYCII EPIGRAMMATVM LIBER AD POLYDORVM TYBERTVM CAESENATEM EQVITEM COMITEMQVE.

CANTALYCIVS POLYDORO SVO. S. P.



Apinius stadius nequitum mi polydor tavit: an sibras suas eorumq; thebaide festis uolumen congregata edidissetratq; in singulorum in quor





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

Libros sunt rudibus primam cupientibus artium
Nec sine me quisquam rite peritus erit.

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

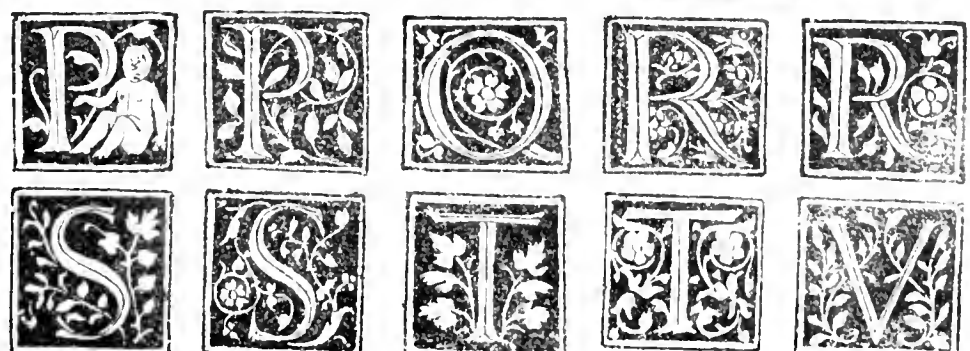
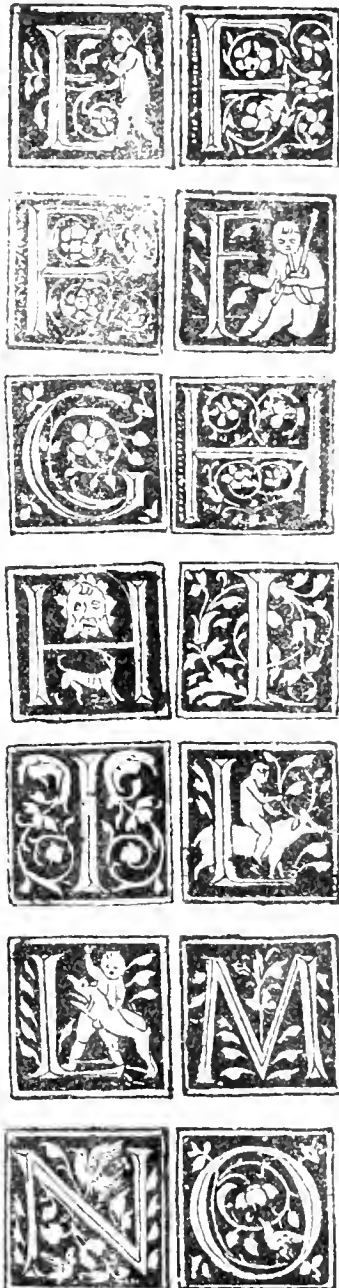
Nono modum reliquis quid competat optime pandens.
Et quam non dorem oleo nulla manet.

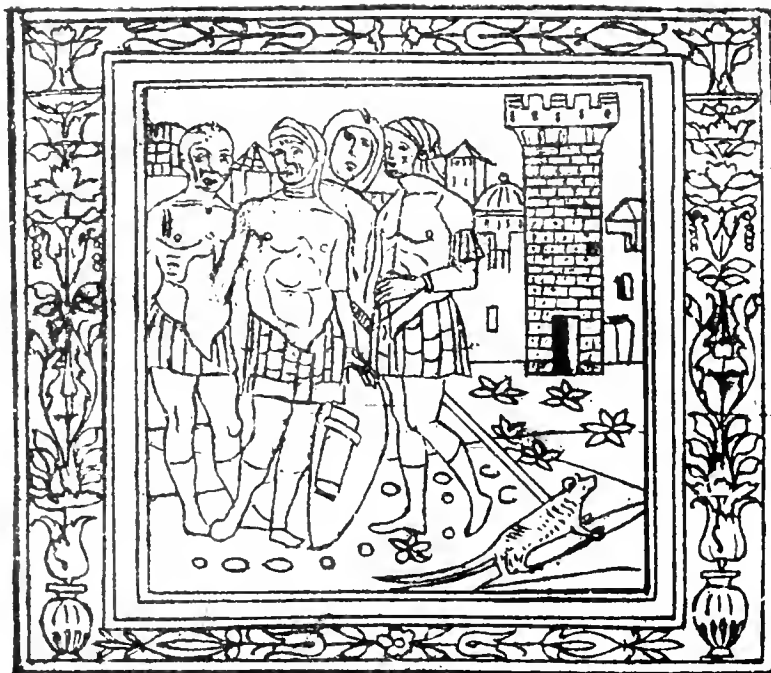
Ergo legas: studiumq̄ tibi rudis adhaec lector
Mam ceteri studio vincerè multa potes.

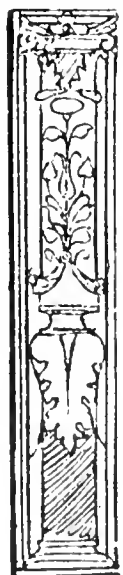
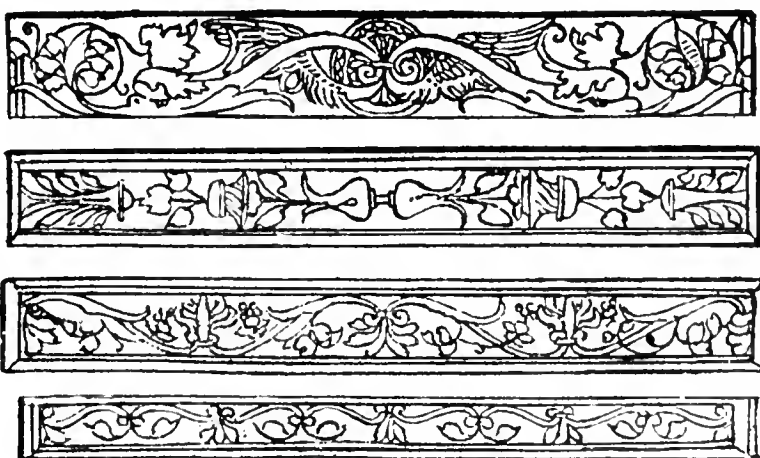
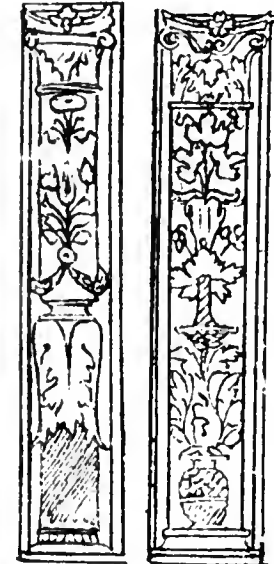
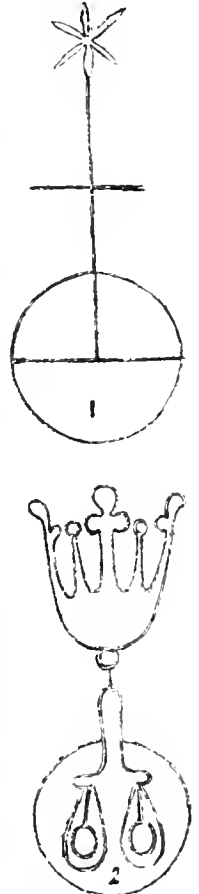
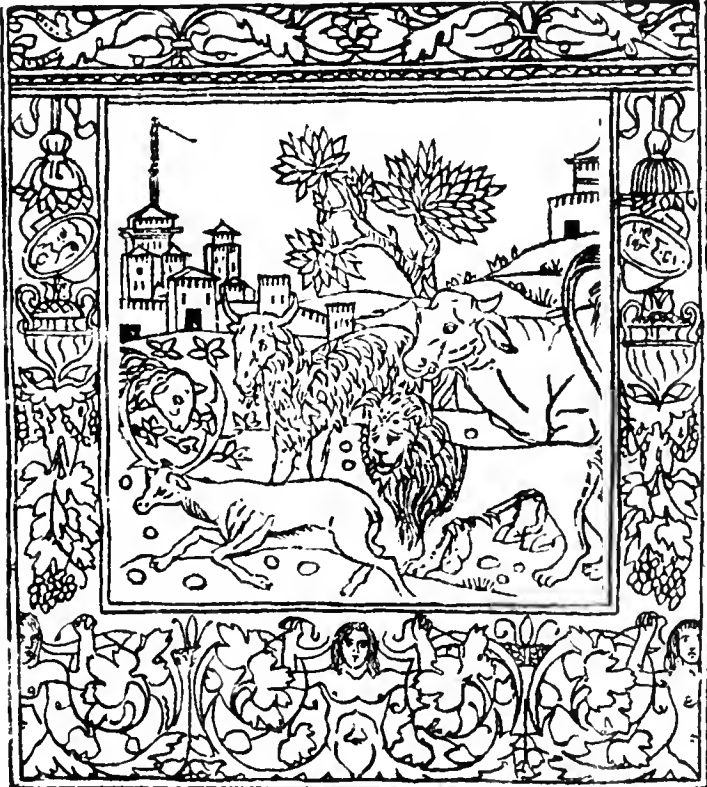
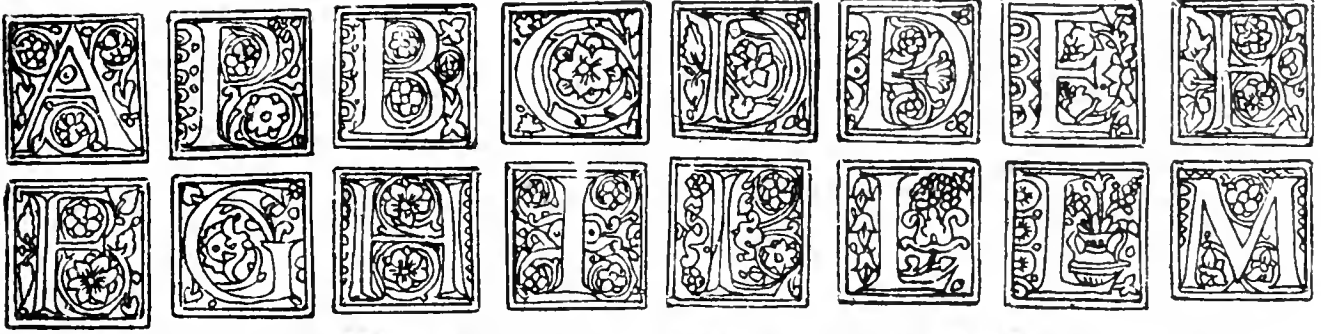


De **E**t que pars est: nomen est
Quare est nomen? Quia signifi-
cat substantiam et qualitatem propria
vel communem cum casu. No-
minum quot accidunt? quinque: que?
Species: Genus: Numerus: Si-
gura: et Casus. Quis? speciei: pu-
nitur: quare? quia a nullo deri-
natur. Quis? speciei: derivatur:
unde derivatur: a poetis: Quis?
generis: masculini: quare? quia pre-

ponitur ei in declinatione unum articulare pronomen hic
Cur? generis: feminini: quare? quia preponitur ei in declinatio-
ne unum articulare pronomen hec. Quis? generis: neutri: que?
quia preponitur ei in declinatione unum articulare pronomen hoc.
Quis? generis: comitis: quare? quia preponitur ei in declinatio-
ne duo articularia pronomen hic et hec. Quis? generis: ois:
quare? quia preponitur ei in declinatione tria articularia pronomen
hic et hec et hoc. Quis? generis: masculini: quare? quia sub una
voce et uno articulo comprehendunt animalia utriusque sexu









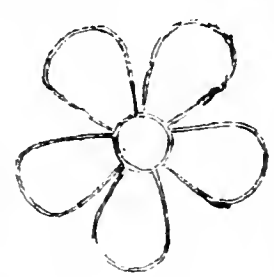
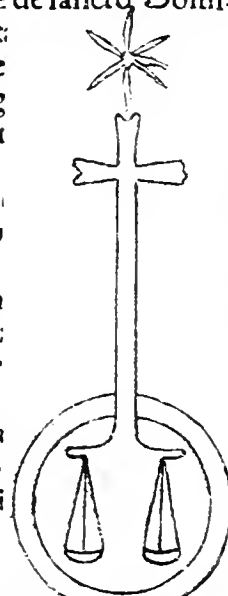
Al nome de iesu christo crucifixo & de Maria dolce & del glorioso patriarcha Dominico.

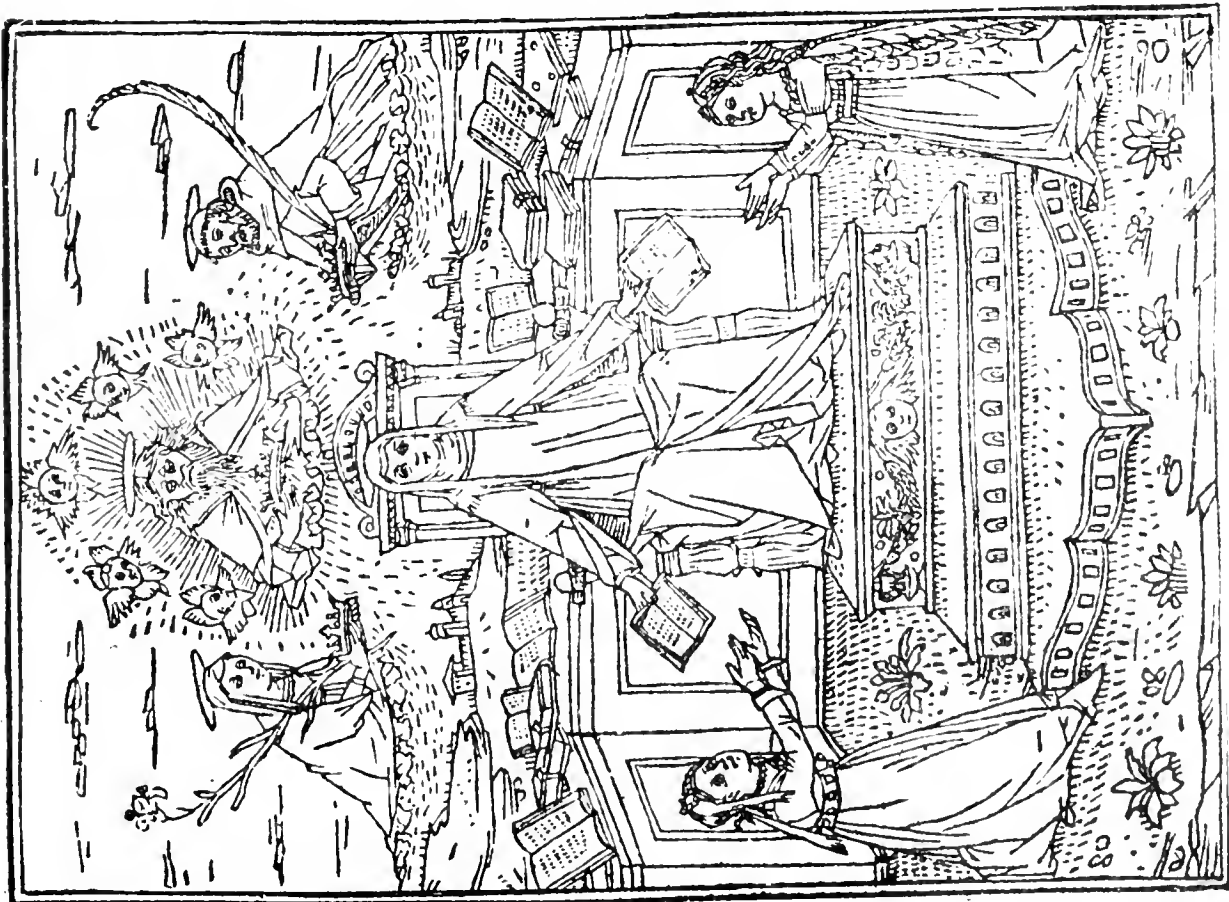
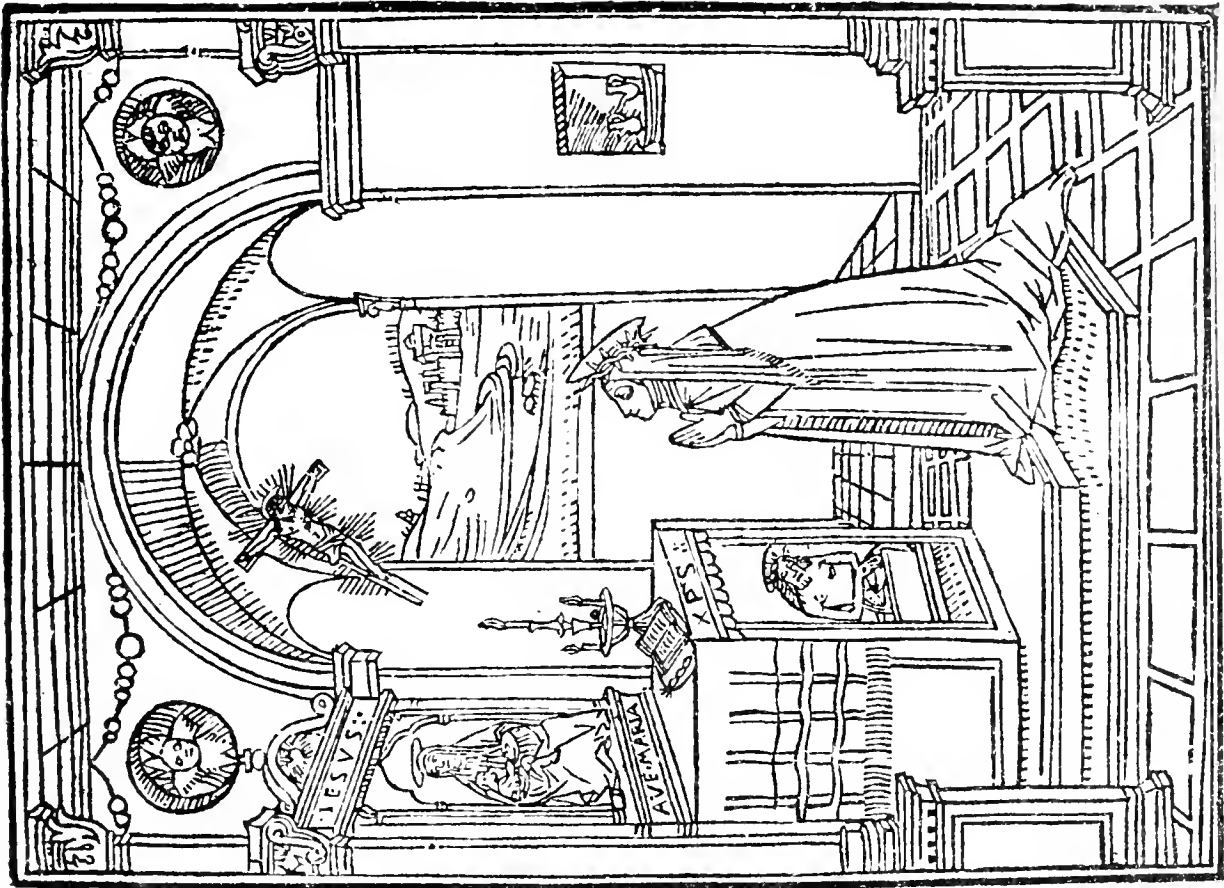
Libro della diuina prouidentia composto in uulgare dala Seraphica uergine sancta Chaterina da Siena suore del terzo ordine de sancto Dominico essendo lei mentre che ditaua al suo scriptore rapto & abstractione de mente. in questo libro interuiene dio padre & ia uergine Chaterina per modo de dialog parlare 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 quãtita Magnanimo duca

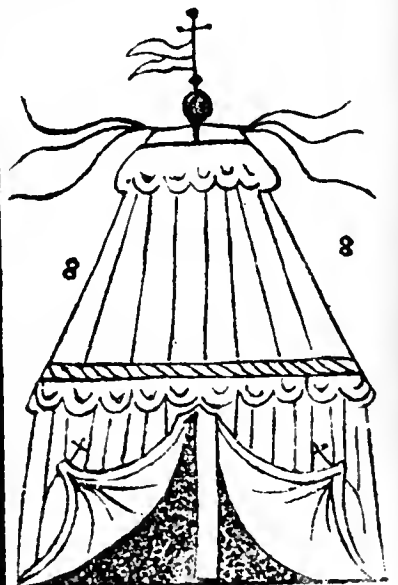
e si nobile & excellẽte cosa che molti p̃hilosophi p̃ q̃sto lhano giudicata ala substãtia para: e co-
 inessa coeterna. Peroche hano cognosciuto p̃
 verũ modo alcuna cosa in rex natura senza lei
 nõ potere existere. Per la qual cosa de lei trẽdo
 (cõ la iuto de colui che li nostri sensi reggi) tra-
 ctarne: nõ che p̃ altri p̃schi e antichi p̃hilo-
 sphi nõne sia copiosamẽte tractatore & theorica
 e pratica. Ma p̃ che loz: dicti gia ali tẽpi nostri
 sono molto obscure da molti male apresi: e ale
 pratiche vulgari male applicati: viche in lozo
 opationi molto variano: e cõ grãdi elaboriosi af-
 fanni mettano in opa: si de nũeri cõmo de misa-



re: vnde di lei parlãdo nõ intẽdo se nõ quãto che ala pratica e opare sia mestiero: me-
 scolãdoci secõdo ilnoghi oportuni ancora la theorica: e causa de tale opare: si de nu-
 meri cõmo de geometria. Ma pria acio meglio q̃llo che sequita se habia appbende
 re: essa quãtita diuideremo secõdo el nfo p̃posito: ediuidẽdola aciasẽun suo mẽbro



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



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

Beato Laurentio Patriarcha dela vita Religiosa.

A
O O
I
L U



N O P P
D R S S

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 l̄rarū 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

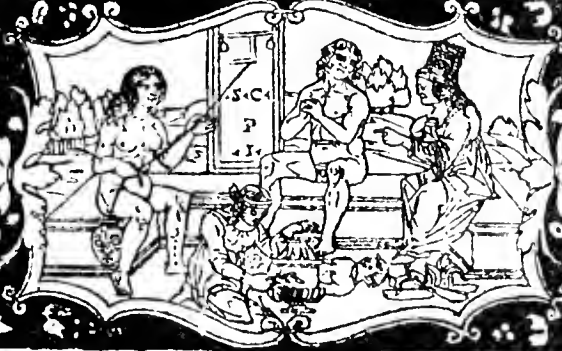
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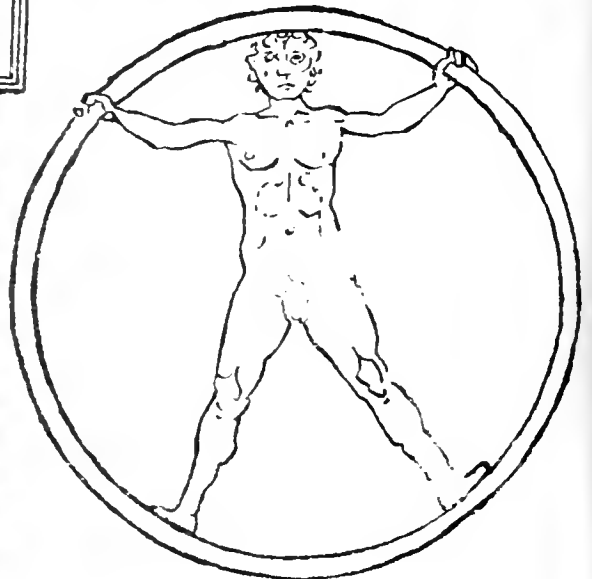
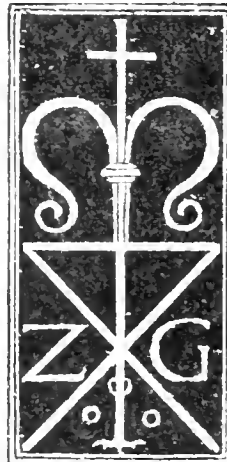
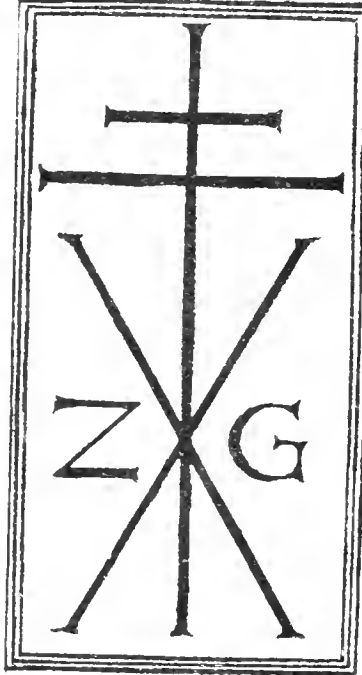
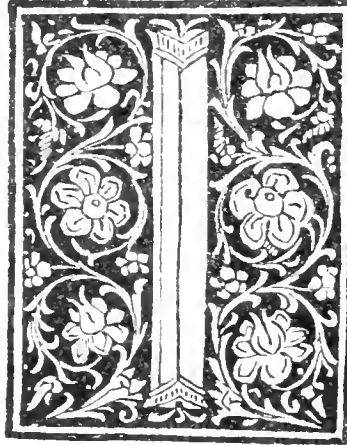




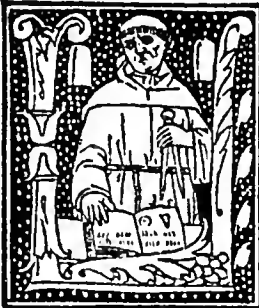


ERODOTI Halicarnasæi historiarum explicatio hæc est: ut neque ea quæ gesta sunt: ex rebus humanis obliuerentur ex æuo: neque ingentia & admiranda opera: uel a Græcis edita: uel a Barbaris gloria fraudetur: cum alia: tum uero: quæ de re ista inter se belligerauerunt. Persarum eximium memorat dissensionum auctores extitisse Phoenices qui a mari quod Rubrum uocatur: in hoc nostrum proficiscentes: & hanc incolentes regionem: quam nunc quoque incolunt: longinquis continuo navigationibus incubuerunt: faciendisq; Aegyptiarum & Assyriarum mercium uecturis in alias sagas: præcipueq; Argos traiecerunt. Argos & enim ea tempe atq; omni





Ad illustrissimum Principem Vni. Ebaldu[m] Urbini Ducē Montis fe-
retri: ac Durantis Comitem. Breuis latinisq[ue] litteris Ornatissimum: & Ma-
thematicè disciplinè cultorem seruentissimum: Fratris Lucae de Burgo sau-
cti Sepulchri: Ordinis minor[um]: & sacre Theologie Magistri. In artib[us] 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 p̄sūchi 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: dice i loro operationi molto variatio: 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 aloza poi se-
quira 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 imediate bimembre: cioè continua e discreta.
La continua e quella lechui parti sonno copulare e giunte a certo termine
cōmune: cōme sonno legni: ferro: e sara zc. La discreta ouer amēte nume-
ro: e q̄lla lecut parti nō sonno giōte adalcuno termine cōc: cōmo e. 1. 2. 3. 7c.
Dicbe prima dela discreta: cioè del numero: e poi dela continua cioè geometria: quā-
to alo intento aspecta: chiaroamente tractaremo.

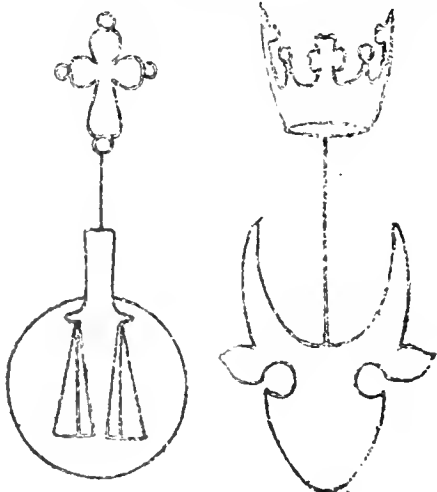
Diffinitio numeri propriissima: articulus secundus.

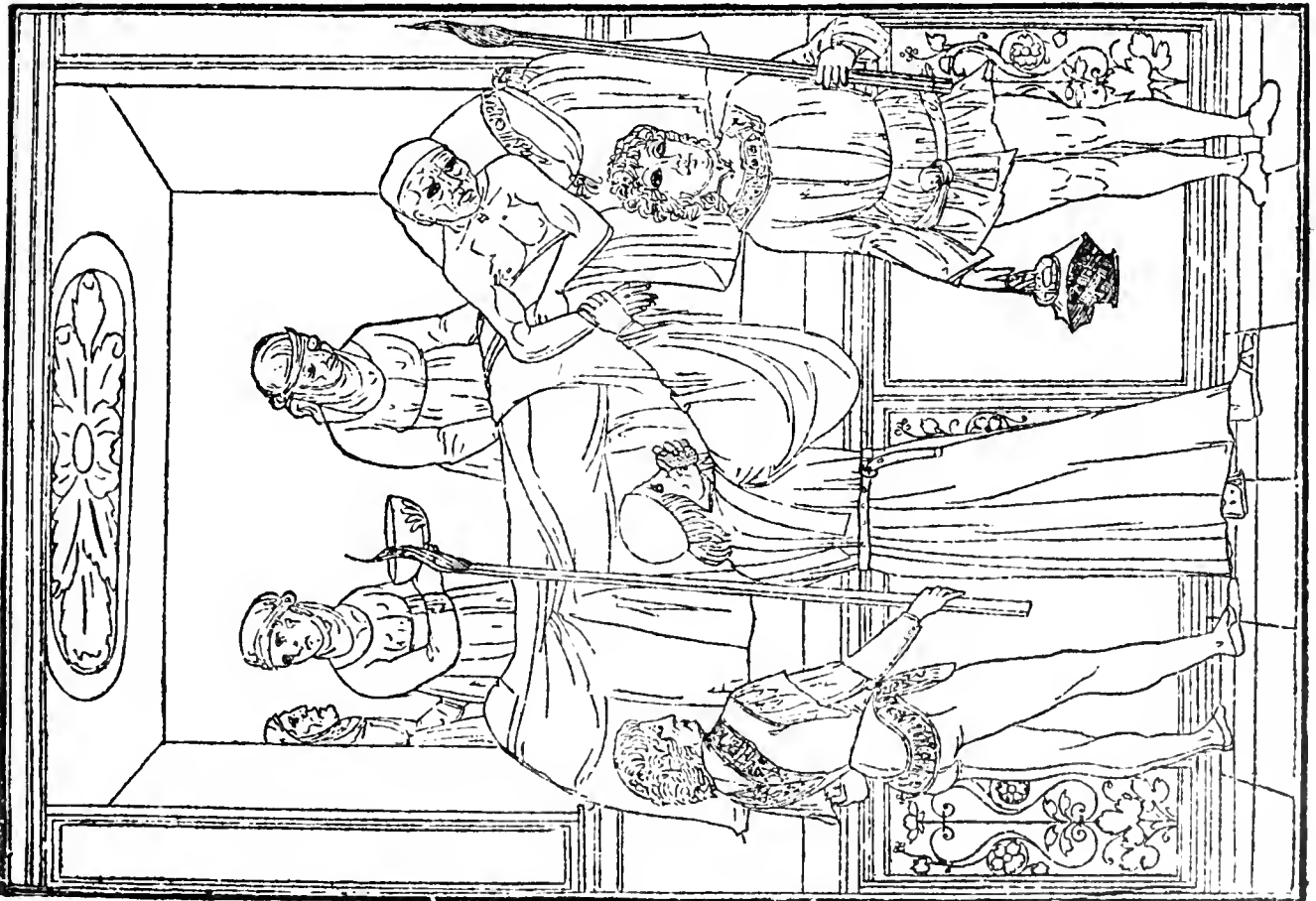
Numero: e (secōdo ciascano physilosophate) vna multitudīne de vnita cō-
posta: et essa vnita nō e numero: ma ben p̄ncipio de ciascan numero: e de
q̄lla mediate laq̄le ogni cosa e dicta essere vna. E secōdo el seuerū Boetio i
sua musica: e la vnita ciascū nūero i poterā: & passiz i la sua arithmetica. Re-
gina e fondamento dogni numero lapella. Laqual 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.
dix: cioè. *Siquid infinitum est: numerus est.* E per la terza p̄titione del septimo de
Euclide: la sua serie in infinito potere procedere: et quocūq[ue] 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 apouito 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*

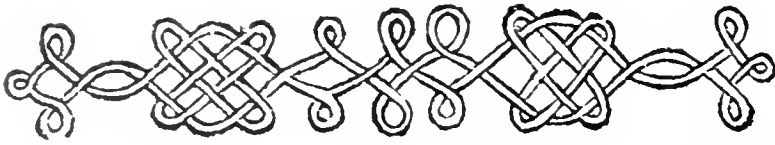
CAPITVLO PRIMO.

