



arly



enetian



rinting



llustrated

MDCCCXCV

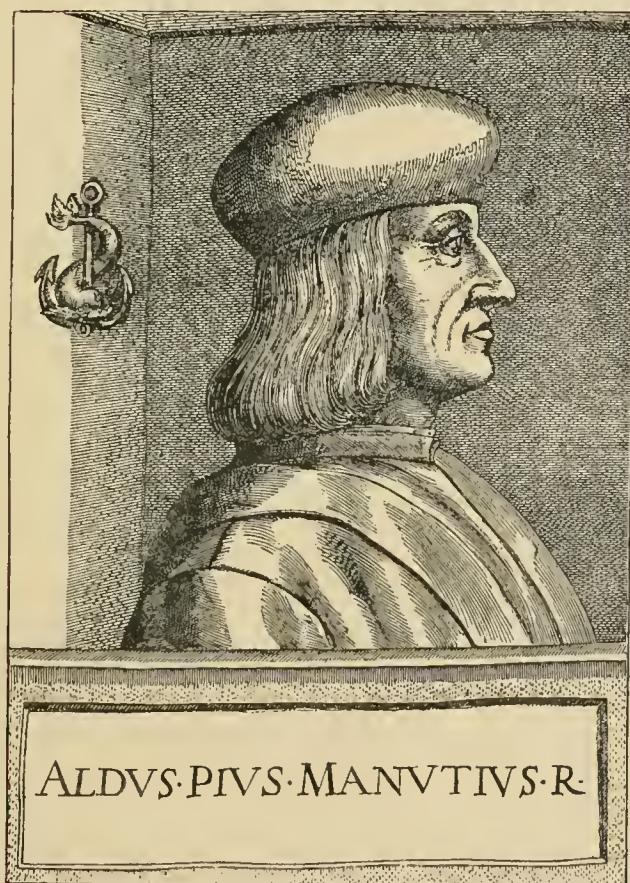
EARLY VENETIAN PRINTING

ILLUSTRATED



EARLY
VENETIAN
PRINTING

ILLUSTRATED



VENICE: FERD. ONGANIA — LONDON: JOHN C. NIMMO

NEW YORK: 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 "deephy-regret without . . .
assinne" read "deeply regret without . . . assume."
" 8, col. ii., l. 5, for "predecessor" read "predecessors."
" 14, footnote. for "published" read "published."
" 18, col. ii., l. 14, for "whith her weel" read "with her
wheel."
" 19, col. i. l. 34, for "tan" read "than."
" 24, l. 26, for "ornamentes" read "ornaments."
" 218, col. i., l. 5, for "gild" read "gilt."



NOTE BY THE VENETIAN PUBLISHER



THE 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 Venetiana* — Venezia, 1882.

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

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

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

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

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

(2) V. Lippmann, o. c. p. 63 etc. Duc de Rivoli o. c. passim; Duc de Rivoli et Charles Ephrussi, *Notes sur les Xylographes 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.

(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: « *Venetiiis 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 *Livres 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 Vavasori ». 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*, Mondon 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 *Thesaurus 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 emblematum, 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 Leonicino, 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

(1) V. FULIN, *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 *Poeta Christiani veteres* of June 1502, then in the *Dante* of August 1502; and from that time it

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

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



WATER-MARKS.

If any one places the leaves of early Venetian books against the light he perceives an almost innumerable variety of signs or figures, which are, as is well known, the marks of the paper-mills where the paper was made. (1) Such signs and figures are also called filigranes because they are the result of the net-work of metallic wires arranged at the bottom of the mould which contains the pulp. It is said that Pace da Fabriano was the first to introduce into Italy, and to be exact, into his native city, the art of making paper with flax or rags; but it is not certain in what year this took place. There can be no doubt, however that the art was already known and practised in the East as early as the XII or XIII century; for it is a fact attested by paper MSS of that period which still survive. (2) From the East it passed to the West, and first of all to Spain, where the manufactories of Xativa, Valencia and Toledo carried on a flourishing business. It appears therefore, that it was Pace de Fabriano who brought from Spain to the town of Fabriano the art of making paper from flax or rags. Tiraboschi (Storia d. Letter, ital t. V, p. 90)

believes that the paper-mills of Fabriano date from 1276, but the earliest documents in the civic archives of that city which have been ascertained to consist of flaxen paper, do not go further back than 1297.

A few years after Fabriano had commenced the ma-

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

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

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



Everything conduces to the belief that the Venetian printers brought the paper for their books chiefly from the paper mills of Padua or of Treviso. The watermark which is most frequently observed in Venetian books is the balance in its many variations of form both in the scales and in the supports. The bull's head also, with various convolutions of the horns, and with great variety in the figures which are placed between the horns, often occurs. Then too there is the figure of the hat with various interlacings of the cords. Besides these watermarks the books printed at Venice show from time to time other figures, such as the

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

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



THE PRINTING OF MUSIC

In Venice during the fifteenth century music was printed both plain and figured by the xylographic system, that is to say by means of blocks cut in relief. In the MS of the *Discorso della musica antica e moderna di Vincenzo Galilei*, which is preserved in the library of the Liceo Musicale of Bologna, there is a note in the handwriting of Ercole Bottrigari, a Bolognese musician and mathematician of the sixteenth century, to this effect: «I possess Canzoni and Barzellette in books printed at Venice as early as 1480» but at the end of that century Ottaviano de Petrucci da Fossombrone, who is said to have been an apprentice in one of the printing houses in Venice, invented the printing of figured music with movable metal types. (1) Having obtained from the Signoria a privilege for his invention (25th May 1498) (2) he published in the year 1501, according to his own system, the *Harmonicæ musices Odhecaton*. Petrucci continued to print music in Venice up to 1509 (3) when he transferred his office to Fossombrone, his native town. Several other Venetian printers, contemporaries of Petrucci, either printed music or caused it to be printed, as for instance Lucantonio Giunta, Ottaviano and Girolamo Scoto, Melchiorre Sessa, Bernardino and Matteo de Vitali, and Andrea Antico the Istrian. 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 Metalltypen*, Wien 1845, and Augusto Vernarecci, *Ottaviano de Petrucci da Fossombrone inventore dei tipi mobili metallici della musica nel secolo XV*, 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 Bossinensis 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>Vindelinus 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 Galticus</i> . — Bibl. Marc.	» 40
1472 — Caracciolus Robertus de Latio, Sermones Quadragesimales. <i>Franciscus Haitbrun</i> . — Biblio- teca Marciana	» 41
» — L. C. Lactantii Firmiani De Divinis Institutionibus libri VII. <i>Vindelinus de Spira</i> . — Bi- blioteca Marciana	» 42
1473 — Ioannis de Ianduno Quæstiones super tres libros Aristotelis de Anima. <i>Franc. de Haitbrun</i> et <i>Nic. de Franckfordia</i> . — Bibl. Museo Civico	» 43
1474 — Nicolai de Ausimo Supplementum Summæ Pisanellæ. <i>Franc. de Haitbrun</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 Farvisio</i> . — Bibl. Marc.	» 46
» — Ioh. de Monteregio Calendarium. <i>Bern. Pictor, P. de Loslein, Erh. Ratdolt</i> . — Bibl. Marc.	» 47
» — C. Plinio Secondo, 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. Mocenici 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.	» 51
» — Statuti et Ordeni de l'incliyta città de Venesia. <i>Phitipo de Piero</i> . — Bibl. Marc.	» 55
1478 — Breviarium iuxta ritum Romanæ Curie. <i>Nic. Ienson</i> . — Bibl. Quercini Stampalia	» 57
» — Pomponius Mela, De situ orbis. <i>Franciscus Renner de Haitbrun</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 Catatanus 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 Comœdiæ cum Commento Donati. <i>Simon Bevilaqua.</i> — Bibl. Marc.	» 74
1486 — Iacobi Philippi (Foresti) Bergomensis Supplementum Chronicarum. <i>Bernardinus de Beniis.</i> — Bibl. Marc.	» 75
1487 — Bartolomeo Miniatore. Formulario di Epistole volgari. <i>Bernardino de Novara.</i> — Biblioteca Marciana	» 77
1488 — Iohannes 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
» — Ioannes 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 Vercellese 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>Manfredo de Monteferrato de Sustrevo.</i> — Bibl. Marciana	» 96
1494 — Dialogo de la Seraphica Vergine s. Catherina da Siena. <i>Matheo 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 Comœdiæ 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. Thomae 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 Calliergi, sumptibus Nic. Blasti Cretensis.</i> — Bibliotheca Marciana	» 123
» — Psalterium. <i>Aldus Manutius.</i> — Bibl. Marc.	» 127
» — Ioh. Serapionis Practica, seu Liber de simplici medicina. <i>Bonetus Locatellus mandato Oct. Scoti.</i> — Bibl. Marc.	» 129
» — Ovidio Metamorphoseos volgare. <i>Iohanne Rosso Vercellese 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 Mathæus 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 Petrarcha, 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. Bapt. 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. Olschki	» 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>Iacobus Pentius de Levedo.</i> — Bibl. Seminario	» 182
1514 — Ambrosii Leouis de Nola patria. <i>Ioh. Rubeus Vercellensis.</i> — Bibl. Marc.	» 183
1515 — Apocalypsis Iesu Christi. <i>Alessandro Paganino.</i> — Bibl. Marc.	» 184
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 Bindoni*. — 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. *Ottaviano Petrucci da Fossombrone*. — Bib. Capitolare di Treviso » 206
 1523 — Pietro Aaron Fiorentino, Thoscanello 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, 154, 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, 50, 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. » 34, 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, 84, 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, 84, 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, 163, 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, 163, 170, 183, 185, 186, 188, 195, 206.
- Y.** > 111.
- X.** > 34, 70.
- Z.** > 34, 66, 73, 112, 130, 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 — Bartholomeus 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 Modætiensis. — 85, 129, 212, 2.
- 1480–1501 — Ioannes et Gregorius de Gregoriis de Forlivo. — 106.
- 1480–1514 — Beruardinus 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 Bertochis 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 Canciano. — 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 Pisarenensis 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 Pedezani 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, 128 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.

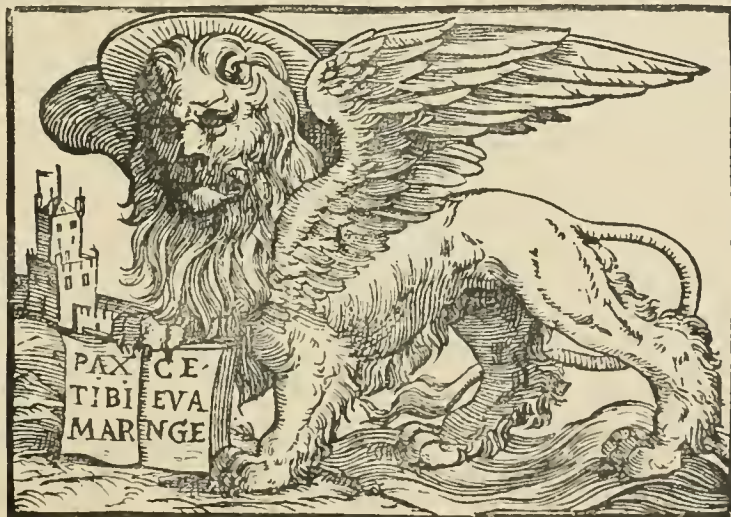




MCCCCLXXXVI Augustino Barbadico Duce Venetiarum Regnante
impressum fuit hoc opus feliciter.



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



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



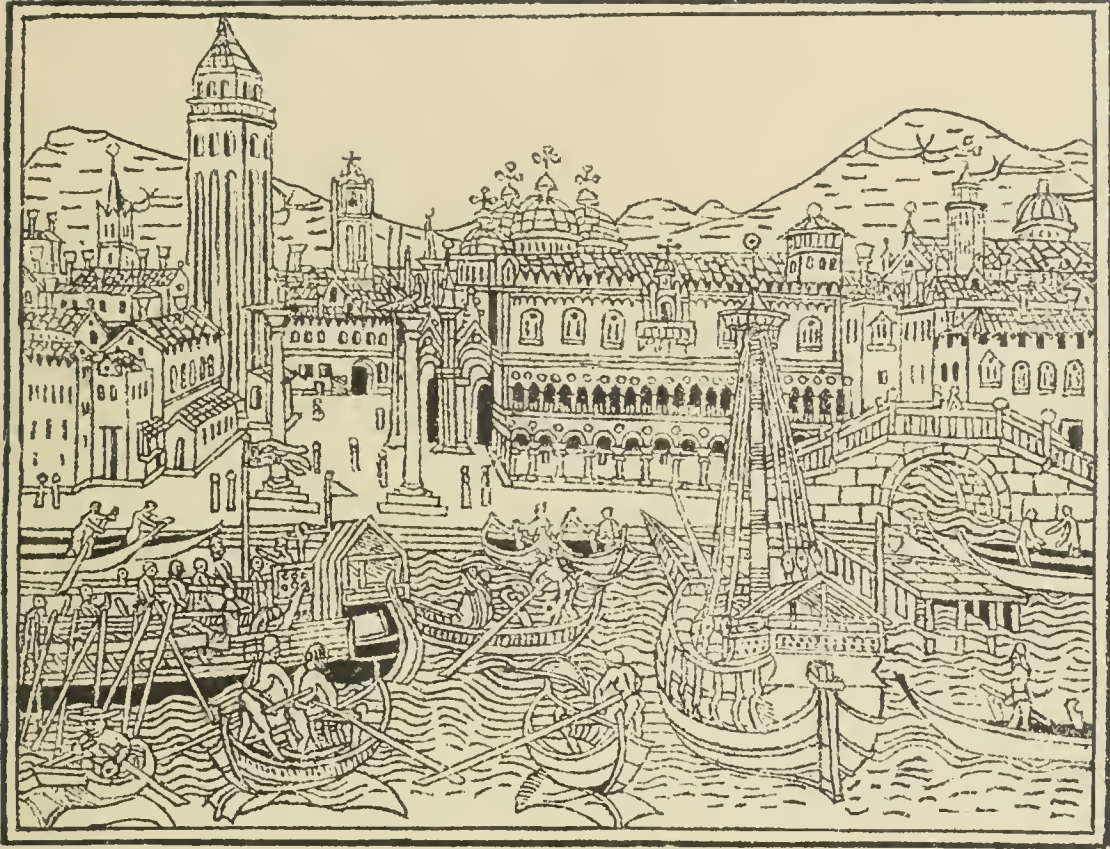
IMPRESSIO LIBRORVM.



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



¶ Venetie ciuitas Regia



Printing in Venice

(FAC-SIMILES)

die 17 Aprilis 1499. ^{Johannes} Ven

Cometto lo Aldo Romano ad m^o Antonio Condalmerco p
stipolati udumi tra scripti a pena in Charta bona et lo epistolo
et S. Catharina da Sena et altre orationi et meditationi del
la dita Santa. li q^{li} uolumi ho receputo p stampare p ma-
dona Margherita ogliemere et quelli retranscripti netti et
integri et illasi nel termino sono al p^{re}te el q^{le} a loro
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
pericoli p cagione et uno uolumo scripto a pena in Charta et pa-
piero a me concesso cu parte et alcune epistole de la ditta Santa
et piu ho et receputo uno uolumo a stampa doue sono epistole
nuo. 17. da stampare cu le altre. el q^{le} uolumo ha inserto el
dialogo et S. Catharina pmetto et giustardose 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 nuo dori e reuisti de le
dite epistole. le q^{li} tutte pmissione et obligationi lo Aldo Roma-
no sopradito faccio p nome de la dita m^o Margherita et p la
mia specialta in solidu p mettendo et tutto pernamente sopra se
riferro. et detta m^o Margherita se sotto si uenera et sua mano
p^{re} ad richiesta et mi allo dito.
Jo Margherita uolgerimery sog concesso et giurata e po^{re} esturpato

Autograph of Aldus Manutius



Co omni officio ac potius pietate erga te ceteris satisfacio omnibus. mibi ipse nunq̄ satisfacō. Tanta enī magnitudo est uoꝝ erga me meritoꝝ: ut cū tu nisi p̄fecta re de me nō conquiesci. ego quia non idem in causa tua efficio: uitam mibi eē acerbam putē. In causa hęc sūt Himonius Regis Legatus ap̄ te pecunia nos oppugnat. Res agit p̄ eosdē creditores per quos cum tu aderas agebatur. Regis causa si qui

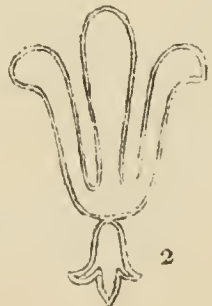
sunt q̄ uelit q̄ p̄uā: tunc omnes rem ad Pompeium deferri uolunt. Senatus religionis calūniam non religione sed maluolentia & illius regiē largitiōis iūidia comprobat Pompeiū de hortari & erare & iam liberius accusare & mōnere ut magnam infamiam togiat nō desistimus. Sed plane nec precibus nr̄is nec admonitiōibus nr̄is reliq̄ locū. Nam cū in sermone quotidiano tum in senatu palam sic egit causam: uam: ut neq; eloquētia maiore quisq̄ neq; grauitate neq; studio nec contentione agere potuerit. Cū sūma testificatione tuoꝝ in se officioꝝ & amoris erga te sui. Marcellinū tibi esse ratū scis. Is hac regis causa excepta ceteris h̄ rebus se acerrimū tui defensorem fore ostendit. Quod tu accipimus. Quod instituit n̄ ferre de religioē & sepe iam retulit ab te deici nō pōt. Res uite idus acta sic est. Nā hęc .dibus mane scripsi. Hortensu & meo et luculi senatus cecit religioni de exercitu. Tenere enī res aliter non

Mirificā mibi 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 gubernaculis recesserint: maximum ab uniuerso naufragio periculū est. Incredibile est quę ego illos scio oppositis gallorum castris in cistuiis fecisse: quos ille latro nisi aliquid firmitus fuerit: societate uitiorum deliniet. Res est aut tribunitis: aut priuatis consiliis munienda. Nam isti duo uix sunt digni: quibus alteri cesanam: alteri costuntianarum tabernarum fundamenta credas. Te ut dixi fero oculis. Ego uos ad. iiii. kalen. uidebo: tuosq; oculos etiam si te ueniens in medio foro uidero: diuisuau: abo. 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-A

C. PLINII DE NATURALI HISTORIA

De mundo

VNDVM ET HOC QVOD NOMINE



ab eo Celum appellari videntur. et usque ad flexum teguntur. cuncta: numen esse credi par est. Etenim in mensura... re: nec interest hominibus in ea... p... b... n... c... o... m... e... t... u... r... a... m... e... n... t... i... s... Sacer est eternus... h... e... c... e... l... e... s... t... u... s... i... t... o... t... o... i... m... o... u... e... r... o... i... p... s... e... t... o... t... u... m... i... n... f... i... n... i... t... u... s... a... c... i... m... i... t... o... s... i... m... i... l... i... s... O... m... n... i... u... n... r... e... r... c... e... r... t... u... s... &... s... i... m... i... l... i... s... i... n... c... e... r... t... o... E... x... t... r... a... t... o... t... a... c... u... n... c... t... a... c... o... m... p... l... e... x... u... s... i... n... s... e... i... d... e... m... q... r... e... n... t... u... r... o... p... u... s... &... r... e... i... p... s... a... n... a... t... u... r... a... f... u... r... e... s... t... m... e... n... s... u... r... a... m... e... u... s... e... i... u... o... q... u...e... s... c... i... a... m... a... g... i... t... s... e... a... t... q... p... e... r... e... a... u... s... o...s... A... l... i... o...s... r... u... d... i... t... u...s... e... a... l... i... e... n... e... h... i... n...c... s... u... m... p... t... a... t... u... r... h... u... d... a... t... a... i... n... u... m... e... r... a... b... i... l... e...s... n...e... f... i... d...i...l...e... s... u...a... i... d...o...s... u...t... t...o...t...i...

den... r... e... q... u... a... t... u... r... a... s... e... i... o... d...i... o...p...o...r...t...e...t... A...u...t... u... n...a... o...m...n...e...s... i...n...c...u...b...i...t...a...t... r...e...i...d...e... t...a...m...e... f...o...r...e... t...o...u... d...e...n...q...l...i...a...s...: e...t... e...t...e...r...a... e...t...i...a...m... i...n... t...e...r...e... &... i...n...m...e...n...s...i... &... i...n...u...m...e...r...a...b...i...l...i... s...e...d...e...t...a... d...i...f...f...i...c...i...e... e...c...c...o...n... q...u...e...s...t...i...d...e... l...e...n...p... i...n... t...e...r...m...i...n...o... c...o...g...i...t...a...t...i...o...n...i...s... o...c...c...u...r...s...u...r...a... d...e...s...i...d...e...n...t...e... i...n... o...i...a... t...e...n...a... A...u...t... h...i...c...e... a...n...i...m...a...s... n...a...t...u...r...e... o...i...n...i... a...r...t...i...f...i...c...i...o...s... p...o...s...s...i...t... a...t...t...i...g...n...a...r...i... N...o...n... i...l...l...u...d... i...t...e...m... i...n... a...n...i...m...a...s... i...n...t...e...l...l...i...g...i... c...o...n...t...r...o...p...e...r...e...t...u...r... e...s...t... i...n...f...e...c...t...o... f...u...r...or... e...g...r...e...d...i...t... e...o...s...t...a... t...i...m...q...u...e... n...e...c...i...a... e...i...u...s... e...u...i...t... a... p...l...u...r...i...m...e... i...n...t...i...m...o...t...a... f...e...i...u...a...r...i... e...x...t...e...r...a... q...u...a...s...i... u...e...r...o... m...e...n...s...u...r...a...m... i...l...l...u...s... r...e...i... p...o...s...s...i...t... i...g...e...r...e... q...u...i... t...u...a... n...e...s...c...i...a...r... a...u...t... h...o...m...i...n...e...s... p...o...s...s...i...n...t... i...n...v...e...r...e... q...u...e... m...u...n...d...u...s... i...n...t...e...r...e... n...o...n... c...a...p...i...a...t....