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

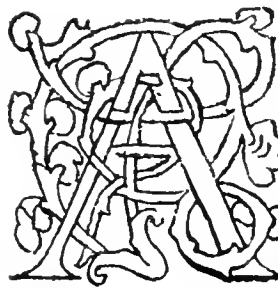




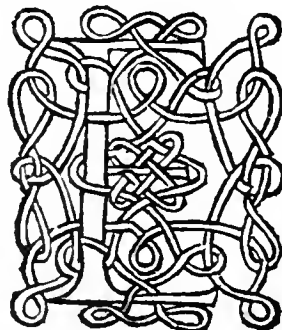
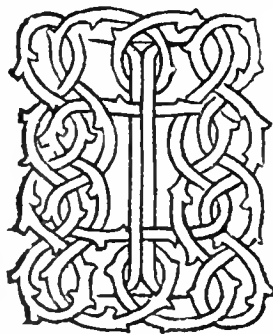
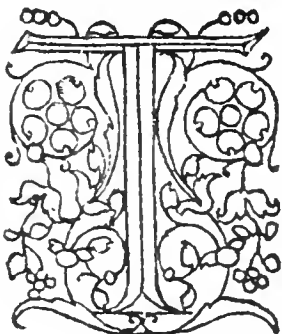
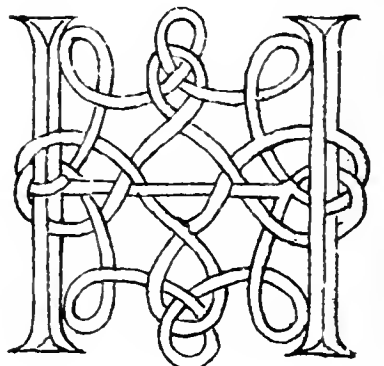
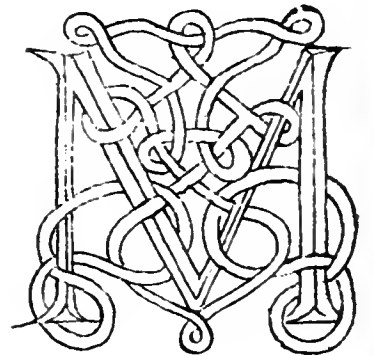
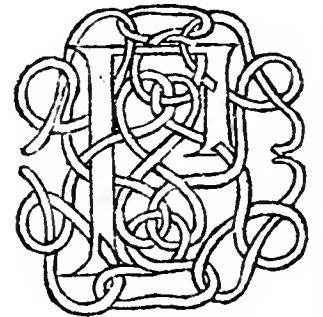
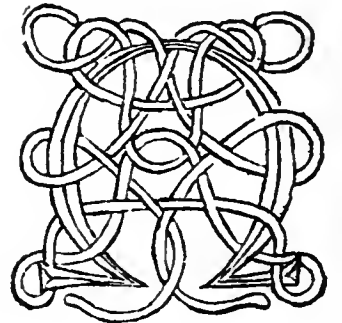


ΚΑΤΩΝΟΣ ΡΩΜΑΪΟΥ ΓΝΩΜΑΙ ΠΑΡΑΙΝΕΤΙ
 ΚΑΙ ΔΙΣΤΙΧΟΙ ΑΣ ΜΕΤΗΝΕΓΚΕΝ ΕΚ
 ΤΗΣ ΛΑΤΙΝΩΝ ΦΩΝΗΣ ΕΙΣ
 ΤΗΝ ΕΛΛΑΔΑ ΔΙΑΛΕΚ
 ΤΟΝ ΜΑΞΙΜΩΣ
 ΟΡΛΑΝΟΥ
 ΔΗΣ.

ΠΡΟΟΪΜΙΟΝ.



Να πλησασ ἐγὼ κατὰ νόον ὡς πλεῖ
 σοὶ δὴ τῶν ἀνθρώπων τῆς τῶν ἡθῶν
 ἰοδὴ παρὰ ζέρονται, συληπῆσαι τι
 εἶμαι καὶ γυρόμισσησικατέρος
 ὡ. ἦθην δὲ ἰν παῖς σφῶν ὑπολήψου.
 ἐνότι μάλισσιν εὐδοξία τε βιωσικεν, καὶ τιμῆς
 ἐποτύχοιεν. δὲ ῥο γίνω σε φίλτατα τι ἐδύο αἶξω, τρῶ
 πορ πιατὲ τοῦ σου μοὸς ἠθελοςμήσεις. οὐτω δὲ ὦ
 ἐμα λέγου τὰς δε παῖς ἑμαί ἐν γολὰς ὡς τε καὶ σιωιέ-
 ναι σὺ τῶν. τὸ φῆσαι ἀναγνώσκην κἢ μὴ γινώσκην,
 κατὰ γινώσκην ὅσσιν.



Impressum Venetiis characteribus ac studio Aldi Manucii Ro-

mani cum gratia &c. .M.CCCC.XCV. Mense februario

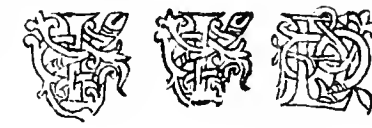
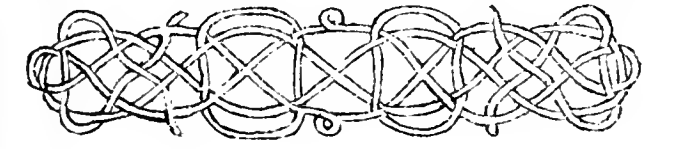
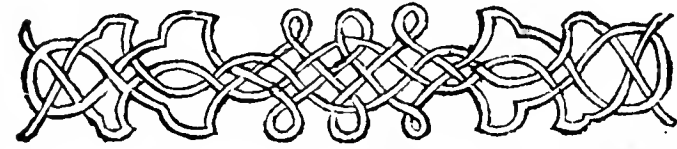
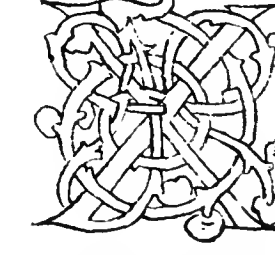
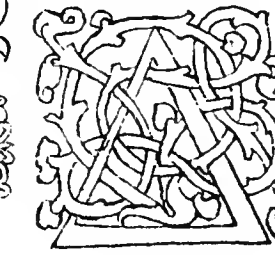


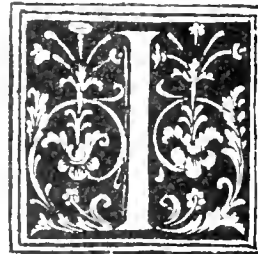
ΑΡΙΣΤΟΦΑΝΟΥΣ ΟΡΝΙΘΕΣ.

Ευε. ΠΡΟΗΝ κελεύεις ἢ τὸ
 Ρει. υδέρβρον φαίνεται;
 Εύ. Διαξέξαγίης· ἢ δὲ δ' αὖ
 κρώζει πάλιν.
 Τί ὦ πρηνὲς· ἀρωκάτω
 πλαμύθη μιν.
 Ἀπολούμεθ' ἀμώσ τιν' ὄδον προφορμῶ.
 Γ. Τὸδ' ἐμὲ κορώμη περὶ θόμβρον τὸν ἀθλιος.
 Ὄδου περιελεῖν γὰρ ἀεὶ πλεῖν ἢ χίλια,

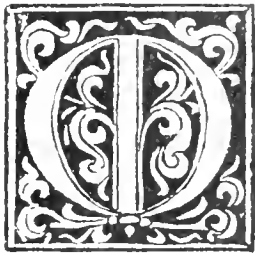
Σ ἀργαλι^{ορι} ὄθι-
 ράπ δυσφορί^ς
 σεσώγυ ἐσωμέ
 ρου τυφλῷ ἀσφρί· τὸ δὲ
 ὡς, πῶς ἐκται ἡ διάνοια,
 ἐλετο θαύματος κίχρα τλι
 ασμῶν· ἢ γὰρ ὡς ἐπὶ ῥοή
 μα, ἐπαμφοπερὶ ζῆ· ἢ εἰ
 ταῦθα εἴληπται, ἠὲ τὰ στοις
 δηλωτῆ· ἐπαυσ' ἄ θεοῦ δὲ
 ἀπὸ μάχην, αἴμα δὲ ἄ ῥ
 ἐπερθεῖς ἢ δεσποτῶν· ἢ ῥ
 ἀργαλιον, χαλεπὴν δυο
 κολον· δυο χερῖς· εἴρη
 ται δὲ περὰ ῥ' ἀλτος, ἀλγα
 λιον· καὶ ἀτὰ ῥοπήν τω
 λῆος ῥ· 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
ipforū ꝑcibo deuictus. Ego Antoni-
us corsetus de Sicilia iuris utriusq;
doctor Padue ordinariam iuris pontificiū de mane legēs pe



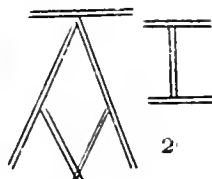
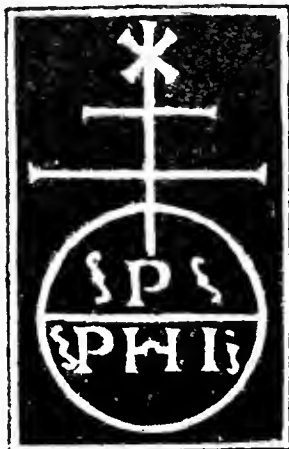
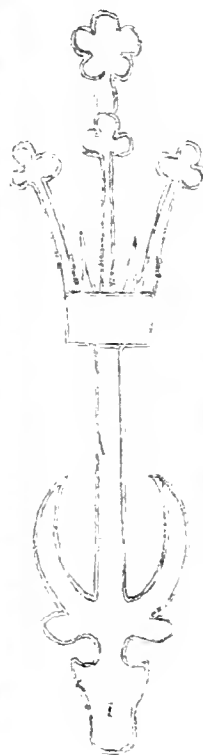
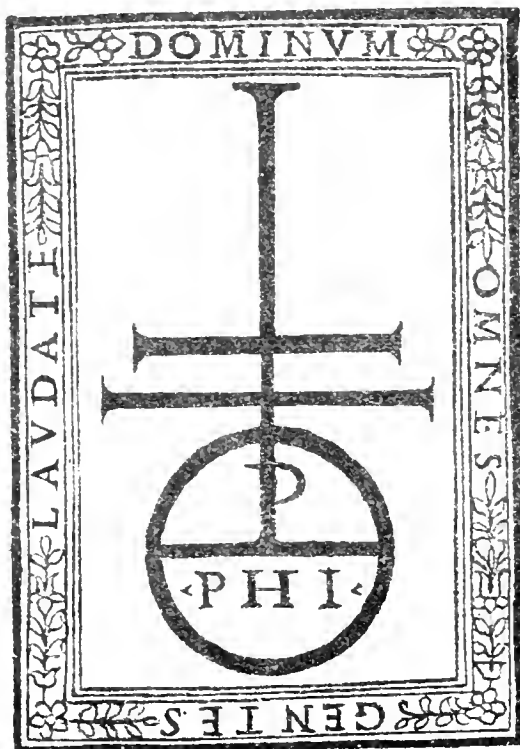


T. LIVII PATAVINI HISTORICI DECADIS PRIMAE.

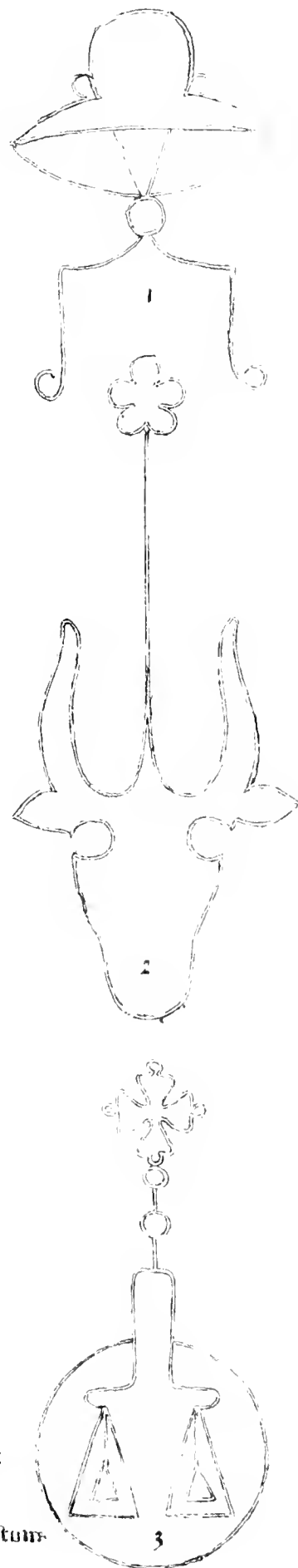
LIBER PRIMVS.



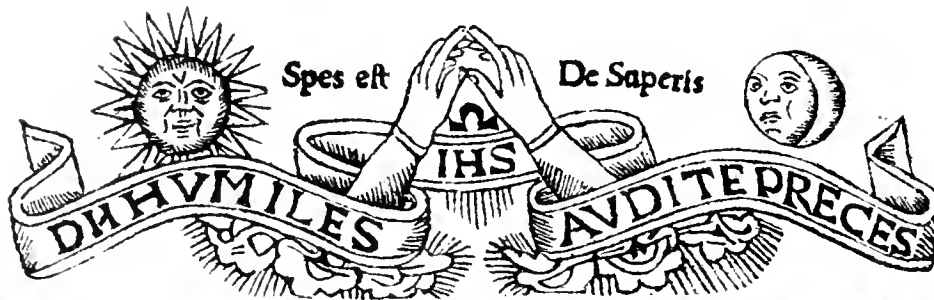
AM PRIMVM OMNIVM SATIS CONSTAT TROIA CAPTA I CAETEROS SCÆVITVM ESSE TROIANOS: DUOBUS Aenea Antenorq; & uerusti iure hospitii: & quia pacis reddendæq; Helena semper auctores fuerunt: omne ius belli achiuos abstinuisse. Calibus deinde uariis Antenorem cum multitudine enetum: qui seditione è paphlagonia 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: pagus 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:



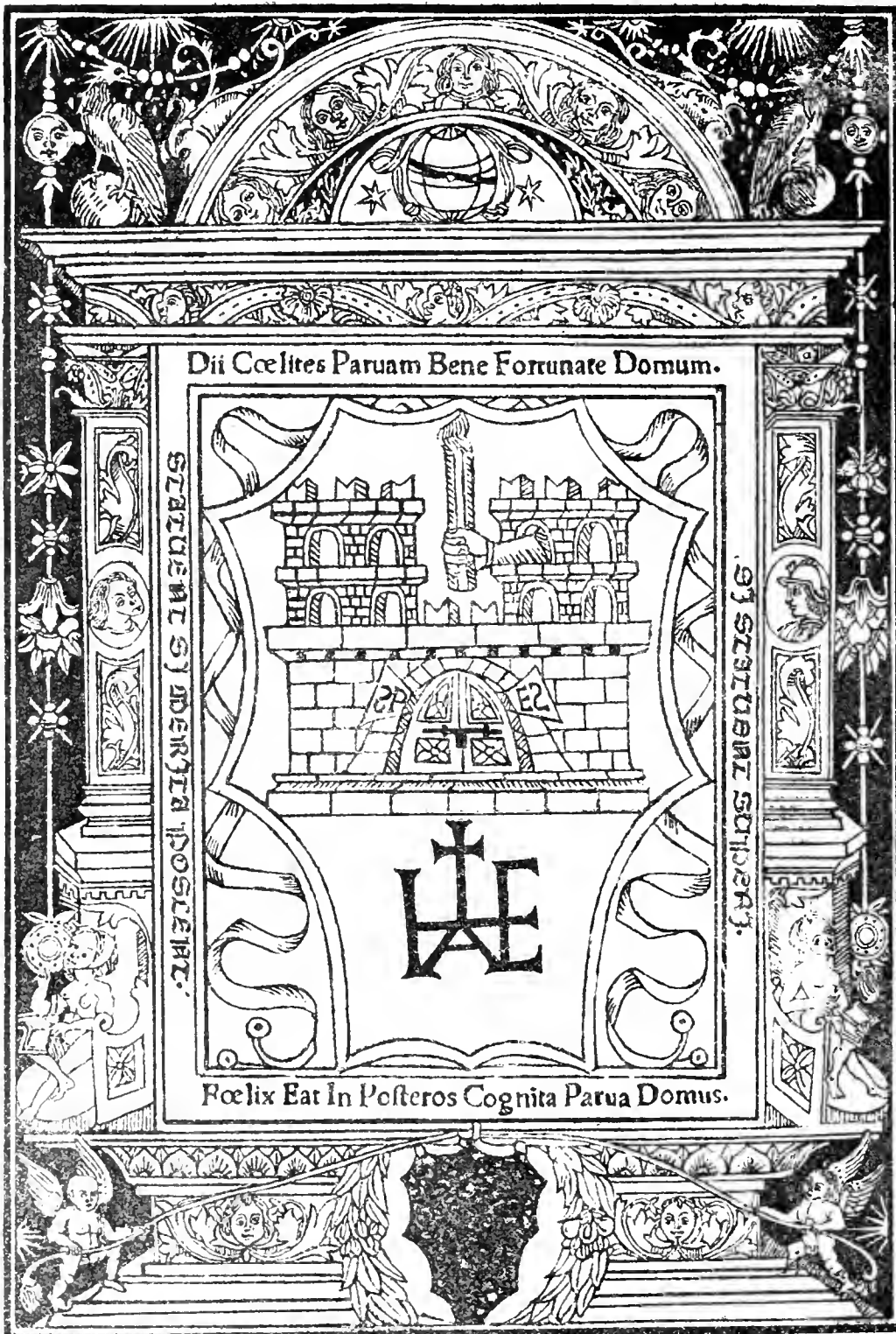
∴ DE TE ∴ MOX ∴ DE ME ∴
 Ne precor quid prius dato Lector umō q̄ omnia intueare Natu speto fore
 ut nisi cuncta ab ilcijs cogaris singula laudare.
 ∴ CONTINENTVR ∴



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



DVCE VIRTUTE COMITE INVIDIA.



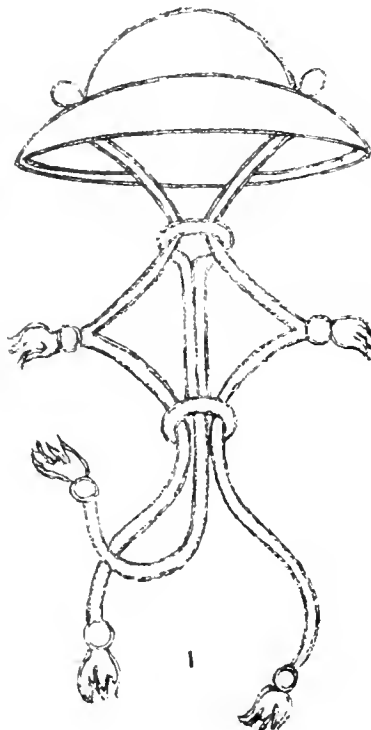
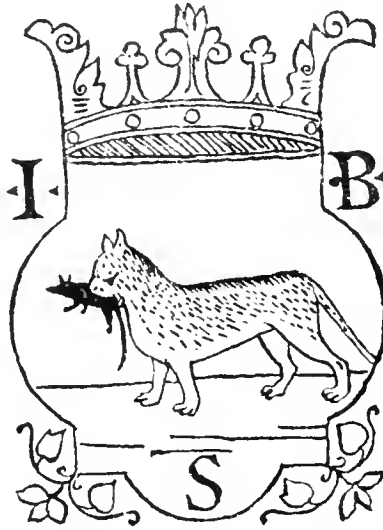
MANET POST FVNERA VIRTVS

RECTE VIVENDO NEMINEM METVAS.



Epistole Marsilii Ficini Florentini

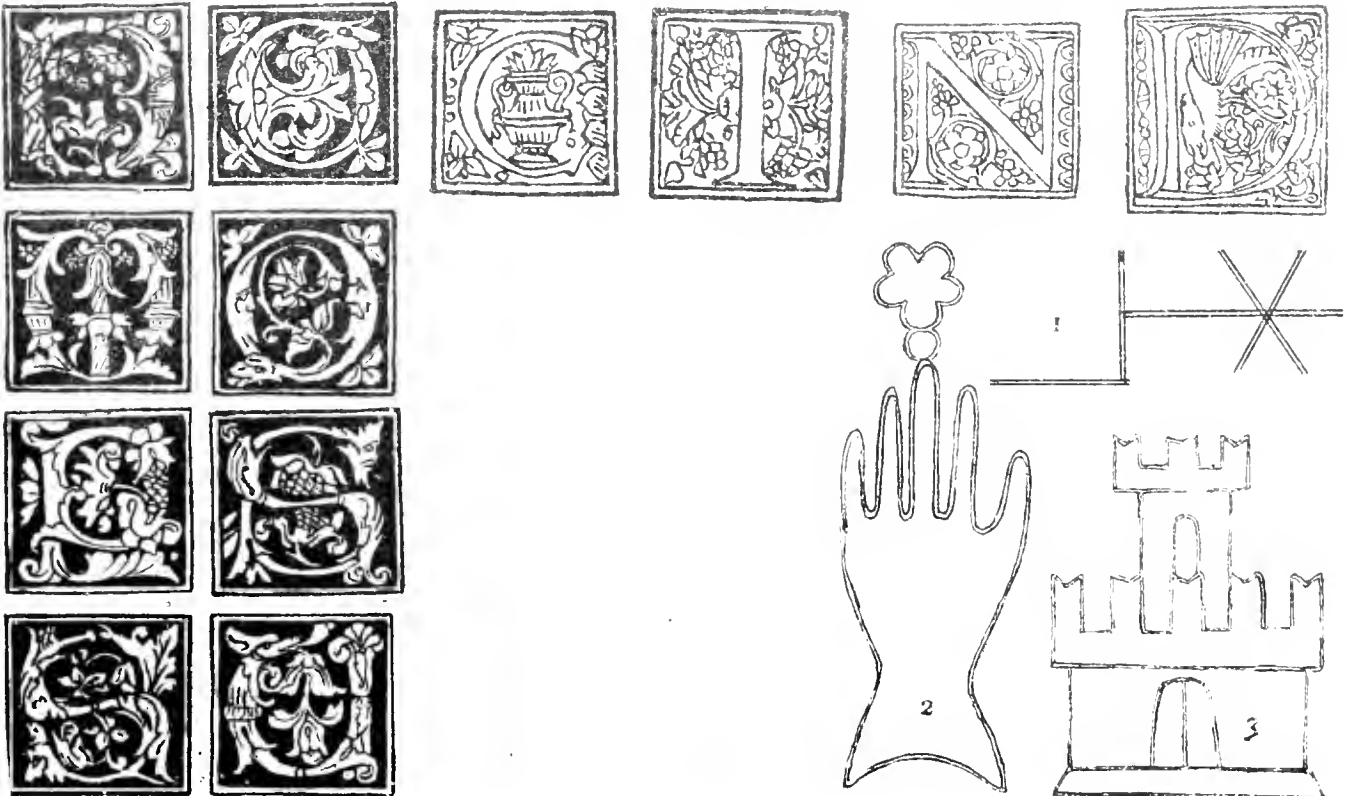


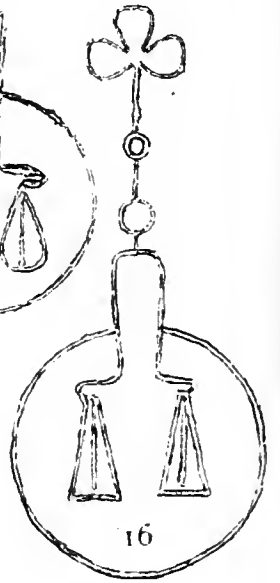
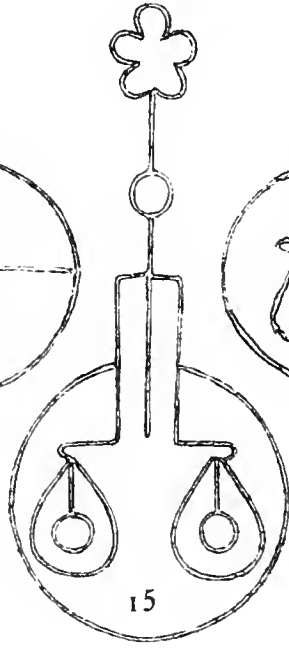
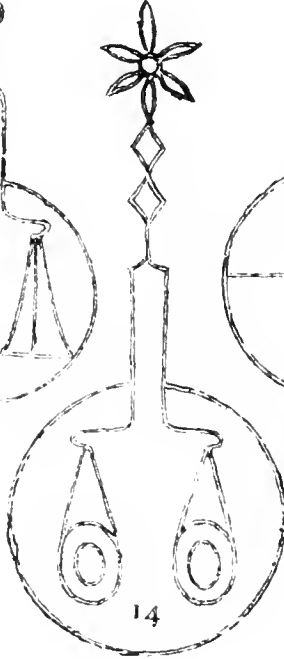
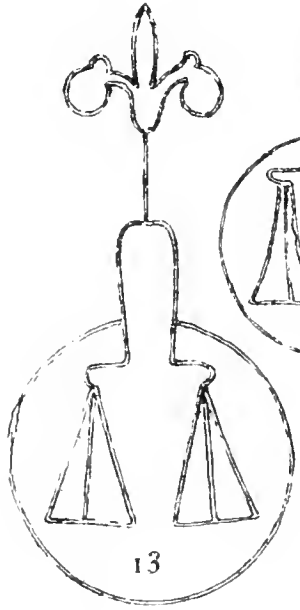
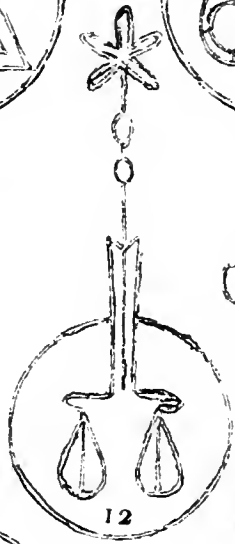
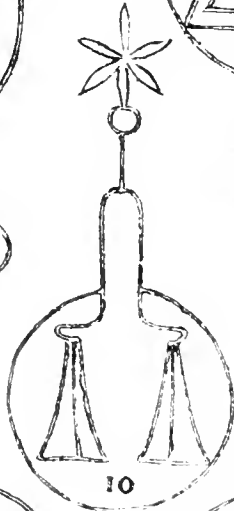
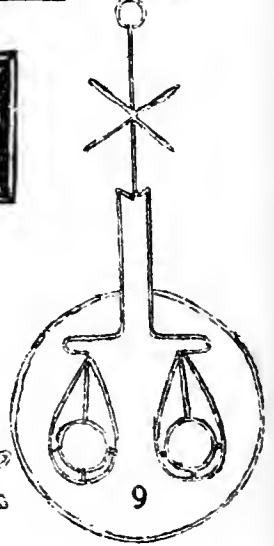
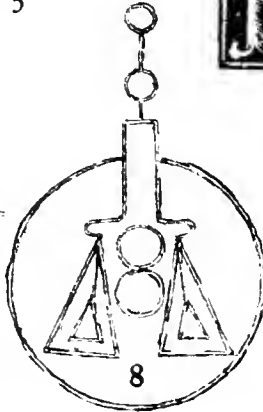
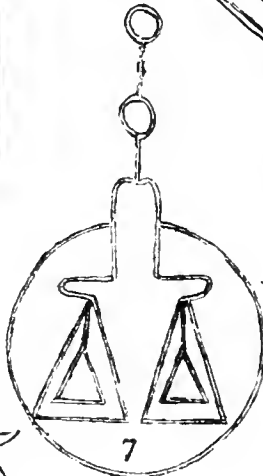
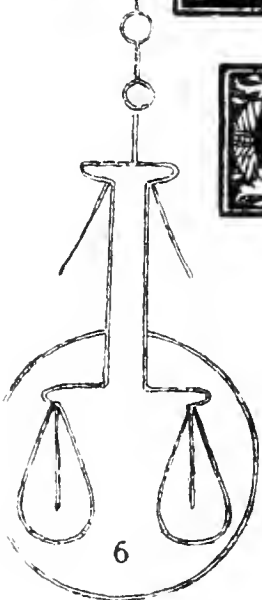


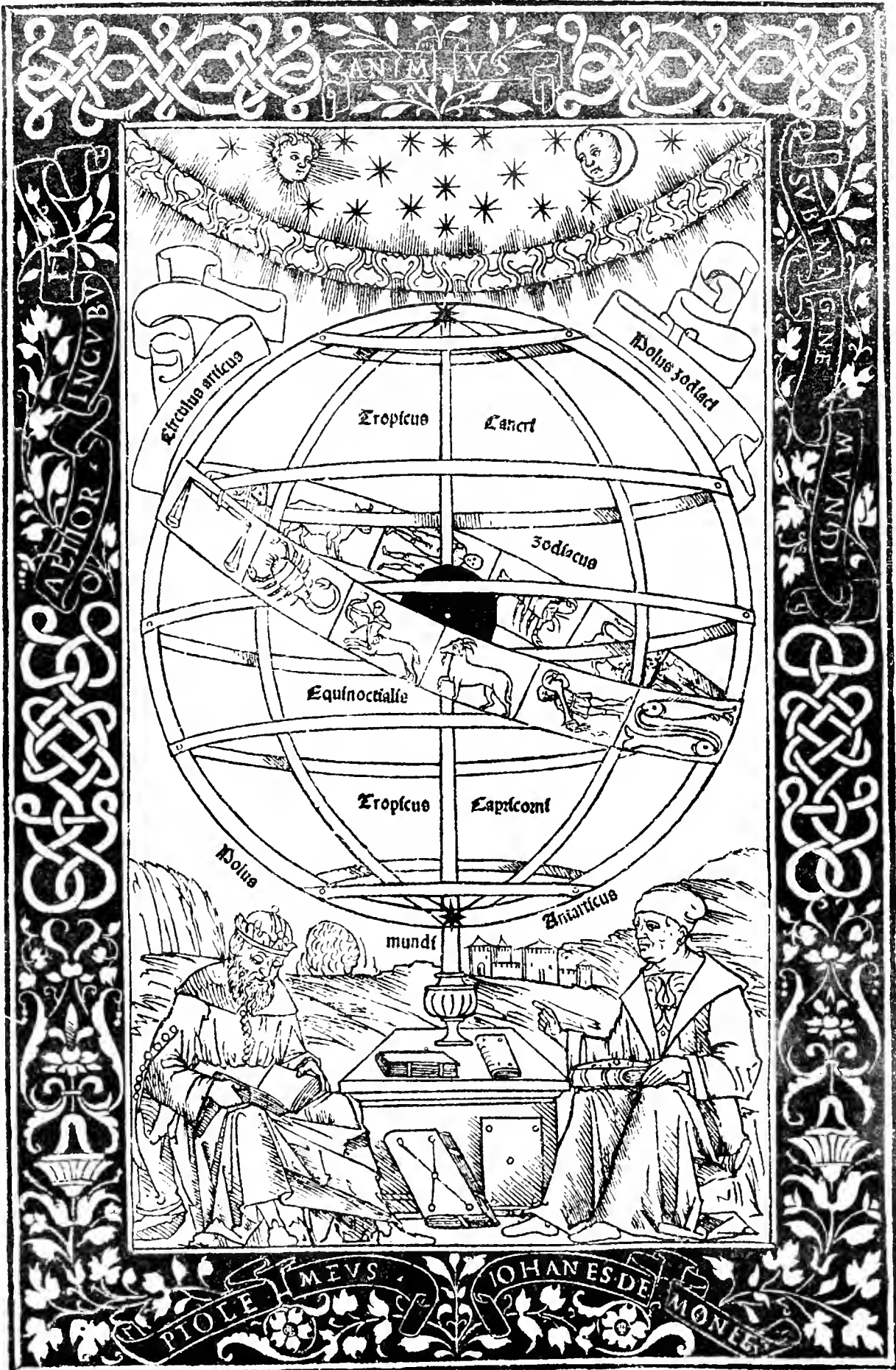


Rimū oportet constituere qd sit nomen ⁊ quid sit uerbum. postea quid negatio: ⁊ affirmatio: ⁊ enunciatio: ⁊ oratio.

⁊ prepositiones ⁊ alia huiusmodi nō dicuntur interpreta-
tiones: q: non per se aliquid significāt. similiter etiā uoces
significantes nātūter non ex pposito aut cū imaginatōe ali-
quid significandi: sicut uoces 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 uident q̄ exponit aliquid
esse uerū uel falsum. ⁊ ideo sola oratio enunciatiua in qua

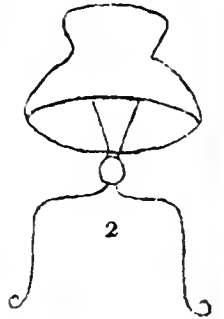
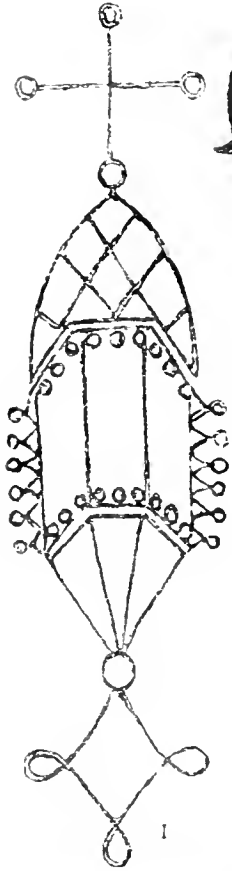






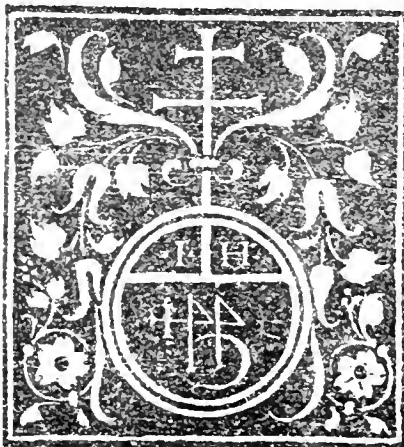
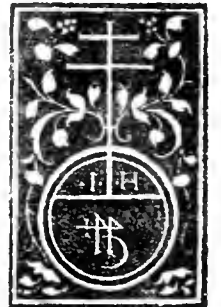
Epitoma Joānis de mōte regio In almagestū ptolo

mel



CL. Ptolemaei alexandrini Astronomorū principis
 Ἰωάννου ἀπὸ τοῦ ὄρους ἰδὲ ἐστὶν ἰν Ὀυγνὰμ Λον/
 structionē: Georgij purbachij: eiusq; di/
 scipuli Johannis de Regio monte
 Astronomicon Epitoma.

Anno a prima rerū 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

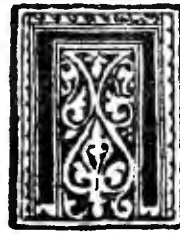


Αλφα ῥ' σὺ χειὼν, πρῶτ' ῥ'
ἀλφω ῥ' εὐρίσκω. πρῶτ'
ῥ' ἡ τῶν ἁμῶν σὺ χειὼν
ωμ εὐρέθη. κατ' ῥ' ἡ κατὰ
ἀμοιβὰς πολυτεύεσθαι.
ἀλφῆν γὰρ ῥ' ἀμείβην.

Ἄαρος, ἀνευ ἄτης. ὅ ἐστιν
ἀβλαβής. δύναιται δὲ ἔσθ'
χαλεπὸς κῆ ὀβλαβερός
ἀκονεσθαι. ἰσως καὶ αὐτ' ῥ'

ῥ' ἔπιτα τικου ἄλφα, ἀαίης. ῥ' οὐδέτερον, ἀαίης.
ἢ ῥ' ἀθραυσου κτ' ἑξήκονθ, ἢ ῥ' πολυθραυσου ~

ΤΟ ΑΛΦΑ ΜΕΤΑ ΤΟΥ ΒΗΤΑ

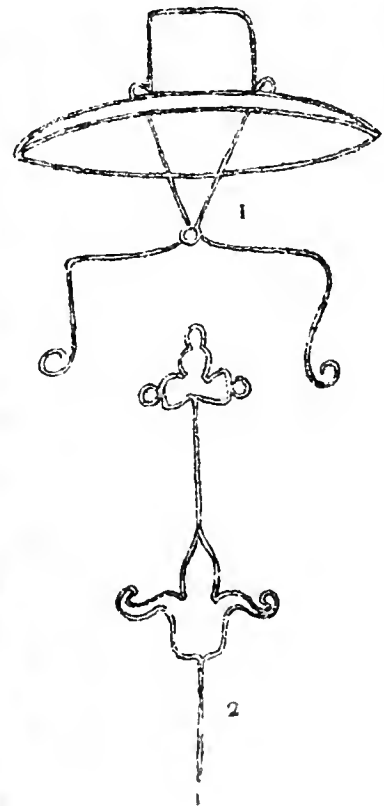


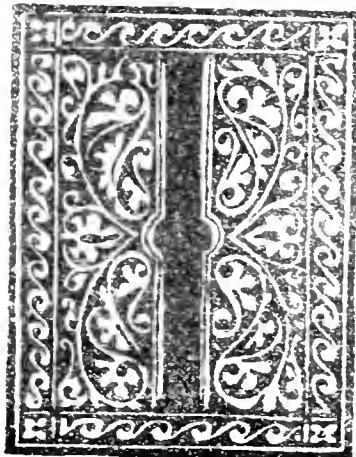
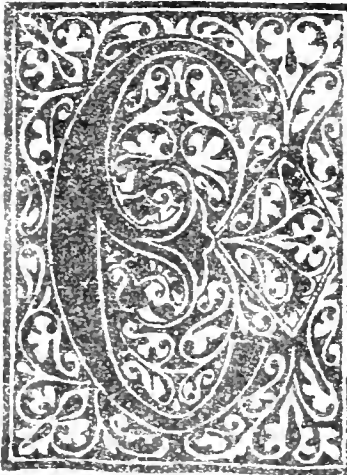
πρῶτ' ἡ ἀτη ἐπίσσει ῥ' ἄλφα. οὕτω μεθόδοτος.
ἢ ἀτ' ῥ' ἄω ῥ' βλάπτω, ἄσω ἄρος καὶ ἄαρος. Ἀτ' ῥ'
δὴ μοι ὁμοσον ἄα ῥ' σὺ ἰός ὕδωρ. ἢ ῥ' ἀβλαβής, ἢ πο
λυβλαβής. ἀβλαβής μὲν, ῥίς ἐυόροικος. πολυβλα
βής δὲ, ῥίς ἐπιόροικος.

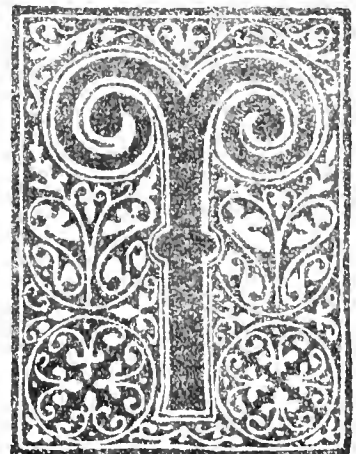
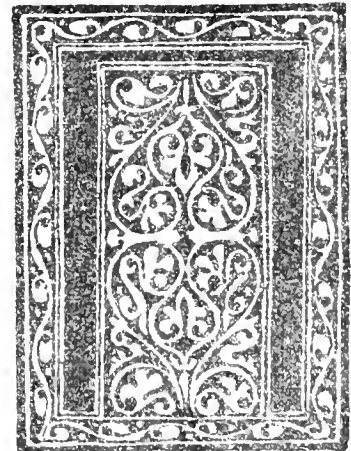
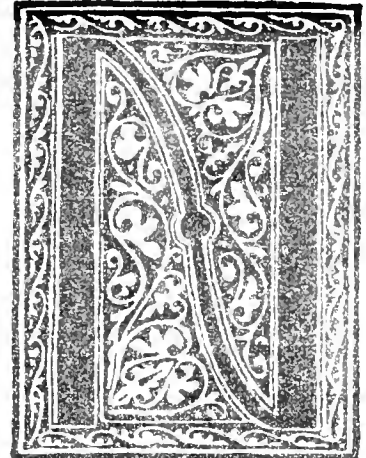
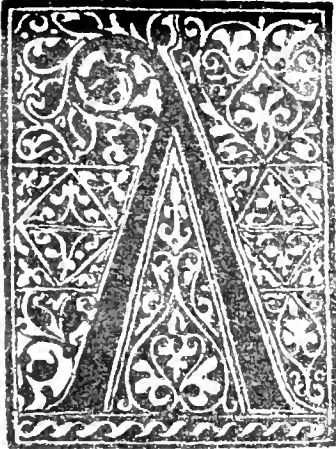
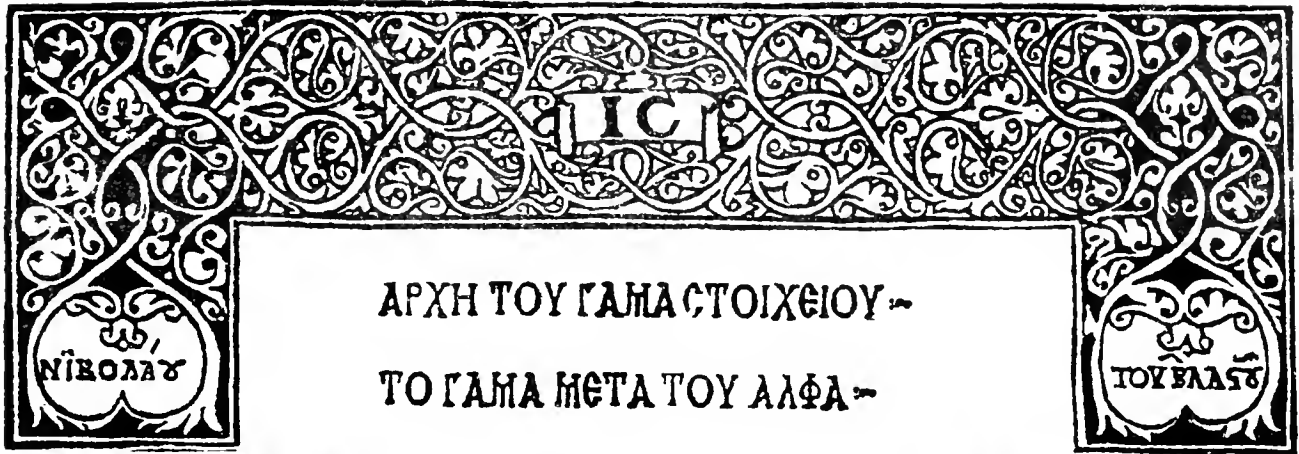


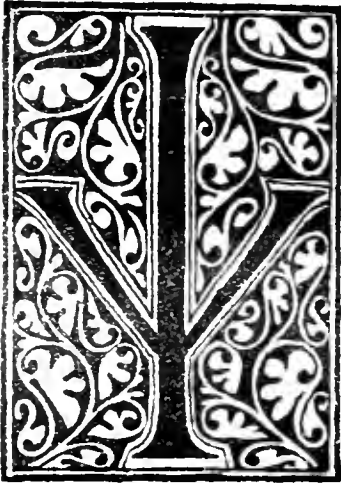
ισσι ῥ' ἄ. κῆ ἄα (ἀμην, ἐβλά
πτω. ὀμλήων, ἄσω. ὀ ἀόριστος,
ἄ ἄασα. ἄν ἐβλαφα. Ἀσέ με
ἀθέσφαρος οἶνος. ὀ μέσος,
ἄ ῥ' ὀ δευτέρου ἄ, ἄα σάμην.
χμος αἰέν ἄα σχετ' ῥ' οὐκ ἐπιφ
ἄκα ἰακρά τ' ῥ' ῥ' μεία. ἀτ'
ι. ἔσχεμαι. ἔσχεσαι. ἔσχεται.
πλεονας μὲν ῥ' ἄ, ἄα σχετος.

Ἄαπος ὀ τε κεν ῥ' ἰα π' ὀ σὺ χεῖρας ἐφείω. πρῶτ' ῥ' ἄπ' ὀ
ἄπ' ὀ σὺ. κῆ ἄπ' ὀ σὺ. ἢ ὀ σὺ, τ' ῥ' ἄ ἰα π' ὀ μ' ὀ σὺ. ἢ ὀ σὺ
ὀ σὺ κ' ἄ π' ὀ σὺ ῥ' ὀ σὺ. ὀ σὺ ῥ' ἄ π' ὀ σὺ ῥ' ὀ σὺ. ἄ π' ὀ σὺ
σὺ. ῥ' ὀ σὺ καὶ ἄ π' ὀ σὺ ἐν π' ὀ σὺ κ' ὀ σὺ π' ὀ σὺ ῥ' ὀ σὺ ῥ' ὀ σὺ
ὀ σὺ, ἐκ τοῦ καὶ ἄ π' ὀ σὺ ἰ ὀ σὺ κ' ὀ σὺ π' ὀ σὺ. οὕτω ὀ σὺ ὀ σὺ







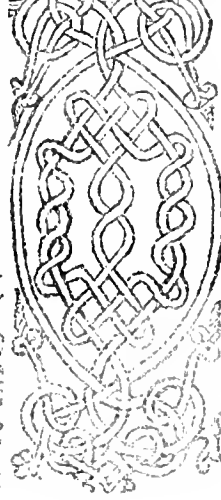
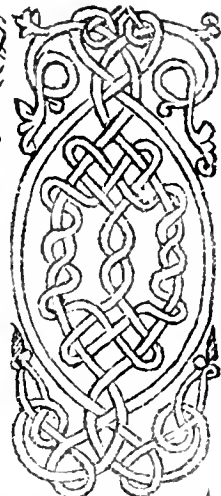


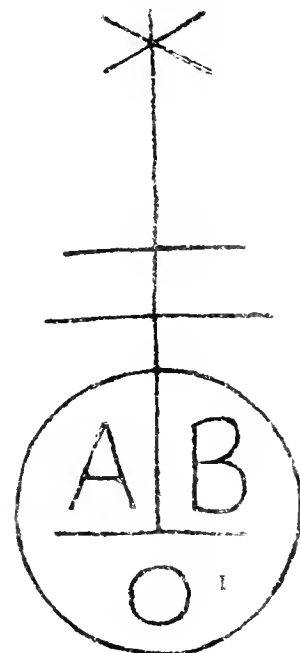
ἈΡΜΟΝΙΗΣ ἹΕΡΗΣ ΜΕΛΙΗΔΕῶΣ ἈΣΜΑ
 ΤΑΔΚΔ, ΣΥΝΕΣΕΩΣ Τῶ ἈΣΑΦ. ρ'



Ροδέχετε λάος μου τῶ νόμου
 μου· κλίρατε τοὺς ὕμῶν
 εἰς τὰ ῥήματα τοῦ σώματός
 μου· ἀνοίξω ἐν πνευματι-
 λαῖς τὸ σῶμα μου· φθέγγο-
 μαι προβλήματα ἀπὲρ ῥῆς· Ὅσα ἠκούσαμεν
 καὶ ἐγνωμεν αὐτοῦ, καὶ οἱ πατέρες ἡμῶν διη-
 γήσαν τοῖς ἡμῖν· Ὅτι ἐκρύβη ἀπὸ τῶν τέκνων
 αὐτοῦ εἰς γυνεὴν ἑτέραν, ἀπαπέμωρτες τὰς
 ἀνέσεις τοῦ καὶ τὰς διωκείας αὐτοῦ.
 Καὶ τὰ θάματα αὐτοῦ ἀπέποιήσε, καὶ ἀνε-
 σπασε μαρτύριον ἐν Ἰακώβ, καὶ νόμον ἔθετο
 ἐν Ἰσραὴλ· Ὅσα ἐνετείλατο τοῖς πατρά-
 σιν ἡμῶν τὸ σωῆσαι αὐτὰ τοῖς υἱοῖς αὐτοῦ.
 Ὅπως αὐτῶν γεμῆ ἑτέρα υἱοὶ τεχνησόμενοι,
 ἢ ἀνάσῃ σαρται ἢ ἀπαγγελοῦσιν αὐτὰ τοῖς
 υἱοῖς αὐτοῦ· Ἴνα θῶνται ἐπὶ τὸ ῥῆ πλὴν ἐλπίδα
 αὐτοῦ, ἢ μὴ ἐπιλάθωνται τῶ ῥῆ τῶν πατέρων.
 Καὶ

κ ι





Tractatus .I.

Tractatus primus breuiarius Joannis filij Serapionis medici. Inquit Joannes.

De caluitio: alopitia: 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

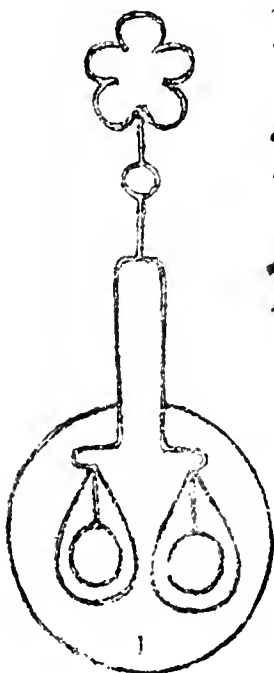


Practica Jo. Serapionis dicta breuiarium.

Liber Serapionis de simplicibus medicina.

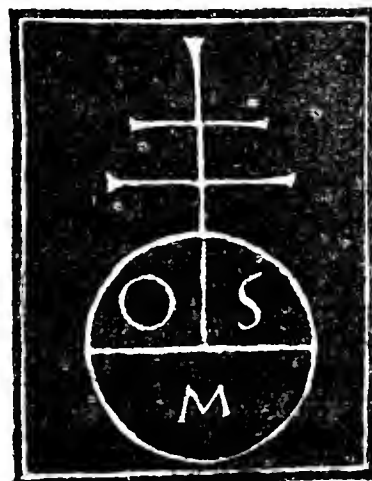
Liber de simplicibus medicina. dictus circa instans

Practica platearii.

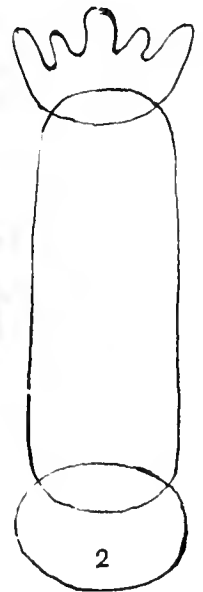


de prima flosa vel virgula violis recit. que omnia bulli...

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 uulgate traduto con le alegorie.

Capitulo primo

LO animo mio desidera de dire de forme mutate i noui corpi: & ipcio uoi idu darete aiuto a gli mei pri

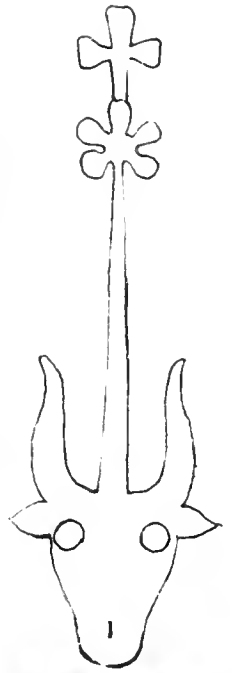
cipii: spercio ch uoi idii fuosti qgli che le mutasse: & guidate ei uerso mio perpetuale: si chio possi dichiarare le cose essute dal principio del mondo per insino al presente doue io sono.

De chaos secondo esiodo
PRia 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.

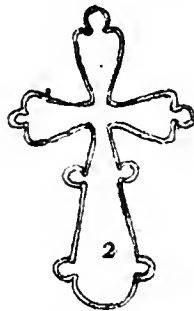


El mezo del cami di
nostra uita
Mí ritrouai p una
selua obscura
Che la diricta uia era
smarrita

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 uentrai
rantera pié di sonno in su quel pucto
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: E seconi alla puerit
auctuno alla adulescentia. Dipoi pongono due septenarii p la giouentu:
questa eta uole nel medesimo luogo Aristotile chē sia perfecta a celebrat
giouentu seguita la eta utile la qle p due septenarii arriva allano nono &

Abbiamo narato 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 & grandezza 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
miferi nella meta della uita
meta del tempo inducon
che ne bene ne male sentit





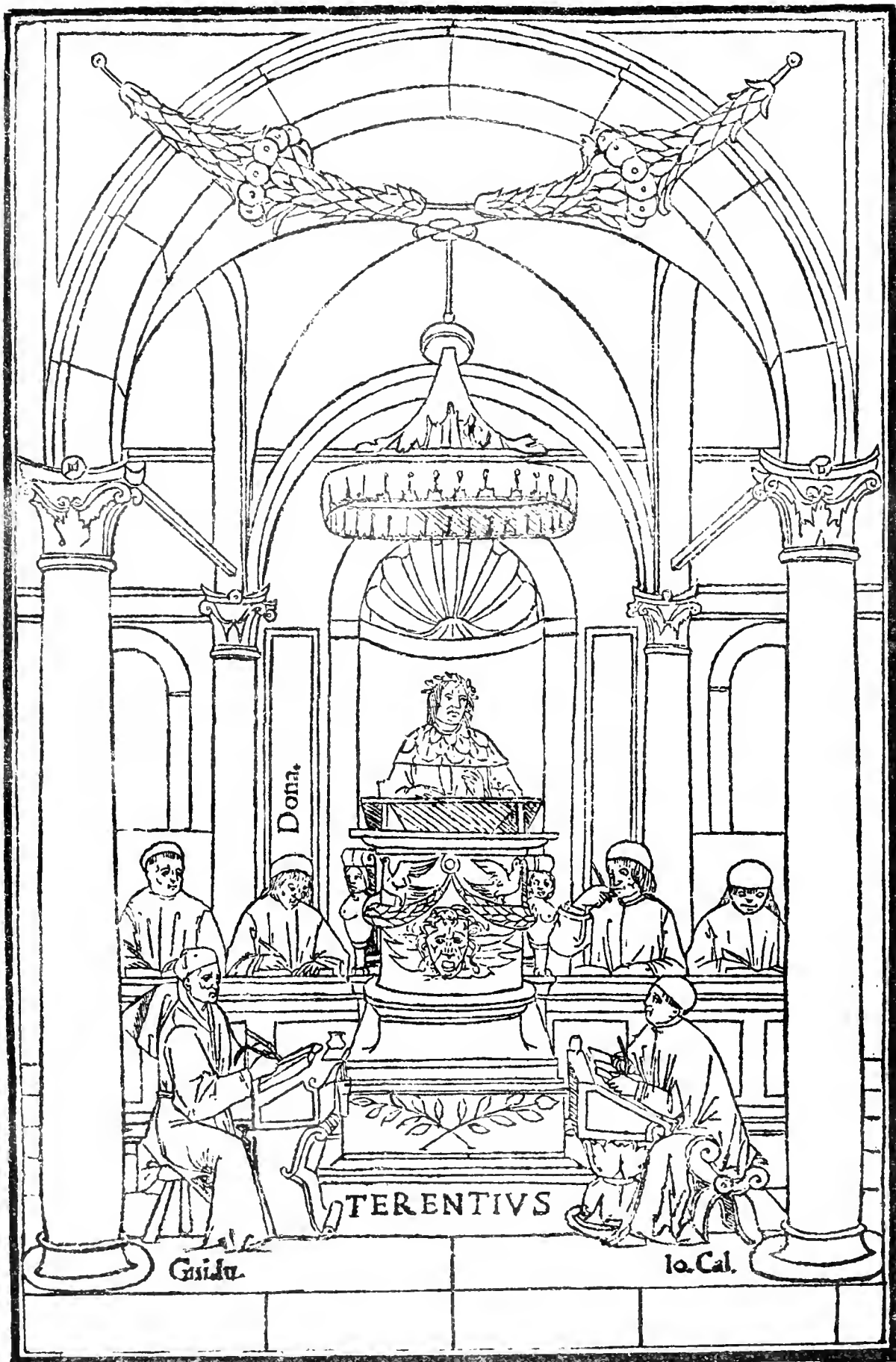
Ene istituto & erudito nel arte poetica el nostro auctore q̄sta sua secōda c̄tica ad imitatione di Virgilio: donidio: di Statio: & de gl'altri heroici latini diuide in tre pri: p̄positione: iuocatione & narratiōe. Ma le due pri che sono p̄positione & iuocatione uenono in luogho di p̄mio. Et vche e p̄prio 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 possono puenire ala cognitiōe diuina nela q̄le cōsiste el sūmo hū. Capta āchōra bēiuolētia dala sua p̄sona dimostrādo che s'attaca i scriuer q̄llo che ala generatiōe mortale sia nō solo utile ma necessario. Preterea fa lauditor attēto da la grādeza de la materia. Impoche cō sōma attētiōe udiamo 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 dimostto 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 intellecto, ma quāto pote comprēder sua mente & compreso mandare ala memoria. Et p̄che la p̄positione & iuocatione sono in luogho di p̄mio obserua qui q̄llo che e p̄prio del p̄mio: del quale q̄l sia lo officio, petche assai apta mēte di mostrāmo nel principio dell'ōferno: nō maffatiche to in discernere 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 cōperatione inferi ori: petche nō e cōperatione dal infinito al finito. J. da dio ale creature. Capta beniuolētia dala persona sua dimostrādo ch̄ la fatica sua istelo scriuere ha esse re molto utile agli altri. Capta docilita p̄che briue mēte dimostra q̄llo di che per tutta la c̄tica traetera i. del regno eterno. LA Gloria. Benche fama & gloria a molti paino quasi quel medesimo. Niētedime no fama e notitia molto frequēte d'alchuna cosa.





CVM GRATIA ET
PRIVILEGIO.

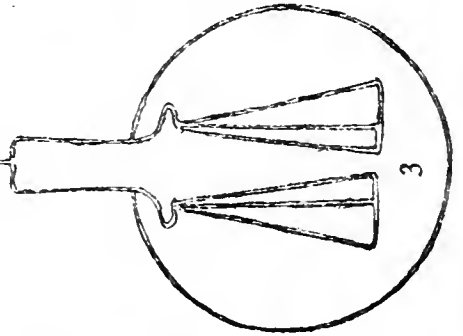
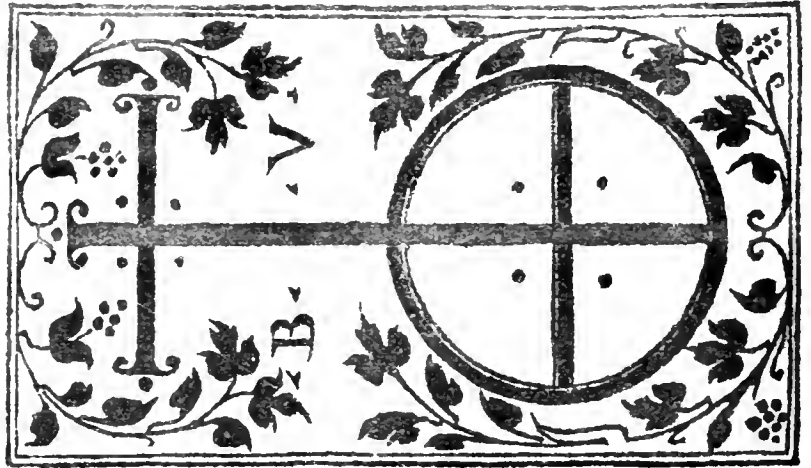
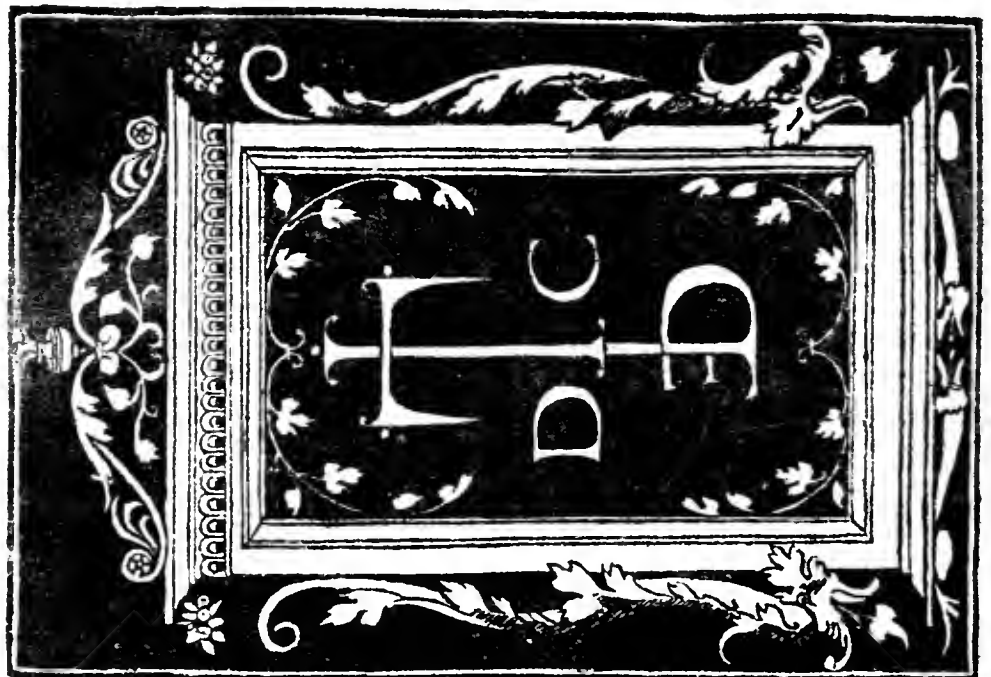
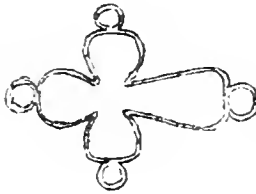
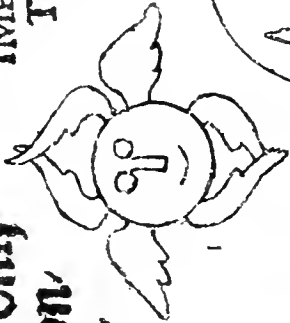
PROOEMIUM.

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 reuare
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-



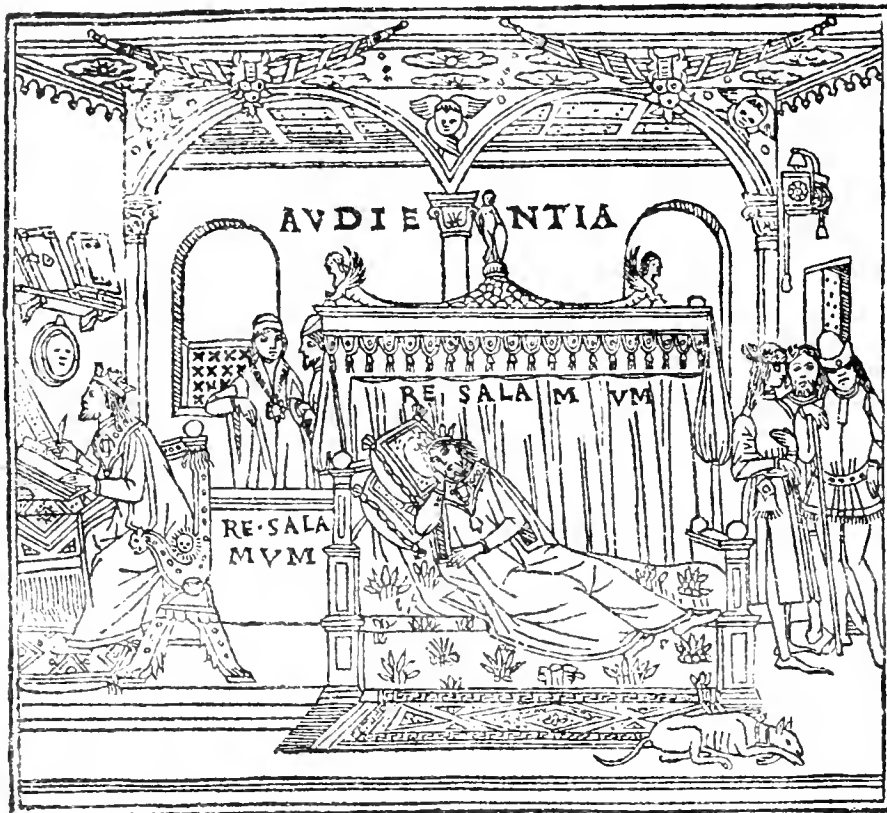
Emcideo Marti Antonij
 Sabellij Ab orbe con-
 dito Ad inclinatio-
 nem Romani
 Imperij.

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



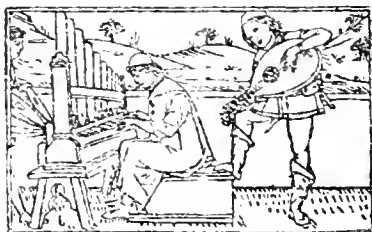
Incipit liber puerbiorum.
 S. In titulo scribitur: sicut vultus
 opis audit? sapie pmedat. phibel filu? ue ac
 qescat blidicjo. nec erat i vyl peop. et hiti
 cop: sapla elat. **I**

Arabo

le solomonis filij
 donid regio isra
 el ad scidā sapie
 tiam et disciplinā
 ad intelligendaz
 verba pudentie
 et suscipiendā eru
 ditone docine

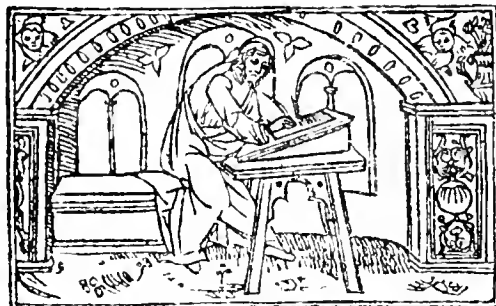
iusticia et iudicium et egrate. Et dicitur pui-
 lis astutia: et adolecenti scientia et intellect.
 Audiens sapiens sapientior erit: et intelli-
 gens gubernacula possidebit. Et nimaduer-
 tet parabolam et interpretationem verba sa-
 pientum et enigmata eorum. Timor domini
 principium sapientie. Sapientiam atq; do-
 ctrinam stulti despiciunt. Audi fili mi disci-
 plinam patrio 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 infantem frustra delecta-
 tiemus cum leat inferno vincte et itegrum

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





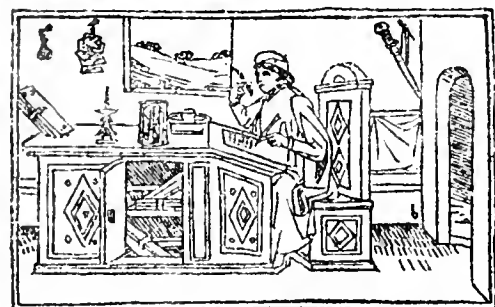
Hoc in
lypfit ubi chruſt
quā dedit illi dō
palam facere fer
uis ſuis q̄ oport
ret fieri cito et ſi
gnificavit mittēt
p̄ angelū ſuū ſer
uo ſuo iōānē q̄ te
ſtimoniū phiba
it verbo dā et te.