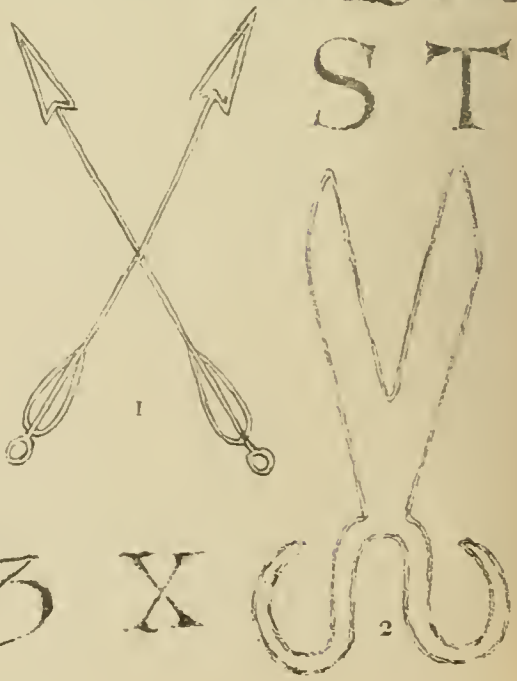
De somno mundi

Formam eius in spectu oculis obsonis libatis esse non est inprimis & ceteris... r... e... t... m... o...r...t...a...l...i...u...m... o...r...b...e...m... a...p...p...e...l...l...a...n...t...i...o...n...e...m... S...e...d... &... e...g...i...n...n...e...t...a... r...e...y... d...o...c...e...n...t... n...o... s...e...l...u... q...u...i...a... t...i...l...i...s... i...n...v...e...r...a... o...i...b...u...s... s...u...i... p...a...r...t...i...b...u...s... u...e...r...g...i...t... i...n... s...e... a...c...t...i...s... i...p...s...e... r...o...l...l...e...r...o...n...d...i... e...s...t... s...e...q...u...e... i...n...t...e...l...l...i...g...i...t... e...t... e...n...t...a... e...t... n...u...l...l...a... r...e...c...e...n...s... e...t... i...n...a...g...i...t...e...r...e... f...i...n...e...m... a...u...t... i...n...t...e...l...l...i...g...i...s... s...u...i... p...a...r...t...i...b...u...s... s...e...n...t...i...e...s... n...e...c... q...u...i... a...l...i...q...u...o...m...o...d...o... s...u...b...a...u...t... u...e...r...i...t...i...m...o... a...p...p...a...r...e...b...i...t... i...n...t...e...l...l...i...g...i...s... a...p...u...t... e...t... a...e...s...t... S...e...d... o...c...u...l...i... n...o...n... q...u...e... r...e...p...e...r...i...t... o...n...e... p...r...o...p...t...e...r... n...e...x...u...s... m...e...d...i...c...i...n...e... q...u...o...a...c...t...u...e... r...e...n...a...t... c...a...u...s... i...d...e... c...i...d...e...r...e... i...n... a...l...i...q...u...o... p...o...s...s...i...t... f...i...g...u...r...a... De motu mundi

Hanc ergo for nam eius exorno & in quiete... i... b...i...t...u... i...n...e...n...t...i...o...n...e... c...e...l...e...r...i...t...a...t...e... o...m...n...i...a... i...n...o...r...d...i...n...e... i...n...t...e...r...i...a... e...t... i...n...a...g...i...t...o...l...i...s... e...x...t...e...r...i...s... e...t... o...c...c...i...s... h...o...m...i...n...u...m... r...e...l...i...q...u...e...r...e... a...n... s...i... i...n...e... i...n...t...e...r...a... a...l...i...o... t...e...n...s...u...m... i...n...v...e...r...i...t...e... r...e...l...e...c...t...e...s... a...n...t...e...r...m...o...l...i...s... r...o...t...a...t...a... e...t... e...r...i...g...i...n...c...e...l...e...s...t...i...d...u...a... s...e...n...t...i...u...s... n...e... r...e...p...u...d...e... s...a...c...i...l...e... d...i...x...e...r...i...m... n...o...n... h...e...r...e...t... i...n...a...g...i...t...e... r...e...c...u...r...s...o...r... s...i...m...i...l... r...o...t...i...o...n...e...s... h...i...c...e...r...e... s...u...o...r...q...u...e... r...o...t...u...e...r...u...m... o...r...b...e...s... i...n... d...i...c...t...i...s... q...u...i... l...a...m... i...n...e...d...i...c...i...b...u...s... s...i...m...i...l...a... e...g...i...m...u...r... i...n...v...e...r...i...t...e... n...o...c...t...i...b...u...s... q...u...o...t...a...c...t...o...s... i...n...v...e...r...i...t...e... m...u...n...d...u...s... e...s...t... i...n... a...l...i...u...m... r...e...c...e...c...u...n...c...t...a...q...u...e... i...m...p...r...e...s...s...i...s... N...e...c... a...t...e...n... u...e...l...u...c...r...u...m... n...o...n... e...s...t... i...n... t...a...m... l...u...b...r...i...c...i...s... c...o...r...p...u...s... q...u...o...d... c...h...r...i...s...t...i...s...s...i...m...i... q...u...i... d...e... i...n...v...e...r...i...t...e... d...i...x...e...r...e... q...u...o...d... a...n...t... i...n...v...e...r...i...t...e... r...e...c...e...r...o...m...n...i...u...m... e...t... i...n...v...e...r...i...t...e... r...e...c...u...r...s...o...r... e...t... i...n...t...e...l...l...i...g...i...s... m...o...n...s...t...r...a...t...u...s... d...i...g...e...n...t...a...n...t...e...r...e... e...l...l...i...g...i...e...s... P...r...e...t...e...r...a... i...n...f...e...c...t...o... a...l...i...i...n... a...b...i...n...i...t...u...t...e...r...e... f...i...g...u...r...a... e...t... c...a...n...d...i...d...i...o...r...e... m...e...d...i...c...i...n...e... v...e...r...i...t...e... Cui rursus dicitur

Quidem & consensu gentium in hoc... N...a...m... q...u...i... a...p...p...e...l...l...a...u...e...r...i...t... o...m...n...i...a... &... r...e...o...s... p...e...r...f...e...c...t...o...a...l...i...o...t...u...a...m... o...i...u...m... i...n...t...e...l...l...i...g...i...t... e...t... c...e...l...a...m... a...i...g...n...e...r...o... d...i...x...e...r...e... n...u...s... u...r... i...n...t...e... p...r...o...p...t...e...r... o...l...o... d...e...l...e...t... p...r...o... c...i...r...c...u...l...o... q...u...i... l...i...n...e...a... n...o...n... e...s...t... i...n... a...n...i...m...a...s... i...n...t...e...l...l...i...g...i... c...o...n...g...r...a...t...u...s... t...o...t...u...m... s...e...n...t...i...a...t...i...o... De quatuor elementis.

Nec delecta... i...n...t...e...l...l...i...g...i...t... e...t... c...e...l...a...m... a...i...g...n...e...r...o... d...i...x...e...r...e... n...u...s... u...r... i...n...t...e... p...r...o...p...t...e...r... o...l...o... d...e...l...e...t... p...r...o... c...i...r...c...u...l...o... q...u...i... l...i...n...e...a... n...o...n... e...s...t... i...n... a...n...i...m...a...s... i...n...t...e...l...l...i...g...i... c...o...n...g...r...a...t...u...s... t...o...t...u...m... s...e...n...t...i...a...t...i...o... De quatuor elementis.



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

OI CHASCOLTATE INRI

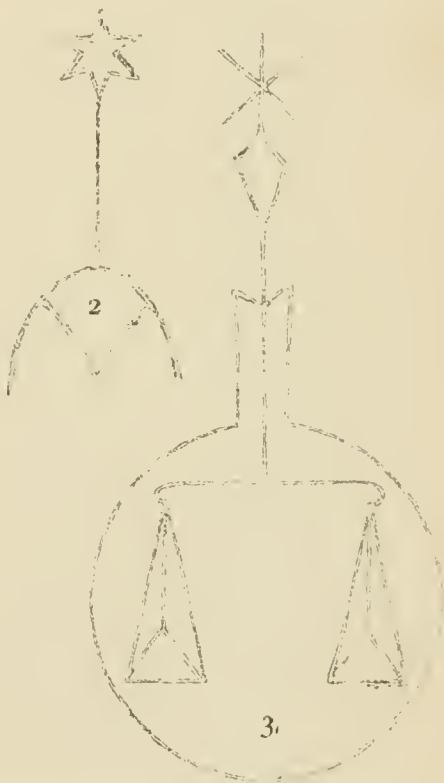
me sparſe il ſono
 Diquei ſoſpiri ondio nudriual core
 Inſul mio primo giouenile errore

quandera in parte altro huom da quel coi ſono
 del uario ſtile in chio piango et ragione
 fra le uane ſperanze el uan dolore
 oue ſia chi per proua intenda amore
 ſpero trouar pietra non che perdono

Ma ben ueggio hor ſi come al popol tutto
 fauola fui gran tempo onde ſouente
 dime medefimo meco mia uergogna
 et del mio uaneggjar uergogna el fructo
 el penterſi. el conoſcer chiara mente.
 che quanto piace al mondo e breue ſogno

ERa il giorno chal ſol ſi ſcolorato
 per la pietra del ſuo factore irai
 quando fui preſo a non miene guardai
 che che uoſtri occhi de una mi legaro
 tempo non mi parei da ſai ripare
 contra colpi d'amor pero munda
 ſecur ſenza ſoſpette onde inſiuei guai
 nel commune dolor ſi cominciaro

Trouommi amor del tuib diſarmato
 et aperta laua per gli occhi al core
 che di lagrime ſon facti uſcio et uarco
 pero al mio pare non li fu honore
 ferir me de facta in quello ſtato
 a noi armata non moſtrar piu l'arco



OI CHASCOLTATE IN RI

me sparle il suono

Di quei sospiri ond'ion d'riualcore

Insul mio 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 perlonò
Ma ben ueggio hor si come al popol tutto
fauola tui gran tempo onde souente
dime medesimo meco mutergogno
& del mio uimeggiar uergogna el fructo
el penterfi el conoscer chiaramente
che quanto piace al mondo e breue sogi

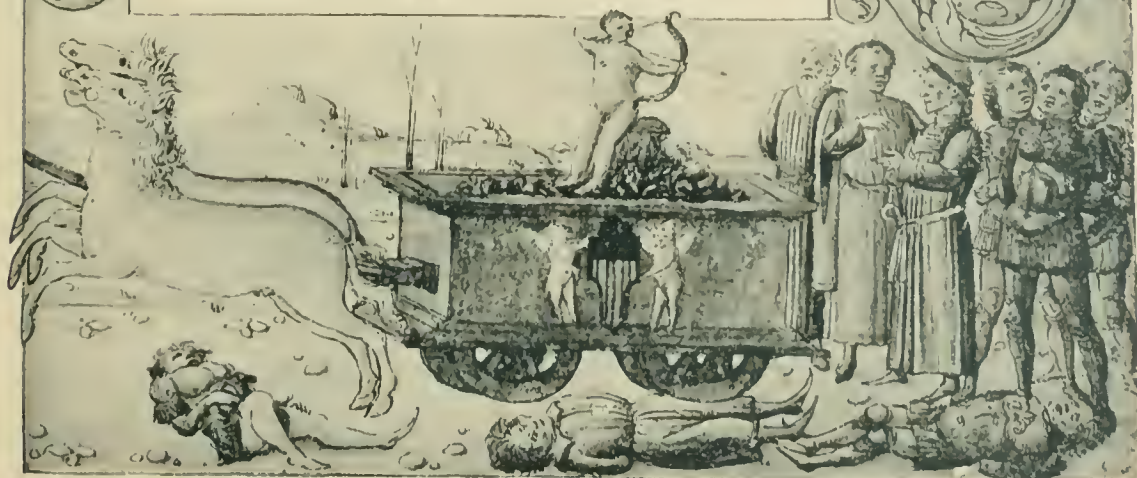
E RA il giorno chal sol si scoloraro
per la preta del suo factore irai
quando ifui preso & non mene guarda
che ibe uostri occhi donna mi legaro
tempo non mi pareo da far riparo
torara colpi damor pero mandai
secur senza sospetto onde i miei guai
nei commune dolor sincomineiaro

T rouommi amor del tutto disarmato
& aperta la uia per gliocchi alcore
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



NEL TEMPO CHERINNOVA
 imiei sospiri
 per la dolce memoria di quel giorno
 che fu principio a si lunghi martiri
 Già il sole al tauro luno & laltro corno

scaldaua & la fanciulla di titone
 correa gelata al suo usato soggiorno
A mor gli sdegni il pianto & la stagione
 ricondocto maucano al chiuso loco
 ouogni fascio il cor lasso ripone
I ui fra l'erbe già del pianger fioco
 uinto dai 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
 per lo secol noioso in chio mi trouo
 uoto dogni ualor pien dogni orgoglio
L abito in uista si leggiadro & nouo
 mirai leuando gliocchi graui & stanchi
 chaltro dilecto chen parat non prouo
Q uattro destrier uie piu che neue bianchi
 soprun carro di foco un garzon crudo
 chon arco in man & con saette afianchi



T. LIVII. PATAVINI HISTORICI. AB. VR
BE. CONDITA. DE. PMÆ. L. PM? INCIPIT.



ACTURVS NE SIM OPERA EPRECIU:
sua primordio urbis res populi romani perscripserim:
nec satis scio: nec si sciam: dicere aulim. Quippe qui
cum uetere: tum uulgatam esse rem. uideam: dum
nouu semper scriptores aut in rebus certius assaiuros
aliquid se: aut scribendi arte rudem uetustatem supe-
raturus credunt. Vtunque erit: iuuat it tamen rerum
gestarum memoriae principis terrarum populi pro uisili
parte & me ipsum consuluisse. Et si in tanta scriptorum

turba mea fama in obscuro sit: nobilitate: ac magnitudine eorum: qui no-
mint officent meo: me conseret. res est praeterea: & iminenti operis: ut
que supra septingentesimum annum repetatur: & quae ab exiguis protecta
initus coereuerit: ut iam magnitudine labor & sua. & lecentium plerisque: haud
dubito quin primae origines: & proxia originibus minus prebituta uoluptatis
sint festinantibus ad haec noua: quibus iam pridem praeualentis populi uires se
ipsae conficiunt. Ego contra hoc quoque laboris premiū petam: ut me a cōspectu
malorum: quae nostra per tot annos uidit aetas: tantisper certe dum praeca illa
tota mēte repeto: auerta Ois expers curae: que scribentis animū: et si nō flectere
a uero: sollicitum tamen efficere posset. Quae ante conditam condendamue
uicem poenae magis decora fabulis: quā incensuris rerum gestarum monu-
mentis traduntur: ea nec affirmare: nec refellere: in animo est. datur haec
uentia antiquitati. ut miscendo humana diuinis primordia urbium augustiora
faciat. Et si curae populo licere oportet consecrare origines suas: et ad deos re-
ferre auctores ea belli gloria est populo romano: ut cum suum: conditorisque
sui parentem Martem possimum ferat: tam haec gentes humanae patiantur
quo numero: quā imperium patiuntur. Sed haec & his similia: utcumque a diuersa
aut estimata erunt: haud equidem in magno ponam discrimine. Ad illa mihi
pro se quisque acriter intendat animum: que uita: qui mores fuerint: per quos
uires: quibusque artibus domi: militiaeque. & partum & auctum imperium sit.
labente deinde paulatim disciplina: uelut disidentis primo mores sequatur
animo. Deinde ut magis: magisque lapsi sint: tum ita coeperint precipites:
donec ad haec tempora: quibus nec uita nostra: nec remedia pati possimus
peruentum est. Hoc illud est praecipue in cognitione reū salubre: ac frugifer:
omnis te exempli documenta in illustri posita monumento intueri. Inde tibi
tuaeque reipublice quod intueri: capias. inde sedum inceptu: sedum exitu

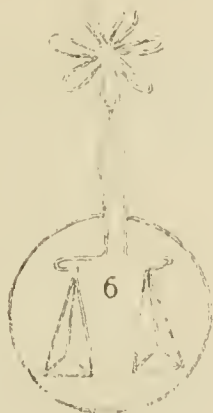
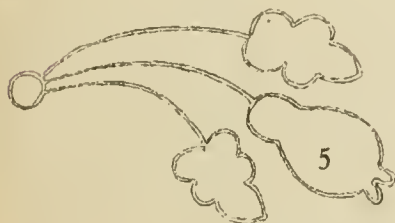
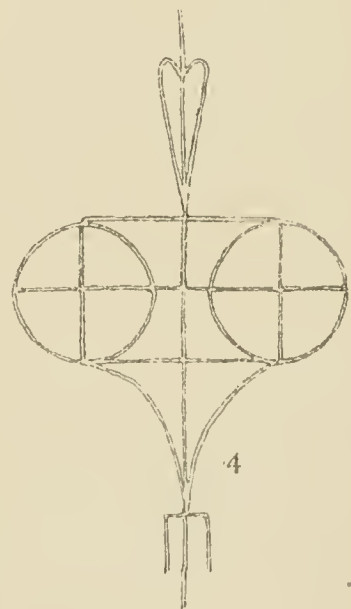
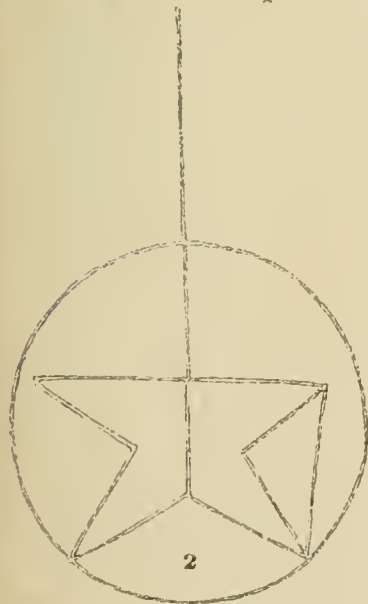


I OANNIS TORTELLI ARRETINICI COMMENTARIORVM GRAM-
MATICORVM DE ORTHOGRAPHIA DICTIONVM E GRAECIS
TRACTARVM PROOEMIUM INCIPIT AD SANCTISSIMVM
PATREM NICOLAVM QVINTVM PONTIFICEM MAXIMVM.