Udas

ieſu xpi ſeruus:
ſi autē iacobī bīe
q̄ ſūt i deo p̄fe di
lecto: et xpo iēſu
p̄uerſatis et voca
ti. ad ſincordia
vob̄ et par et cha
ntas adun: pleaf
Chariffimo: oēm
ſollicitudinē faci
no ſcribē h̄ vob̄

Prophetarū
enoch: dōcō. Et
ſuis facere in
pro: de oib̄. et
p̄ie egerūt: et
eū peccatorū
gruloſi: ſm̄ de
rū loq̄ ſu. bi
ſtas dē Crūſt
p̄dic: a ſūt ad
bāt vobis q̄ri
illuſores: et ſi
p̄. dē ſūt q̄



Lhec
verba libri que
ſcripfit baruch
ſilius nerie filij
maaſie filij ſede
chic 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
citari in tēplo
portuno. et cre
bis aut̄ 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 chariſſi
maculati et i
ini noſtri et.
am arbitra
noſter pau
itaz ſcripſit

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



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

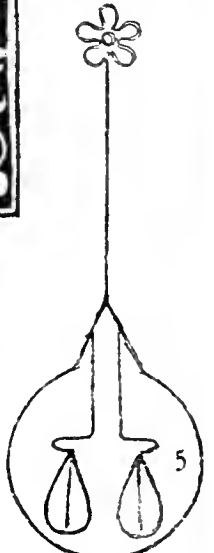
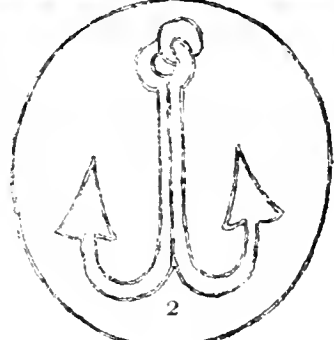
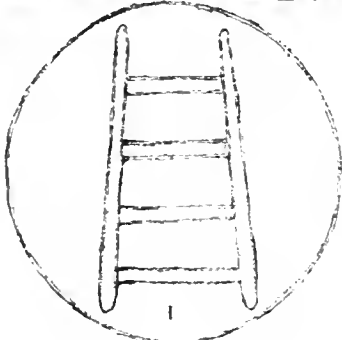
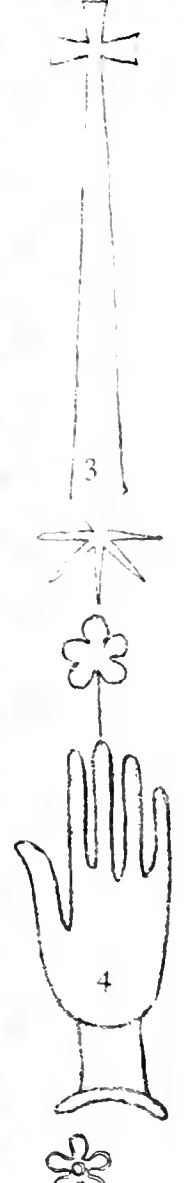


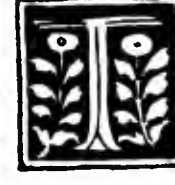
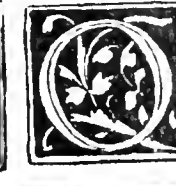
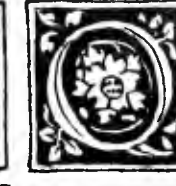
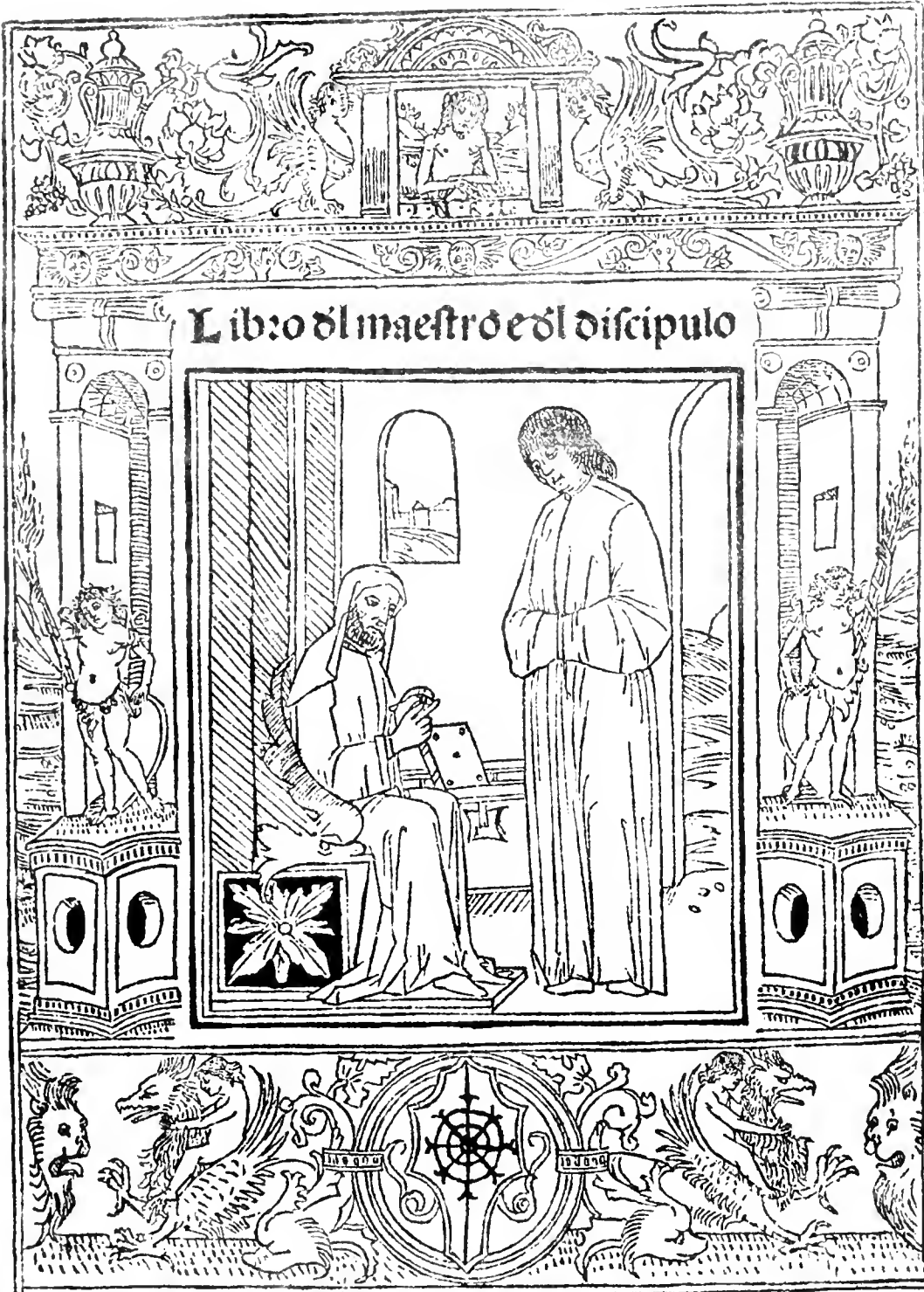


VEGNA Non me dubito a molto a molte persone essere manifesto il locho doue nascete Hieronymo: & sotto quali preceptoru fusse erudito: & i qual locho doppo la morte il suo sanctissimo corpo fu sepulto: nientedimeno a cui il tempo non basta a potere molte cose legere: uolendo questa piccola operetta trascorre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

Del beato Hieronymo la uita & morte intendere.

Hieronimo 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 grammatice & Victorino rhetorico: furon a Roma mei degni preceptoru. Poi in



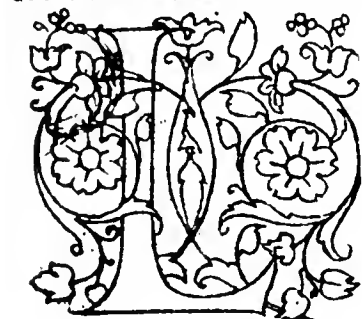




HYPNEROTOMACHIA POLIPHILI.

AVRORAE DESCRIPTIO.

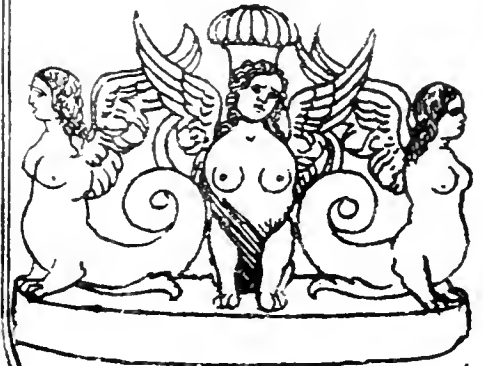
HOEBO IN QUELHORA MANAN
do, che la fronte di Matuta Leucothea candi-
daua, fora gia dalle Oceane unde, le uolubile
rote sospese non dimonstraua, Ma sedulo cum
gli sui uolucris caballi. Pyroo primo, & Eoo al-
quanto apparendo, ad dipingere le lycophe
quadrigedella figliola di uermigliante rose, ue
llocissimo 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

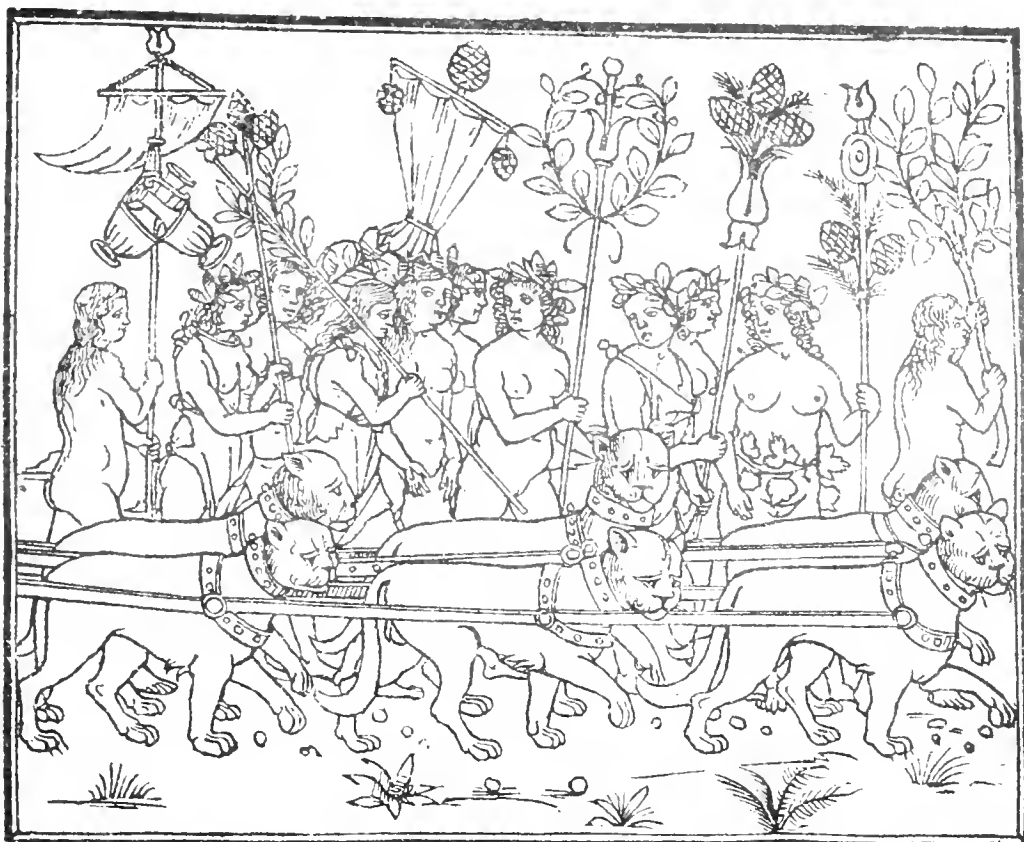


louno cãdido & laltro fusco, traheti ad luiti-
gli Hemisperii peruenuta, & dalla puia stella
In quel tempo quãdo che gli Rhiphæi mō-
rigidecia piu lalgente & frigorifico Euro cū
do el mandaua gli teneri ramuli, & ad iquieta
i iūci & debili Cypiri, & ad uexare gli pliche
ti salici, & proclinare la fragile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



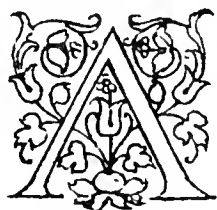
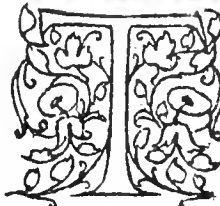
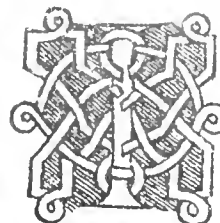
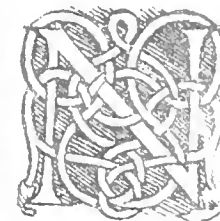
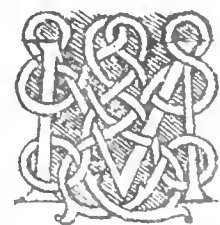
OLECTORIN FOELIX HOC MONVMENT. A DESDV MTE
 VOCAT ET POST INDEROGAT IN QVO RECIDIT HV
 MANA VOLVPTASV TLEGAS. DVVM CINISHICAMAN.
 EST QVID DVMMVTVO CVM PKVRIENTI AMO
 RE INSOLENTER EXARDESCERENT IMPROBO VO
 LVPTATIS IMPVLSVEFFRENI DESERT. CONVENL
 VNT IN LOC. SAXA INTER DIRVTA VBI ETIAM FOR
 TE AED. SACR. AR. MVRICONFRAGOSI ET SALEBRAE
 R. VINAE EXTABANT ILLO VENERI OPTATA MVNE
 RA AMBOSOLVERE ARSIBILITER VRGEREMVR. SV
 PINAEGOLOPIDIA ANGVEMIN ALTVM LAPSVM MI
 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
 IRRETITV MACANGVINEA STRICTIMCIRCVLATVM
 VORTVGINE. IAMIAM ANXIE RESPIRANTEM VIDE
 BAM. DESVBITOQ. IVGV LVM MEI CHRYSANT. DEN
 TIB. VVLNERAT MORDICVS. TVM SVFFOCARI ME
 VMCHRYSANT. INTVEOR AT PTER III FOEL. MEVM
 CHRYSANT. MORI SENTIO. STATIM FVRIBVND AIR
 RVO INSERPENT. CAPTOQ. FVSTE PLECTERE. FESTI
 NO. AST SERPENS CERVICEM RIXANTEM DIVORTIT
 NEC COACTE COMPLICITVM ABIGERE VALVI. IC.
 TVMTAND. INCAVTE FALLENS CHRYSANT. MEVM
 OCCIDI. INFOELICISS HEV INTER II. QVID FECI. QVID FA
 CIAM? TAM MISERASVPERSTES ERIT AN SERPENS ET
 EGO? NEOVAQ. SED HERCVLEO AVSV IMMOLARVA
 LIFVRIA RINGIBVND A EO IPSO STIPIIT. CONVERSO
 IMPETV CADAVERI LAPSO 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 idē idē irrorant. suggestū
 quend. itoro publ. ascēdo, ac suspurū palā rē facio, cateruatim cuiū cō
 curū ad crudele & iustum spē. tixarūt, 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. cadaūere hic me a themū. tumulo sepeliūdā dedi miserima. Vale.

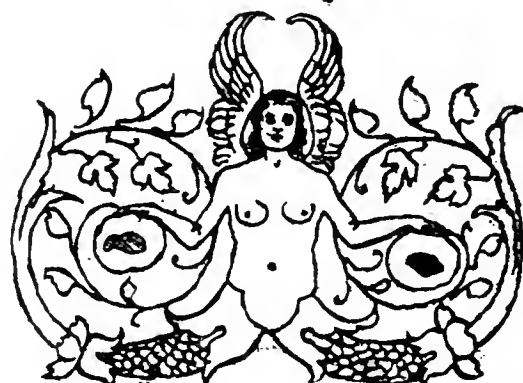
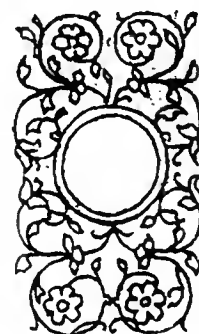


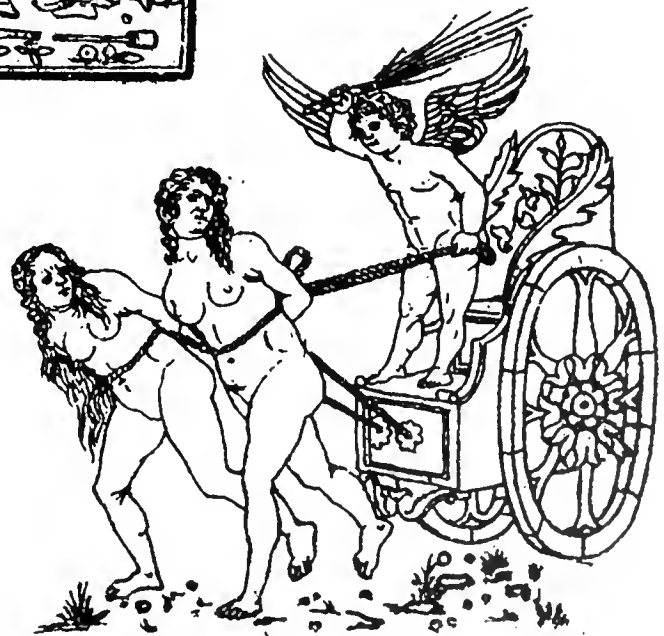
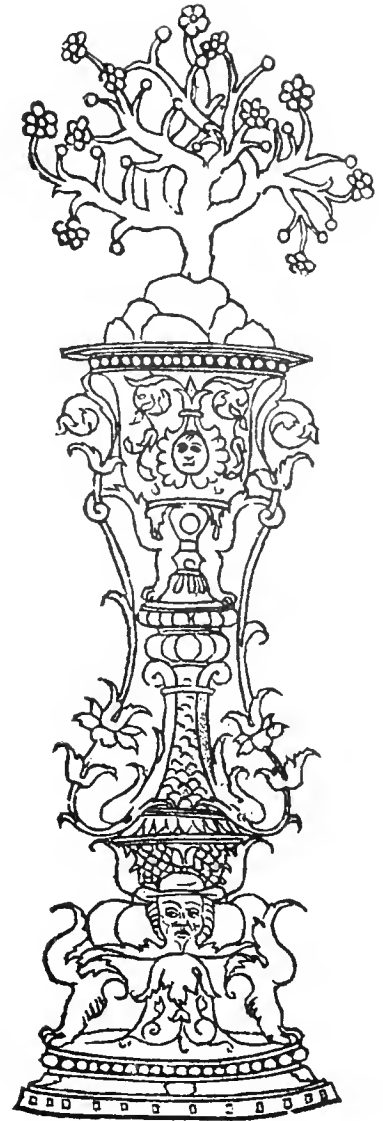


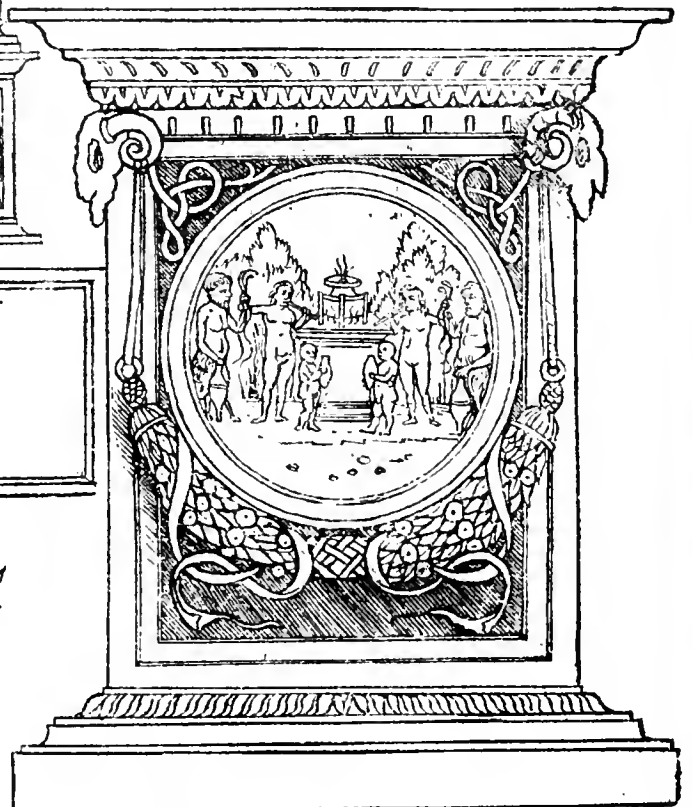
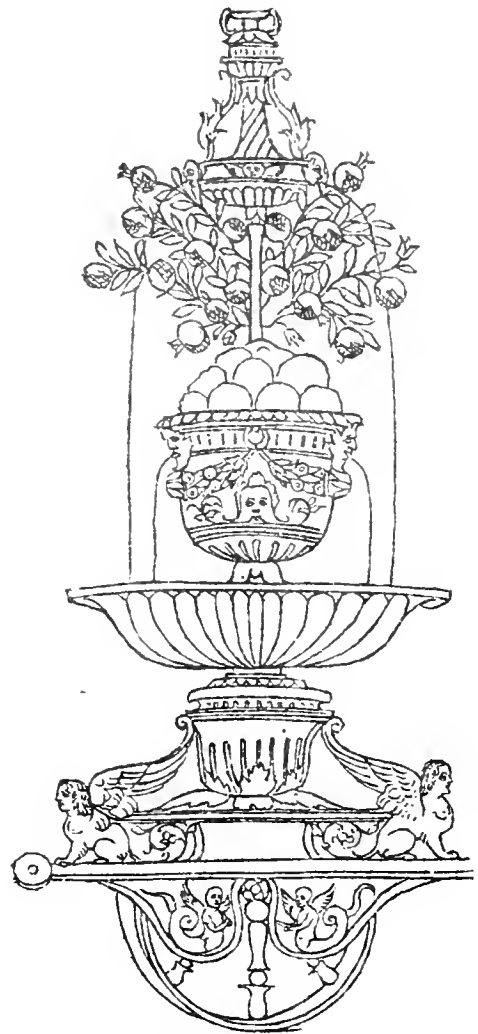
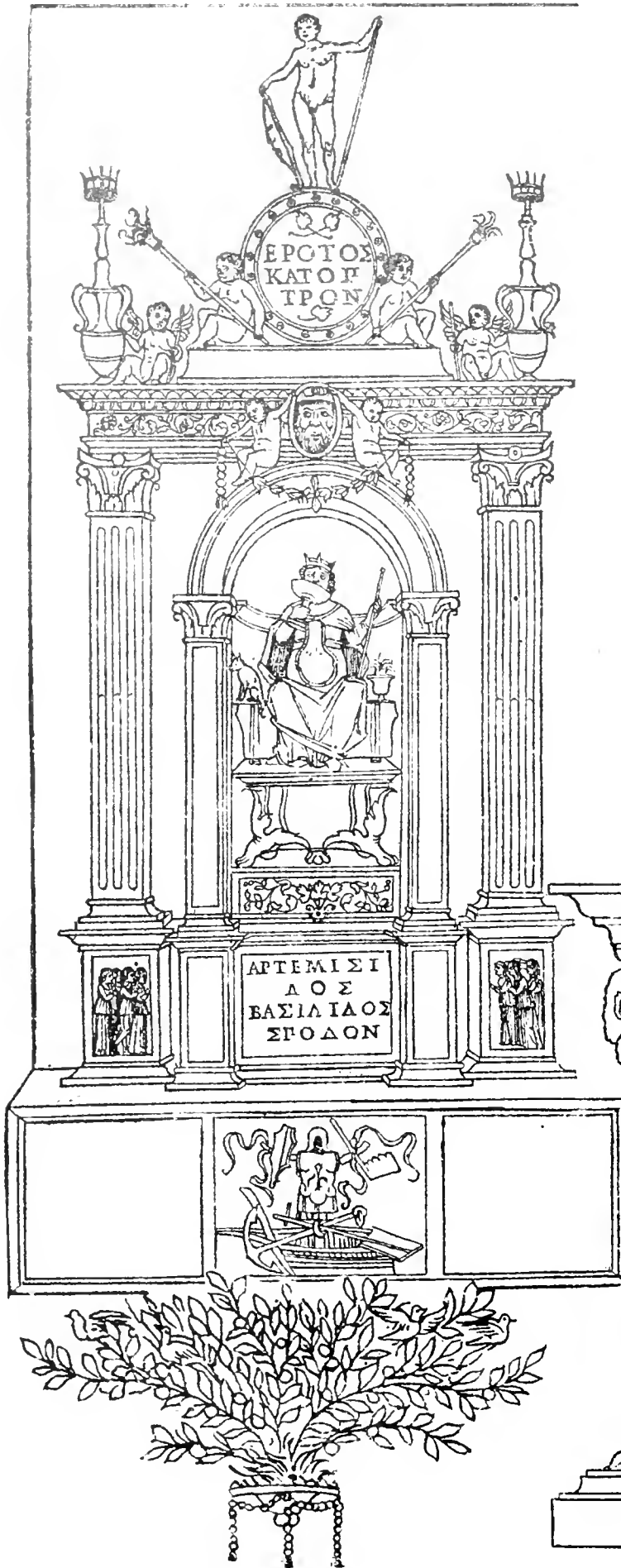
LA MVLTVDINE DEGLI AMANTI GIOVENI, ET DILLE DIVE AMOROSE PVELLE LA NYMPHA APOLI PHILO FACVNDAMENTE DECHIARA, CHIFVRO, NO ET COME DAGLI DII AMATE, ET GLI CHORI DE GLIDIVI VATICANTANTI VIDE.

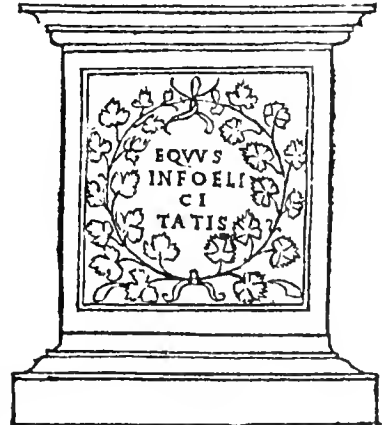
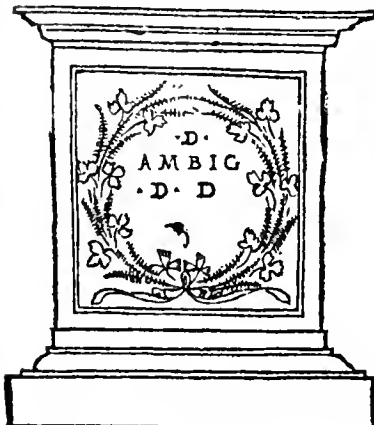
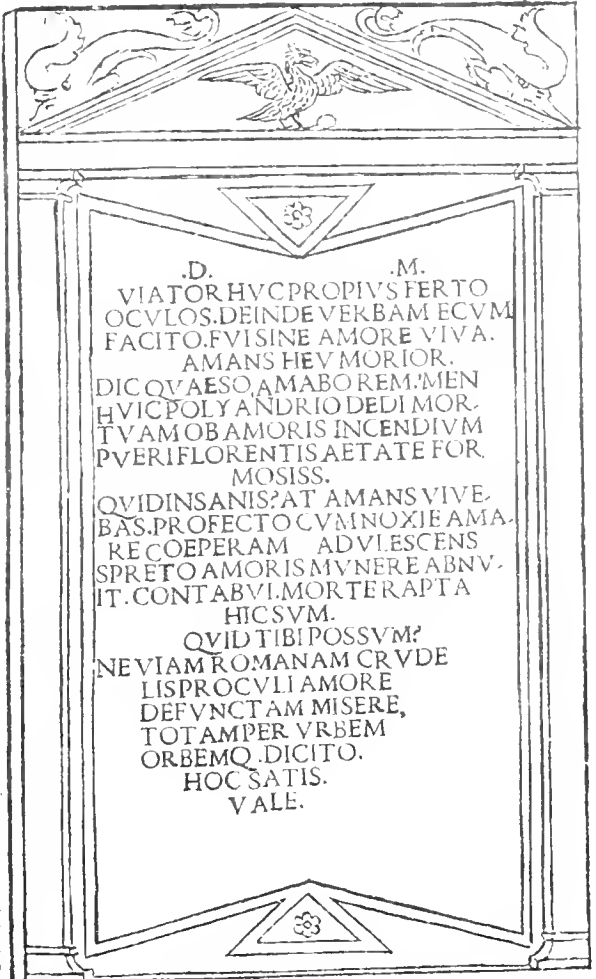
LCVNOM AIDITANTOINDEFESSO ELO quio aptamente se accommodarebbe, che gli diuini ar chani disertando copioso & pienamente potesse euade re & uscire. Et expressamente narrare, & cum quanto di ua pompa, indefinenti Triumphi, perenne gloria, festi ua letitia, & foelicetripudio, circa a queste quattro iuifi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

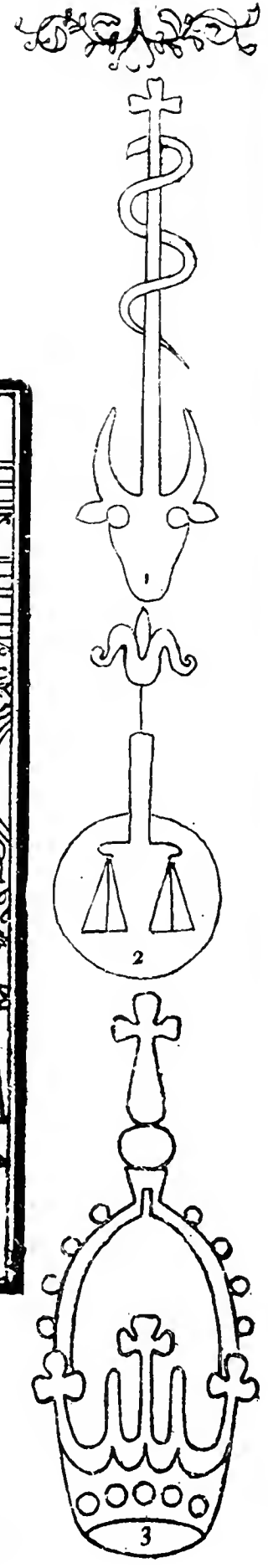






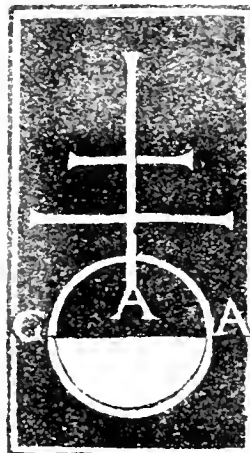


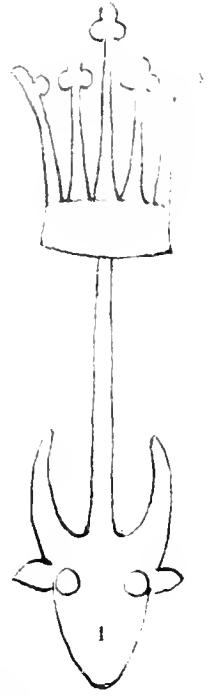










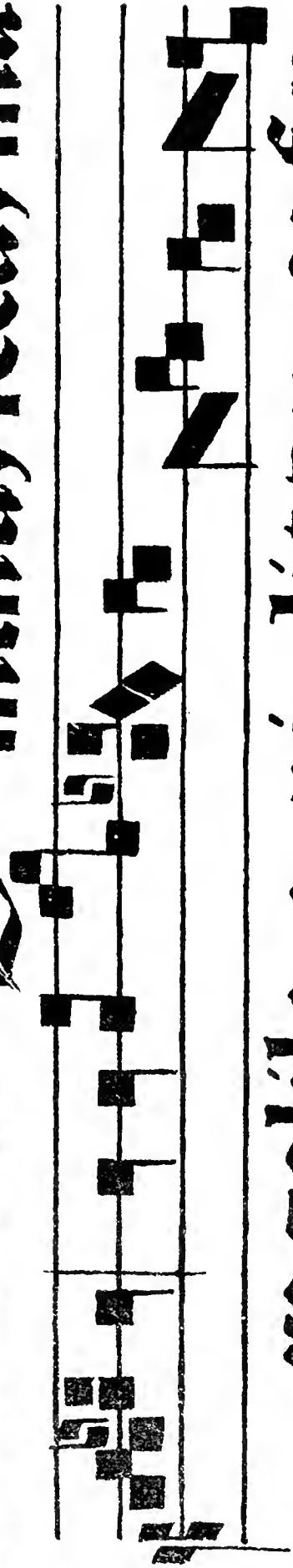


CCXIX

In vigilia facti An
dreæ p̄li Introitus



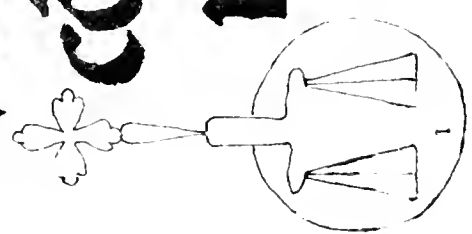
ominus secus ma



regalile e vi dit ou os fra

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

**Graduale s̄m mozem sanctę Ro-
 mane ecclesie: integrū z cōpletū
 videlicet dñicale: sanctuarū:
 cōmune: z cātozinū: siue ky-
 riale: imp̄ressū C̄enetis
 cum p̄uilegio:**



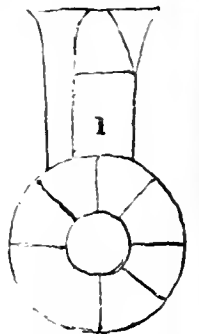
ANCTISSI
 Christo Cro
 orio undecir
 Iesu Christo
 cō desiderio
 rando io pat
 le pecorelle
 sca: ricorro
 stro pregand

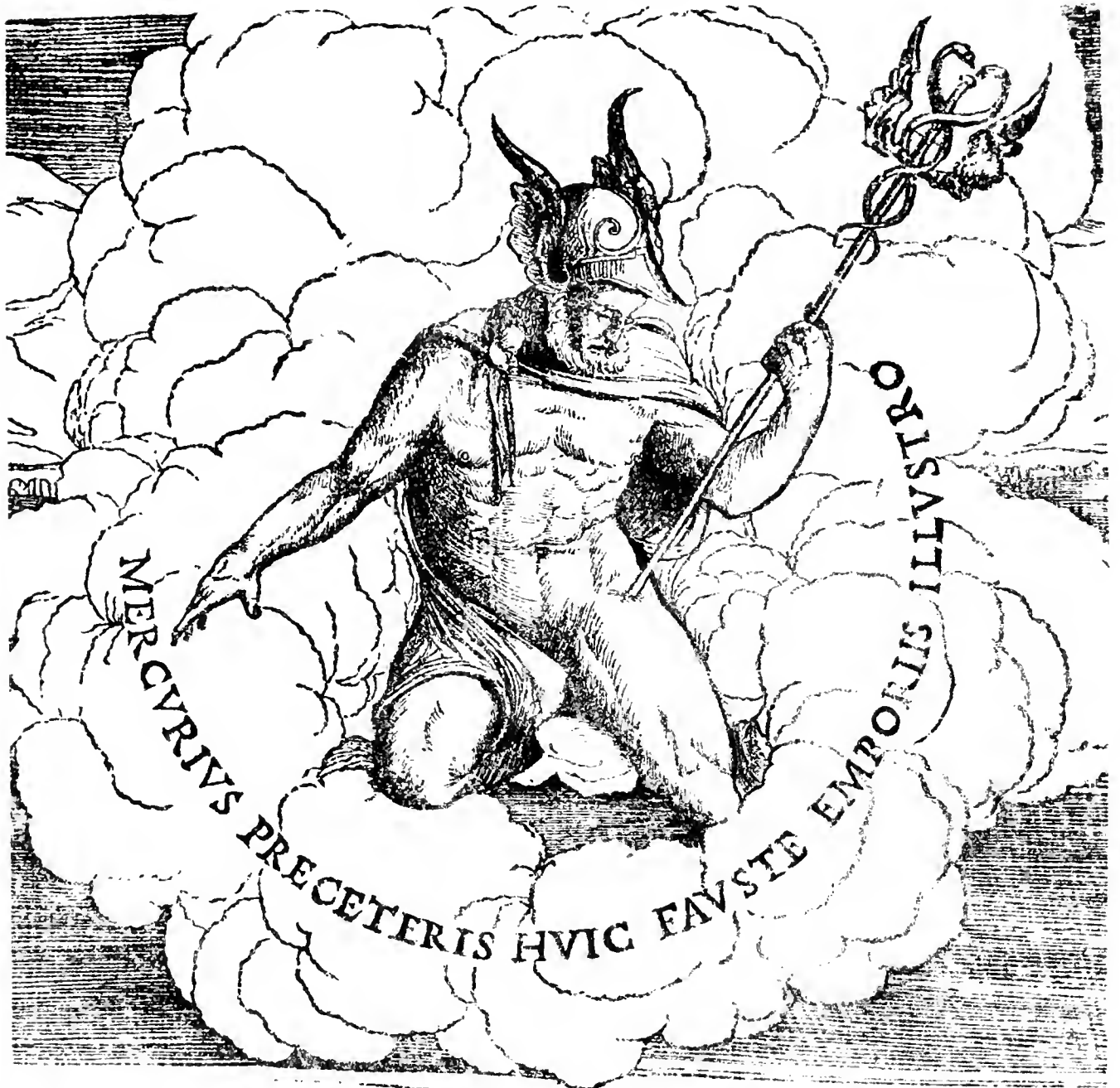
che voi impariate dalui: el quale con t
 briosa morte della sanctissima croce: p
 mana generatione dele mani deli derr
 lliomo fece a Dio la possedevano per



* 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

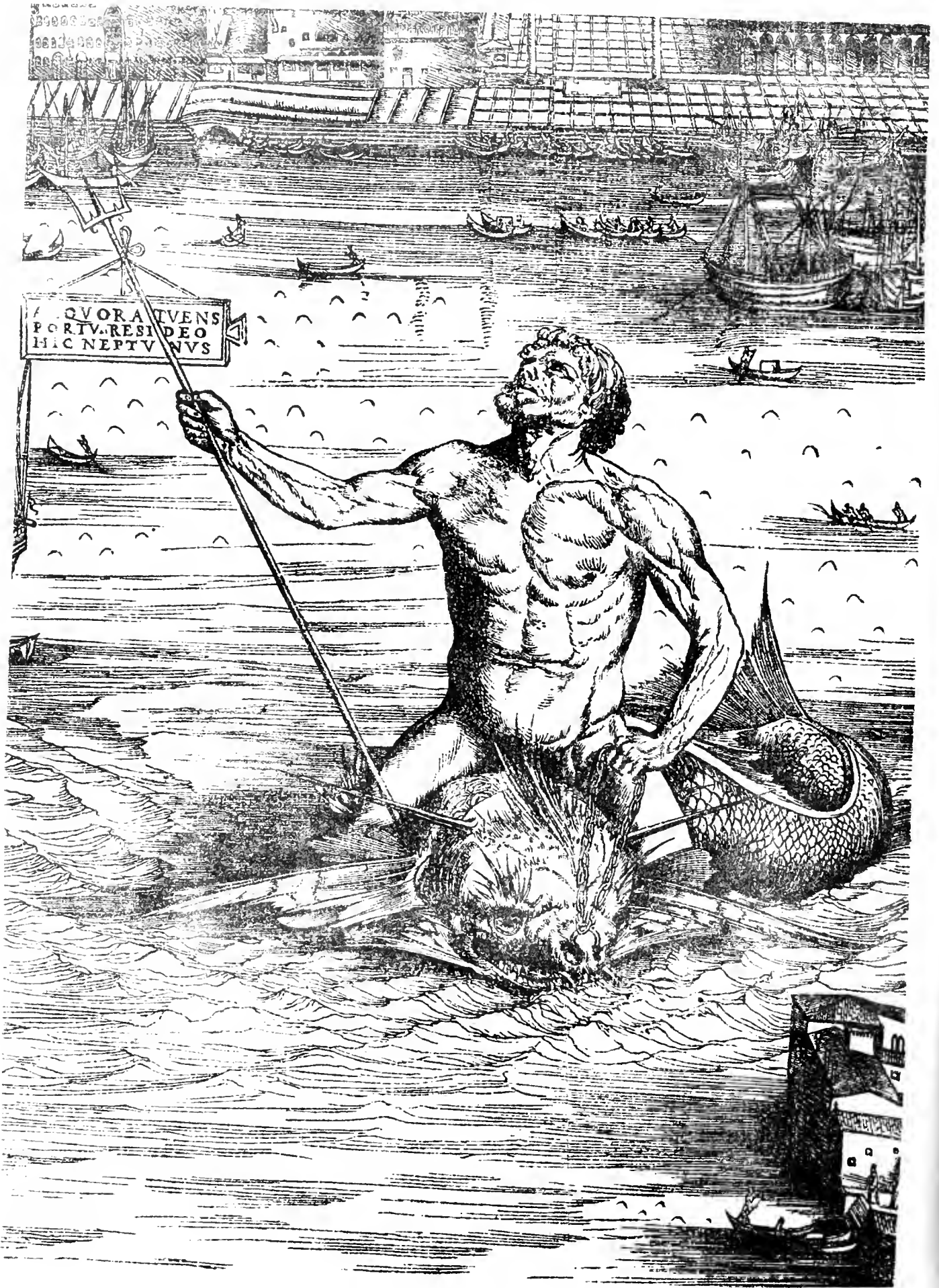
D E F G H I K L M N O P Q R S T V X Y Z

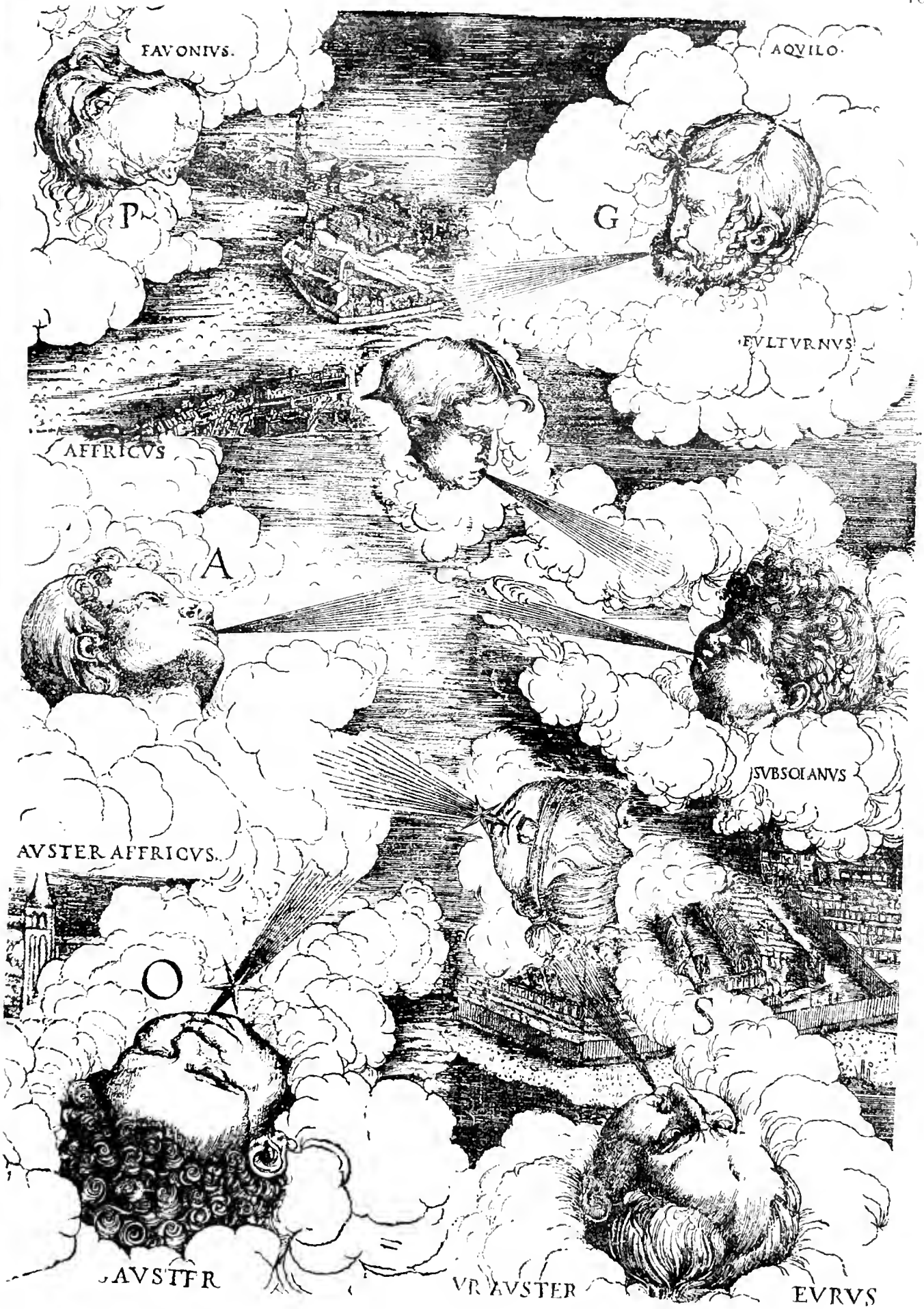


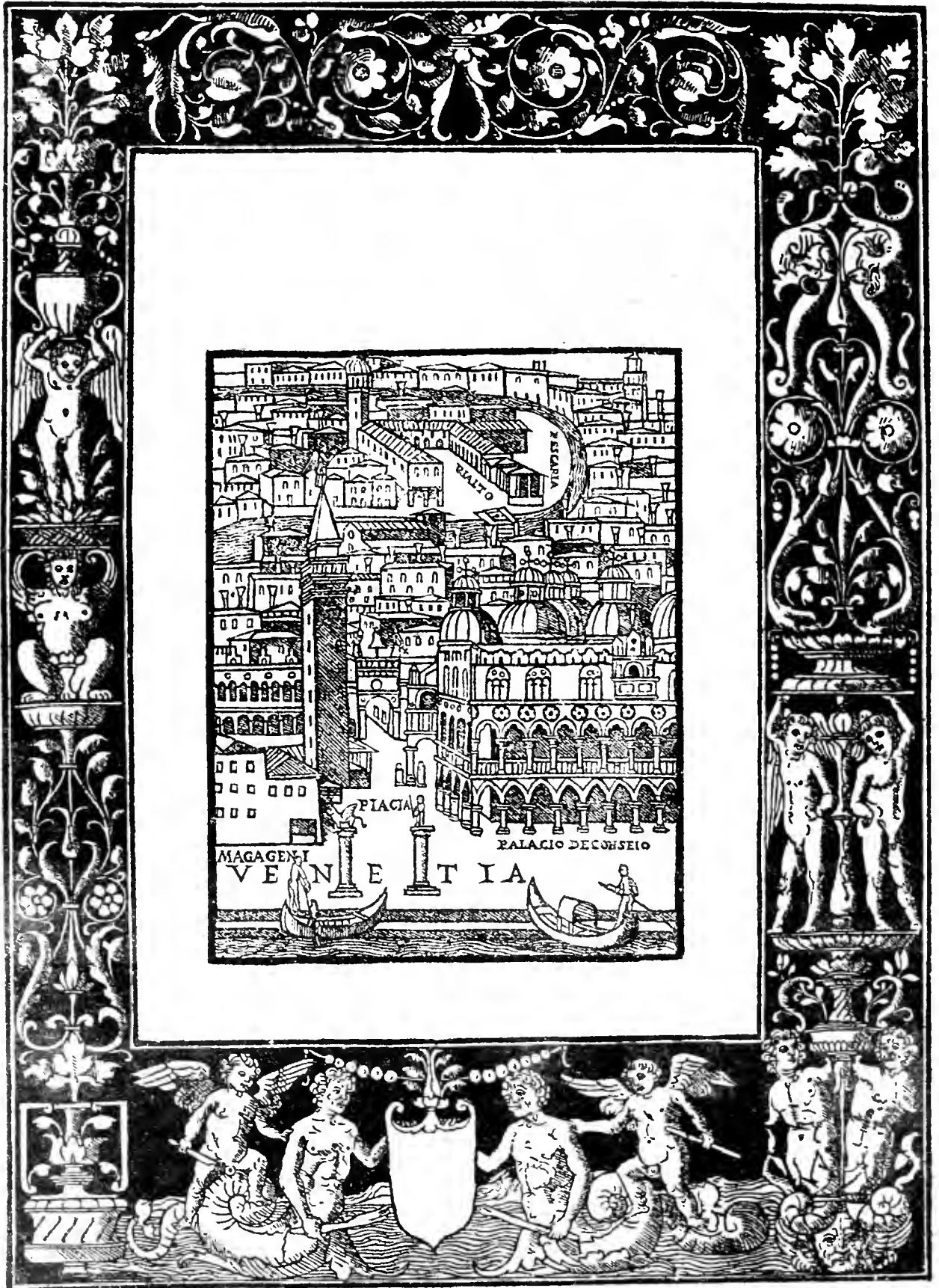


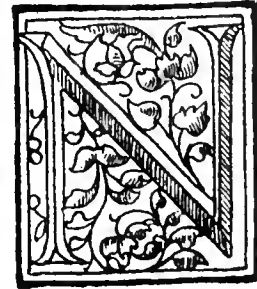
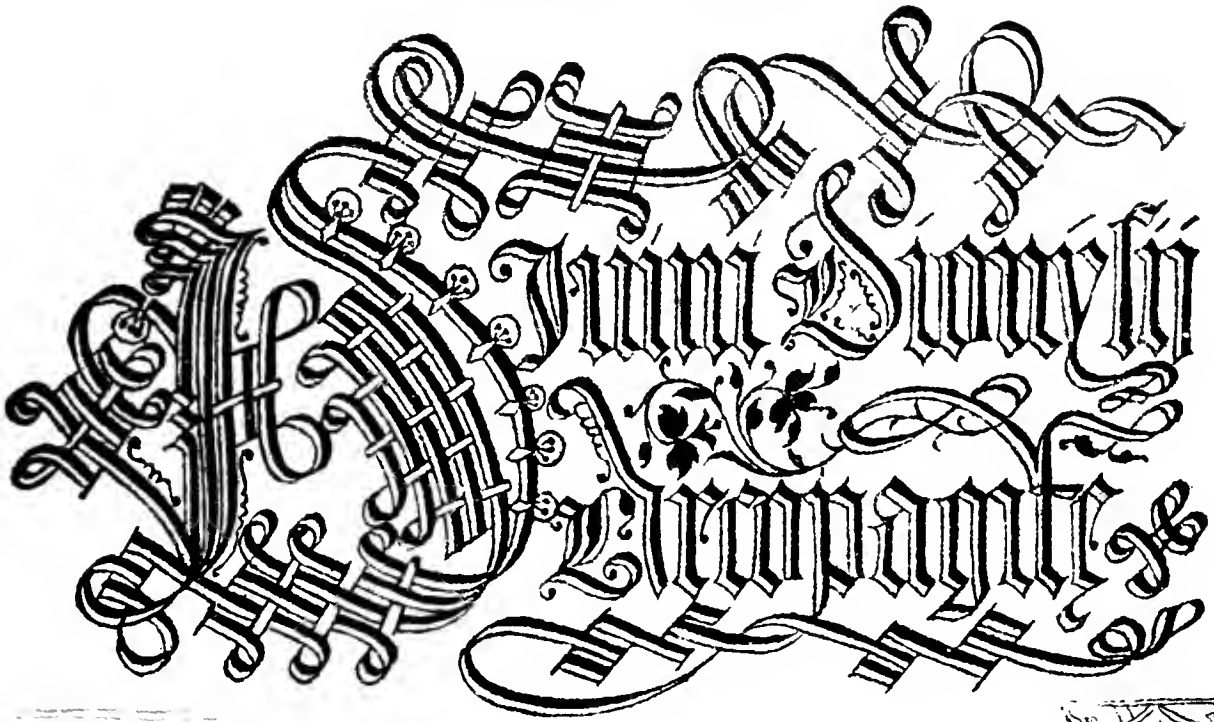
MERCVRIVS PRECETERIS HVIC FAVSTE EMPORIS ILLI SATIRO

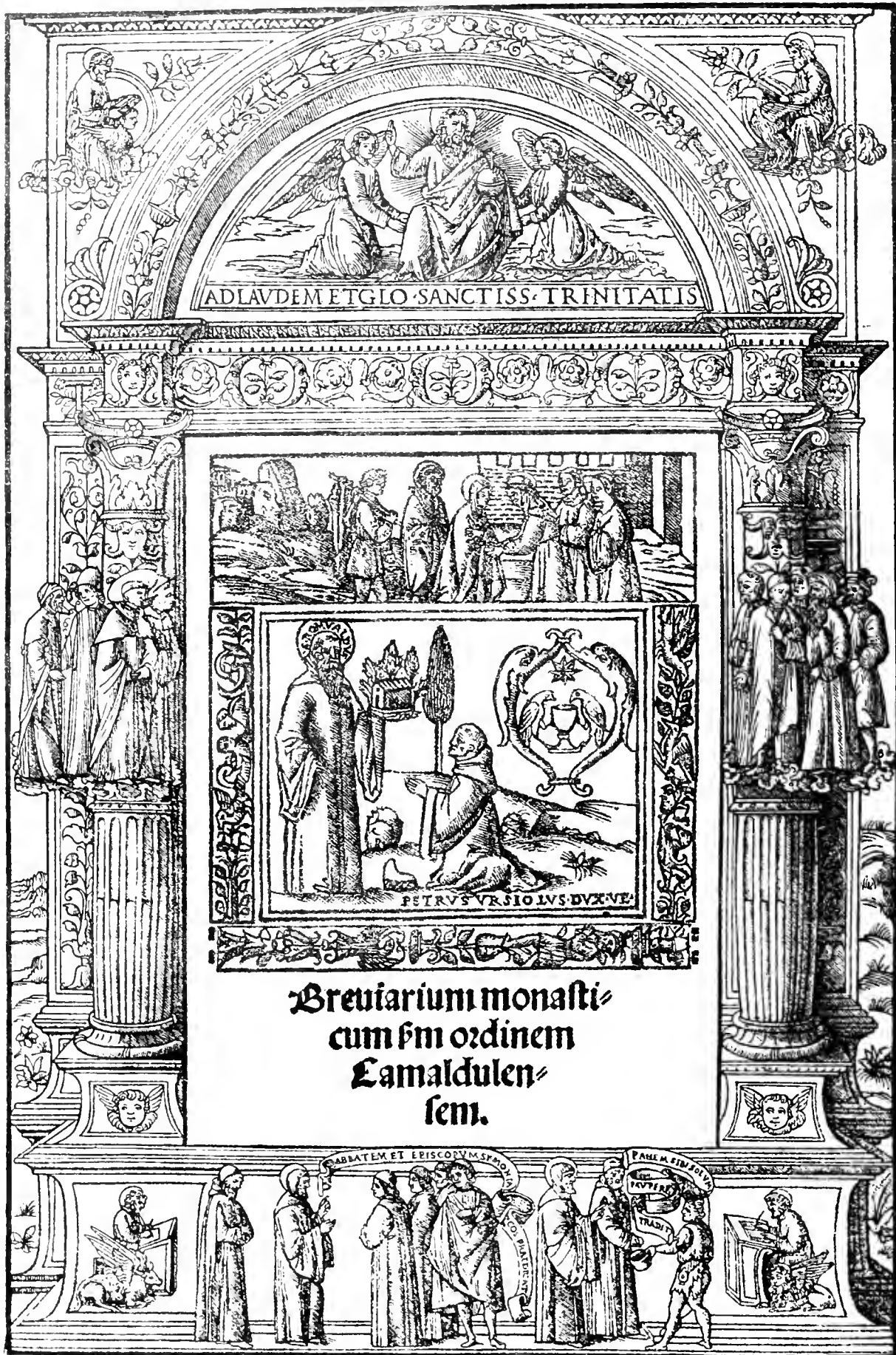
VENETIE
MD











AD LAUDEM ET GLO. SANCTISS. TRINITATIS



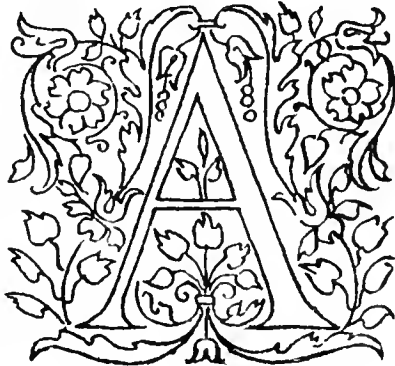
PETRVS VRSIOLVS DVX VE.

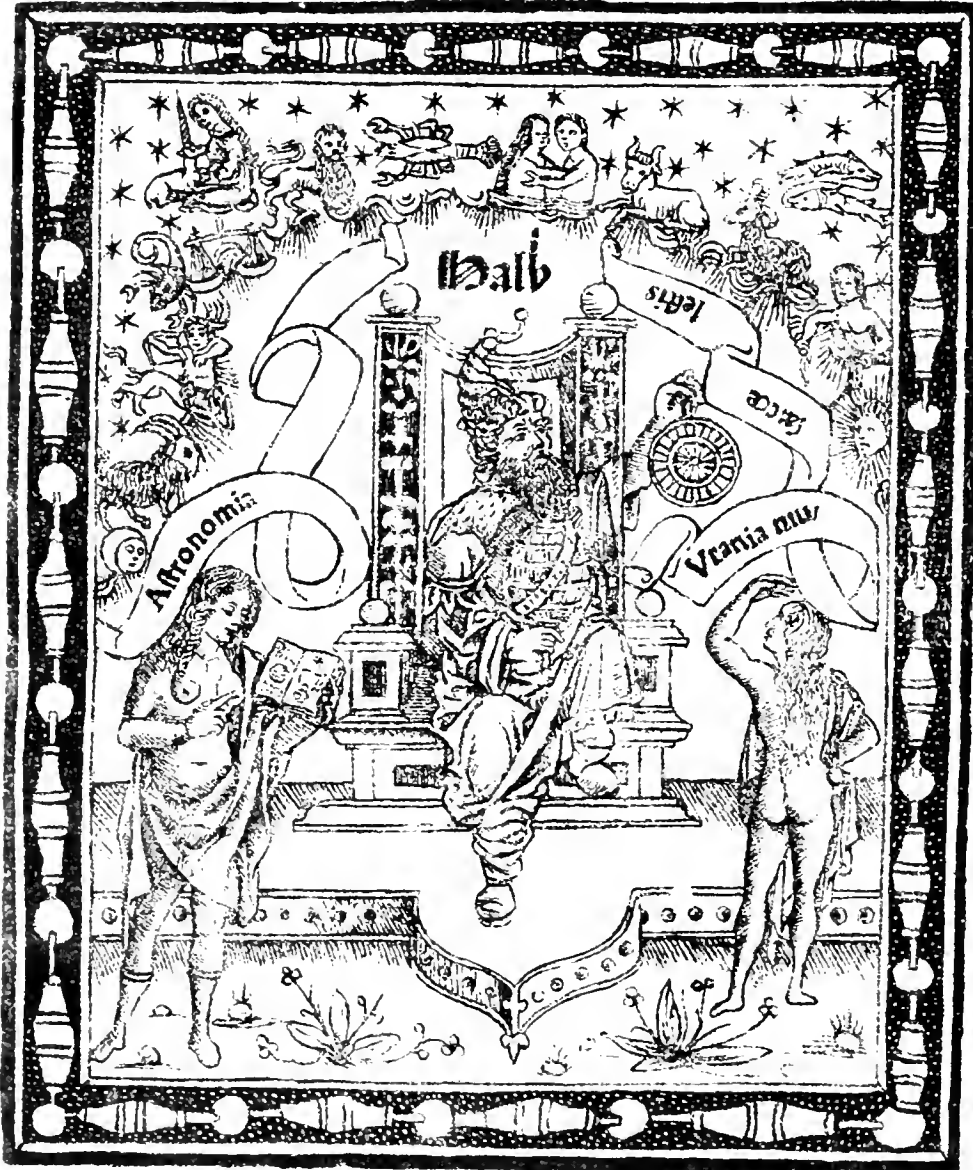
**Breviarium monasticum
cum sive ordinem
Camaldulensem.**



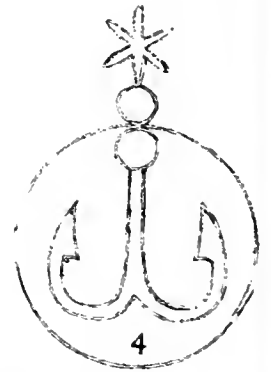
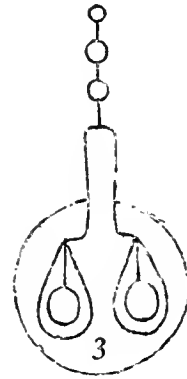
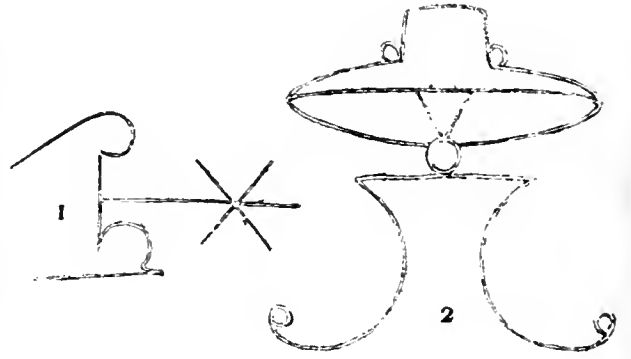
ABBATEM ET EPISCOPVM STODI...

PAVLVS EIM...









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

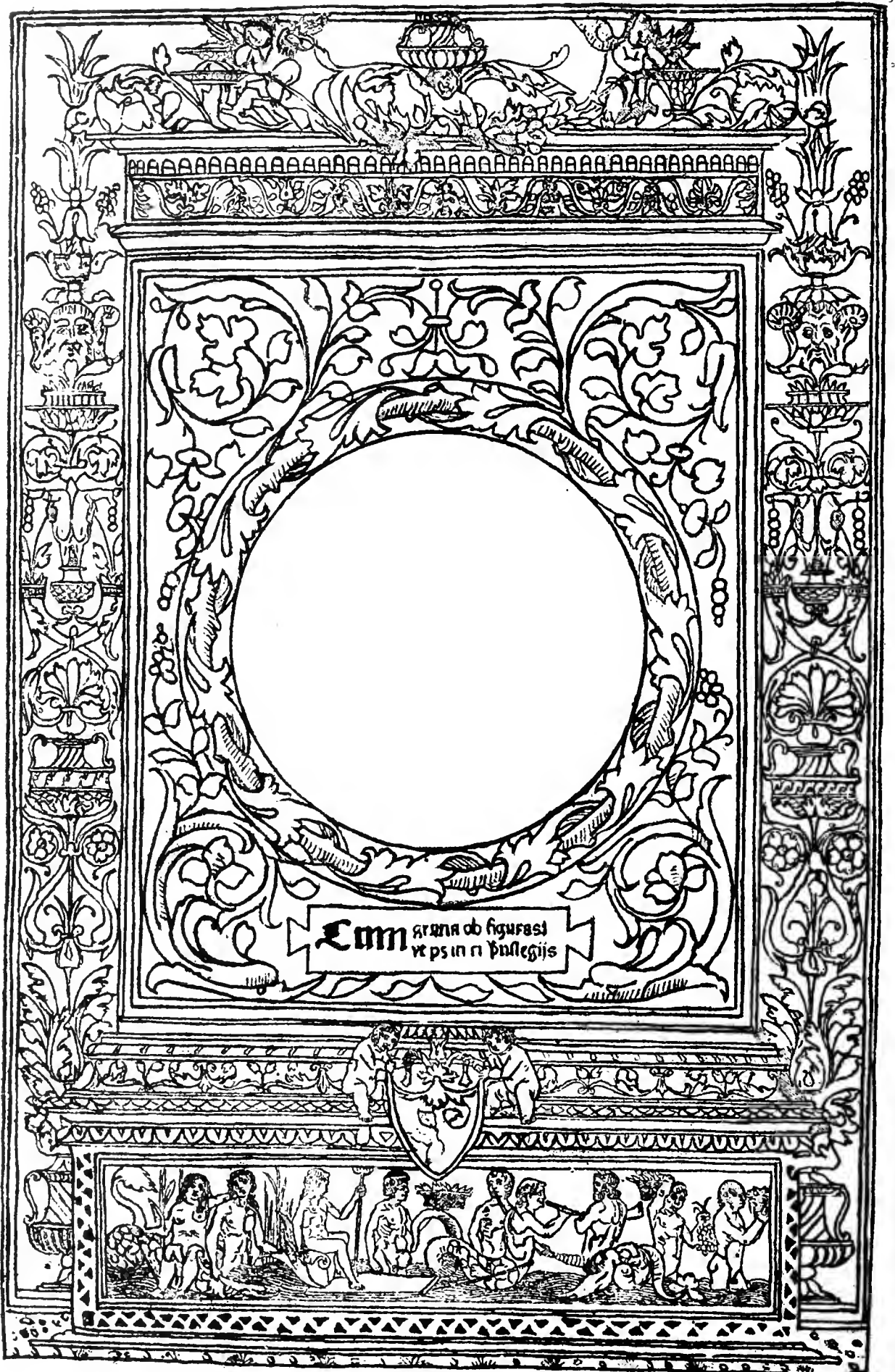
In nomine Iesu Christi Incomincia el libro amolito Speculu Fidei: Specchio della fede compilato da fra Roberto di leze uescouo de Aquino: ed Sermoni lanni e ualga di illi mistern de Christo e della gloria uergine madre: di altri laudi doue si potraiano exercitare spirtualmente li doctri e anchora li iudozi.

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



VI. CREDIDERIT & baptizat^o fuerit salu^s. Qui zero nō crediderit odenabit. Verba luntue dēptions noīn originaliter Marcult. e. Ingegnati qllō inimico della salute nostra cō h' loī male modi de inginare exngucere nella nima el lume della sancta fedespeche cōssi fa elmente la getta e trabuca in ogni male fare. E colta la fedele altre outo sono tena tunde mero: como si nota nel decreto pma causa q' thone pma al capi. Cuius paulus. Et ueramen
A ū





Cum arena ob figurasti
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,
 Dìro del'altre cose, ch'ì v'ho scorte.
 In 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;
 Guardai 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 cò
 essere pati alla stupèda dottrina delle cose che seguitan*



A B C

D

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L

M N R

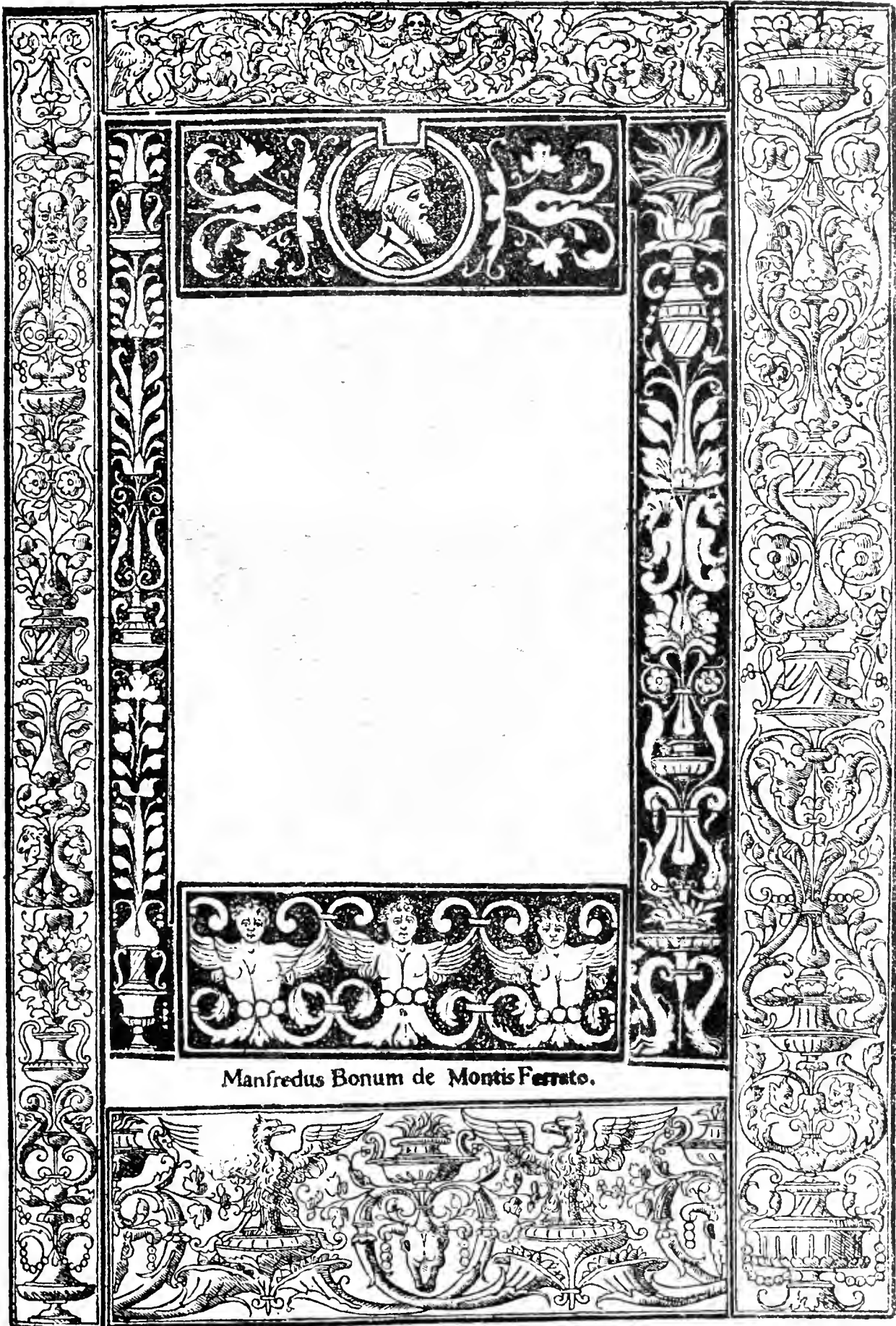
S T V

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.**





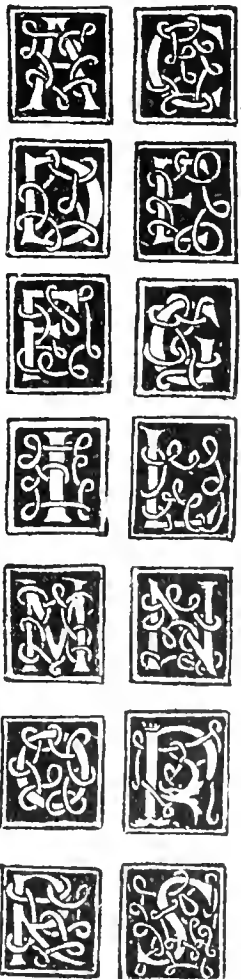
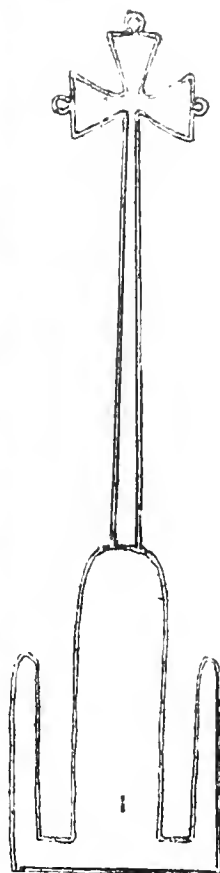
¶ Secūda pars operis dñicæ passionis & resurrectionis diē idagat, & iudzoꝝ sup hoc argumēta confutat.