OEPERAM OLIM BEATISSIME
pater Nicolae. v. summe pontifex com-
mentaria quaedam grammatica condere:
qbus omnem litterariam antiquitatem
& orthographiae ratione
historiis pro poetarum
nectere conabar: p. futuro:
uirili studiosis linguae la:
ab aliis studiis negociis
interceptus illa profus
que longo tempore abiice
Sed nuper cum apud Ala-
niae oppidum ex aeris ro-
secessisset: ea absoluere qu-
corum rogatu conatus sui

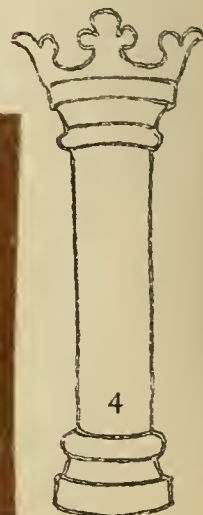
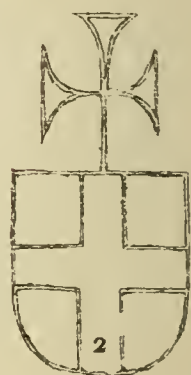
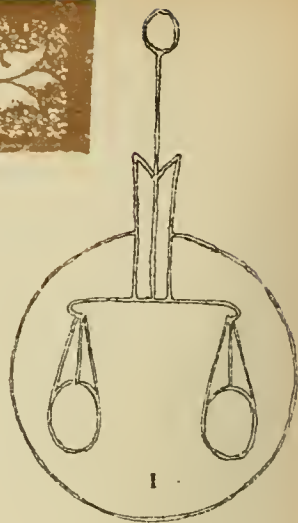
ad calcem uix usque perduxit opus magnum uarium & diffusum: a
sanctitati a qua uelut fonte omnia mea bona fluxerunt: dedicare



LEONARDI ARETINI DE BELLO ITALICO
ADVERSUS GOTHOS.



TSI LONGE IVCVNDIVS MI
hi fuiss& Italiae foelicitatem q̄ clades
referre: tamen quia tēpora 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; Liuius noster cum urbem romam a Gallis captā
& incendiis conflagratam refert minorē meretur laudē:
q̄ cū. P. Aemilii 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 supatris
externarū gentium nostrarū ad usq; ætatē terra maniq;
potentissima remansit. Ciuitatesque in ea ornatissime
magnis opibus magnaq; auctōritate uiguerūt hactenus:
hodieq; uigent: quarum gloria & ipetium longe lateq;
extenditur: ut non tam igemiscendum sit pro his quæ
tunc acciderunt q̄ lætādū. Ceu Herculé magni abores
celebratiorē fecere q̄ si nunq; tam periculose laborass&.



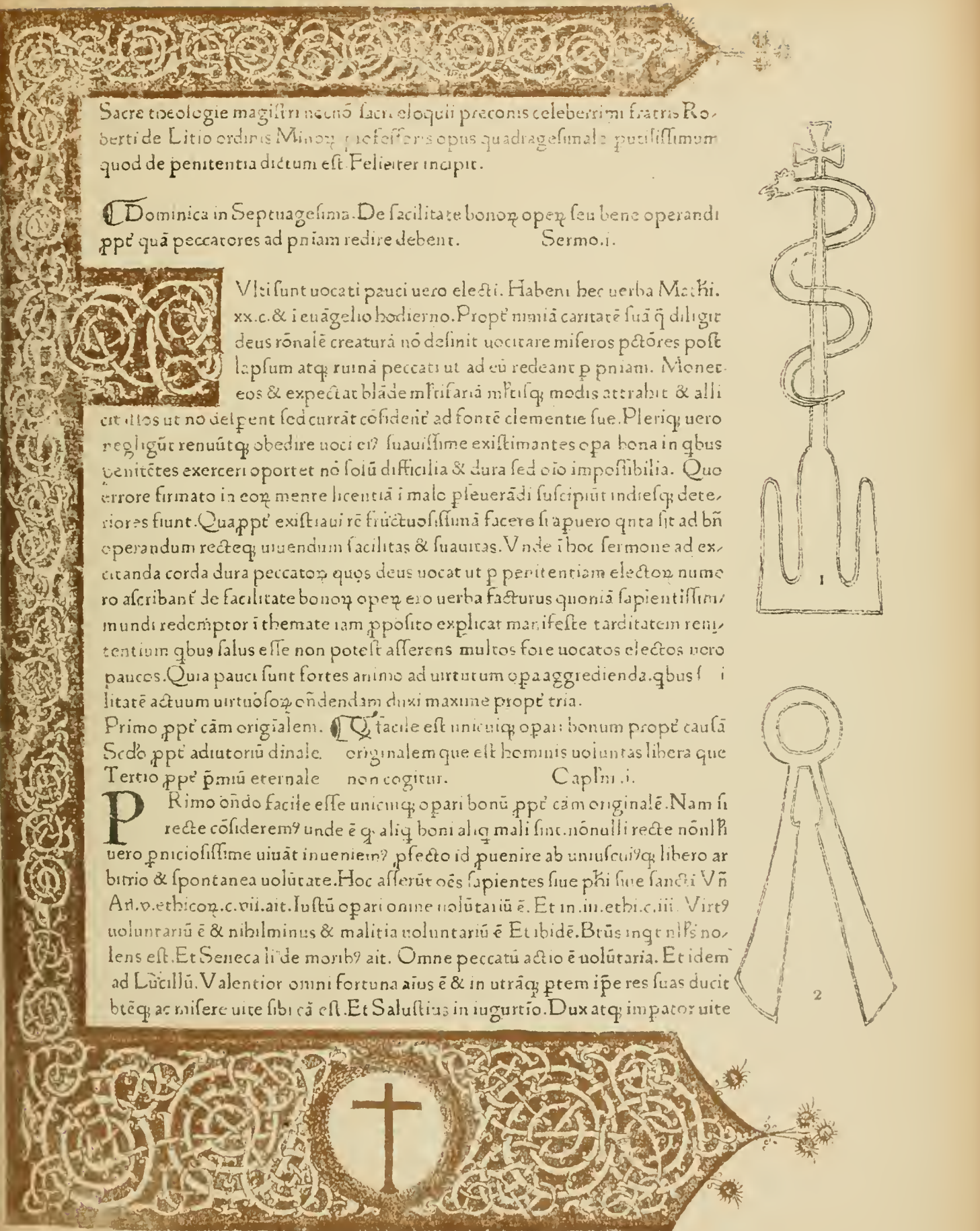
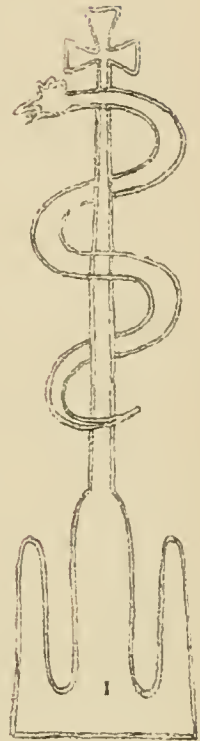
Sacre theologie magistri necnō sacri eloquii preconis celeberrimi fratris Roberti de Licio ordinis Minorū professoris opus quadragesimalē p̄tilissimum quod de penitentia dictum est. Feliciter incipit.

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

Multi sunt uocati pauci uero electi. Habent hec uerba Matthi. xx. c. & i euāgelio hodierno. Propter mihiā caritatē suā q̄ diligit deus rōnalē creaturā nō desinit uocitare miseros p̄tōres post lapsum atq; ruina peccati ut ad eū redeant p̄ p̄niam. Monet eos & expectat blāde m̄ltisariā m̄ltisq; modis atterabit & allit illos ut nō desipent sed currāt cōfidentē ad fontē clementie sue. Pleriq; uero negligūt reuētq; obedire uoci ei? suauissime existimantes opa bona in qbus penitētes exerceri oportet nō solū difficilia & dura sed oīo impossibilia. Quo errore firmato in eorū mente licentiā i malo p̄leuerādī suscipiūt indiesq; deteriorēs fiunt. Quā p̄pter existiaui rē fructuosissimā facere si apuero q̄nta sit ad bñ operandum recteq; uiuendum facilitas & suauitas. Vnde i hoc sermone ad excitanda corda dura peccatorū quos deus uocat ut p̄ penitentiam electorū numero ascribant de facilitate bonorū operū ero uerba facturū quoniā sapientissimū mundi redemptor i themate iam p̄posito explicat manifeste tarditatem reuētium qbus salus esse non potest asserens multos fore uocatos electos uero paucos. Quia pauci sunt fortes animo ad uirtutum opa aggredienda. qbus i litatē actuum uirtuosorū cōndendam duxi maxime propter tria.

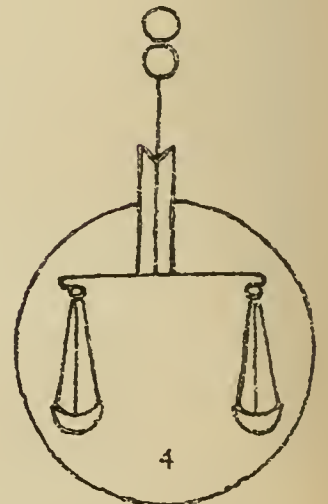
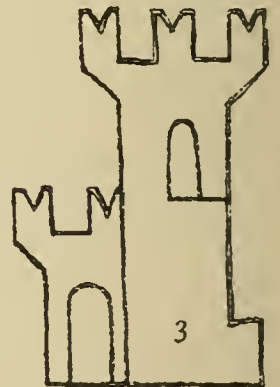
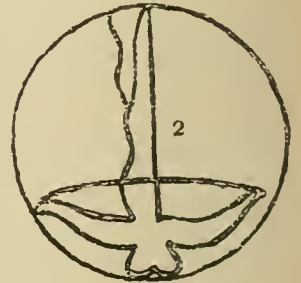
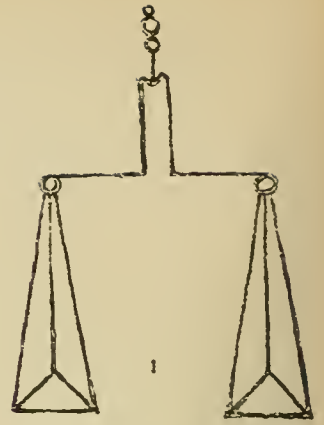
Primo p̄pter cām origiālem. **T**acile est unicuiq; opari bonum propter causā. Secūdo p̄pter adiutorū diuinale. originale que est hominis uoluntas libera que Tertio p̄pter p̄miū eternale non cogitur. Caplm. i.

Primo oñdo facile esse unicuiq; opari bonū p̄pter cām originalē. Nam si recte cōsiderem⁹ unde ē q; aliq; boni aliq; mali sint. nōnulli recte nōn p̄ uero p̄nciosissime uiuāt inueniem⁹ p̄fecto id puenire ab uniuscui⁹q; libero arbitrio & spontanea uolūtate. Hoc asserūt oēs sapientes siue p̄hi siue sancti Vñ An. v. ethicoꝝ. c. vii. ait. Iustū opari omne uolūtariū ē. Et in. iii. ethi. c. iiii. Virt⁹ uoluntariū ē & nihil minus & malitia uoluntariū ē Et ibidē. Brūs inq; n̄ p̄s nolens est. Et Seneca li de morib⁹ ait. Omne peccatū actio ē uolūtaria. Et idem ad Lūcillū. Valentior omni fortuna aius ē & in utrāq; p̄tem ip̄e res suas ducit b̄tēq; ac misere uite sibi cā est. Et Salustius in iugurtio. Dux atq; impator uite



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

Magno & excellenti ingenio uiri cū sese doctrinæ pernitus 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 inhzere. Quibus rebus quoniā fragiles terrenęq̄ sunt: & ad solius corporis pertinēt cultum: nemo melior nemo iustior effici potest. Erant quidem illi ueritatis cognitioe dignissimi: quam scire tantopere cupiuerunt: atq̄ ita ut eam rebus omnibus antepoherent. Nam & abieciſſe quosdam res familiares suas & renunſſe uniuersis uoluptatibus constat: ut solam nudamq̄ uirtutē nudi expeditiq̄ sequererent. tantum apud eos uirtutis nomē & auctoritas ualuit ut in ea omne summi boni præmium predicarēt. Sed neq̄ adepti sunt id quod uolebant: & operam simul atq̄ industriam perdidērunt: quia ueritas id est arcium summi dei qui fecit omnia: ingenio ac propriis non potest sensibus comprehendī. alioquin nihil iter deum hominemq̄ distaret: si cōsilia & dispositiones illius maiestatis æternę cogitatio assequeretur humana. Quod quia fieri non potuit: ut homini per seipsum ratio diuina uotesceret: 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: & eranti ac uago uiam consequēdę immortalitatis ostenderet. Verum quoniam pauci utuntur hoc cęlesti beneficio ac munere: quod obuoluta in obscuro ueritas latet: eaq̄ uel contemptui doctis est: quia idoneis assertoribus eget: uel odio indoctis ob insitam sibi austeritatem: quā natura hominum procliuis in uitia pati non potest. Nam quia uirtutibus amaritudo permixta ē uitia uero uoluptate condita sunt: nulla offēsa: hac delinēti feruntur in præceps: ac bonorum specie falsi mala pro bonis amplectuntur. Succurrendum esse his erroribus credidit: & docti ad ueram sapiētiam dirigantur: & indocti ad ueram religionem. Quę professio multo melior: utilior: gloriosior: putāda ē: q̄ illa oratoria i qua diu uersati: nō ad uirtutem sed plane ad argutam malitiā iuuenes erudiebamus. Multo quippe nunc rectius de præceptis cęlestibus differamus: quibus ad



terre ipm scdm ipfos natura. si ipsa matia n' pfe
 dibilis. Et ho est naturalit' pfectus. primo emi est
 ipm dicitur qm ad corpus. 2º quantum ad animam
 Quantum ad corpus. dicitur nascitur pumo sub
 un' pfecta qntate. 7 pte h' vana est sibi inerus aug-
 mentum ipm pducet' ob imfecta qntate ad p-
 fedam uel ad pfectioe. 2º nascit' indiget' coz' p'nt'
 ab exte' n' dicit' coz' p'nt' de fensione. Na' nata
 alius tradit' coz' nua in sui coz' p'nt' de fensione:
 quemadmodu' bobo' coz' nua. Alius dicit' quicad
 modu' coz' nua. Alius lanam quicadmodu' p'coz' nua
 Doctes oib' his tenudatos. pduxat. Et qm
 ad animam nascit' imfectu'. Primo qm ad animam
 sensiuam. 2º qm ad intellectuam. Quanti ad se-
 nsiuam uel appetiuam. 7 h' est quod dicit' pbs pmo
 ethicoz. Ho' qm sem' p'p'ocat ad optia. Vixet
 aut' 7 in his quodda' inani' ee' qd' sem' p'aduetur
 7 obuat' r' d' appetitus sensiuus. Et h' enam dicit'
 2º ethicoz dicit'. Ap' n. sumus ad delectationes.
 Vn' ostendit' est resistere occupie. h' eni' nob'
 ex p' conueniat. Et nascit' imfectu' quantum ad
 animam intellectuam. 7 h' est qd' dicit' pbs 1º de aia. d
 Q' est in pma hui' tenendoe hinc p'p'ula' talia in qua
 nihil est rep' d' uel inna' scap' r' uel enam paulo
 ante dicit'. Neq' nulla natura h' aie intellectu' sed
 natura aut' h'c qua' possibilis uocatur a 7 nihil e'
 actu' eoz' q' sunt ante suu' intelligere. Primus autem
 actus e' p'ntio p'fectiois 7 id est natalit' imfectus
 Sed homo p'ntio p' philosophiaz. p'fectio enim
 quantum ad corpus p' p'ham p'ctia' factuam q' scdm
 Vgon' de sancto. Vixet' sub. 7 art' b' mech' dicit'
 onnet. sanificu'. amatura. natu' gatio. agricultura
 natio. theatra. medicina. Sed qm ad animam
 sensiuam uel appetiuam p'ntio p' p'ham p'ctia' ac
 tuam cui' mod' e' moralis. Nam h' m'oi' negotiu'
 no' est speculatiois q' sed ut b' h' amus siue etu-
 oit' ut dicit' pbs 2º ethicoz. Virtus aut' e' q' h'ntem
 p'ntio 7 eius opus bonu' reddat' ut enam dicit' pbs
 ibidem. Quam aut' ad animam intellectuam p'ntio
 p' p'ham speculatiua' 7 h' e' qd' dicit' Comenator 2º
 de aia q' qn' ho' h'ntem p'fectus in sciens speculatiois
 t' h'ntem iungit' intellect' 7 ag' es ut forma. 7 t' h'ntem
 debet' intellect' acceptu'. 7 h' est ultia' p'ntio quam
 p'ntio p'ntio p'ntio in hac uita. Hoc id' enam dicit'
 i. plog' octau' p'ntio dicit'. q' ho' of' fere equo ce
 te h'ntem ignorat' 7 p'ntio p'ntio speculatiois.
 Apparet igit' hois ad p'ntio ex q' n' n' h'ntem p'ntio
 natalit' inclinatio 7 affectu'. H' p'ntio ex hois cu'
 suo fine uoluntate iungit' q' s' un' uoluntate hois e'
 naturalit' inclinatio 7 affectus ad illud p' q' d' iun-
 git' suo uoluntate h'ntem 7 p'ntio eo q' ad tale' fine' natalit'
 puenit' desiderat'. 7 h' est qd' dicit' hoc. p'ntio solatio-
 ne. Ois mortalit' cum qua' multiplici studioz
 labor' exerceat' ouerit' q'ntem calle. p'ntio ad unam
 r' b'ntio dicit' i' n'ntem puenit'. Et p'ntio homo
 un' uoluntate h'ntem sibi a p'ntio n'ntem h'ntem hois
 p'ntio p'ntio est felicitas q' consistit' in speculatioe
 scdm p'ntio p'ntio q' i' nob' e' respectu' nobilit' s'ntem
 olu'cti quod est dicit'. scdm qd' dicit' p'ntio p'ntio
 ethicoz sic. n' dicit'. Alio' qm a talit' nulli felix
 est q' n'ntem p'ntio p'ntio p'ntio In quatu' emi
 p'ntio p'ntio 7 felicitas 7 q' b' mag' i'ntem spe-
 culan' 7 felices ee' n'ntem p'ntio p'ntio n'ntem
 h'ntem p'ntio talit' h'ntem p'ntio 7 mag' p'ntio que
 septu' uocat'. Est eni' altu' q'ntem 7 respectu' d'ntem
 sum' ob' dicit'. h'ntem quod dicit' p'ntio p'ntio ethi-
 coz. Et eni' quod dicit' q'ntem h'ntem h'ntem hono-
 rabilioz. 7 h'ntem p'ntio q'ntem q'ntem p'ntio dicit'
 Boet' p'ntio p'ntio p'ntio n'ntem p'ntio p'ntio
 7 ista p'ntio n'ntem nob' p'ntio p'ntio p'ntio p'ntio
 eni' ex' o'ntem p'ntio p'ntio 2º ex' nature ferocitate.