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 i simulātes

A ii

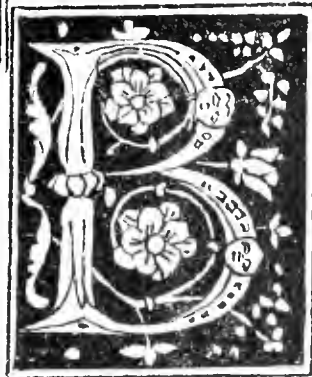
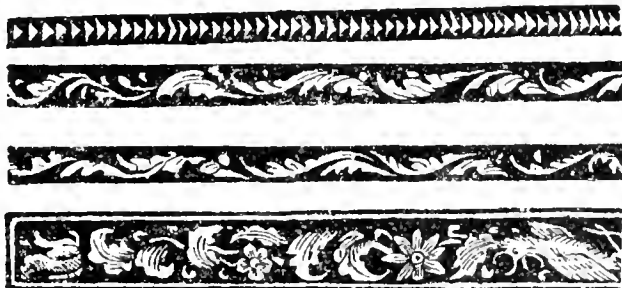


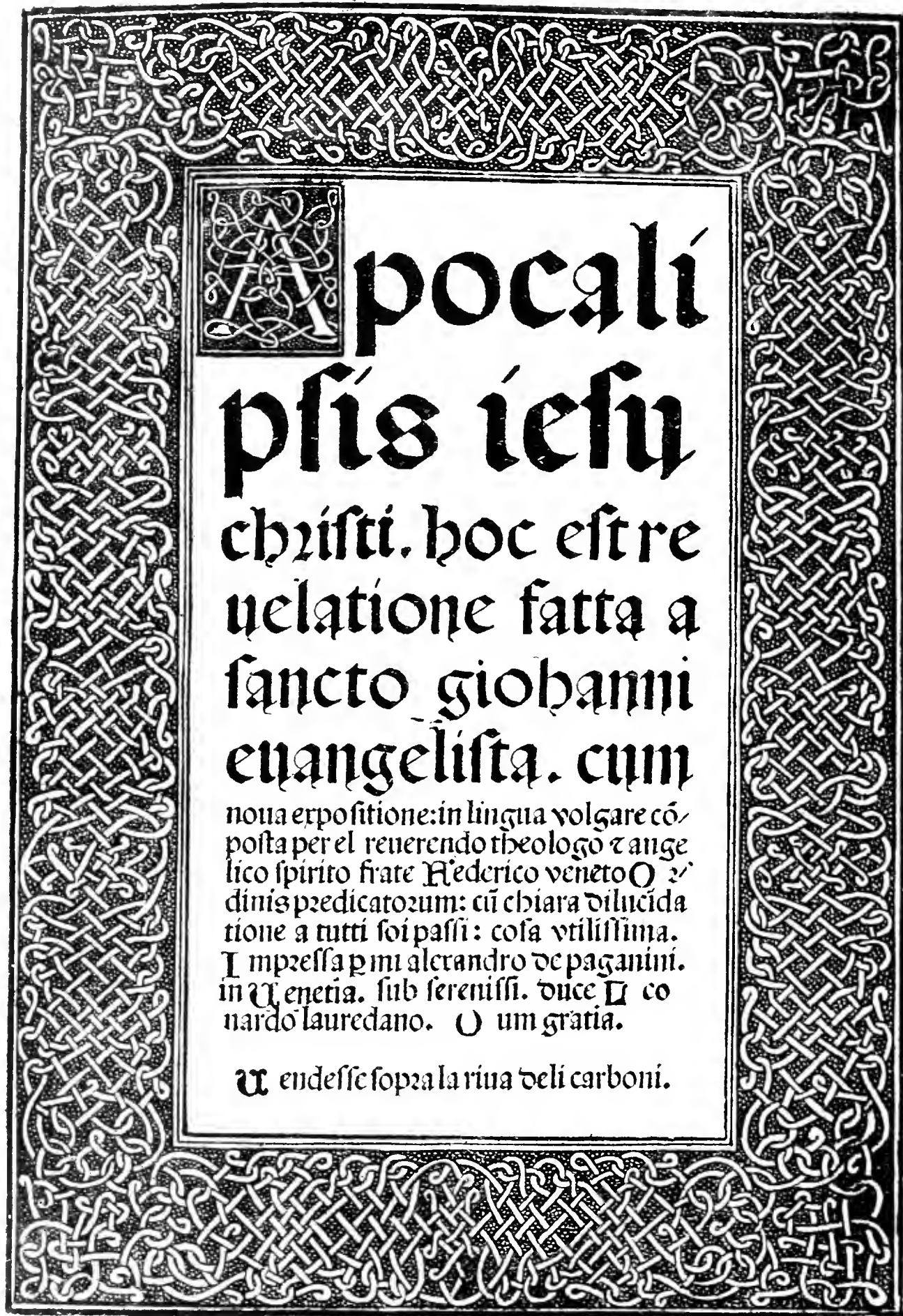
PRIMVS



MNES homines Entice Princeps uehemen-
ter optant: mirificeq; nituntur: ut patriam: tā ope
summa iuuēt: q; 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: societas: domos: atq; alim-
ribus simul se benignam atq; suauem ostendit: simul
secum coniunxit: ut siquid factio dictoue 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: q; iāptidē apta ppe: atq; angust

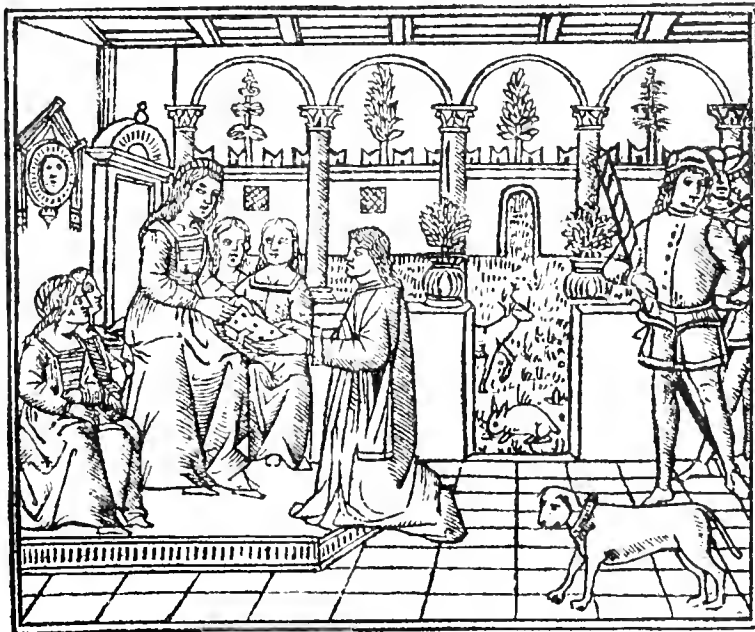
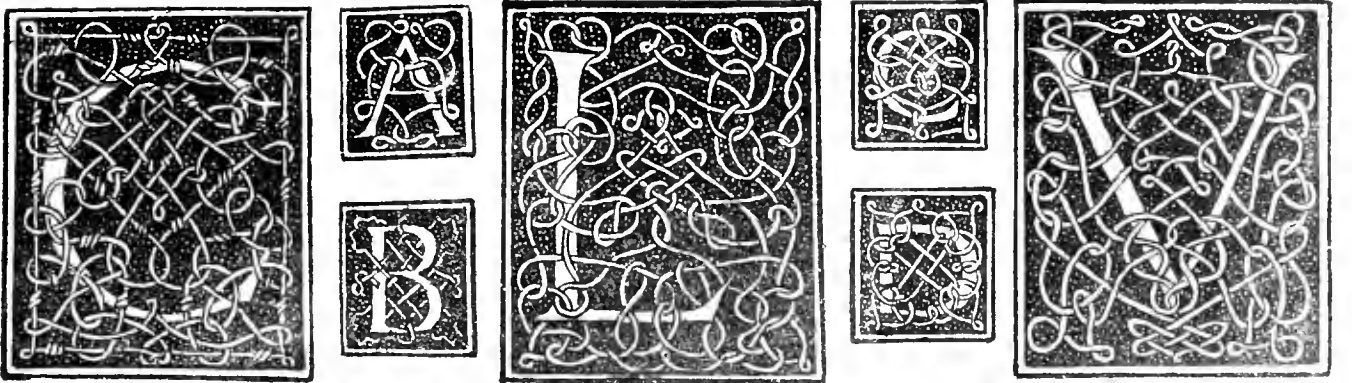




Apocali
 psis iesu
 christi. hoc est re
 uelatione fatta a
 sancto giohanni
 euangelista. cum

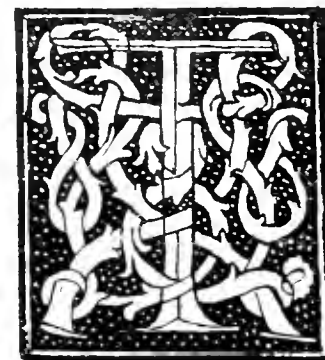
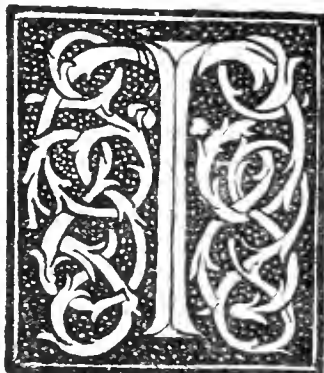
noua expositione: in lingua volgare cõ-
 posta per el reuerendo theologo z ange-
 lico spirito frate Hederico veneto O r'
 dinis predicatorum: cu chiara dilucida-
 tione a tutti soi passi: cosa vtilissima.
 Impressa p mi alexandro de paganini.
 in Venetia. sub serenissi. duce U co-
 nardo lauredano.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

W 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!



ΣΤΡΑΒΩΝΟΣ ΓΕΩΓΡΑΦΙΚῆΝ
ΒΙΒΛΙΟΝ ΤΡΙΤΟΝ

Γαδεδωκόσι δὲ ἡμῖν τὸν πρῶτον τύπ
βειν ὁ ἐφεξῆς λόγος ποδὲ γῆν καὶ θε
τας· καὶ δοκεῖ μέχρι νῦν ἔρως ἡ γῆ
πλέον δὲ πόλιν ἀπὸ τῆς θύρας, κα
ἰφῶν πῶρ καὶ πρότορον κατὰ τὰ
μέρος αὐτῆς ὅστις ἐσπίρειον ὡς ἔφα
μεν πλέον, οἰκῆται φαύλως· ὄρη
λεπτὴν ἔχοντα γῆν, οὐδὲ ταύτην ὀμ
πολίω· ἢ δὲ πρόσθορος, ψυχρά τέ
τι, καὶ παρκακίαις· προσεληφι
κτον τοῖς ἄλλοις· ὡς ἂν ἰσθμὸς ἀλλήτ

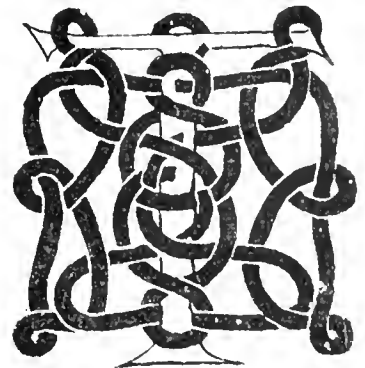
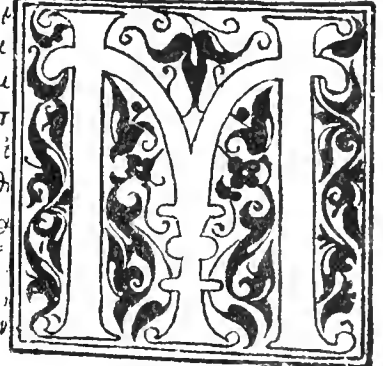


τα μεν δὲ τὰ μέρη τοιαῦτα· ἢ δὲ νότιος πᾶσα, βύθαι μιν χωδῶσι, καὶ δευτέρωντος ἢ ἔξω σελῶν·
ἔσαι δὲ δῆλον, ἐν τοῖς καὶ ἔχουσα· ἔστω γράψασιν ἡμῖν πρότορον τὸ τε σχῆμα, καὶ τὸ μέγεθος·
ἔοικε ἢ βύρση κατὰ μὲν, μήκος ἀπὸ τῆς ἐσπίρας ἐπὶ πῶ ἔσται· τὰ πρότορα ἔχουσα μέρη πρὸς τῆ ἔω, κα



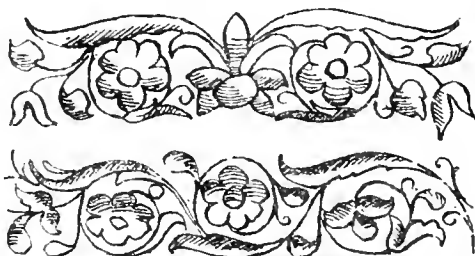
ἴκτων πρ
· ἐστὶ δὲ ὅτ
ισαί· ὄρος
· οὐσὴς δὲ κ
ατῶρα σ α
δρον αὐτῆ
τη· μέζου·
κατὰ τὸ ἰσθε
λατῆα, ἀπ
τον ὅστι τὸ ἐ
ρος ἀρτά

ον ὁμοῦ ἢ μ
καὶ μάλιχα
ἔσται τεταμ
άτος, καὶ τ
ν ὠκεανόν ἰ
ἰ μεν, ἐπὶ
απτικούς κα
ς ἰσθησίας
ὅς ἢ ἔξῃς,
ς τῆ πυρῆν
ταρρον δὲ





Mathematicarum disciplinarum Janitoris: Habent in hoc volumi



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

CDiffinitio prima.



Ignis est cuius pars nulla.

CDiffinitio. ii.

Linea uero longitudo illatabilis.

CDiffinitio. iii.

Linex autem limites sunt signa.

CDiffinitio. iiii.

Recta linea e q̄ ex aq̄li sua iternacet signa.

CDiffinitio. v.

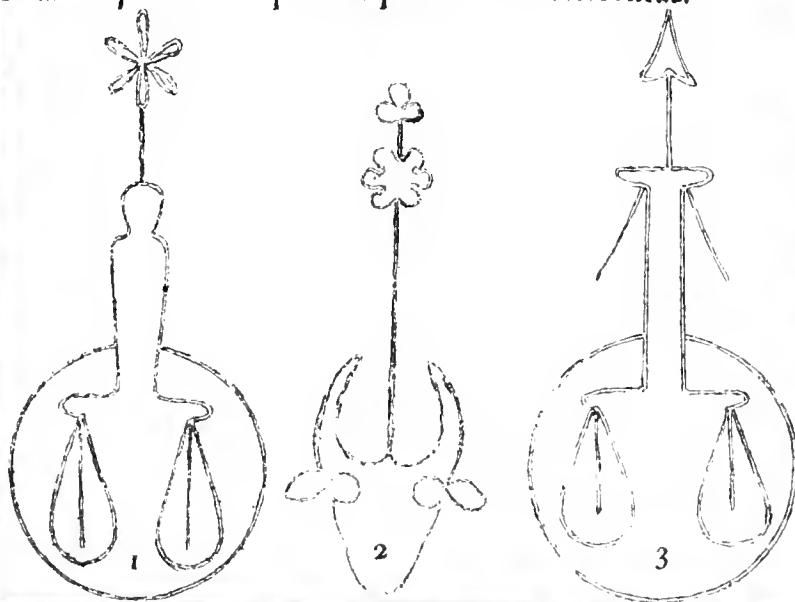
Superficies est que longitudinem: latitudinemque tantum habet.

CDiffinitio. vi.

Superficie extrema sunt lineæ.

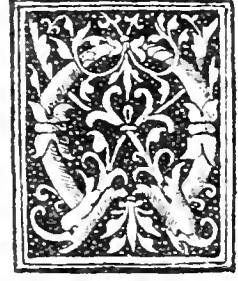
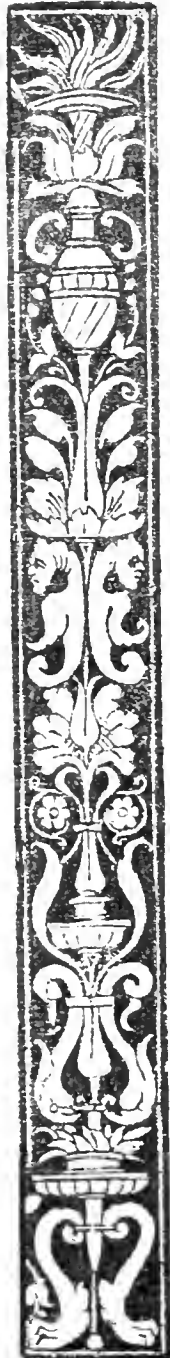
CDiffinitio. vii.

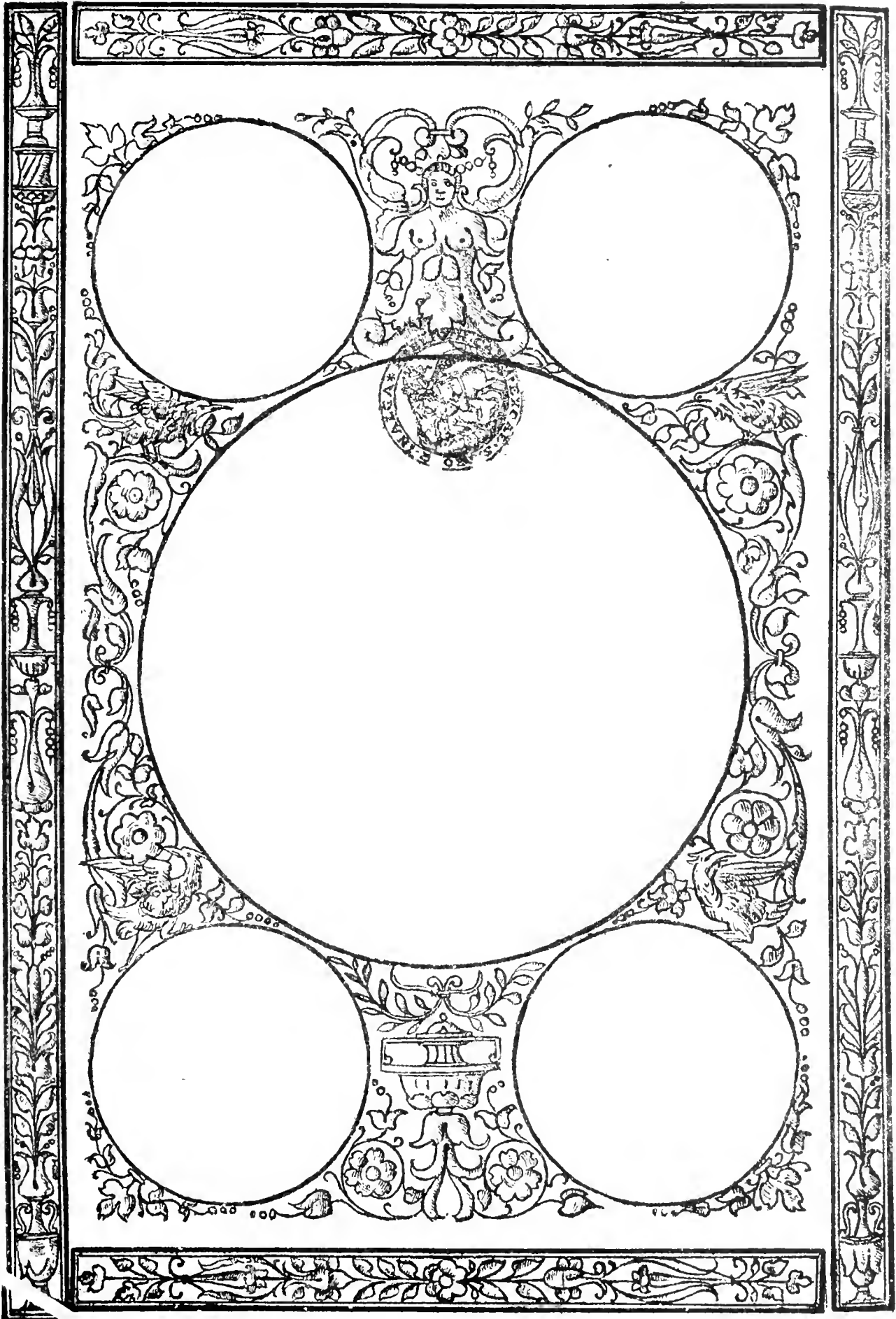
Planas superficies est que ex æquali suas interiacet lineas.











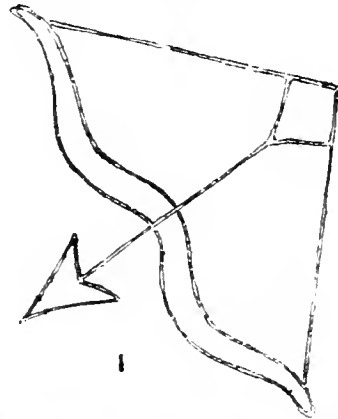


INCOMINCIA EL TERCO LIBRO CHIAMATO LEGENDARIO DI SANCTI DE LE FESTE CHE OCHORERA PER TVTO EL MESE DE ZENARO .ET PRIMO DELLA CIRCONCISIONE DEL SIGNOR .CAP.XXI .E



Vatro cose fano esser solemne & celebre el giorno della circoscisione del signor nostro missier. Iesu christo. La prima sic loctaua sua. La secoda l'imposcioe: del nouo & salutifero nome. La terza el spargere del sangue. La quartael signaculo della circoscisione. 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 laquale 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 preposito come e la occtaua de suplimo quello che facto l'officio della parturiente u passato si solea cantare. Vi





PARTE DEL PROLOGO

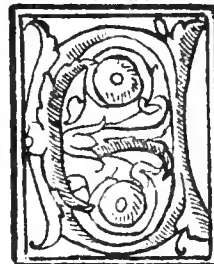
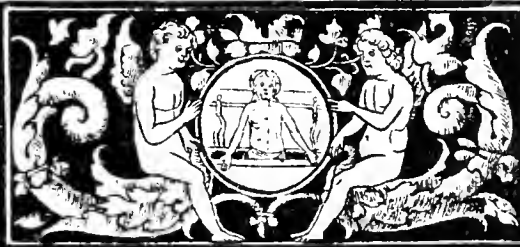
Xpediri nellè feste occurrènte infra el tempo in parte se contiene sotto el tempo della reconcilianone parte sottol. Tempo della peregrinatione elqual tempo la chiesa representa della natiuita insino alla septuagesima. Sequita a uedere delle feste occurrente intuz el tempo della deuotione elqual tempo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

DE LA SEPTVAGESIMA

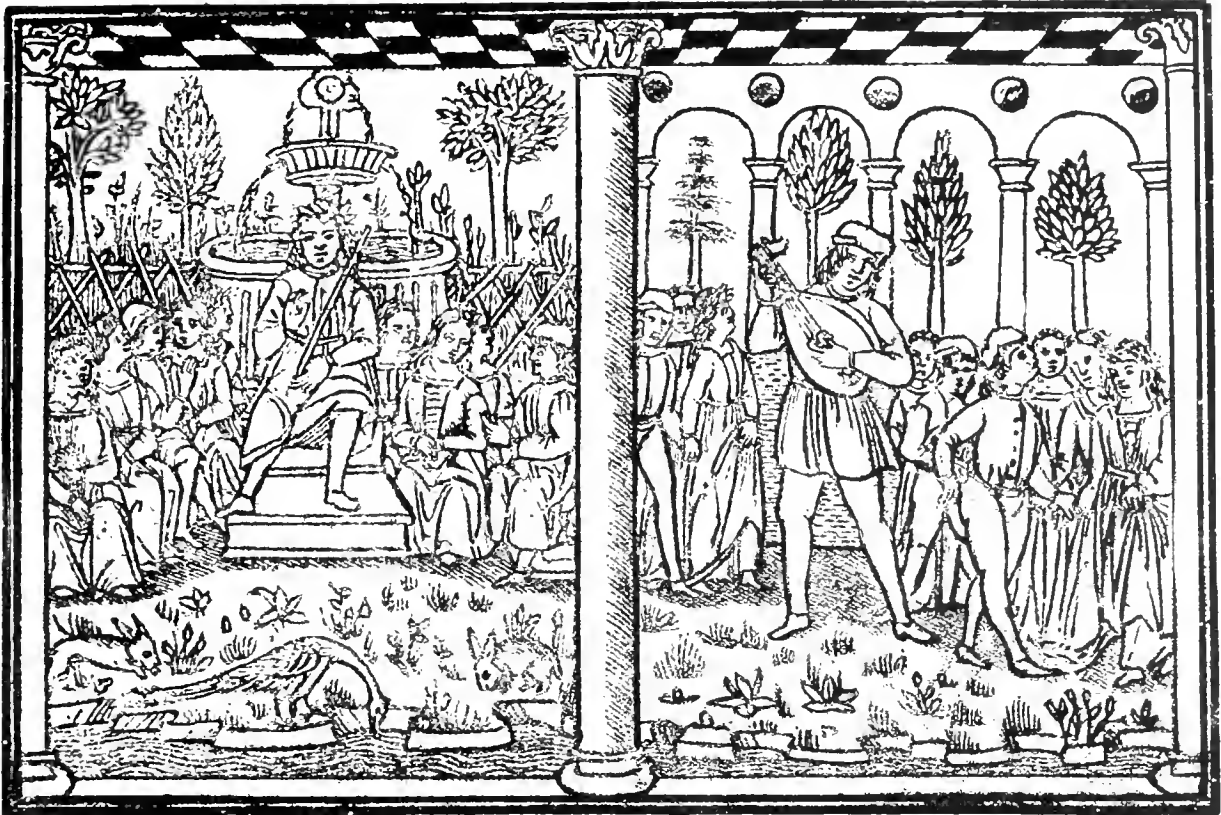


Significa la septuagesima el tempo della deuotione. La sexagesima significha el tempo della uduatione. Significa la quinquagesima el tempo della remissione. La quadragesima. Significa el tempo della spiritual penitencia. Incomictasi adu. que la septuagesima da quella dominicha nelaqual se cã

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 seria che e el giuedi per la uenatione del giorno de la santissima Ascensione nelqual giorno dno nostro. Signor. Iesu. Christo essendo della natura nostra salo al ciele & lu sublimaro sepra li angelici cheri & in talte giorno non fulte obseruato el ieiunio essendo quello giorno nella primitiua e chiesa equalmente



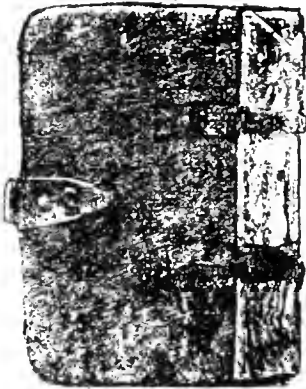
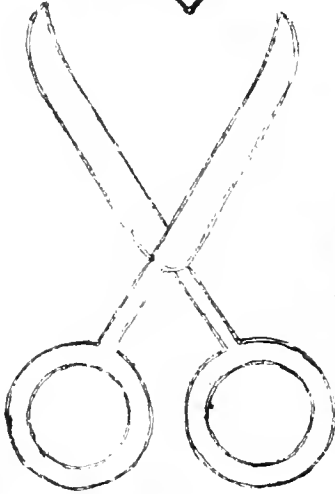
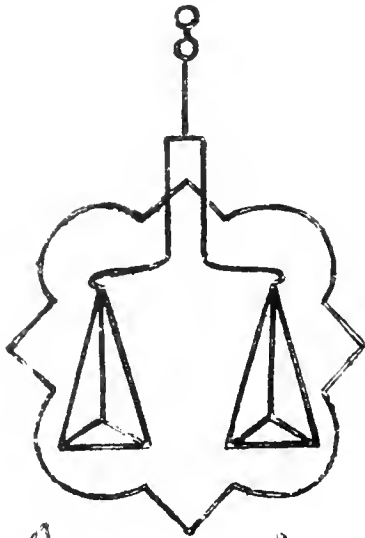




Clereta Lena. Philenium Meretrix.



Cyriſto Caluaneo Noſſal mente Stampato con la Bionta.



1518-D



Quod est offitium bene
pauſe marie ſimilitudo
eſt eorū. curie. Ad mat. 4.

Quod est
ſua mea
perita. R.
Et eo meſ
annuncia
bit laude
ma. 4. De
uo in adiutorium meū
ſende. P. Dne ad adiutor
dne me ſuffrag. Gloſia pa
triſ filioſ ſpiritus ſancto.
B. licet erat in principio
eſt nunc ſemparis in ſecū
la ſc. eloro ſm. caluano.



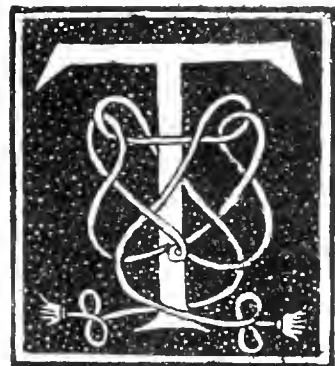
Et ſcriptiſ offitium ſc. eloro
cto. Ad mat. 4. ſimilitudo
eſt. D. Dne ad adiutor
dne me ſuffrag. Gloſia pa
triſ filioſ ſpiritus ſancto.
B. licet erat in principio
eſt nunc ſemparis in ſecū
la ſc. eloro ſm. caluano.