Lest enim m'culo hominū
 Bona boni naturalit' inferta
 cupiditas. sed ad falsa d'ntem
 error' adducit. Boet' de d'ntem
 latitoe in 3º. Dicit' pbs pmo
 ethicoz. h'ntem p'ntio h'ntem
 dicit'. In bona exte' n' coz'
 p'ntio 7 aie. t' h'ntem aie cui'
 m'oi' sunt scilicet 7 uirtutes
 solū sunt natura ipsi' hois.
 Na' unū bonū hois est h'ntem
 p'ntio 7 in potestate
 hois p'ntio. Talia aut' solū sūt bona aie. n' exte' n' oia
 ne q' coz' p'ntio. exte' n' oia nō ga' talia nō sūt i' p'ntio
 hois sed fortune q' ipsa e' dicit'. Et hoc e' quod dicit'
 iphs in te bona fortuna. Sine hois exte' n' oibus
 q' dicit' est fortuna nō onit' esse felix. Cui' ena;
 occidat' Boet' 2º de solatioe. dicit' p'ntio fortuna.
 Si tua foret q' amississe dicit'. nullo mō p'ntio
 hois oimne certu'. talia in ei' sūt uirt'. s' m'ole dicit';
 coz' g'ntem. mecū abeūt. ne abeūt diste' dunt. Nec
 ena bona coz' p'ntio sūt natura bona hois. cū nō sūt
 h'ntem p'ntio sed multis alit' h'ntem. Sola autem
 aie bona cui' m'oi' est ipsa p'ntio sūt i' potestate hois
 p'ntio 7 sibi p'ntio. Et hoc e' qd' dicit' de istis ouob'
 dicit' Seneca in q'da; ep'la ad Lucillu' ipm. puocis
 ad p'ntio. Si magnus es 7 arborus. si fortis es 7
 leones. si pulcher es 7 pauones. si uelox es 7 lepo-
 tes. si aut' sapiens tu es un' dicit' in h'ntem coz' p'ntio
 laudat'. Et in q'da; alia sic dicit'. Si oues es lauda
 fortunā. si fortis es lauda naturā. si aut' boni lauda
 te ipsū q' si bona aie sūt in potestate hois p'ntio 7
 aie p'ntio. Et q' in bona aie p'ntio e' p'ntio
 id' p'ntio bonū i' uirt' 7 p'ntio ipsa p'ntio dicit'
 p'ntio. Inest eni' 2º. In q' b' q' d' uirt' Boet' dicit'
 beuit' ouo tangit'. Primo eni' tangit' ipsa ad p'ntio
 naturalit' inclinatio 7 affectu'. 2º tangit' ipsa ob
 ipsa p'ntio n'ntem 7 i' p'ntio. p'ntio qd'
 tangit' cū dicit'. Inest. in merito hominū uirt' bōi
 naturalit' se tra' cupiditas scdm qd' p'ntio cū subdit'
 Sed ad falsa d'ntem error' adducit. p'ntio enim
 nob' innotat' ex ouob'. p'ntio ex hois originali im-
 p'ntio. 2º ex ipius cum suo fine uoluntate iun-
 ctioe. p'ntio qd' istoz notat' actus uerbalit'
 d'ntem cū dicit'. Mens hois n'ntem dicit'
 uero nob' insinuat' boni naturā articulatione. cum
 subdit' boni magni. p'ntio g'ntem p'ntio ex hominis
 originali imfectioe. Na' un' uirt' h'ntem imfectio
 e' naturalit' inclinatio 7 affectus ad suū p'ntio p'ntio
 onem. Et h' est qd' dicit' pbs i' p'ntio p'ntio in fine
 Enit' emi qdam d'ntem 7 optio 7 appetit' s'ntem. i' ipse
 forma uel p'ntio. aliud qd' h'ntem dicit'. i' ipse
 p'ntio aliud aut' p'ntio n'ntem e' appetere 7 d'ntem



In noie omi nostri Ihesu christi. Amen.
Incipit liber qui dicit Supplementum.



Woma summa que

magistratus seu pisanella vulgare nuncupatur. propter eius opendiositatem apud confessores ceteris inoleuit. Et quia propter eius abaschias quotationes nimium in suis quotis reperitur corrupta. ac propter eius bunitatem in plerisque suis declarationibus valde dubia. declaratio et super plenitudine idignis. Idcirco ad eam simpliciter confessores utilitatem quam mihi omnes de dicitur de eam vitam summam emendatam ad eam quantationem reducere. ac eius bunitatem quam bunitatem quod visus fuerit expedire. addendo supplementum. utque additio cognoscat in eius principio. A In fine vero B littera ex libro ponet. dicte summe alphabetice ordine sequendo. et paragraphos in marginibus per quas notandum post principium capituli. hinc in ista summa operetur principium per s. p. Et propter predicta hoc opus supplementum appellari potest. B

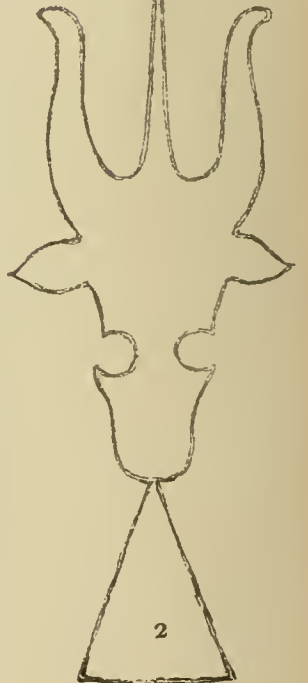
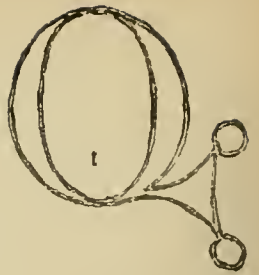
Abbas in suo monasterio confere potest suis subditis primam tonsuram et duos ordines minores. dummodo sit sacerdos. et manus ipsius sit eiusdem morem precipue dicitur. et de eadem. qui cum dicitur. et. 69. dicitur. quoniam videtur. A. Ordines minores sunt tonsura. psalmista. et lectoratus. exorcistatus. acouitatus. et. dicitur. clericus. Et psalmista. et lectoratus idem sunt ut potest colligi ex textu

tu et glossa dei. cum dicitur. Abbas autem conferre potest lectoratum. deo. cum dicitur. et. c. quoniam sequentem et hostianatum quod fecit. et sic istos duos. cum ad ordines non sit procedendum per saltum. ut extra de de. per sal. pro. c. vno. B. Hoc etiam potest electus in abbate si episcopus viderat eum benedicere. et de supplemento. ne. pla. statum. et. A. Ibi dicitur. Si episcopus tertio cum humilitate ac deuotione sicut ouenit requisit. abbates benedicti. dicere forte renuerit. eis de abbate liceat propositos monachos benedicere et alia que ad officium huiusmodi pertinent exercere. donec ipsi episcopi duritiam suam recogitauerint et abbates benedicere non recusent. B. Alienis autem conferre non potest. et de priuilegiis abbates. l. 6. A. Ibi dicitur. Nec abbatibus licitum sit aliis quam monasteriorum suorum ouentibus et quod ad illa uolauerint in quibus ecclesiastica et quoniam episcopale iurisdictionem obtinent primam clericalem conferre tonsuram. nisi eis id operatur ex pleno potestate sedis indulto. B.

Abbas et quilibet conuentualis placet regere debet monachos fugitiuos. A. Adde. et electos. ut in c. ne vagandi. i. allato. B. Et ad claustrum reducere salua ordinis disciplina. et de regula. ne vagandi. A. Al. incipit. ne reli. nisi. vide. i. apostasia 5. §. 2. B.

Uterque abbas possit licentiarum subditos suos ad aliam religionem. et per Monachum. potest quidem licentiarum ad equalis religionem de consensu capli. am. no. ad minoris vero non potest. ar. 19. q. 3. statum. et. q. 2. sine exceptioe. De articulo vero religioe dicitur ut. i. religio 5. §. p. A. Ex ibi dicitur potest colligi quod ad artiozem potest licentiarum. nisi cederet in quibus iacturam seu iniuriam congregatois vni trahit. B. Ad episcopatum quod si subditus eligat placet licentiarum potest etiam non requisito conuentu. et de elec. si religiofus. i. fine. lib. 6. A. Intellige si iam fuerit facta electio. non autem electio future. ut in cle. si. et de elec. ubi dicitur. Cum cessis religiofo a superiore suo licentia ut electioni uel pmissioni si qua de ipso contigerit fieri suum dare possit assensum ambiduois vitio vna parer nullus ea existere posse volumus firmitat. B.

Abbas vni non potest presidere in diuersis monasteriis. et de religio. co. c. vld. in fine. A. Ibi etiam dicitur. Ne quis in diuersis monasteriis

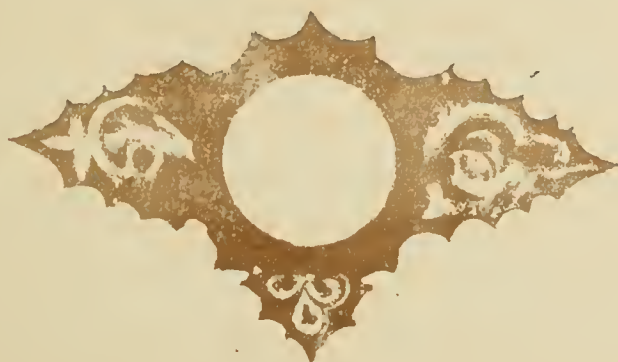
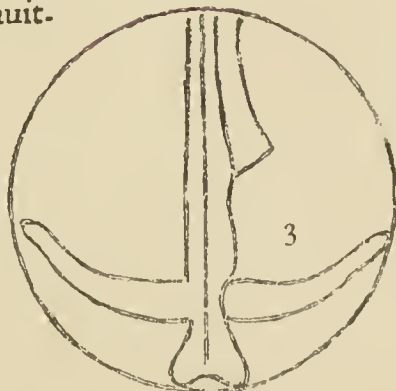
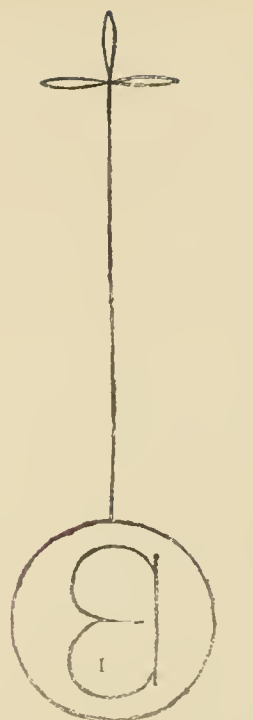


LAERTII DIOGENIS VITAE ET SENTENTIAE EORVM QVI IN PHILOSOPHIA PROBATI FVERVNT.



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

in Magico & Sotion in uigesimotertio successione libro: q̄ diuini humaniq; iuris peritissimi: ac praeterea religioni maxime dediti fuerunt Semnothei quoq; appellati sunt: Phoenicem insuper fuisse Ochum & thraca Zamolxim: Libycūq; Atlantē. Ad haec Egyptii Nili filium fuisse Vulcanum: eumq; ipsum philosophiae aperuisse principia. Porro ipsius rei Antistites Sacerdotes ac prophetas appellari solitos. Ab hoc autem ad Alexandrini Macedonum regem fluxisse annos quadraginta & octomilia octingentos sexagintatres. Quo toto tempore solis defectus contigisse trecentos septuagintatres. Luna autem octingentos trigintaduos. Enimvero a Magis quorum principem fuisse Zozoastrem Persen memoria proditum est. Hermodotus quidem Platonicus in libro de disciplinis usq; ad excidium Troiae annos quinque milia computat: Xanthus uero Lydius a Zozoastre 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.



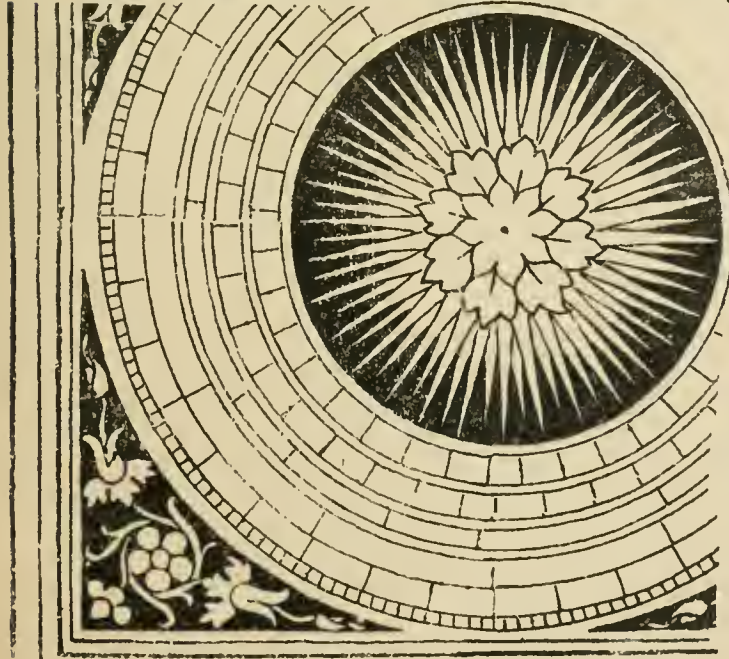


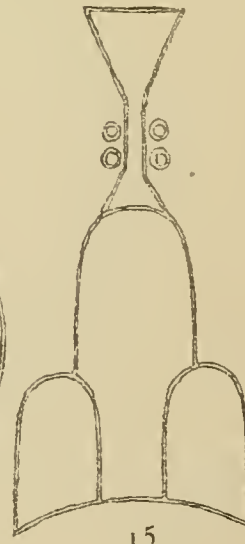
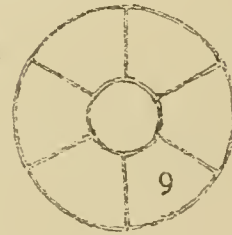
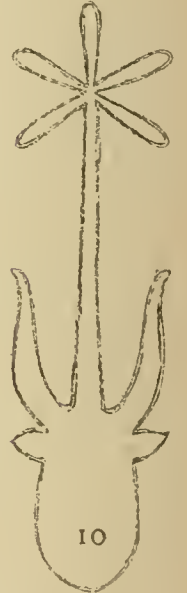
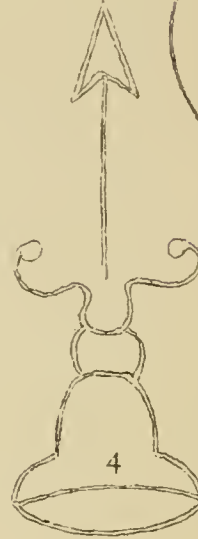
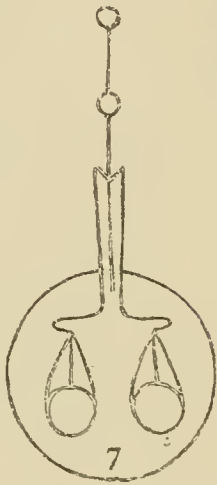
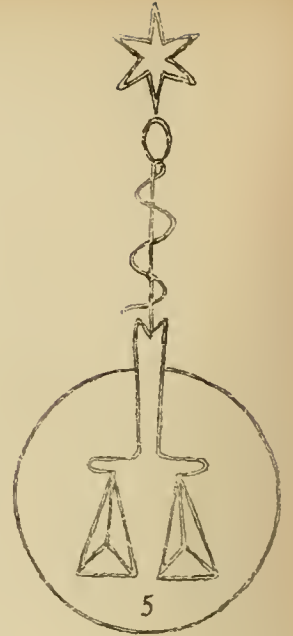
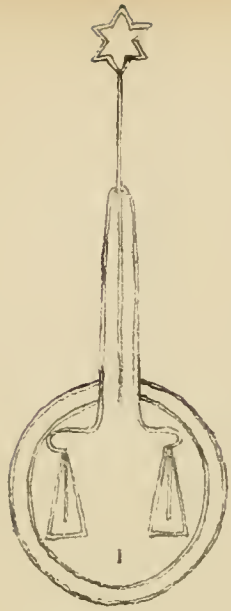
Q Velta opra da ogni parte e un libro doro
 Non fu piu preciosa gemma mai
 Dil kaier dario : che tratta cose afai
 Con gran facilita : ma gran lauoro
 Qui numero aureo : e tutti i segni fuoro
 Descripti dil gran polo da ogni lai :
 Quando ti sole : e luna eclipsi fai :
 Quante terre se rece a sto thexoro.
 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 tia
 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 Iosstein de Langencen
 E: bardus ratdolt de Augusta

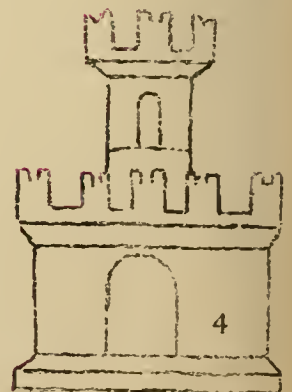
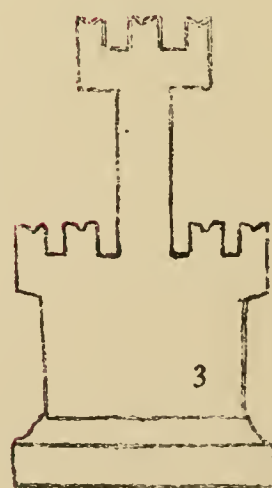
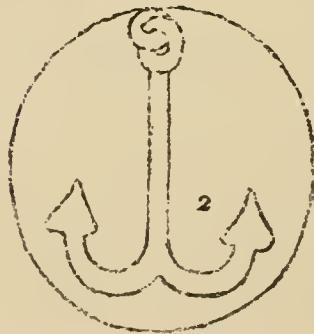
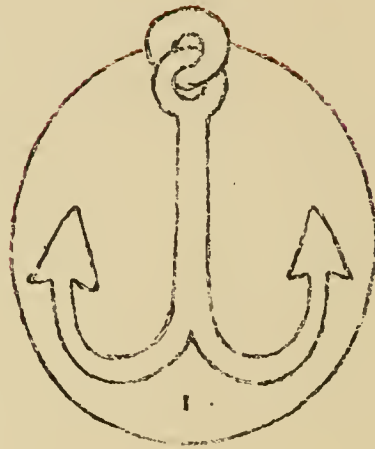




P. Candidi in libros Appiani sophistę Alexandrini ad Nicolaum quintū summū pontificem Pręfatio incipit felicissime .



Appiani Alexandrini historiā seu ueterū incuria: seu temporū iniquitate deperditā: & ueluti longo postliminio ad nos redeuntē optime: ac maxime pōtiter Nicolae quinte tuo nutu tuoq; imperio e gręca latinām 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 nōstra tuo auspicio confecta sunt: te Nicolaū eum esse intelligant: qui nō minorem in recuperandis libris: q̄ in restituendis mōenibus 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 nōstra: 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: et si 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



Ad diuum Alphonsum Aragonum & utriusq; Sicilię
regem in libros ciuiliũ bellorũ ex Appiano Alexan-
drino in latinũ traductos Prefatio incipit felicissime.



Arthorũ regem ut ab Annco accepi-
mus sine munere salutare nemo po-
test. Ego uero gloriosissime rex cum
tuam uirtutẽ humanitatẽq; cõsidero
cum ceteras nature dotes: quibus in-
ter etatis nostre principes uel in pri-
mis illustris es: sublime ingenium:
summã caritatẽ: summã continentia
nulla ratione adduci possum ut non
pluris apud te fidem meã esse existimem q̃ ullas opes. Quip-
pe cũ te indigentibus & ueluti e naufragio emerlis q̃q̃ ignotis
offerre uideam pijs manus. Ceterę nec sine munere ad te ueni
nec uacuis (ut aiunt) manibus tuã maiestatem suam adoraturus.
Nam cũ priores Appiani libros Libycum: Syrium: Parthicũ
& Mithridaticũ Nicolao quinto summo pontifici dum i huma-
nis ageret e greco transtulisset: Reliquos ciuiliũ bellorum
cõmentarios: que Senatus: populũq; romanus inuicem gessit
nundũ editos aut perfectos a me ad quem potius mitterem q̃
ad te iuicissime princeps: Hispanię pariter & Italię nostre de-

Anneus Seneca de
rege parchorum.

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

Appiani Alexandrini sophiste Romanorũ liber finit
qui Celticus inscribatur. Traductio. P. Candidi.

Impressum est hoc opus Venetijs per Bernardũ picto-
rem & Erhardum ratdolt de Augusta una cum Petro
Iossein de Langencei correctore ac socio. Laus Deo.
M. CCCC. LXXVII.

Conolanus Cepio Clarissimo viro Marco Antonio Mauroceno equitis apud illustrissimū ducem Burgundie Venerorū oratori felicitatem



Quom̄ prefectus t̄remis ad classem proficiscerem, quam felicissimus imperator Venetorū Petrus Mocenicus contra Othomanum Turcorū principē ducebat: uehementer rogalti me, ut quicquid in hac expeditione gestum esset litteris mandarem: affirmans ea te Apollinis oraculo ueriora habiturum quę a me scripta forent. Igit̄ ut tibi morē gererem, quę ab imperatore Mocenico p̄ quadrienniū gesta sunt annotaui: Tanto enim tempore & ille imperiū gessit, & ego prefectura functus sum. Quap̄pter opusculū in quo hęc scripta sunt tibi mitto: quod cū perlegeris, nō minus te egregias imperatoris uirtutes q̄ magnifica ipsius gesta admiratur certū habeo: meritoq; damnabis eorū sententiā qui affirmate solent effœtam esse naturam: nec producere tales uiros quales prisca temporibus existerūt: omniaq; mundo senescente degenerasse: q̄ falsi sint uel ex hoc maxime apparet. Nam si

Nōnullę ex Venetis ad munia obeunda ab imperatore eis demanđata aberant. Hic imperator inito nauū numero ad urbē tendit. distabat autem millia passuū sexaginta : hora erat diei fere decima. Itaq; tota insequēti nocte/ aduerso uento remigando/ hora diei tertia ad littus urbi 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 urbi pręsidij causa capiant. Omnes monet/ essent memores pristinę uirtutis: pugnaturi contra barbarū hostē/ imbellem/ atq; imparatū: p religione christiana: ac maiestate Veneti imperij: ostendens urbem opulentissimā auro/ argento/ preciosaq; supellectili refertam. quam si caperent/ diuites domū esse redituros affirmat. Omnes alacri animo orationem imperatoris accipiunt. Quibus dimissis/ ipse cum legato pontificis/ ac regio duce in nauē se continet: inde si qua necessaria postea foret subministraturus. Equites ergo uelocissimo cursu omnia excurrunt. prędam hominū/ ac pecorū agunt: deinde



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

Impressum est hoc opusculum Venetijs per Bernardum pictorem & Erbardum ratdolt de Augusta una cum Petro Ioslein de Langencen correctore ac socio. Laus Deo.
M. CCCC. LXXVII.



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

B Perpetui. id est generalis.

C Et augustinus. qf sp huius proposuit dz dicit ut augeat ipertū. lz nō qf augeat. sz z matri

moum individua con iunctio dz. m diuidit qfz. ut. L. de repudijs l. cōsensu. sed proposi tum cōsideratur. ut l. si. de ps. po. in prin. d Enucleant. per simi litudinē nocat ip enu cleant. qd nobis ē tra ditū i libro pādetca. sicut eni anteq perueni stur ad nucleū interi orez auis. unū ama rissimū. z aliud dup. z aliū amaz. z quar to ad nucleū dulcē p uenitur. ita z in mal utudine antiquorū li brorū amaritudines i ueniuntur. i. dīkordie infimite. Jē durior. i. inique snie. z alie nē sic inique. i. quibus dā tam locia quodā late bent dulcedines. i. eqf lime. sententia. uelut liba iter spias. z illas nules sentētiās lasti nianās ex alijs excer pfit. z nobis tradidit

Les: nōle dñi' amē. Justinia ni sacrosissimi pncipis ppe tui' augustini iuris enucleati' ex omni ueteri iur' collecti' digesti. seu pader. liber p̄mus. De Justitia z iur incipit.



Lepantes: licitū ab illicito. dis cernētes: bonos nō solū metu penay' uex et premioz qz ex hortatione efficere cupientes uerā nisi fallor' philosophiā nō simulatā affectantes. Qu ins studū' doe se positōes. pu bliicū. z puatā. Publicū ius ē qd ad statū rei romane spec tat. Priuatū qd ad singulor' utilitatē. it. n. quodā publicē u tiliā: quodā puatā. publicū ip in sacris' z sacerdotib' z i ma gistratibz cōsistit. Priuatū ip triptitū' est collectū est emz ex nariū alib' p̄ceptis: aut gentiū: aut ciuilibz. Jus nōtur ale ē qd natura' oia animalia docu it. Itā ius istud nō solū huma ni generis ppū est: sed oīuz a nimaliū' que i terra: que i celo

legendas. unde ip se dicitur tradere ius enu leatim. Sin Jo r e Collat: ex hīs. i. qd dicit in prin. pōt colligi quā fuerit actor. si de cōpilotor. qf iustianus filius iustini. ut in sk. de dona. §. est z aliud. Jē que materia. i. oia ueterā jura antiquorū prudenū. que intentio. i. ne colligat ius enucleatū in unū uolumē. Utilitas per se patet. qf minori perūa poterit nūc emi liber ille. z qf unus adūci pōt q' ali. Qui parti philosophicē supponatur. z qdēz et bice qf de moribus tractat hoc uolumen. sicut alia duo uolumina. De Justitia. z iure p̄tica.

Iur. scilicet adiscendo. Prius q' moxat substantiā iuris per diuisiones que dicitur. J. e. §. huius studij. z q' dicit oz. iproprie dicit. i. dicit sic. L. de bo. que lib. l. cū oz. i. pri. z. L. de rap. uer. l. i. §. oz. n. zc. cō dicit p oz. ut. L. de cap. z possi. re. l. si.

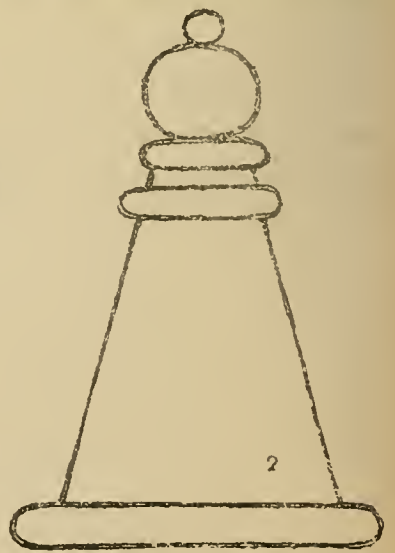
Iustitia. est aut iusticia sicut a matre sua. ergo prius fuit iusticia q' ius. sed cōtra. J. e. iusticia ubi ius suum cuius ind quo colligitur q' statū fuit ius postq' fuit iusticia. sed dic am. i. hominis meritū. uel dic prout in actione z obligat dico ius a iusticia appellari. si eni ius est ars boni z equi. ergo iusticiam hz matrem. z hēc sabbil. nom zc.

Ius est ars. hoc pōt intelligi tribus modis. Prius ut e nūc ius in genere. z sic est ars. i. sciantia finita. que arisat nā ars est o in finitū finita doctrina hz p̄dphrū. Secūdo bi quālibet specie iuris. ut pretoriū. uel ciuile. l. naturale tū. z sic ponetur pro precepto coartante. sed hoc non p̄ liz partes iuris non sūnt artes. sed artia partes. Uel tero autēctū. uent auctor iuris est homo. iusticie deus. z q' ā nu z equi. i. eius qd est equū z uile. z nō q' aliud est bon est equūz ut bic. et eni quoddam bonū z equū. ut. J. tra z mē. est eni bonū z non equū. ut usufrapio. ut. J. de asa z. J. de reg. iur. iure naturali. ia si. q. est uertū equū z ne z male dicit. debuit dicit est tertium bonum cuius tonū equum. z illud est non bonum. ut. L. de pac. conuui. l. est et equo equius. ut. J. de fur. si ferus cōmans. §. qd i

Ius est ars. huius cuius n referatur ad ius hoc dicitio morie nūmū p̄uui. i. mer ut enim ius appellari sacrum. z sic ia q' aduocū. secundum aro. q' p̄dphrū. q' ut sacerdotis sacra missal z p̄dphrū. A leges sūnt sacrosissime. ut. L. de leg. z cōsi. l. leges. z i

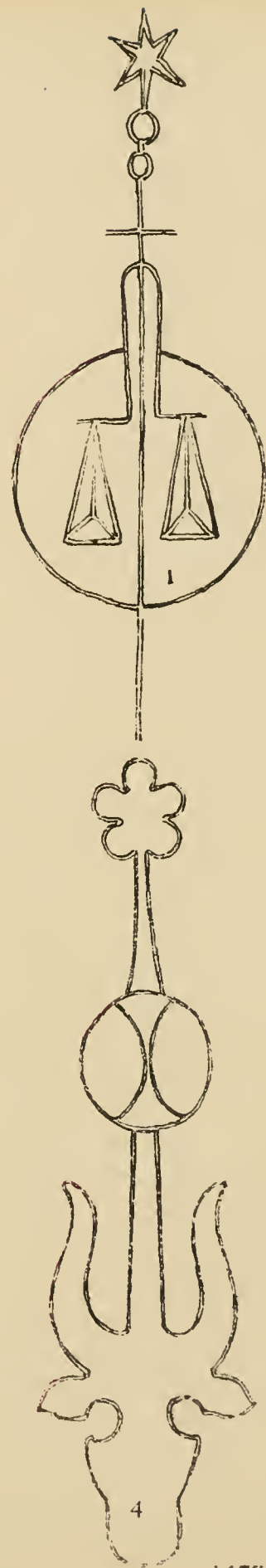
cuius tribuit sacerdos in danda penitentia: sic z nosm indi cando ut. J. e. iusticia. accursus. m Colimus. i. ciuo uoluntate seruamus. que est ut ius suum cuius tribuatur. ut. J. e. iusticia. §. primo. n Profitemur. si docem'. Equum ad. z in Felibus fm Jo. o J Illud. ut in matrimonio. ut J. de ritu nupa. lemer. p J Deu. penaz. metu fit quis bo nus. ut i tras lac tione tarata. ut. L. de transac. l. si quis maior. J te ubi cūqz p̄a uiuos est metus maltoz. ut. L. ad. l. iur. repx. L. i. primio fit bon' at. L. pro quibz e. serui. pro p̄mi o liber. acci. per totum. z de hō. z ima. l. ut ur titum. z de fa moso libell. l. i. z. j. ad fil. l. an pe. §. si. z l. aut. de non ali. §. si. coll. g. vnde uer sus. Oderunt pe care boni uirtut amoz. Oderunt peccaz mali for midine pene.

Nisi fallor. nullo modo fallimur. nā ciuili sapientia uō p̄bilo sophia dz. i. amor sapientie. a p̄bilo. quō est amor. z sophia. id est sapientia. ut. J. de nat. z extraor. cog. la §. p inde. licet pecuniā nō abiciamus. ut. J. de u. e. m. l. i. bono ribus. §. philosophia. z facit. L. de dicitia. l. toll. l. i. z. L. p̄na ualere quod agitur. per totum. r J huius studij. i. iuris studio querendū dicit se spēs. prout dia lectici ponunt spem. nō prout legistē. qua posita ponitur z ge nus. sed nō cōuertitur fm Jo. z. p. lz qdam dicit ant pla. uel lexiste q' spēs sine p̄dphrōnes dicerentur res sup qbus ip trac tat. z tam cōstaret spēs cō infinitas. cum super nullis trac tet hoc ius. z super seruis z liberis. vnde reprehendunt euz z facit ad hanc. §. infituz. de iusticia e iure. §. huius. f J Dicitioes. id est diuisiones. t J Dubitum. ad statum cōseruandum ne pereat. sed euz pu



in christi nomine amen. Incornintra il prologo di Statuti. & ordemi de
 yncltra Citta de Venetia cō le soe correccion traducti cum ogni
 diligenza de latino in vulgare a laude d'el omnipotente Idio. e de
 beato san Marco protectore nostro. **Capitulo primo**

Dio auctore cum li adiuctori del Beato miser Sācto
 Marcho governatore del nostro ducato : Lo qual
 per promessiōe de la celestial gratia e anoi dato: &
 le bataie biadamente compimo : & ordenando
 la pace cuz rason lo stado de la nostra patria piu
 honoreuamente 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 discazimenti ogni malitia se refrena. Estimamo neces-
 sario:utile:possibile:& hōesto ad affrezarse a la lor uia che per paura
 de effe lo ardir humano se refrena & entro lire sia secura la inocē-
 tia & in quelle rie se refreni lo porier de noser per paura de la pena
 per le quale leze se rendera etiā dio a zascuno soa ragiōe. Recholie
 mo tuti li nostri statuti facti da noi & da li nostri predecessori agro
 padi de tanta confusione che per la soa indebita compositione de
 obseruatiōe de certe cose lassādo star le altre spesso li nostri zude-
 uacilaua. Per laqualcosa noi lacomo tiepolo per la dio gratia dose
 de uenetia sopra cōposition & reformatiō de li nostri statuti:fessēo
 cōuocare li nobili & discreti hōi. Pantalon iustiniانو pieuāo de sã
 polo :Thōao mocēigo: Zuāe michiele & Stefano badoer:Li q̄li cū
 fidelade giōgiando piuso r cose i lo nostro cōune i reformation &
 ltado de q̄llo la soa schiara continuo uiene acresuda : Aliquali noi
 cōmetessimo confidādo che secondo la lor florida prouisiōe elli do
 uesse quelli correger: schiarare:cōponere & far tuto q̄llo che elli co
 gnosceseno bisogno ala presēte opera p prouidētia di quali habudo



po p̄sumete questa esser sta uolūta de alcuna p̄sona ; E ancora a di uerli fini li homiū dicono parole idigne da esser receuute & esser au- tētecaci 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 grandio consiglio

Consuetudine in executiō de le s̄ntie sopra ḡstaldi *z̄*

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

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 n̄ro d̄ p̄curatori il- q̄l solo zudega tute s̄ote de otrouerlie leq̄l ūiuersaliter zudega ialtri officii & zudegadi del palazo n̄ro 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 limitade ai zudefi del dicto officio hauer debia i dicti zudefi de cadaūa s̄ntia a leze terminatiō che al dicto officio sera otetade e che p̄phenderāo da ducati 200 i 300 ducato ūo : & q̄lle da ducati 200 i suso ducati do de chadaūa s̄ntia nō posedo passar la s̄ua d̄ ducati do. le s̄ntie facte otra cōesla- rie: gouernatiō: e fornisiō ai dicto officio sera otetade hauer debia distizudefi duc. ūo p̄ cēto e nō piu: & p̄che le coesarie *z̄* nō pono p la forma de le leze nostre tuō s̄ntie uolūtarie. sia dechiarido che de q̄le cōeslari o cōitenti ofesassēo 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- tinio del serenissimo miser io doxe: cōsieri: & caui de xl equali zude- fi siāo tenuti de aprouarle de āni xxx . Finis .

Fenisse li statuti & ordeni de uenesia st̄padi per magistro philipe de piero adi xxiiii de aprile M cccc Lxxvii



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

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

Inuicatorium primum. Venite exultate domino: iubilem deo salutari nostro. ps. Preoccupemus. Inuicatorium secundum. Preoccupemus faciem domini: et in psalmis iubilemus ei. ps. Venite. Inuicatorium tertium. Quonia deus magnus dominus: et rex magnus super omnes deos. ps. Venite. Inuicatorium quartum. In manu tua domine omnes fines terre. ps. Venite. Inuicatorium quintum. Venite adoremus dominum: qui fecit nos. ps. Venite. Inuicatorium sextum. Dominum qui fecit nos: uenite adoremus. ps. Venite.

Dominica prima post octavam epiphaniae. Inuicatorium. Venite exultemus domino: iubilem deo salutari nostro. ps. Preoccupemur.

Ab octava epiphaniae usque ad dominicam primam quadragesime: et a kalendis octobris usque ad adventum domini seruatur dicitur: Ad nocturnum.

DIEBUS omnium: quo mundus extat conditus: uel quo resurgens conditor nos morte uicta liberet. **I**ulsi procul torporibus: surgamus omnes ocyus: et nocte queramus patrem: sicut prophetam nouimus.

Prostratas preces ut audiat: suamque dextram porrigat: et expiatis sordibus: reddat poliorum sedibus. **U**iqueque 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 sedita sit uel lubrica: composito nostri corporis: per quam a ueris ignibus: ipsi crememur acruis. **O** hoc redemptor: quesumus: ut probra nostra diluas: uite perennis cominoda: nobis benigne conferas. **Q**uo carnis actu exules:

effecti ipsi celibes: ut prestolamur certum in celos canamus glorie. **P**resta patet piissime: patrique compar unice: cum spiritu paraclyto: regnas per omne seculum. **A**men. **A**b octava pentecostes usque ad kalendas octobris in dominicis diebus subsequens huius. cum inuicatorio sequente dicitur: Ad nocturnum. **A**doremus dominum: qui fecit nos. ps. Venite. **O**cte surgentes uigilemus deos: sancti per in psalmis meditemur: atque uiribus totis domino 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: patris ac nati: pariterque sancti spiritus: cuius reboat in omni gloria mundo. **A**men. **I**n primo nocturno de adventu antiphona. **V**eniet ecce rex excelsus. ps. **B**eat' uir. ps. **Q**uare fremuerunt. ps. **D**omine quid multiplicati. ps. **D**omine ne in furore. **D**e psalmista. antiphona. **S**eruite domino. **S**ub dicta antiphona dicuntur idem psalmi. **T**empore paschali antiphona. **A**lleluia. **L**apis reuolutus est. **E**t sub dicta antiphona dicuntur psalmi totius primi nocturni. et sic in alijs nocturnis seruatur idem ordo.

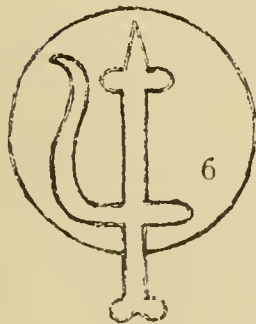
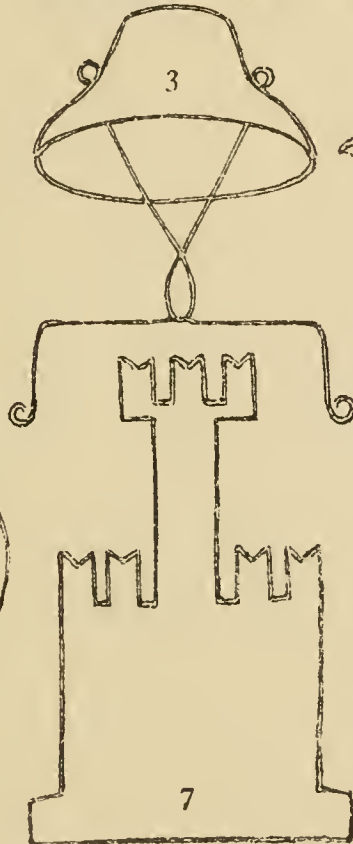
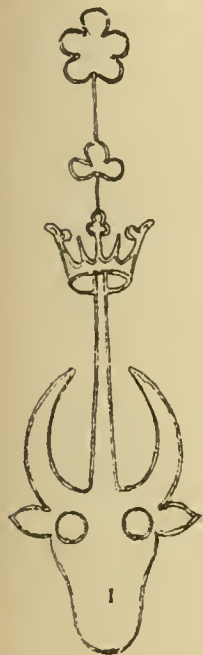
EATUS uir qui non abiit in consilio impiorum: et in uia peccatorum non stetit: et in cathedra pestilentie non sedit. **S**ed in lege domini uoluntas eius: et in lege eius meditabitur die ac nocte. **E**t erit tanquam lignum quod plantatum est secus decursus aquarum: quod fructum suum dabit in tempore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

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 tanquam 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. **N**on sic impij non sicut tanquam puluis quem proscindit 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.