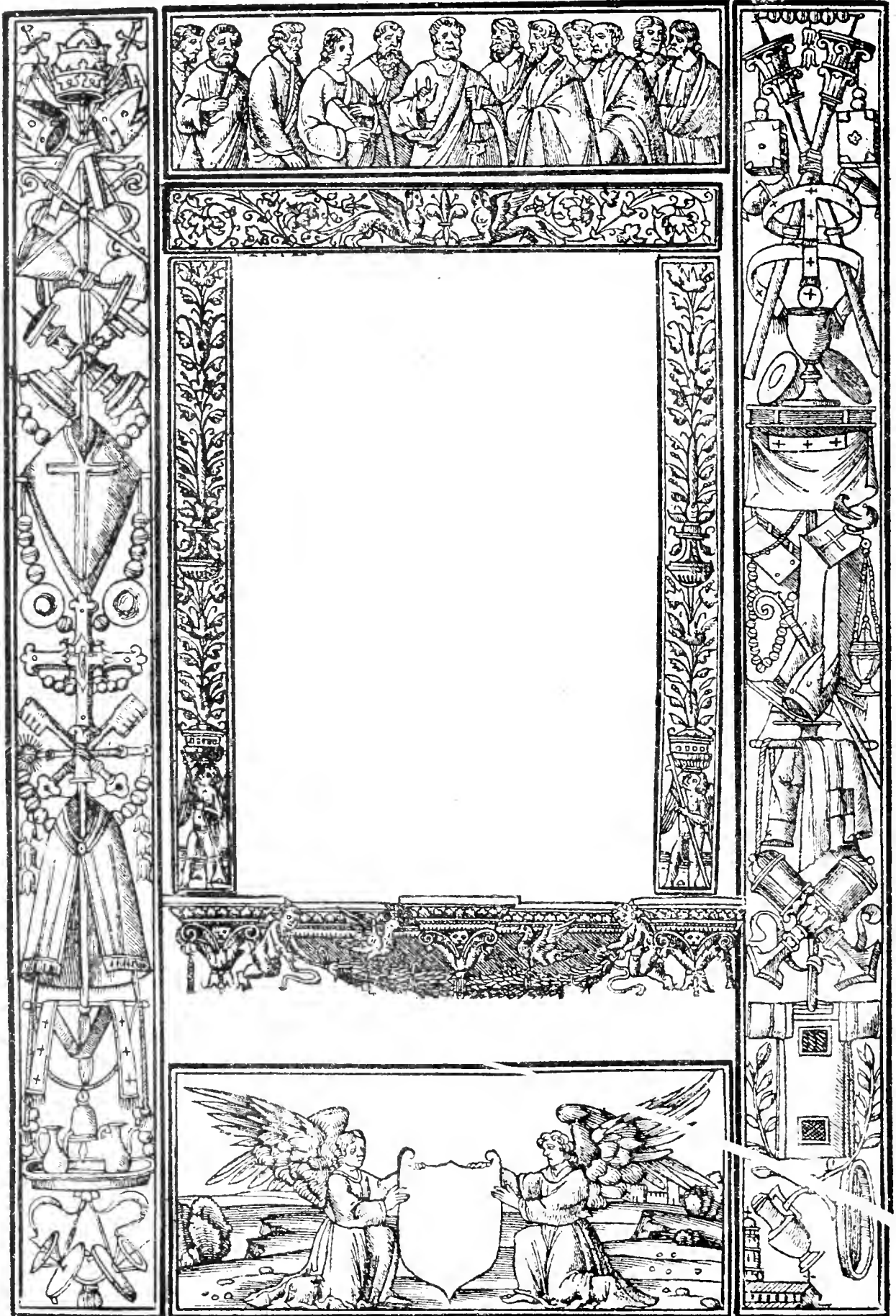
1519 -A

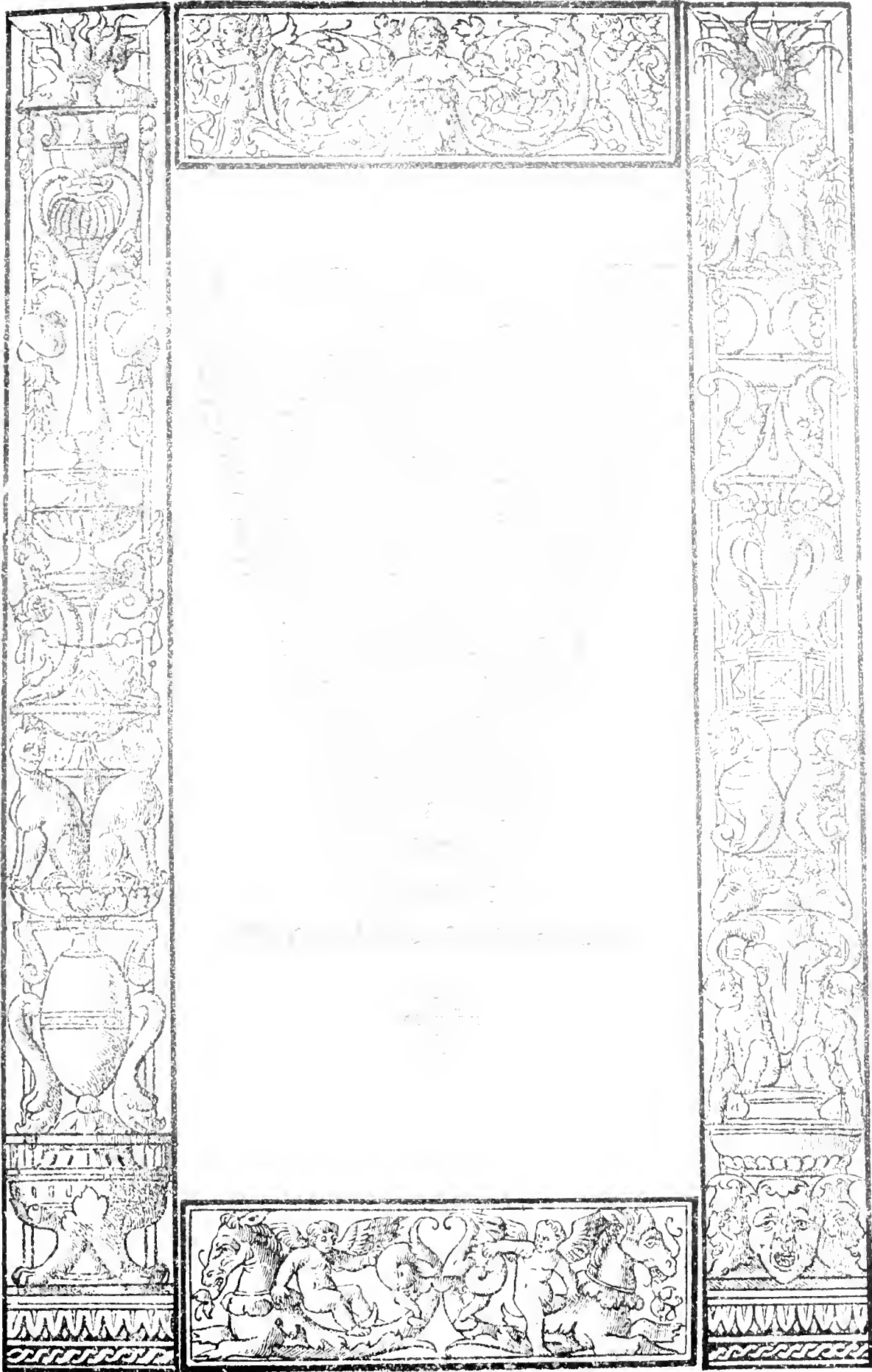


Opera del preclarissimo poeta
 Adifer Dampbilo.
 Saffio Modonefe.

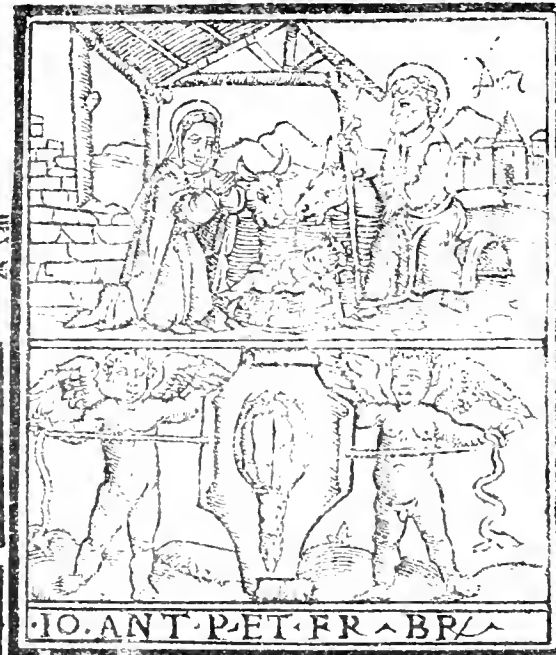
Sonetti. cccvij.
 Capituli. xxxvij.
 Egloge. v.

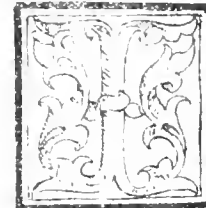




L'Amoroso Conuiui di Ban-
te: con la additione: Noua-
mente stampato.



Venetiis per Ioannem Antonium, & fra-
tres de Sabio. M. D. XXI.
in mense Martio.





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



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

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

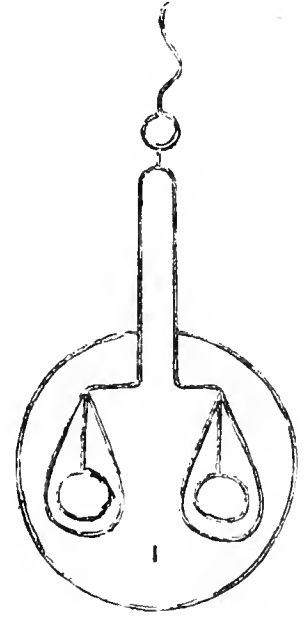
mysteria / in terra cognouimus: eius quoque gaudis in celo perfrnamur. Qui tecum viuit et regnat. etc.

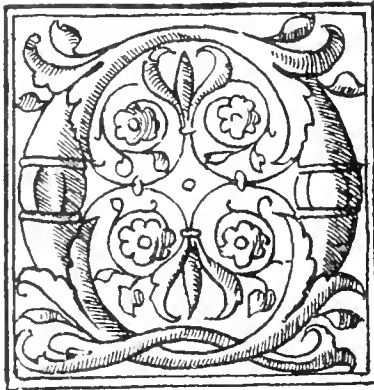
Lectio epistole beati pauli apostoli. Ad romam. C. II.

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 inimi

Illis. Dominus dixit ad me / filium te. Sequentia sancti euangeii in illo tpe. Erunt edicti scriberet vniversis



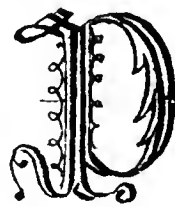
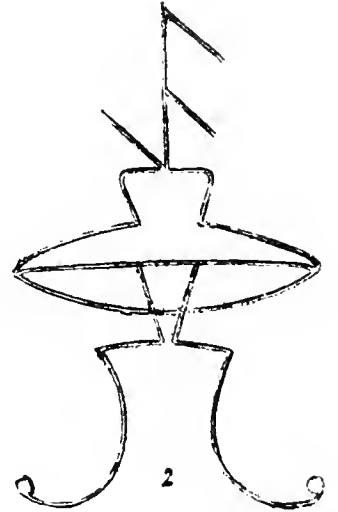
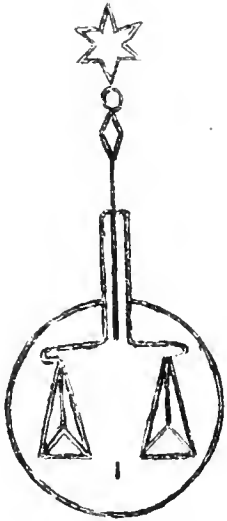




PVB.
FRANCISCI
MODESTI ARIMINENSIS/
AD ANTONIVM
GRIMANVM.
P. S. Q.
V.

VENETIAS

Harmonice Musices Obsecaton

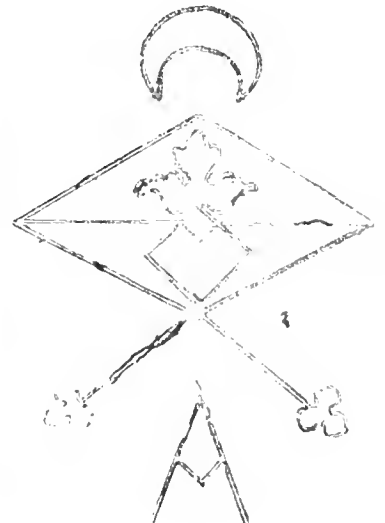
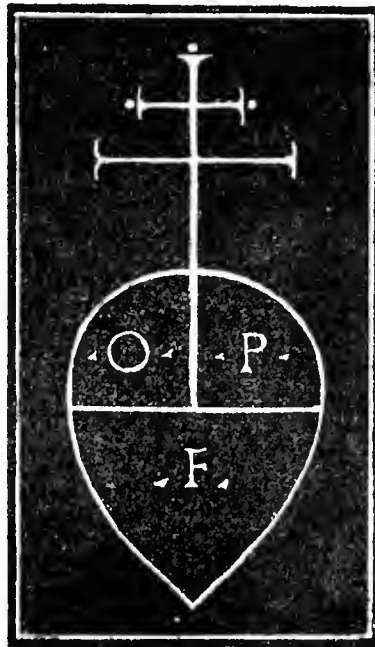
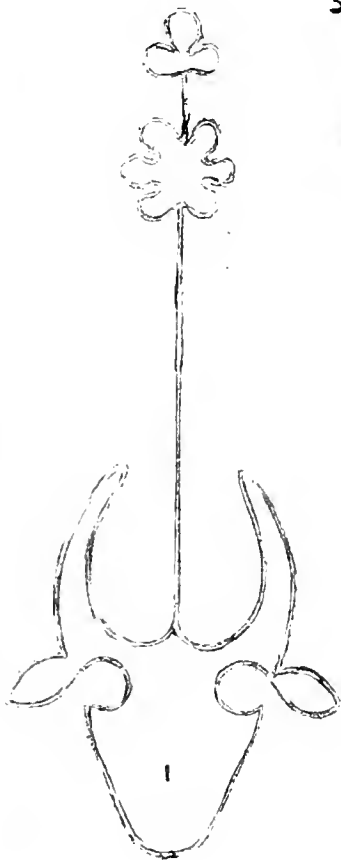


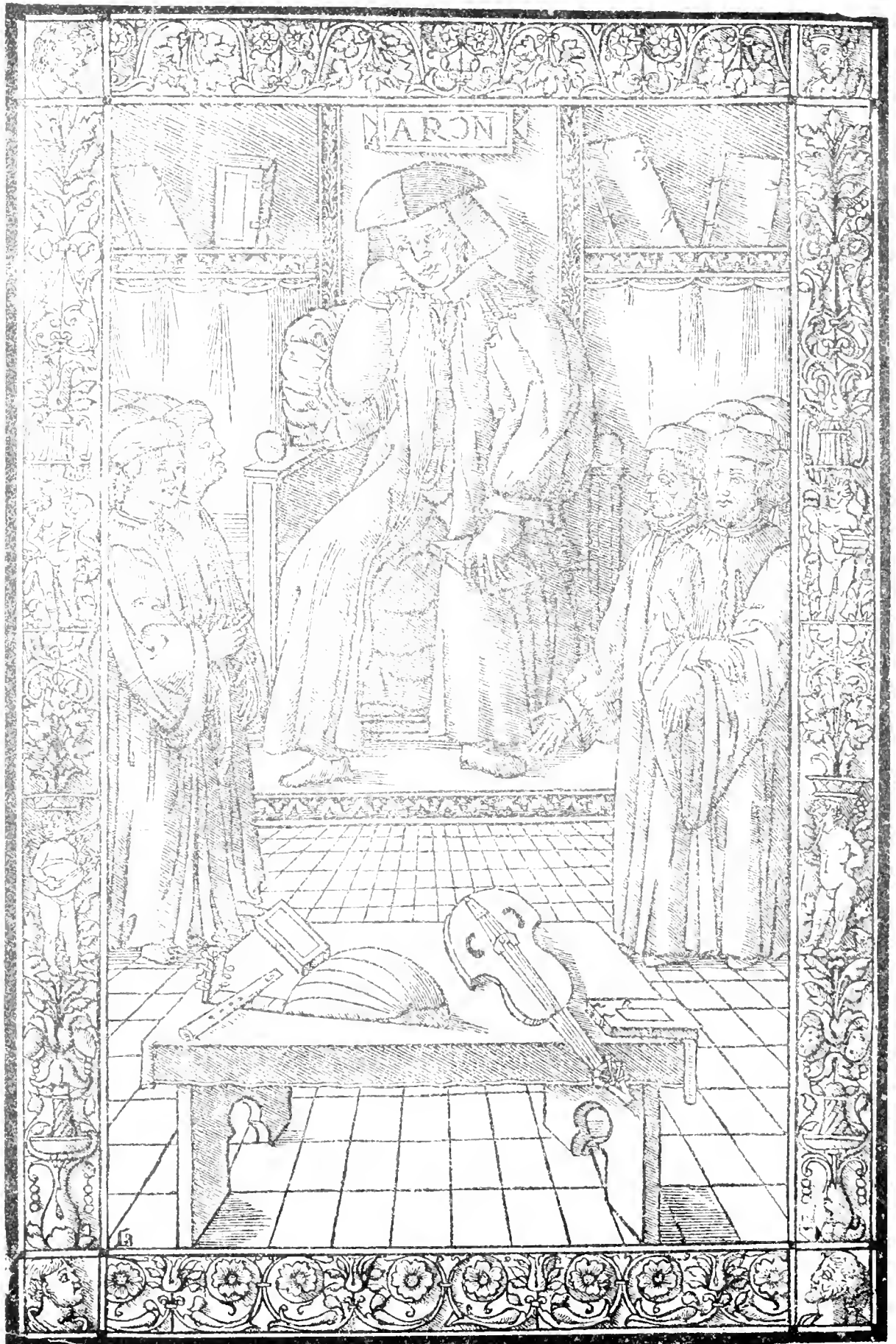
De otto

TENOR

Imprimus Venetia per Octavianum Petrus 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.



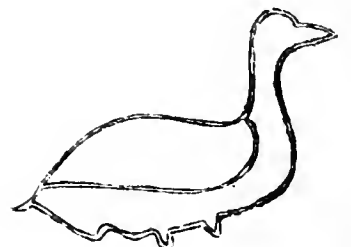
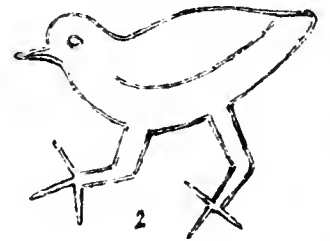




OLTI
 et antichi
 le lode de
 cura a qu
 raccomar
 l'altra ope
 monica di
 Per la qua
 parlassi, m
 fato per qu
 uicra effe
 Non dime



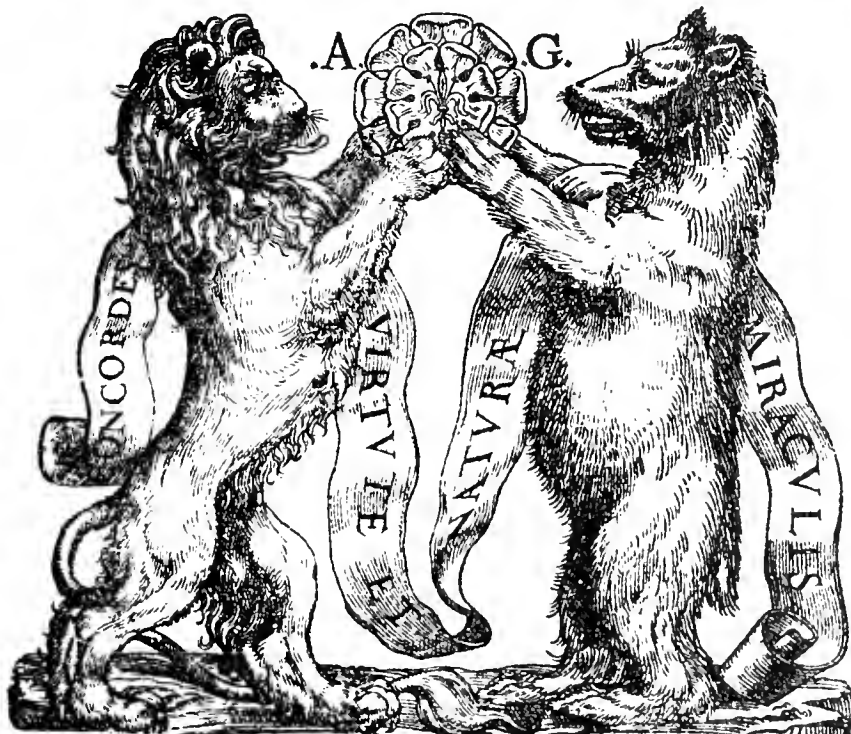
nò è stato detto (che io sappia) saluo in greco, e
 nuoua fatica, pensando, che niuna scusa mi sia b
 ferisco briuemente alcune cose in comendatio



X V

Affo doue son io lasso doue son io oime oime che
 uol dir questa oime oime che uol dir questo et io pur piango et io pur piango
 affliti et mesto non fia alcun ii che ricerchi il dolor mio oime oime do
 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 douez
 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
 luogo di questo Illustrissimo domino con pena di perdere tutte l'opere et pagar ducati. 200. cadauna uolta che se
 troueranno de ditte opere così quelli stampasseno o conduceffeno o uero uendesseno laqual pena à da esser diu
 sa ducati 50. a l'arsenal duc. 50. a l'acufador ducati. 100. a li Signori de notte per far tale executione.



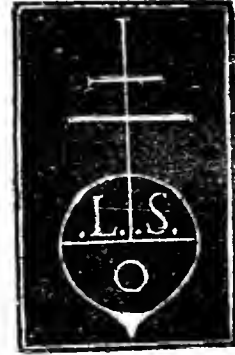


37

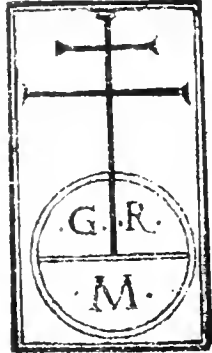
38



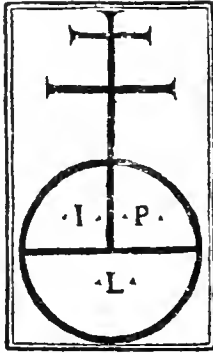
39



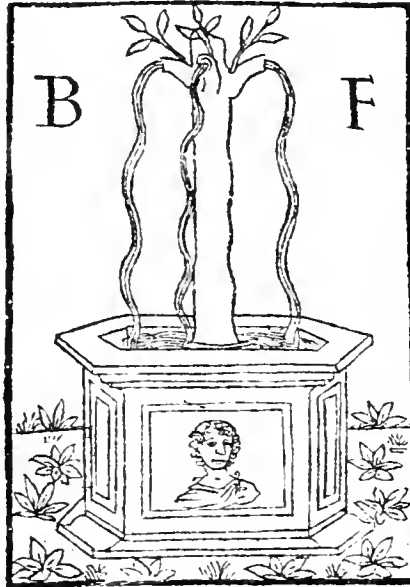
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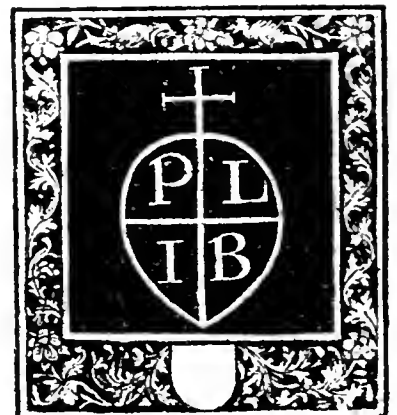


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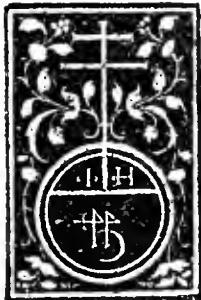
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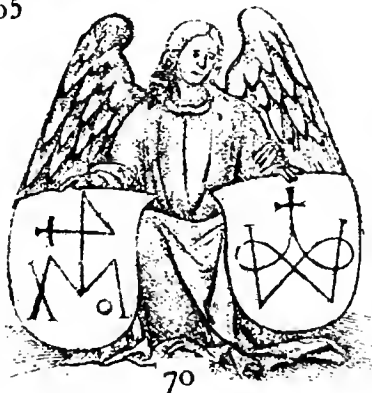
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BINDINGS



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.

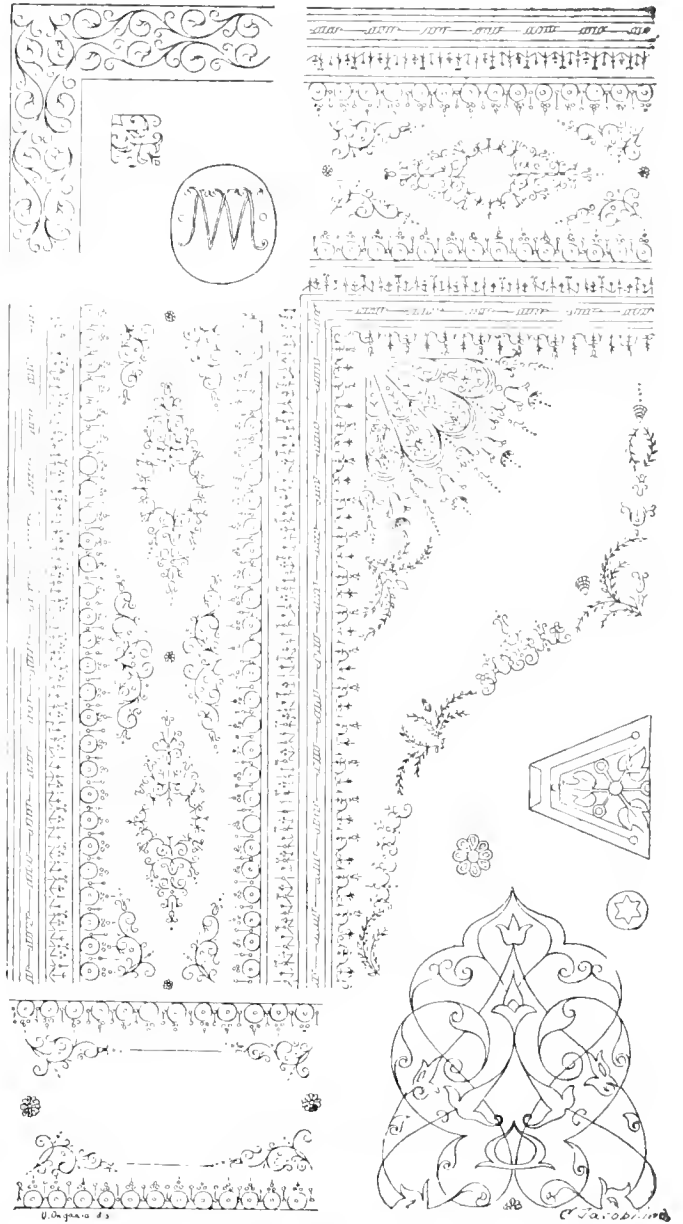
Such bindings belong to a period, of art, already sufficiently magnificent, in which another kind of binding was brought to perfection, namely that *à petits fers*, which arose at the end of the fifteenth century, and acquired great renown in Italy and France during the first half of the sixteenth. The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

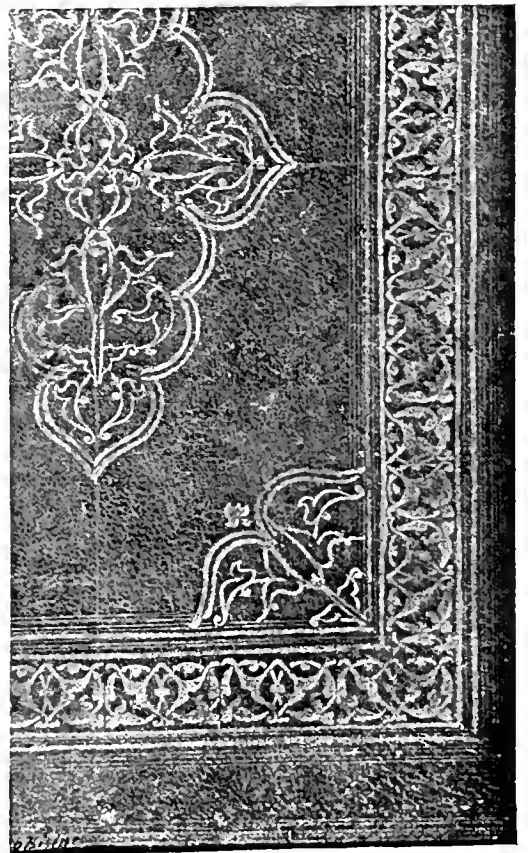
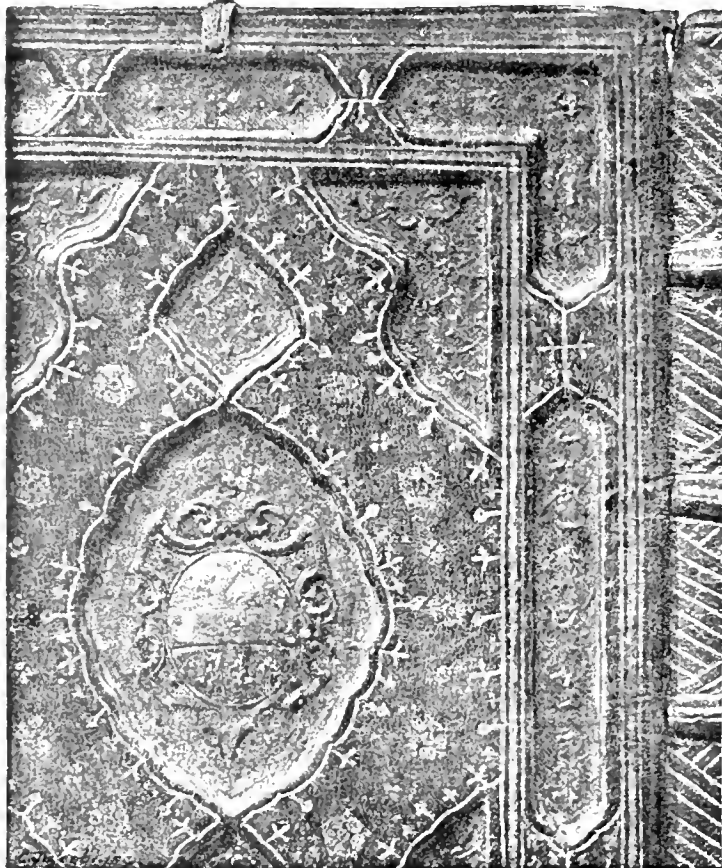
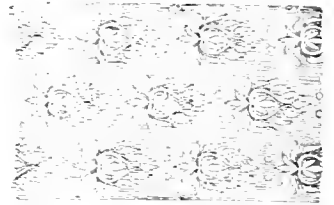
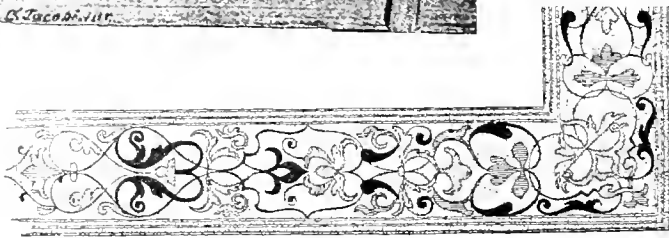
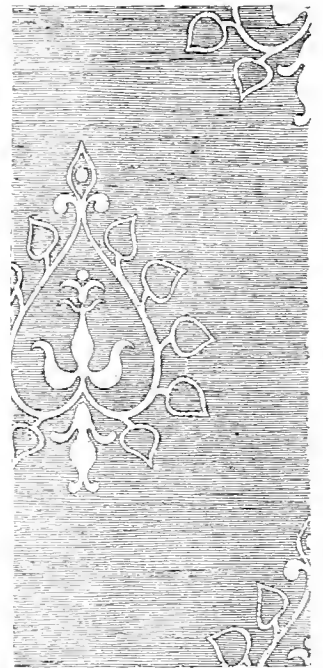
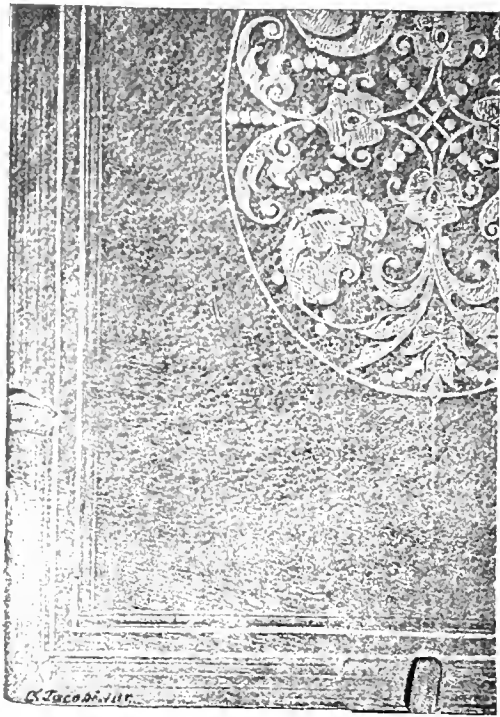


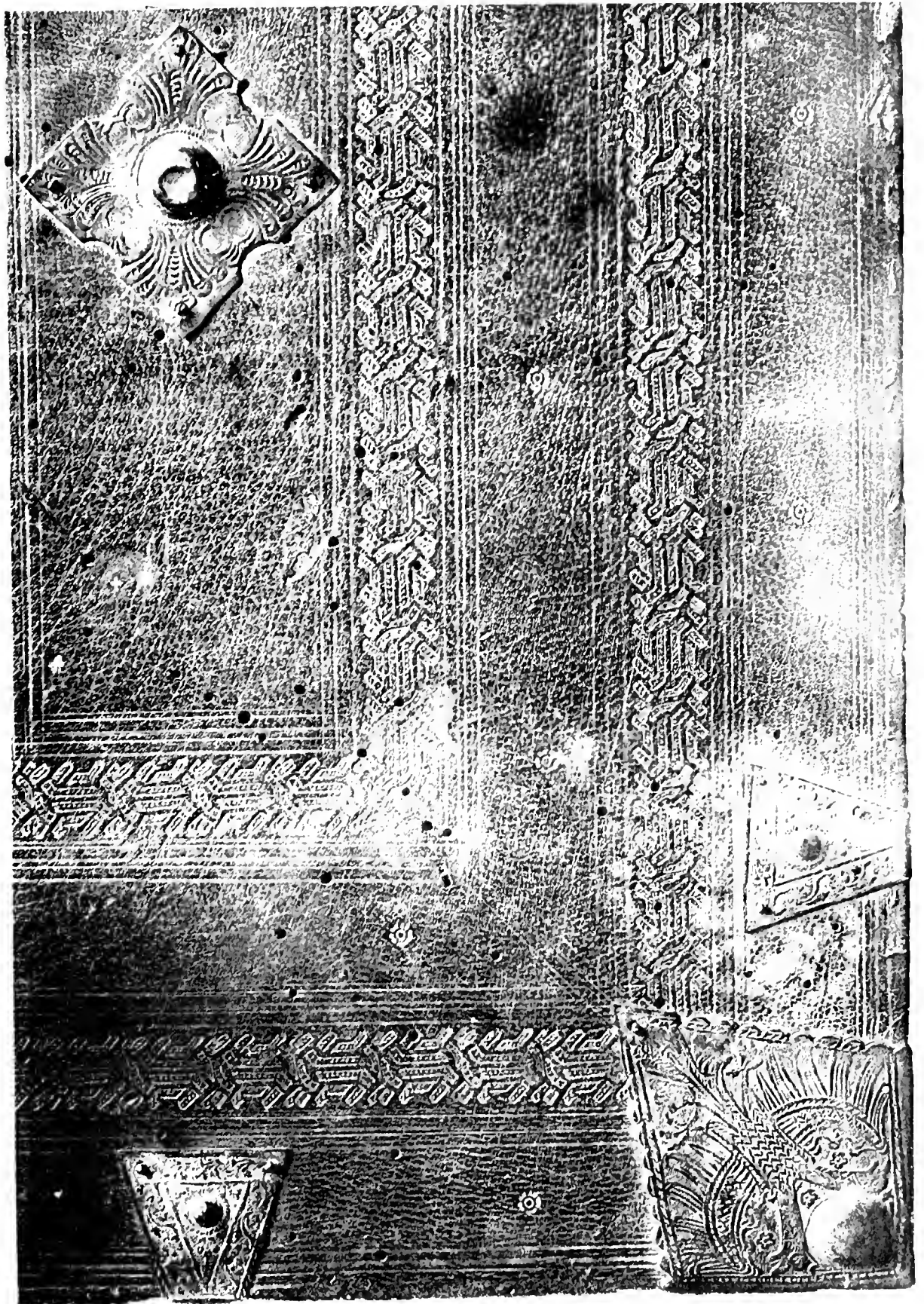
the East, was prepared with a variety of dyes, and stretched with great care upon the cover of wood or cardboard; then the little iron punches or tools, reproducing thousands upon thousands of ornamental designs, impressed them in gold upon it, so that the cavities being thus filled with gold leaf, the 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.

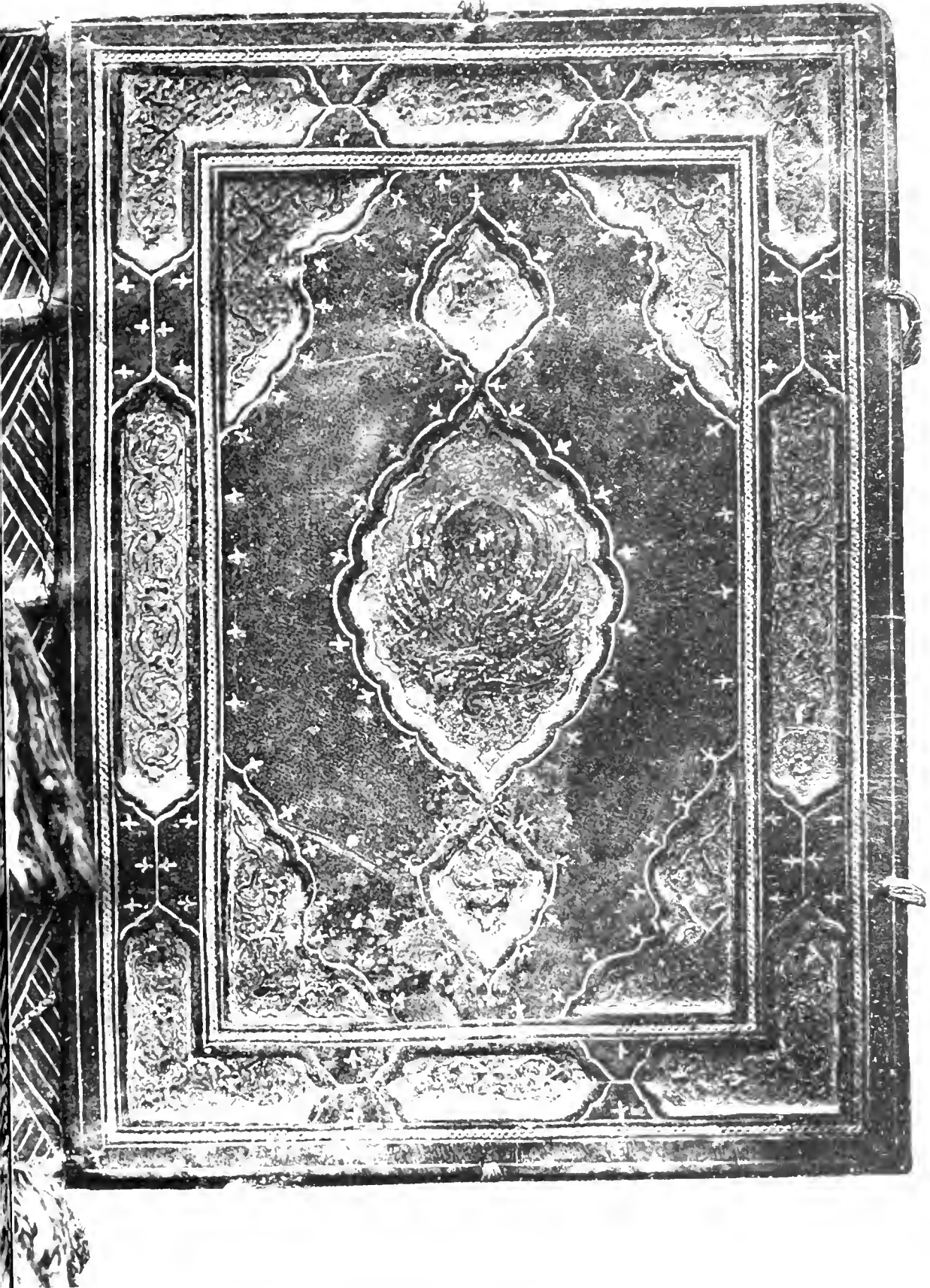


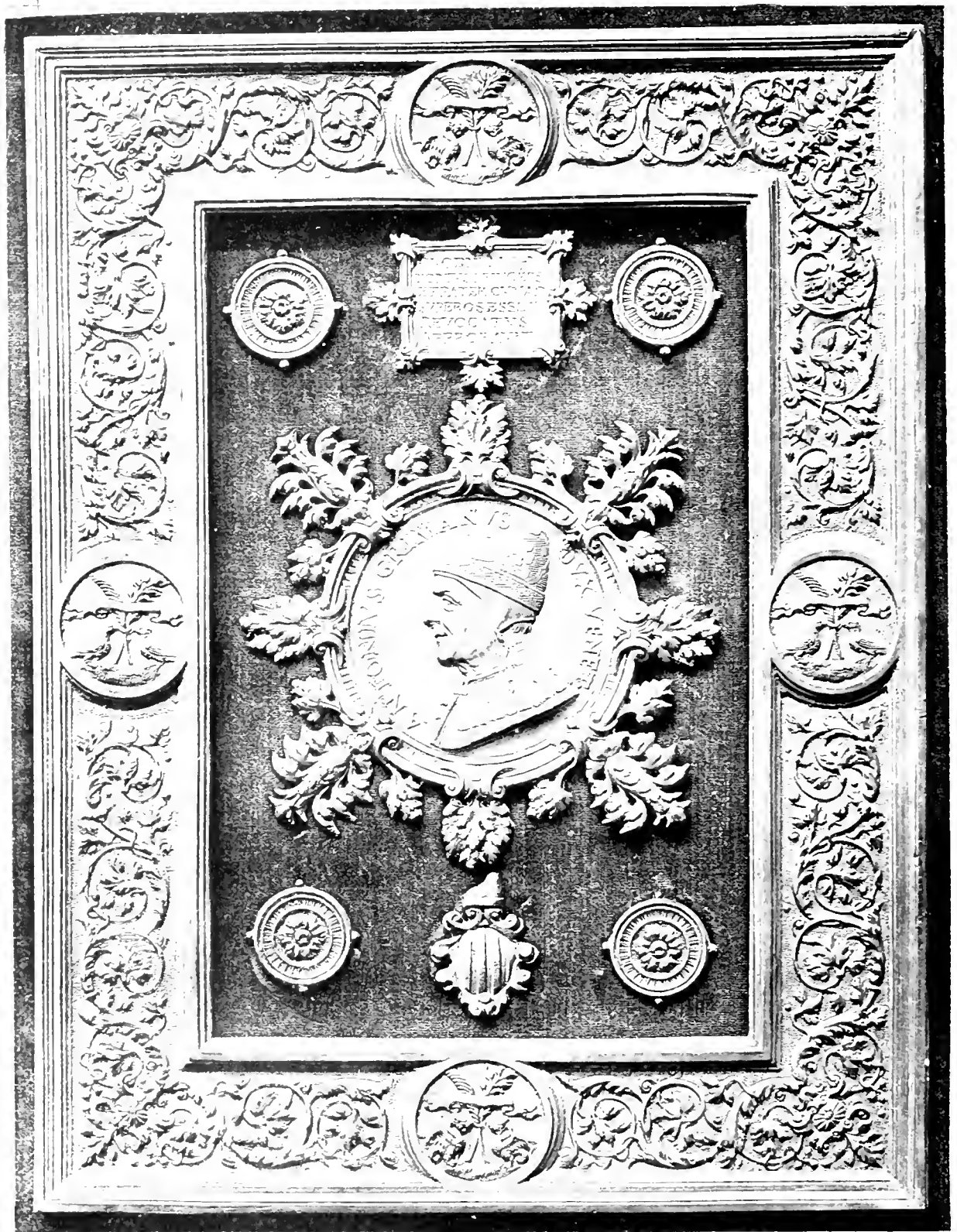


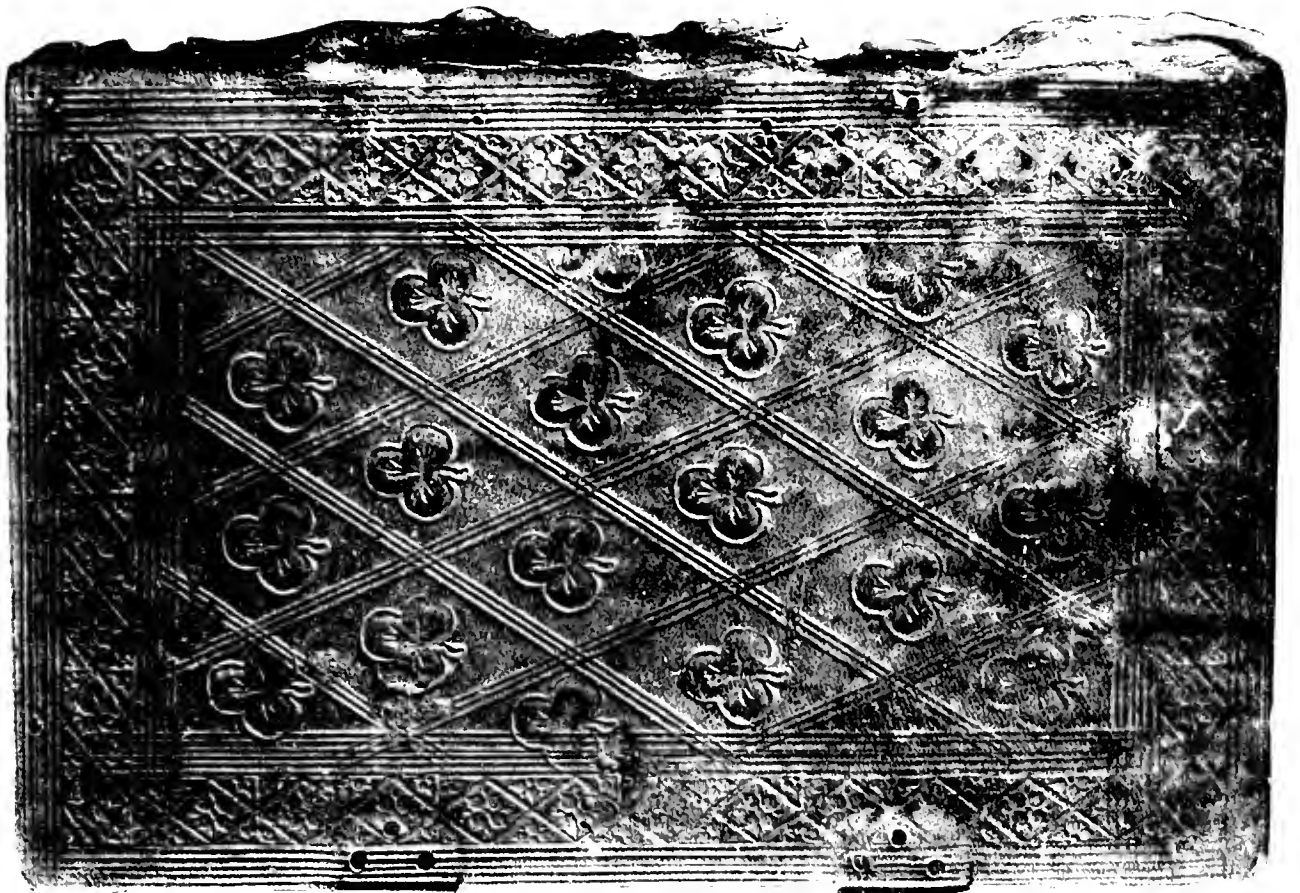
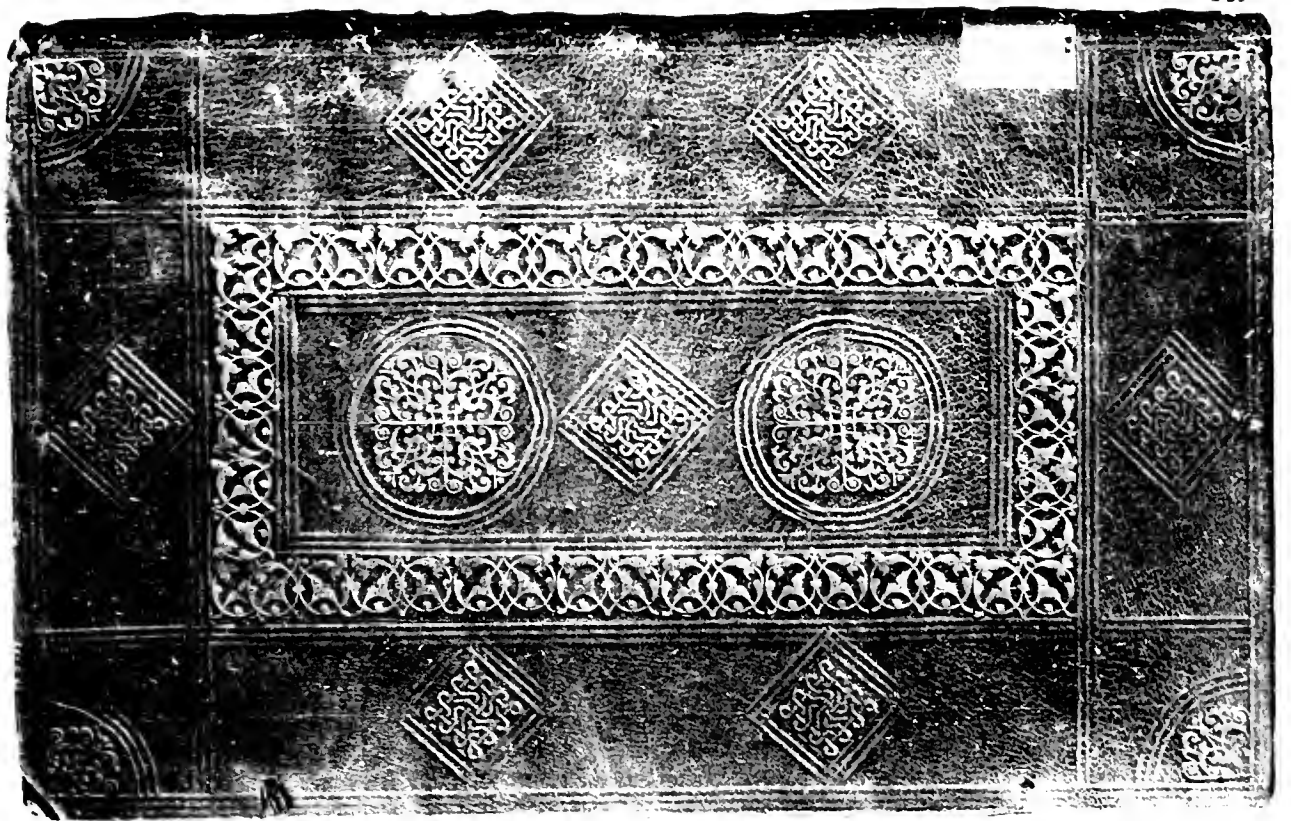


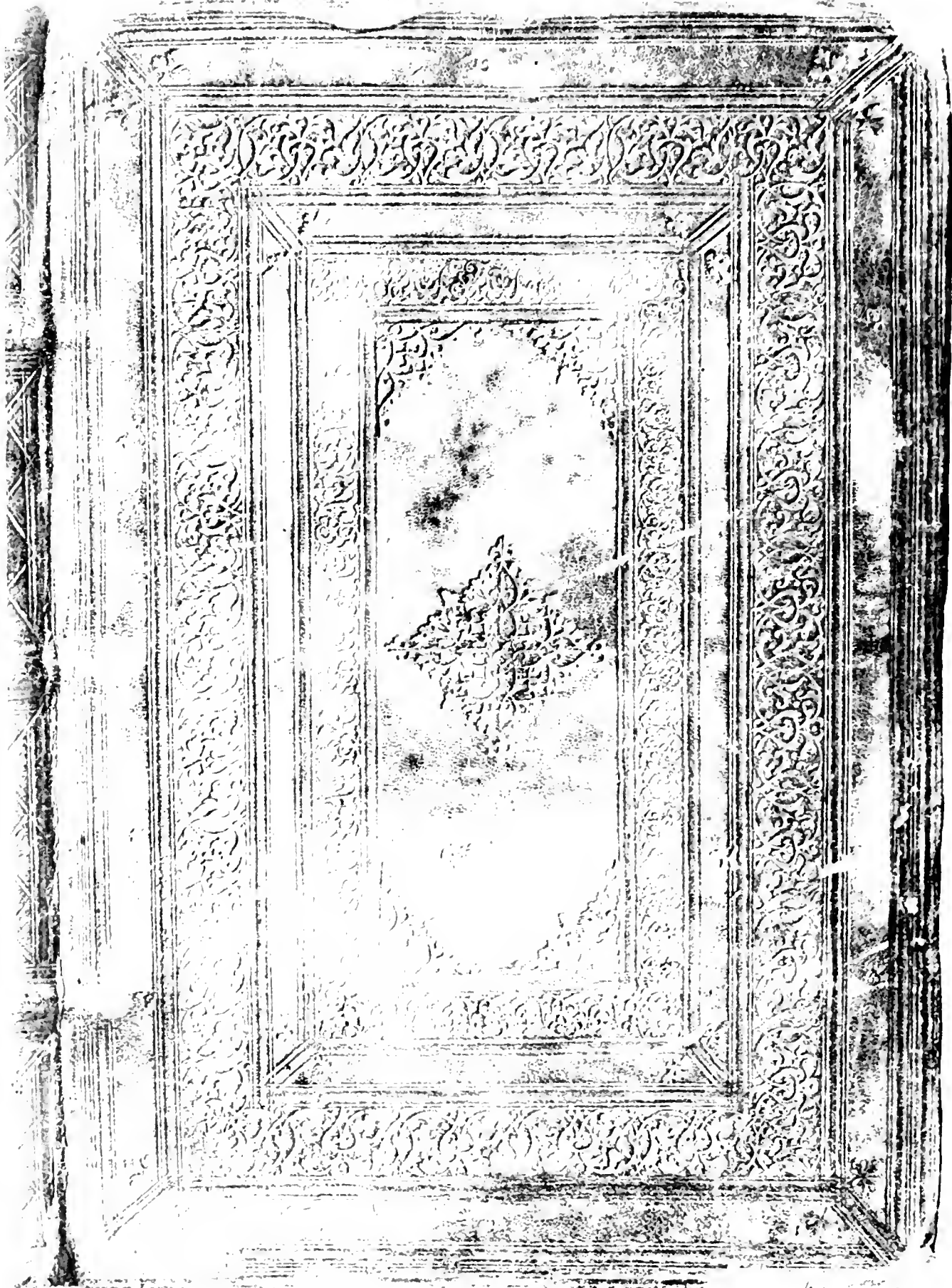


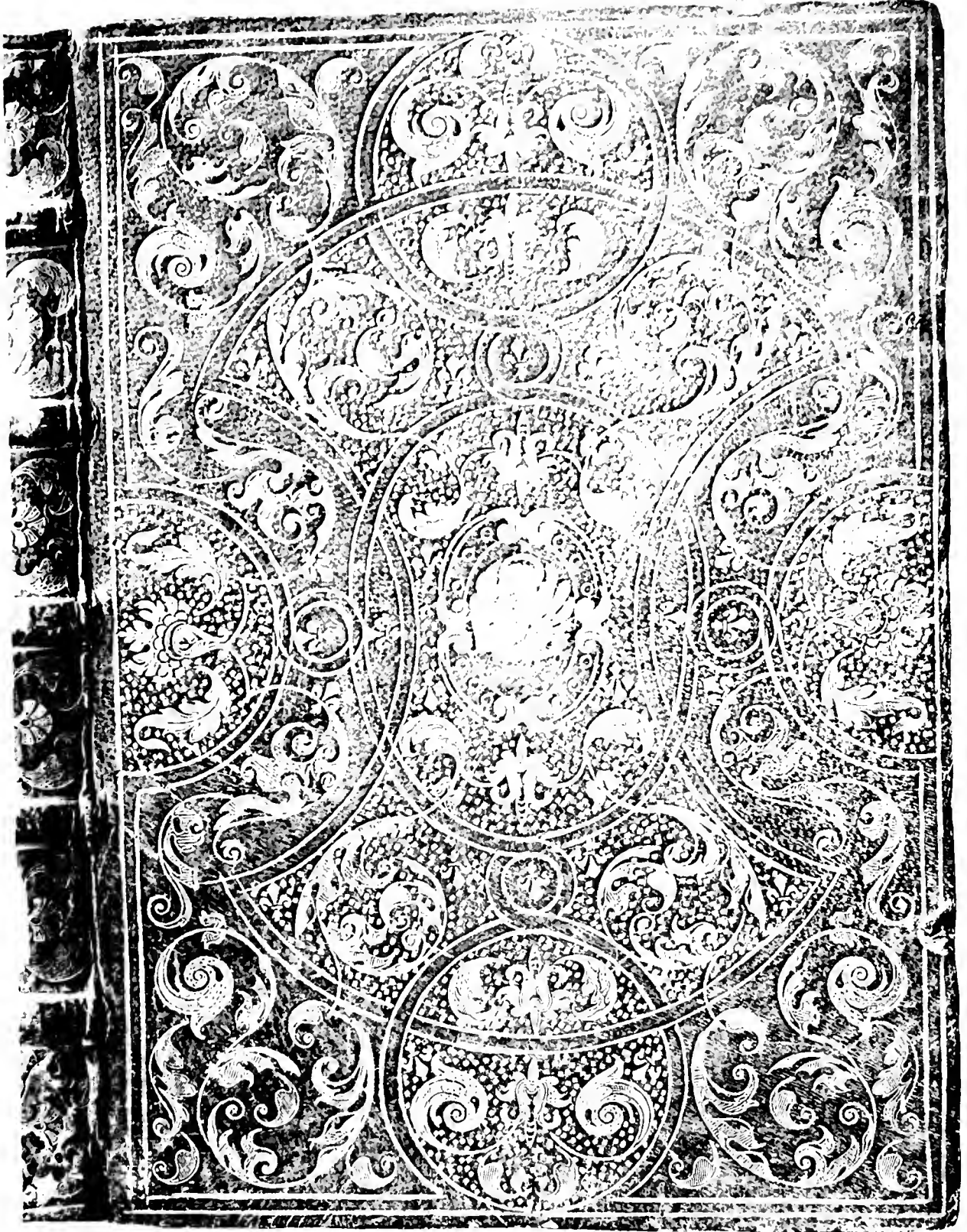


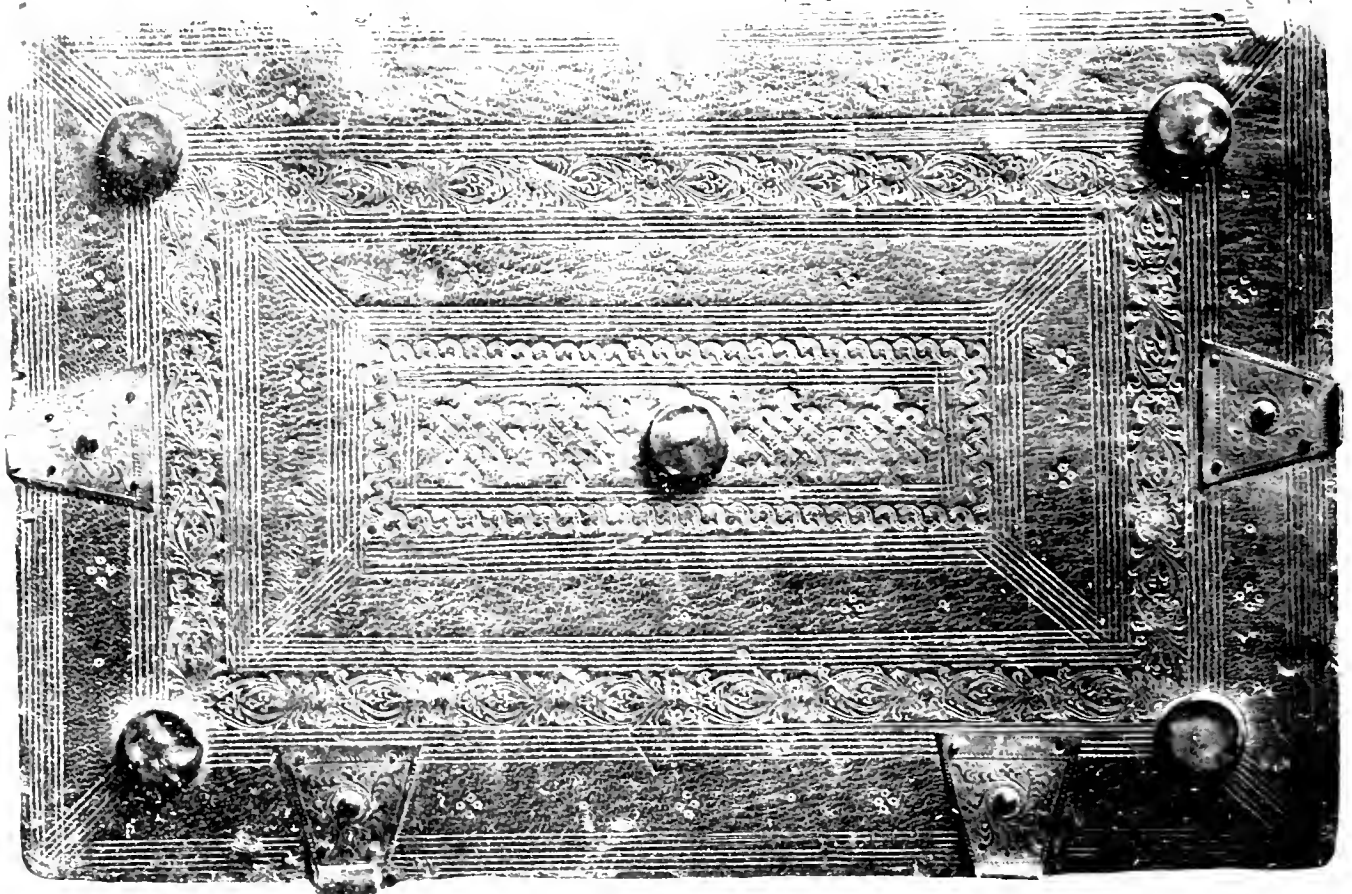
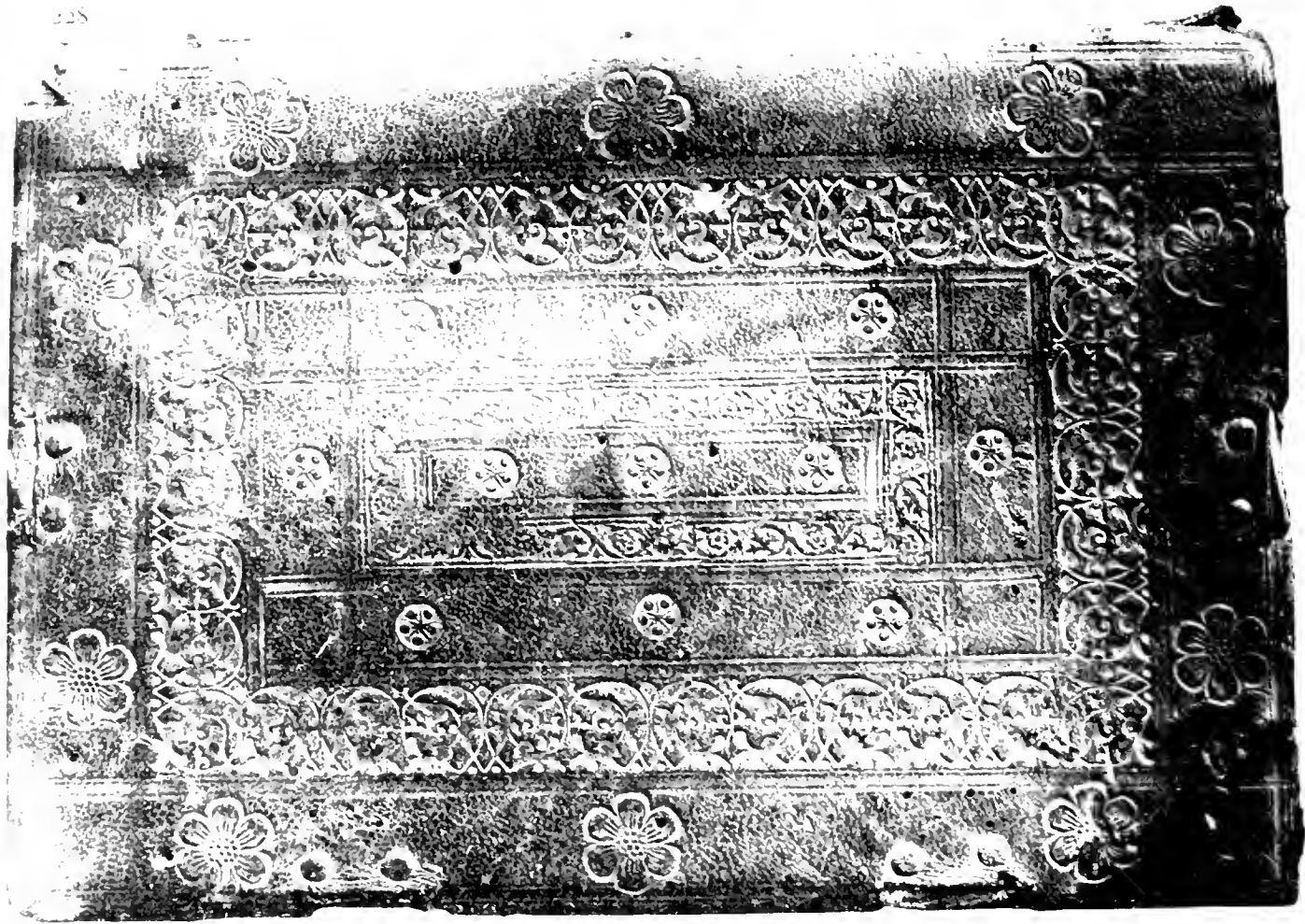








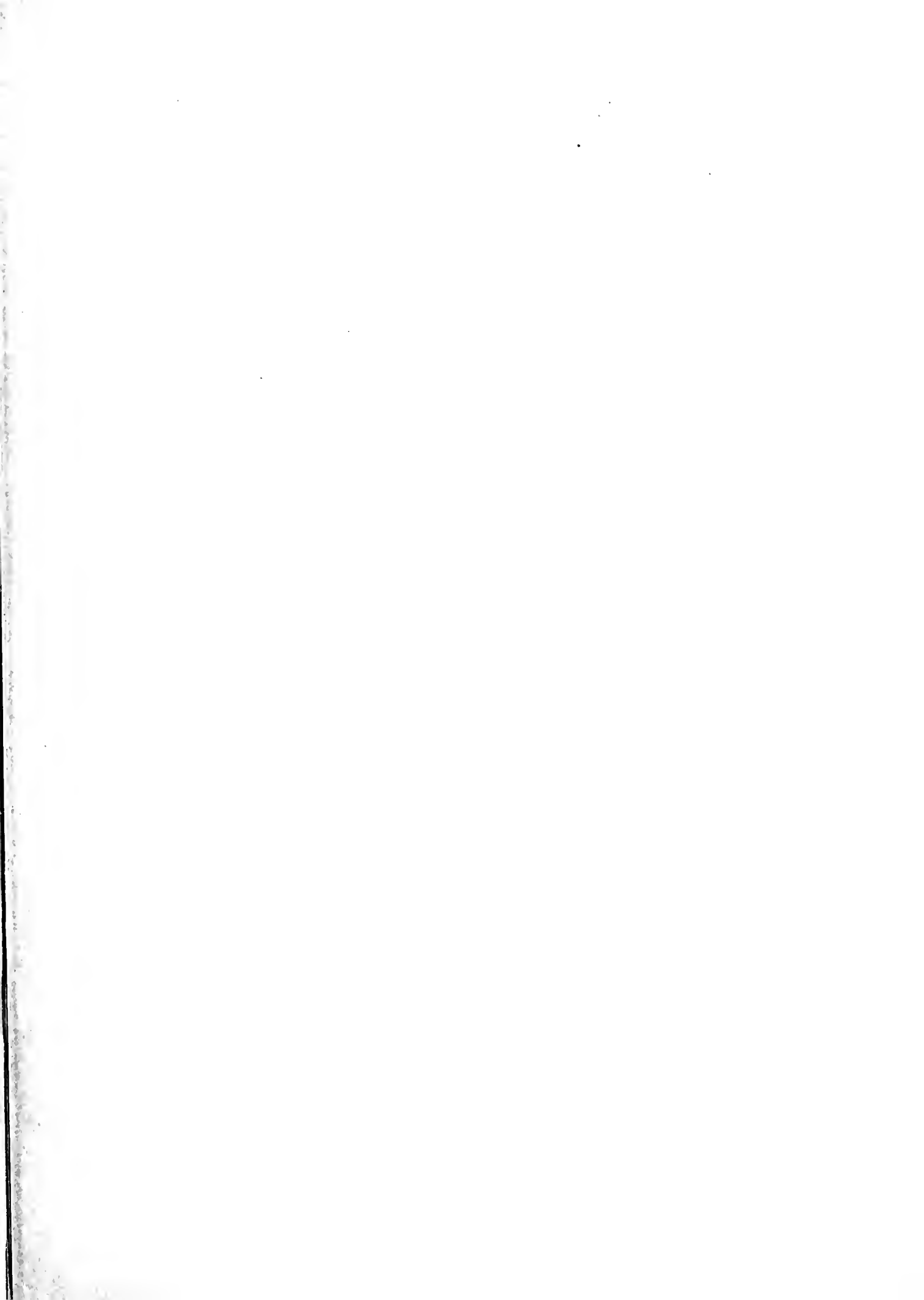






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