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 tanquam 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. **N**on sic impij non sicut tanquam puluis quem proscindit 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.

e



Incipit epla facti hieronymi ad paulinum
pbm de oib' diuine historie libris Aplz. I

Mater am

brosius tua mihi mu
niscula pferens otu
lit simul z suauissias
lras que a principio
amicitiaru fide pba
te iam fidei z veteris
amicitie noua pfere

bant. Vera. n. illa necessitudo e z chasti gluti
no copulata: qua no utilitas rei familiaris: n
pntia tm corpoz non subdola z palpaa adu
latio: sed dei timor: z diuinaz scripturaz stu
dia cociliant. **A**egimus in veterib' hystorijis
quosdam lustrasse prouincias: nouos adisse
pplos: maria transisse ut eos quos ex libris
nouerant: cora quoqz videret. Sic pythago
ras memphiticus vates: sic plato egyptuz et
archyta tarentinu: eaqz ora italie q quoda ma
gna grecia dicebat: laboriosissime pagrauit:
ut qui athenis magister erat z potes: cuiusqz
doctrinas academie gymnasia psonabant: si
eret peregrin' atqz discipulus malens aliena
verecude discere: qz sua ipudet ingerere. **D**e
niqz cu lras quasi toto orbe fugietes psequeit
captus a piratis z venundatus tyranno cru
delissimo paruit: ductus captiuus vincus et
fusus: tm qz pbilosophus maior emete se fuit.
Ad titum liuium lacteo eloquentie fonte ma
narem de ultimis hispanie galliaruqz finib'
quosda venisse nobiles legimus et quos ad
contemplationem sui roma non tazerat: vni
us hois fama pduxit. **H**abuit illa etas inau
ditu oibus seculis: celebranduqz miraculu:
ut urbe tanta igressi aliud extra urbem quere
rent. **A**pollonius siue ille magus ut vulgus
loquitur siue philosophus: ut pythagorici
tradunt: irauit pfas ptransiit caucasuz: alba
nos scythas massagetas: opulentissima idie
regna penetrauit: z ad extremum latissimo

ut gymnosophistas z famosissimam idul me
sam videret i sabulo. **I**nuent ille vir ubiqz qd
disceret: z semp pficies semp se melior fieret.
Scripsit sup hoc pleissime octo voluminib'
pbilustratus.

II

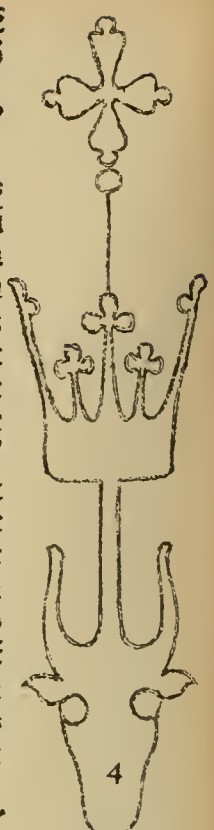
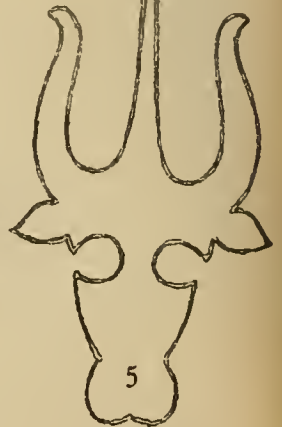
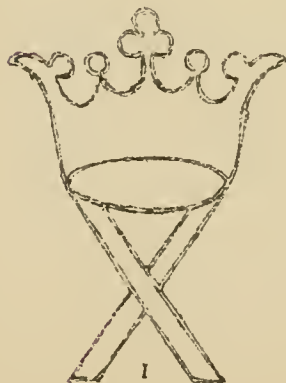
Quid loquar de seculi hoib': cuz aplius
paulus vas electionis z magister gentiu
q de conscientia tanti in se hospitis loqueba
tur dicens: an experimetu qritis eius qui in
me loquitur chistus: p' damascuz arabiaqz
lustratam ascendit hierosolymam ut videret
petrum: z mansit apud eu dieb' qndeci: **H**oc
.n. mysterio hebdoadis z ogoadis futur' ge
tiu predicator: istrucendus erat. **R**ursusqz p'
annos quattuordecim assumpto barnaba z
tito exposuit cum aplis euangelium: ne forte
i vacuum curreret aut cucurrisset. **H**abet ne
scio quid latentis energie viue vocis act' z in
aures discipuli de auctois ore trassusa form' so
nat. **U**n z eschines cu rhodi exularet z leget
illa demosthenis oratio: qua adusus eu ha
buerat: mirantibus cunctis atqz laudantibus
suspirans ait: **Q**uid si ipsam audisset bestiaz
sua verba resonantem.

III

Nec hoc dico: q sit aliqd i me tale: qd ul
possis a me audire uel velis discere sz quo
ardor tuus z discendi studiu etia absqz nobis
p se pbari debeat. **I**ngeniū doctle z sine doc
tore laudabile est. **N**o quid iuenias: sed quid
queras consideram'. **M**ollis cera z a forma
dum facilis etia si artificis z plaste cessent ma
n': tamen uirtute totum est quicqd esse pot.
Paulus apostolus ad pedes gamalielis le
gem moysi z pphetas didicisse se gloriatur:
ut armatus spiritalib' telis: postea doceret o
fidenter. **A**rma. n. nre militie non carnalia st:
sed potentia deo ad destructionem munio

Biblia impressa **R**enetiis
opera atqz impesa **N**ico
lai **J**enson **B**allici

M.CC.CCCC.LXXIX.



Incipit liber preclarissimi religioni fratris Jacobi de Uragine ordinis predicatorum de vite in cruce.

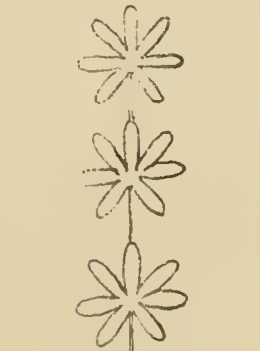
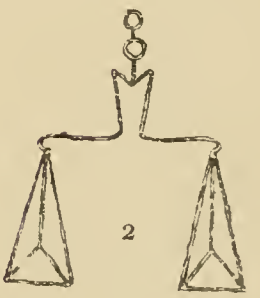
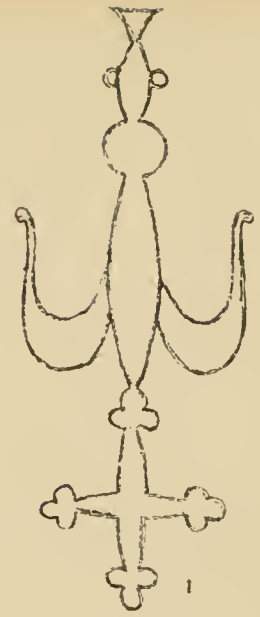
Universum tempus pre

sentis vite decursus in quatuor distinguitur .s. tempus denariis:renouatiois siue reuocatio nis:reconciliatiois: et peregrinatiois. Tempus denariis fuit ab Adam postq̄ .s. a deo deni anit: et durauit vsq; ad Moysen. Et illud tem pus rep̄tat ecclia a septuagesima vsq; ad pascha. Uñ et tunc legit liber genesis: in quo ponitur deuotio primo: ad parentum. Tps renouationis siue reuocatiois incepit a Moysen: et durauit vsq; ad natiuitate dñi nři Jesu ch̄i: in quo hoies per p̄phetā ad fidem reuoca ti sunt et renouati. Et luna ip̄s rep̄tat ecclia ab aduētū dñi vsq; ad natiuitate Ch̄isti. vñ tunc legit Isai. vbi de hac renouatioe aperte agit. Tps reconciliatiois est illud in q̄ p̄ Ch̄i stum recōciliati sumus: et illud tps rep̄tat ec clia a pascha vsq; ad pentecosten. vñ tunc le git apod. vbi plene agit de mysterio huius re conciliatiois. Tps peregrinatiois est tps p̄sentis vite: in quo peregrini et in pugna semp̄ sumus. Et istud tps rep̄tat ecclia ab octaua pentecosten vsq; ad aduētū. vñ et tunc legunt libri regū et libri machabeorū: in q̄bus de multiplici pugna agit: per quā sp̄ualis pugna signifi catur. Tempus aut̄ id q̄ est a natali dñi vsq; ad septuagesimā partim dicitur sub tēpore re conciliatiois: q̄ est temp̄ ieiunij. s. a natali vsq; ad octauā epiphanię. partim sub tēpore pe grinatiois. s. ab octaua epiphanię vsq; ad septu a gesimā. Et pot̄ h̄ accipi q̄d̄ duplex tēpor vari atio. Primo penes quatuor tēpor distinctio nes: vt h̄mo referat̄ ad p̄mū: vt ad sc̄m: estas ad tertiu: aut̄immo ad quartū. Et rō approp̄atiois satis p̄. Sc̄do penes q̄nor diei partes: vt nox referat̄ ad p̄mū: mane ad sc̄dū: meridies ad tertiu: vesper ad quartū. Uñ aut̄ p̄us fuerit denariis q̄ renouatio: n̄ ecclia po t̄ incipi oia sua officia in tēpore renouatio nis q̄ denariis. i. in aduētū pot̄ q̄ i septua gesimā: et hoc duplici rōne. Primo ne videat

incipere ab errore. tenet. n. rem et no sequitur ordine tēporis: sicut euāgeliste sepi⁹ faciunt. Sc̄do qm̄ per aduētū Ch̄isti oia renouata sunt: p̄p̄ quod tps id dicit tēpus renouationis. Apoc. 3. Ecce noua facio oia. Cōgrue igit̄ in hoc tēpore renouatiois ecclia oia officia renouat. Ut igit̄ ordo tēporis ab ecclia di stinct⁹ seruet: p̄mo agemus de festiuitatibus q̄ occurrūt infra tps renouatiois: q̄ tps ecclia rep̄tat ab aduētū vsq; ad natiuitatem dñi. Sc̄do de illis que occurrūt infra tempus q̄ partim dicitur sub tēpore reconciliatiois: partim sub tēpore peregrinatiois: q̄ tps rep̄tat ec clia a natiuitate vsq; ad septuagesimā. Ter tio de illis que occurrūt infra tps deuotiois: q̄ tps rep̄tat ecclia a septuagesima vsq; ad pascha. Quarto de illis que occurrūt infra tēpus reconciliatiois: q̄ tps rep̄tat ecclia a pascha vsq; ad octauā pentecosten. Quinto de illis que occurrūt infra tps peregrinatiois: q̄ tempus rep̄tat ecclia ab octaua penteco sten vsq; ad aduētū.

De tempore renouationis: et primo de ad uentū domini nostri Jesu Ch̄isti.

Aduētū dñi per quatuor septimanas agit ad significandū q̄ quatuor sūt ad uentus .i. in carnem mentē: in mor tem: et iudiciū. Ultima. n. septimā nō fini t: q̄ sanctorū gloriā que dabit̄ in ultimo ad uentū nunq̄ terminabit̄. est etiā q̄ p̄mū re sponsoriū p̄m̄e om̄ne aduentus computato gloriā p̄i: quatuor h̄ sus continet. vt p̄dictos quatuor aduētus designet. Licet aut̄ quadru plex sit aduentus: n̄ ecclia de duplici. s. car ne et ad iudiciū: videt̄ memoriā faceret fieri: officio ip̄ius tēporis p̄. Dicit̄ etiā q̄ ieiunij aduent⁹ partim est exultatiois: et partim merori. Nam rōne aduētus in carne dicit̄ ieiunij exultatiois. rōne aduentus ad iudiciū dicitur ieiunij meroris. Et ad hoc inuēdit̄ ecclia cā tat tūc quedā cantica letitię. et hoc p̄pter ad uētum misericordie. quedā h̄o sp̄ont: et hoc p̄pter aduentum de iure iusticie et meroris. Circa aduētum igit̄ in carne duo videri possunt. s. adueniendi opportunitas: et aduen tus utilitas. opportunitas veniēdi attendit̄ p̄ ex parte hois: qui p̄mo in lege nec uictus fu it defectu diuine cognitiois. vñ et tunc in pessimos errores idolatrię cecidit. et iō coactus est amare ac dicere. Non deest qui impleat: sed qui iubeat. Deinde lex aduenit iubens in qua conuict⁹ est de impotentia. Ibi. n. solimodo est erudis: sed nō a peccato liberatus: nec p̄ aliquā grām: ad bona aduētus. Et iō coactus est mutare p̄positū ac dicere. Non deest qui uenit: sed qui impleat. Opportune igit̄ fili⁹ dei uenit quando homo de ignoratiā et ipotentia conuictus fuit: ne si a ueniss̄ homo suis me



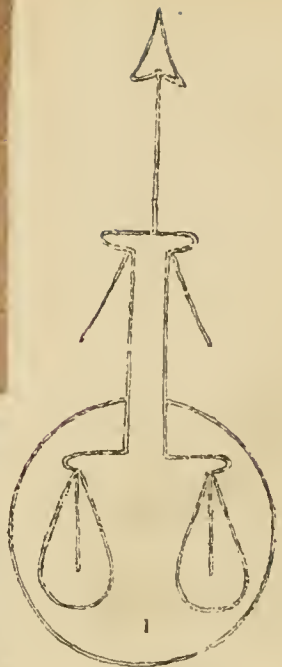


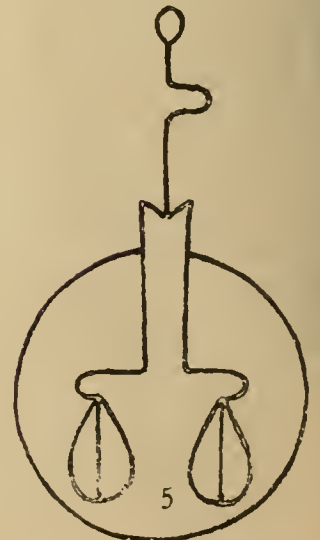
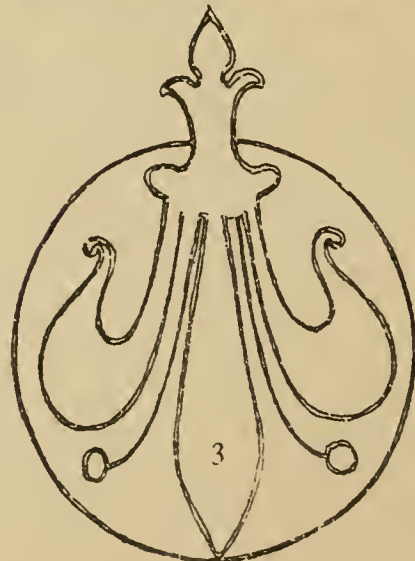
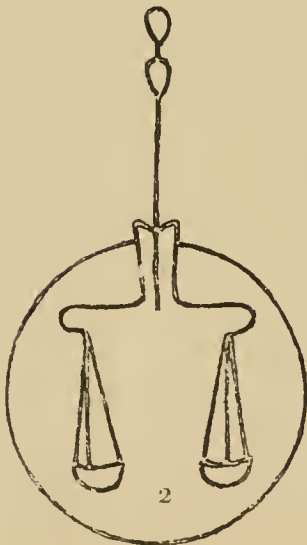
**Sucrendo
in Chusto**

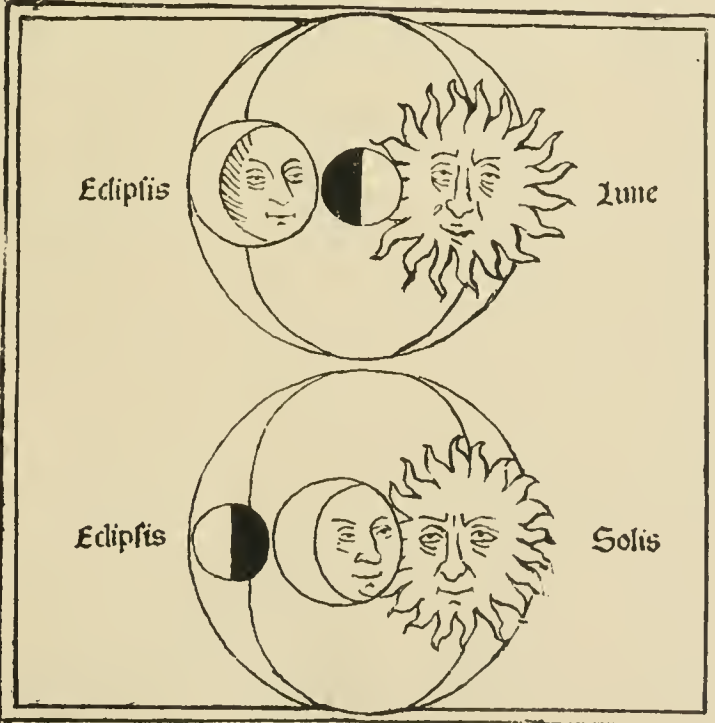
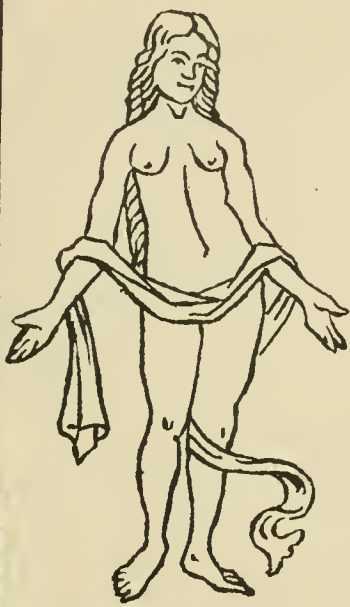
patri suo dno Be-
nardo dei gratia epi
scopo Sabiniensi.
Guido de Baijfo
bononi. Archidp
iconus suas deri-
cuse z capellan' am

recomendatione sui vtriusq; hominis sospitat ac animi sui
lenicia z debus correctione attendere presens opus. Juxta
beati Ambrosium. Omnis ratio superne scientie vel ter-
ne creature in eo est qui est carum caput z auctor. vi. xxxvij.
di. §. sed contra. autis inapit binc etiā. Et vbi idē caput de
est quod est fundamentū z lapis angularis ibi nullus boni
operis edificii supedificari potest. vt dicit Grego. i. q. i. cūz
Paulus. Ad honorez ergo summe trinitatis z indiuidue
vnitate patris z filij necnon sancti numinis. z apostolorum
pripis. pectore meo. z ad laudē z ad stabilitatez vniuersa-
lis ecclesie spōse z hristi. quaz Chustus de' noster vere fidei
reoz sibi vni dēponitātam z intactam vrginē seruat. xviij.
di. ecclesie mee. que etiā irrigatur quatq; virtutibus pa-
radisi. vt colligitur de conse. di. iij. ecclesie. necnō ad laudez
z memoriā paternitatis vestre quā largitoz auctozūz bono-
rum multis insignia pceduntur eo q; ipsam fecerit virtutumz
operanoz pcedarū. humilitate pcedit. euangeliāz antem
pacem. diffensionē z rixoz z scandala reculantē vt de ipsa
pdeficbat. Hiero. xxiij. di. d' pacozi sunt. in prin. Ego qui
inter iuris canonici pofesores me reputo minimū z pofus
insufficiantē ad tanta onera supportanda. Consilius tamen
de meliūza largitate illius qui dat omnibus affluēter z nō
improperat. i. q. ij. q. pio. Qui dicit. Sperio os tuū z ego ad
improbo illud. Qui etiā calculo sumpto de altari soppice tā-
gū. z mandar labia imperfecti. vt bistoac recitat. viij. q. i. in
scripturis. in fi. non auiditate laudis consequēde. sed chari-
tate semināde veritatē. xxxij. q. iij. obijciunt. hūmū hūme
no onna grande subire procurauit ad vilitatē studere volen-
tium in auro volumine decretoz. ad memoriāz reduens
q; nemo nascitur sibi soli. ar. ad hoc. viij. q. i. in scripturis. ius
xta prin. Et sicut plene nooit vestra paternitas genium do-
ctoꝝ andantur quosdā alloquētes in hec verba. Nolo vos
ignoscere fratres. quia patres nostri omēs sub nūbe fuerūt.
de conse. di. iij. nec quēz. cōra fi. Sed vbi nox occurrat
ignē claritatē nō opponere. pcurantur. multoties ignota
per ignozūz z aliter q; debent exponitūz. cōra id quod

dicit Hiero. q; vno inclinant qui scripturas aliter intelligūt
q; se habet veritas. vt legatur. xxxvij. di. vno. Et dicit bea-
t' Clemens q; et scripturis non debemus querere sensum ex
tranam: sed et ipso scripturis debemus sensum capere ve-
ritatis ita tamē q; vbi quō vera didicerit falsa z simulata de-
dicit. vt. e. di. redatum. Ideo cum maximo studio z labore
ipsoꝝ nōstroz patrum antiquozūz z moderioꝝ reuolūta
volumina sententiāz textuales. necnō glosarū cōmuniū
deklarationes. suppletiones. necnō erodofas difficultates
elucere procurauit. vniūq; red dēns quod suum est. xij. q. ij.
cum deuotissimā seminā. z lxx signa additioꝝz z glosarūz
in hoc opusculo demonstrabunt. Et si que gloselle seu remi-
sionē sine certo signo cōperiantur in eo quod benedictus
oro vt vestra paternitas soli pūncipio veritatis dignet affri-
bere quod linguas balbutientūz facit disertas. z per linguas
infantū loquitur veritatē. vt. iij. q. iij. in fi. §. sed obijciat. Pā
z omnis inundata scioꝝza falso sibi vendicat pice pūncipa-
tum qui solus prouenit de prouidētia trinitatis. ex cuius p-
uidētia triumphamus si qua vera z ineffabilia promulga-
mus. ad cuius laudē deficit omnis caro cum sit incompre-
hensibilis. vt in consilio legit gener. ali. c. de summa. trini. z
fide catho. c. i. Sed q;uis in operibus hominū nū fiat adeo
bonum aut licitum cui non possit aliqua pernicies irrogari
vt sens potest colligi. xxiij. q. v. de occidendis. in fi. Pā idē
pater qui creauit bouem ipse creauit z culicē. vt. xxiij. q. iij.
qui secundū carnē. Tamen quia ingenolum meum aliter
ad culmen non potest peruenire veritatē nisi hoc alterius
eraserit lima pparatus. vt secundū Grego. transumptiue scri-
bitur. viij. q. i. §. cum autem. iuxta prin. intra silenti clausura
redadi nclāmus. viij. q. i. ibi adunati ad campū certaminis
confidenter accedo. vbi certozū patū sententijs seu opposi-
tionibus defensiboz cōfident q; liber tanto sit gratioz z ac-
ceptioz quanto omni pene doctoꝝū a supulationibus pstat
esse flouidiōz. Quem siquidē campum ad vestre paterni-
tatis gloriā disposuit octozozum rosarium nancupare. vt si
cui rosa inter ceteros flores obtinet pūncipatū. sic noster cer-
taminis campus pzemineat inter alia opuscula composita
z modicū. in quo supstantibus euulsi radices graui
discutatur a palea. vniūm a fece defcabitur. z colorum seu
nomina secanb' nō attentis meo iudicio sola veritatē me
dulla cuius ē amica simplicitas continē. Dicant ergo pici-
pio nōstro si plena virgo Maria. cui pūncipio. medio. atq;
sum assū. z pūncipio Petrus vicari' Iesu dūisti. Estote ergo
memozes hōstatis vestri z mei eliq;is vestri capellan'. vt p
hec z alia bona q; feceritis i hac vita. in celo possitis cū ange-
lis collocari. Inter quos in futuro iudicio vos requiram.
Amen. hoc etiā verum est siue erit. de conse. di. ij. reuera. in fi.







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

Iginus. M. Fabio Plurimum Salutem



Si Te Studio grammatice artis
 inductumô solû veru moderatio
 ne quâ pauci viderut: sed historia
 rum quoq; varietate: qua scientia re
 rum p̄sptit p̄stare video: que fac
 lius etiâ scriptis vis p̄spici potest:
 desideras potius sciente: q̄ libera
 len iudicē: Tamē aũo magis exer
 citatus: & nonnullis etiâ sepius in
 his reb' occupatus esse videar: Ne
 nihil in adolescentia laborasse dice
 rerz imperitorũ iudicio desidie subire crimē: hec velut rudimēto
 scientie n̄sus: scripsi ad te: Nō vt iperito monstrās sed vt scientis/
 imũ cōmonens: Sphaere figurationē: circulozq; qui i ea sūt no
 tationē: & que ratio fuerit vt nō equis partib' dividerent. Prete
 rea terre marisq; diffinitionē: & que partes eius non habitant: vt
 multis iustisq; de causis hominibus carere videant. *Ordinē po*



Adomponij Adellae Cosmographi Geographia:
 Husciani quoq; ex dionysio Thessalonicensi de
 situ orbis interpretatio.
 Adomponij Adellae de orb. situ Liber primus.
 Prooemium.



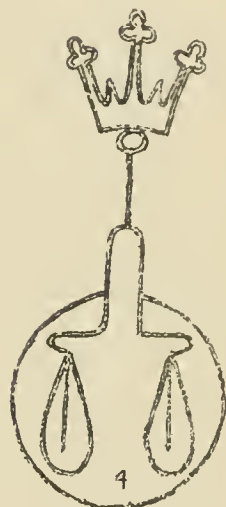
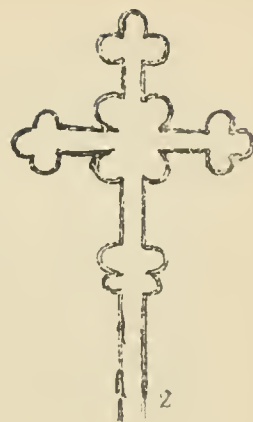
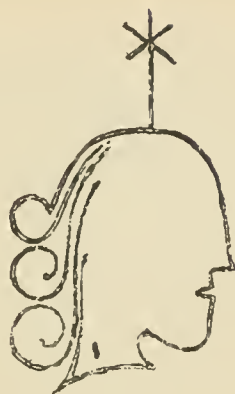
Orbis situra dicere aggredior impe-
 ditum opus & facundie nisime ta-
 par. Constat enim fere ex gentiu lo-
 corumq; nominibus: & eorum per-
 plexo satis ordine: quem persequi
 longa e magis q; benigna materia
 Verum aspici tamen cognoscq; di-
 gnissimum: & quod si non ope inge-
 nij orantis: ac ipsa sui cōtemplatio
 ne precium opere attendentiū ab-
 soluat. Oleam autem alias plura et

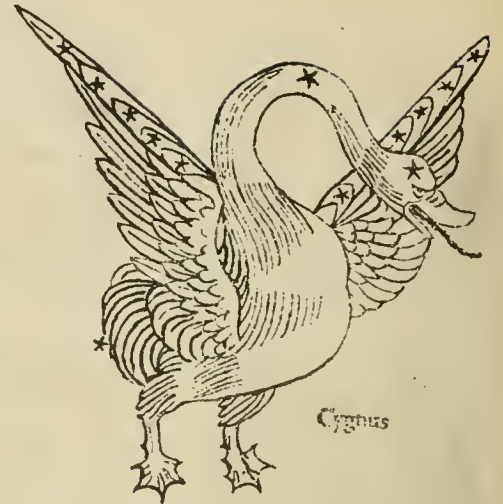
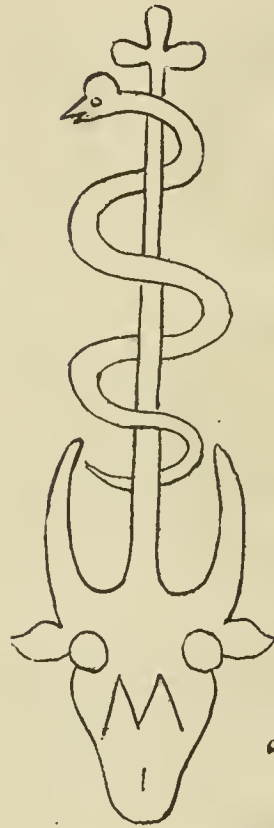
exactius. Nunc autem ut queq; erunt clarissima e strictini ac pmo
 quidem: que sit forma totius: que maxime partes. quo singule mo-
 do sint: etq; habitent expediam: Deinde rursus omnes omnium et
 littora ut intra et extra sunt: atq; ut ea subit ac circumlucit pelagus:
 additis que in natura regionum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

Mundi in quattuor partes divisio.

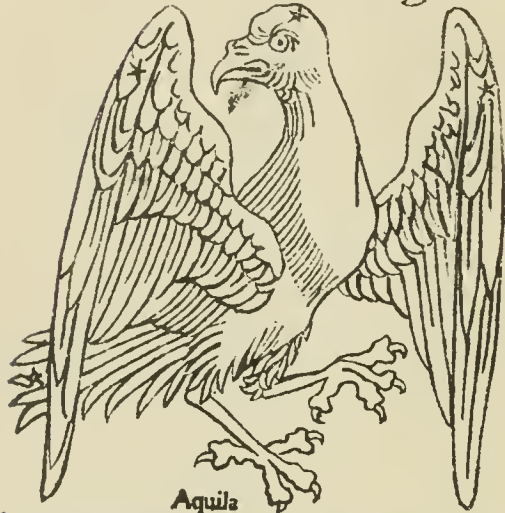


Orbis igitur hoc quicquid est: cui mundi celiaq; no-
 men indidimus: unum id est: & vno ambitu se cum-
 ctatq; amplectitur. partibus distat. Unde sol ortus
 oxens nuncupatur: aut ortus. quo demergitur oc-
 catus vol occasus: qua decurrit meridies. ab aduer-

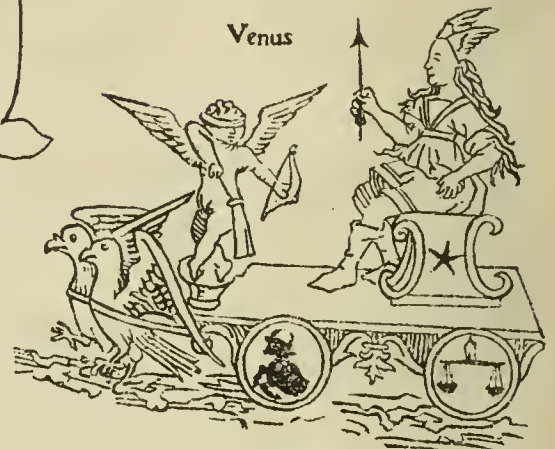




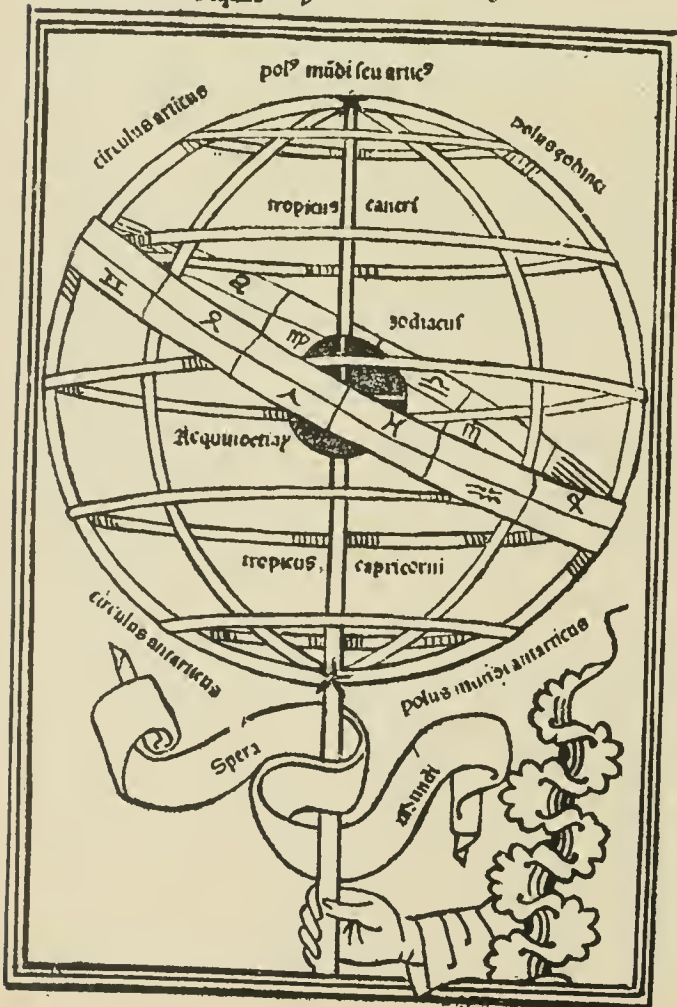
Cygnus



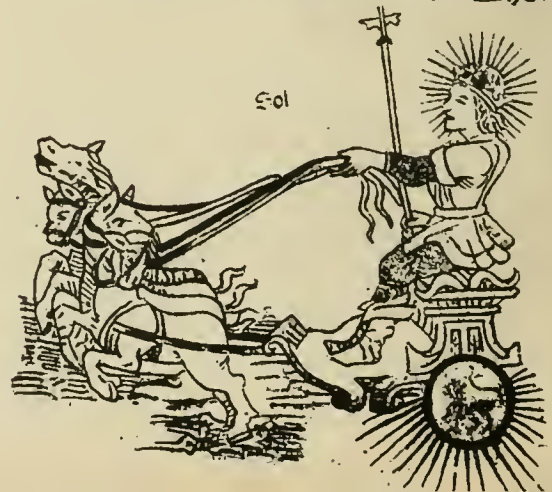
Aquila



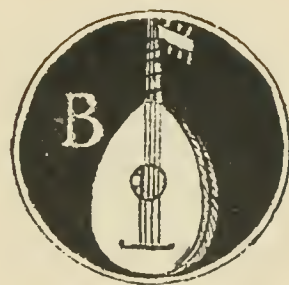
Venus

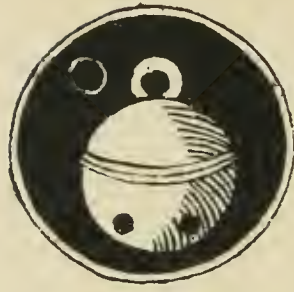


Mercurius



Sol





Erhardus Radolt angusticus ingenio nitro & arte ppolita in
pressioni multice dedit. 1493; priede celeni fecerunt. Venetijs.

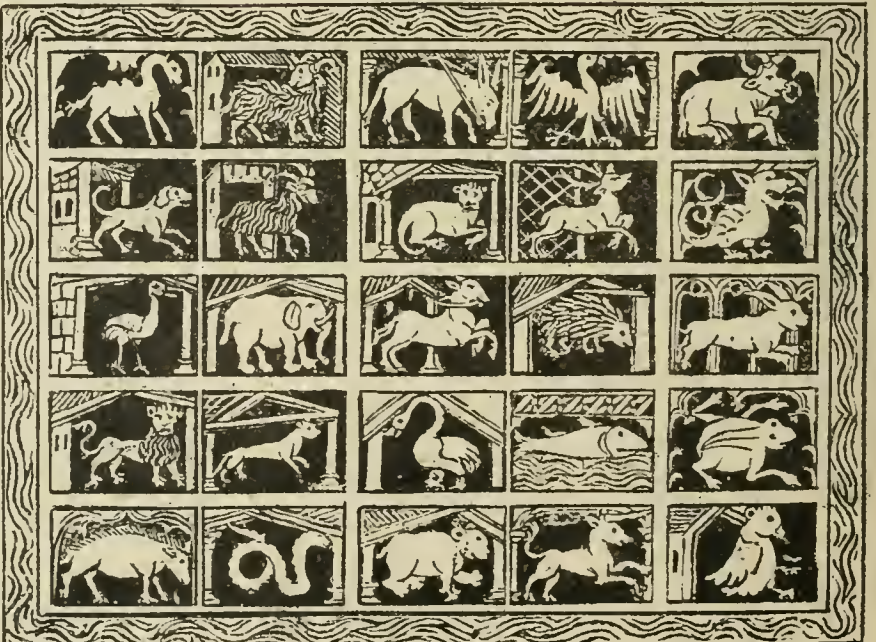
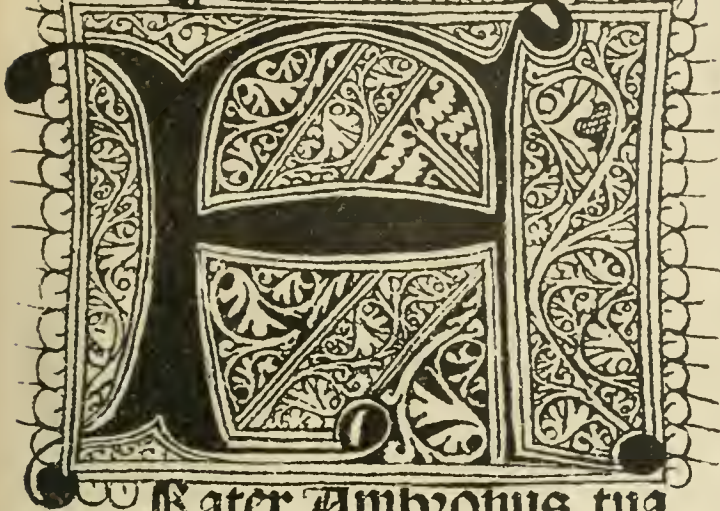


Figura locorum factorum, cuiuslibet alie consules p centi locis ingenio cuiuslibet copari facillime erit.

Incipit epistola beati Hieronymi ad Pauli
num presbyterum de omnibus diuine hystorie li
bris. **C**apitulum



Mater Ambrosius tua

mibi munuscula pferens. detulit
sumul: 7 suauissi
mas lras. q̄ 2 pncipio: anticitiaz fide pbate iam
fidei 7 veteris amittie noua pferabant. Vera. n.
illa necessitudo est 7 xpi glutino copulata: quam
no uilitas rei familiaris. no pntia tm̄ corpoꝝ no
sbdola 7 palpās adulatio: s̄ dei timor 7 diuinaz
sc̄pturaz studia sc̄ciliant. Legim⁹ in veteris histo
rija quosdā lustrasse puuicias. nonos adijisse po
pulos. maria trāsijisse ut eos quos ex libus noue
rāt. corā quoq; uideret. Sic pythagoras mēphi
nicos vates: sic plato egyptū 7 archytā tarētīnū:
eāq; orā italie. q̄ quondā maḡ grecia dicebat: la
boriosissime paguit ut q̄ athēns mgr̄ erat 7 potēs.
cuiusq; doctria achadamie gymnasia psonabāt
fieret pegrin⁹ atq; discipulis: malēs aliena vere
tude discē. q̄ sua impudēter ingerē. Deniq; cuz
lras q̄fi toto orbe fugiētes pseq̄: capt⁹ a piratē 7
rudelulimo paruo duct⁹ cap
s: tm̄ q̄ op̄bs malei cūente



mosissima solus mētar
aut ille vir ubiq; qd̄ disc
lio: fieret. Sc̄p̄ sic sap̄ B
bus philostratus.

Quid loqr̄ de se
las vas electic
sc̄ia tanti in se
An expimentū q̄ris ei⁹.
mascū: arabiaq; lustrat
ut uideret petꝝ: 7 mans
hoc. n. mysterio hebde
gentū pdicator̄ instrū
annos q̄tuor: deci assū
sūt cū apl̄s euangeliū.
aut cucurrisset. s̄ nesci
voci act⁹ 7 in aures dis
fusa font⁹ sonat. En̄ 7 e
ret 7 iegeret illa demost
eū habuerat: mirantib⁹
pirans ait: Quid si ipse
ba resonantem?

Nec h̄ dico q̄
pōssis a me au
ardo: tuus 7 r
nob̄ p̄ le. p̄bati debeat
ctore laudabile ē. Non
p̄sideramus. Abollis c
etiā si artificis 7 plaste
tuni ē q̄cqd̄ esse pōt. It̄
malicis legē moȳsi 7 p
ut arma sp̄ualib⁹ telis
Arma. n. nre militie nō
deo ad destructionē mu
struētēs 7 oēs altitudin
sc̄iaz deu: 7 captuātes o
dū xp̄o: 7 pati sb̄ugare
theū scribit ab infantia
tal ad studiū lectōis n
ei p̄ impōez man⁹ p̄sby
ceteras virtutes ep̄i: q̄



Joannes Ego in line mundi: q segr me no abulat i cenedi
 s babebit lumē vite. Ego sū q i testimoniū gbibeo
 de me ipso: et testimoniū gbibet de me pr. Ego sū
 pastor bonā et cognosko meas: et cogscūt me mee
 Ego sū via: veritas et vita: nemo vēit ad patē: nisi
 p me. Ego sum vitiis vera: et pater me⁹ agricola ē

Lucas

Scripta in
 cia sermōe
 co. yuic tū
 berodisra
 dee: iacardi



U. Amē am: dico vobis: et tū et terra traibit: vba a aia vobis
 nō transibit. Qui crediderit et baptizatus fuerit: saluus erit.
 Qui vō nō crediderit: cōdēnabit. Quō vobis oib⁹ dico. Ut
 gilare nescitis enī quī oīs veniet. Sol cōtēnēbra bit: et luna
 nō dabit splendorem suum. Et tunc videbitis filium homi
 nis venientem in nubibus: et c.

Data est imbi omnis potestas in celo et in



terra. Sic in orbem vulturū: et predicare euāgē: sicut omni
 i caure. Et ecce ego vobiscum in iis rēp
 cōmuniū: cōfitebor et ego cu corā patre in eo.
 et corp⁹ p dēre in gēbriay. Die q cōfiter me coram
 h pnt occidēre. S; pon⁹ eu timentē: qui pōt et diam
 colibe: Nolite timere eos q occidit corp⁹ iatay h
 Et hoc ergo p dētes hēc serpētē: et simplices haur
 Et ecce mitto vos haur oīes in media hōp

Et ego rogavi p te pēre ut nō dēnciat hdes tua: et in aliā
 cōtēnēbra: cōfirma frēs tuos. Qui maior ei vobis: fac frēm
 minor. Ego aut in medio vesty sum: sicut qui ministrav
 date ut seducamini. Nulli autem venient in nōie meo dīcē
 te: qz ego sum. Nolite ergo ire post illos. In p artētia ve
 stra: possidebitis animas vestras.

Mattheus

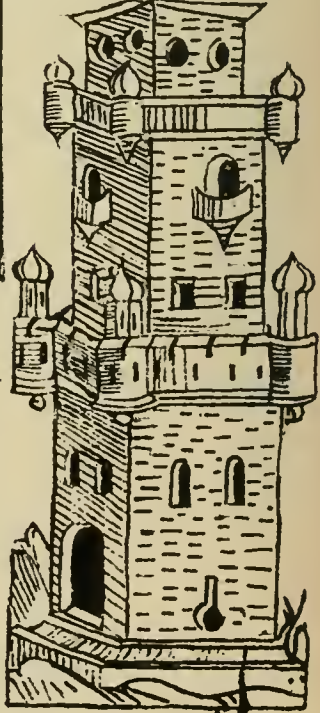
Et ecce ego mitto vos haur oīes in media hōp

Mattheus

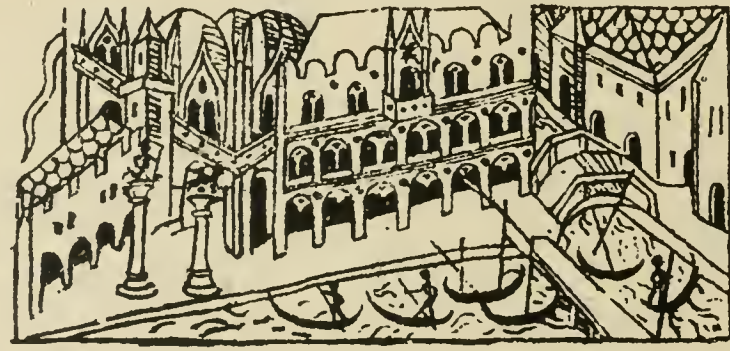
Scripta in
 dea hebraeu
 Liber genu
 tōis iesu xi



U. Turris babil.



U. Veneranda curia.



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

Abre lauitiaz nitam deus meus ite confido non erubescam neque frideant me inimici mei et in

univerſi que expectat non confundentur. Vias tuas domine demonstra mihi et semitas tuas edoce me. Sequitur immediate. Gloria patri. Quo finito reperit introitus. Ad televuam animam meam. Et iste modus reperendi introitum servat pro totum annum: cuius dicit Gloria patri. post introitum etiam festis duplicibus.

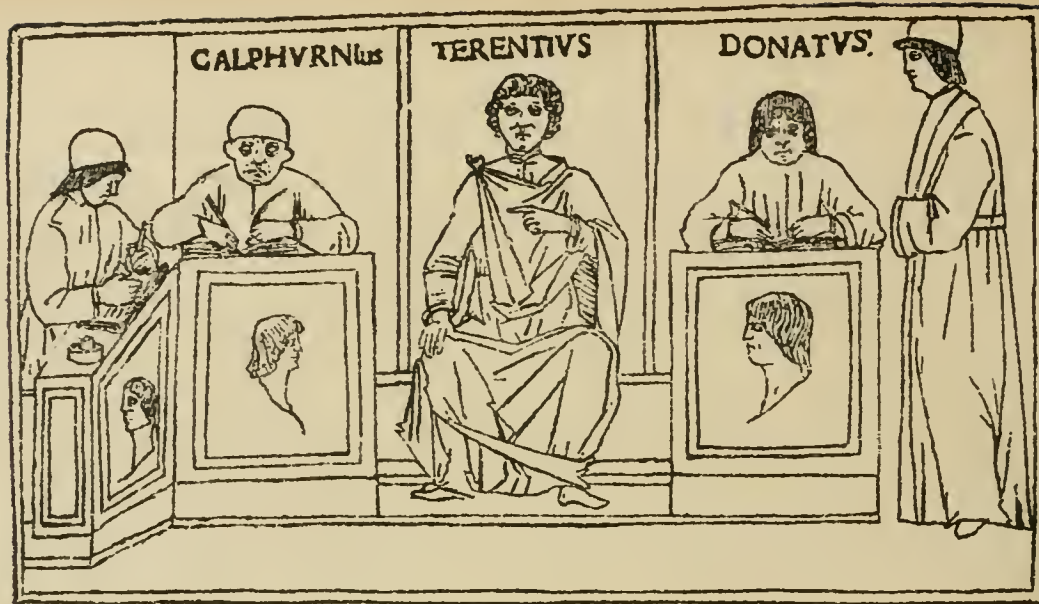
Quia quod domine. Pro potetia tuaz et ueni: ut ab iminentibus peccatorum nostrorum periculis te mereamur protegere eripere liberate saluari. Quis uis. Ab hac die usque ad uigiliam natiuitatis domini post orationes diei dicitur oratio de sancta maria. i. De die de bremarie. Tertio oratio dicitur. Ecce tu es. ut. De orationibus. Infra hebdomadam si fuerit festum. Prima oratio de festo. Secunda de festo. Tertia de sancta maria.

Leetio epistole beati pauli apostoli ad romanos. xiiij. Capi.

Ratres: Scientes quod bona est iam nos de somno surgere. Nunc autem propior est uostrum salus quam cui credidimus. Nunc processit: dies autem appropinquauit. Abliciamus ergo opate tenebrarum: et induamur arma lucis: sic ut in die honeste ambulemus. Non in comessationibus et ebrietatibus. Non in cubilibus et impudicijs. Non in contentione et emulatione: Sed induimini deum iesum christum. Gratia. Univerſi que expectant non confundentur domine. Vias tuas domine nota fac mihi semitas tuas edoce me. Illa. V. Ostende nobis domine misericordiam tuam et salutare tuum da nobis. Sequentia sancti euangelii secundum lucam. xxi. ca.

Illotempore: Dixit iesus discipulis suis. Erunt signa in sole et luna et stellis: et in terris pressura gentium pre confusionem sonitus maris et fluctuum: et arefcentibus hominibus pre timore et expectatione: que superuenient uniuersis terris. Tunc uirtutes celorum mouebunt. Et tunc uidebunt filii hominum ac uentem nubem cum potestate magna: maie





Terentius Cum Duobus Commentis



tereat. quod interdum non temere prae
quod habet faciendi necessitate. Temere
parmenonem praetereat. sibi ipsi hoc di
se nominat: ut Degeneremque neptoli
narrare memento. Et age nunc phormi
qui uolet laceffito. ¶ 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
in gratiam sui habet. An quicq. pamphilus praetereat
temere. ita ut non remuneret bonum factum
parmenonis: quod sibi utile fuerit. Con
uenit hoc dictum meretrici abeunt. ¶ Feci im
prudens q. sciens ante hunc diem unq.
Vos ualete & plaudite calliopius recessui.



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

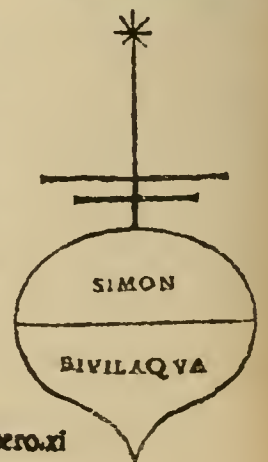


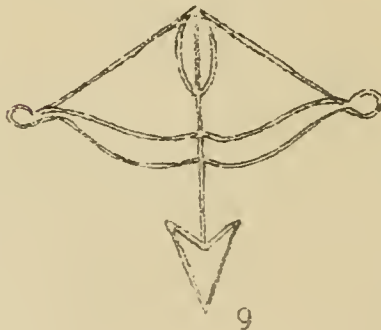
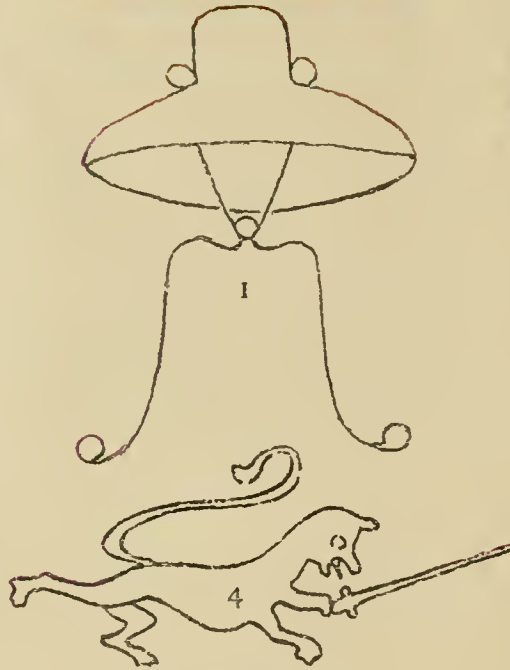
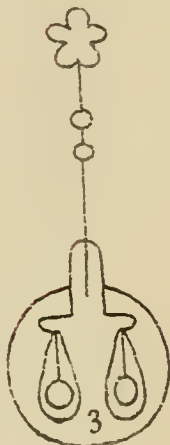
Imprudens q. sciens ante hunc diem unq.
Vos ualete & plaudite calliopius recessui.

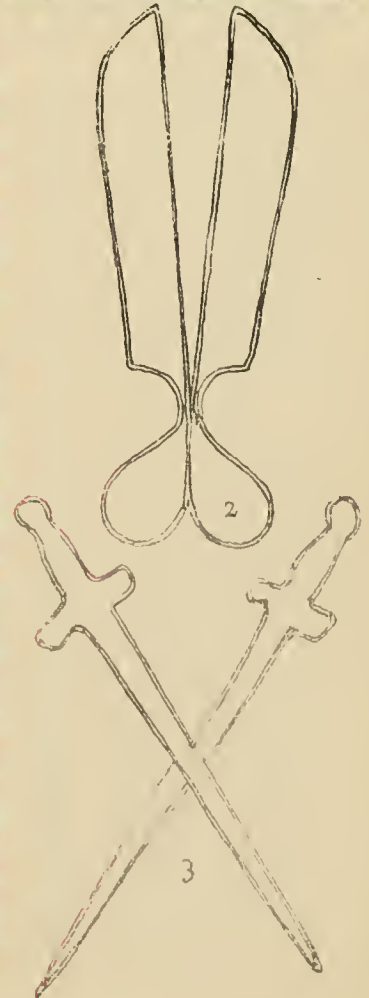
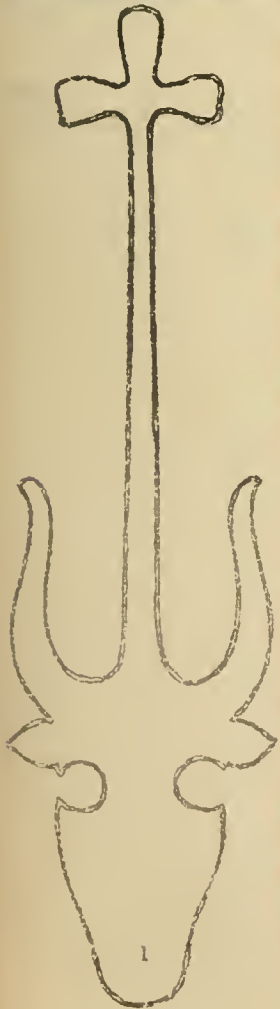
Acta ludis Romanis. Lucio Postuio A
Cornelio merula aedilibus curulibus. Eg
os Turpio. L. Attilius Praenestinus. Modu
cus Claudii tibiis iparibus. tota graeca Ap
epidicazomenos. Acta. iiii. C. Fano. M. Va

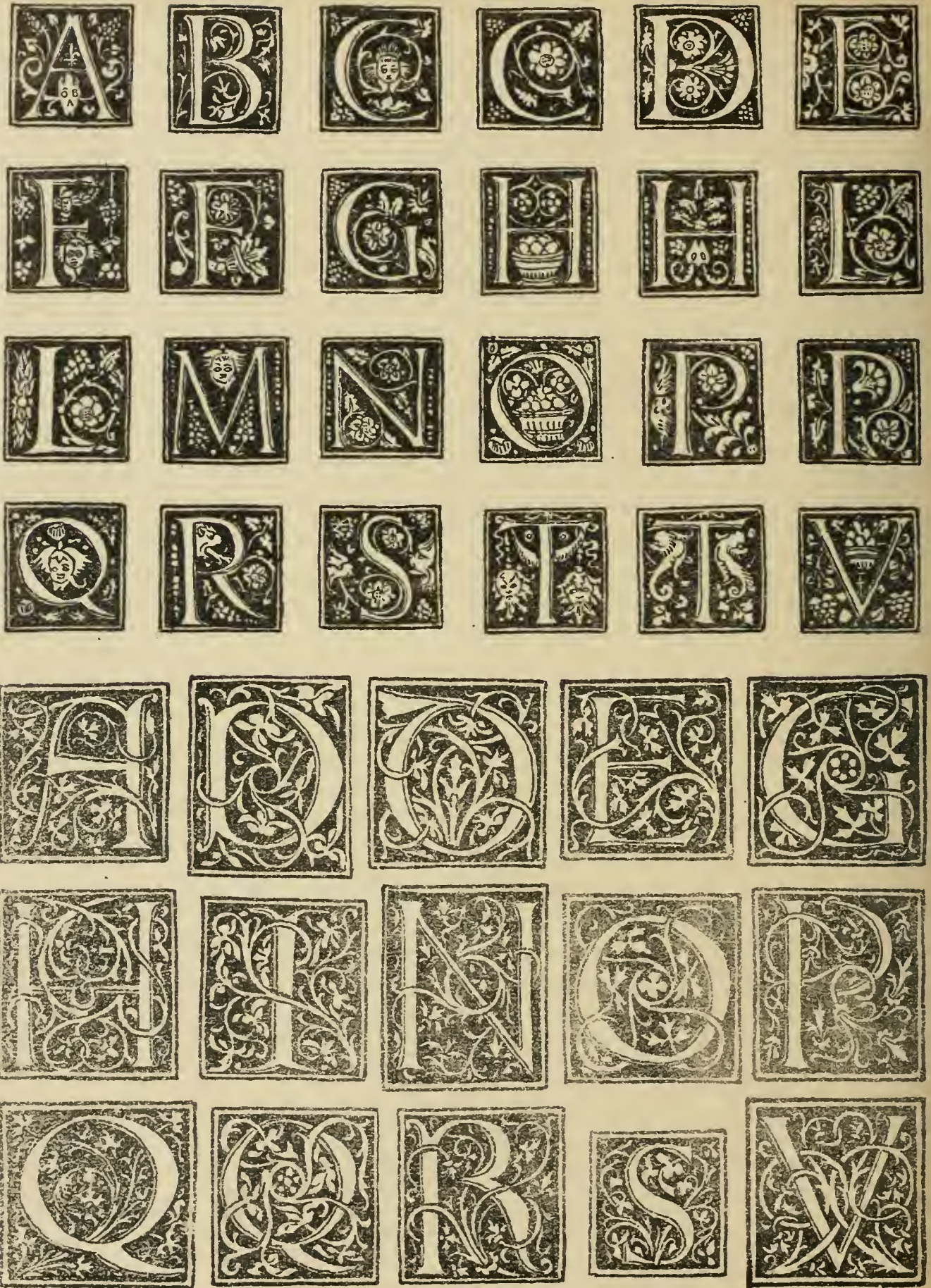
Finis Commentariorum Aelii Donati super P. Terentii Aeli Comedias:
nec non Ioannis Calphurnii super Heautontimoromenon foelicitet.

Impressum Venetiis per Simonensium dictum Bevilaqua: Anno domini. M. CCCC. LXXXV. die uero. xi
mensis nouembris. Regnante iachyto principe Augustino Barbado.





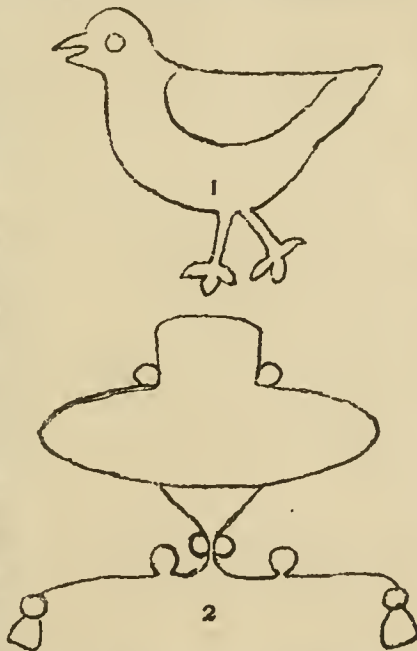




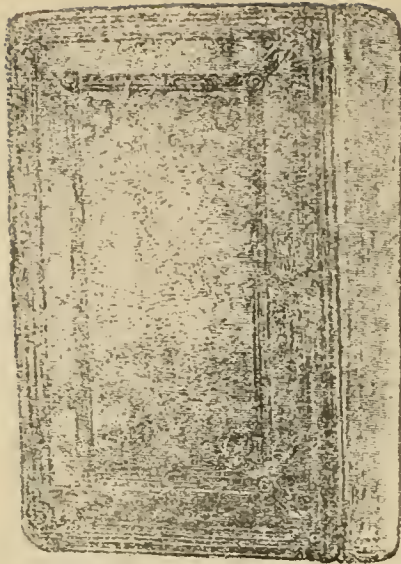
I OHANNIS TORTELLII ARRETINI COMMENTARIORVM GRAMMATICORVM DE ORTHOGRAPHIA DITIONVM E GRAECIS TRACTARVM PROCEMIVM INCIPIT AD SANCTISSIMVM PATREM NICOLAVM Q VINTVMPONTIFICEM MAXIMVM.

OEPERAM OLIM BEATISSIME PATER NICO
 lae. v. summe pōnifex commentaria quaedam grammati
 ca condere: quibus omnem litterariam antiquitatem &
 orthographiae rationem cum opportunitis historiis pro
 poetarum declaratione compecter conabar: profuturus sa
 ne p mea virili studiosis linguae latinae: iterum ab aliis
 studiis negociisque familiaribus interceptus illa prorptis
 relinquere: atq; logo tēpore abicere visus ū. Sed nuper
 cū apud Alatrium campaniae oppidum ex aeris romani
 molestia secessissem: ea absoluerē quorundā amicorū
 rogatu conatus sū: ac sic quoq; ad calcē vix usq; perduxī
 opus magnū uarium & diffusum: atq; illud tua sanctita
 tis qua uelut fonte omnia mea bona fluxerunt: dedica
 re constitui: non quidem ut insitutionibus grammaticeis
 poetae: q; historiis uiculis tua beatitudo indigeat: qui ce
 teros doctrinis oibus etiam minutis ex summa ingenii
 memoriae: 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 caeteris aggredieris: uiros utriusq; linguae: cruditissimos ex omnibus se
 re teris ueluti ad uirtutis quodam asylum conuocaueris: quos ut suum possint excollere ingenium:
 laudemq; sibi parare: & aliquid conficere: quod posteritati prodesse possit maximis praemijs affeceris:
 non tamen deterrebor: & ego aliquid pro mea paruitate tuae bibliothecae offerre. Quam tamen ex cla
 rissimis altissimarum doctrinarum auctoribus sulcare cupis: quia tamen & minores aliquando faculta
 tes necessariae sunt: non de dignaberis pro tua sapientia et
 enim quantis impensis & sumptibus quantaq; diligentia
 philofophogunt atq; sumiorum theologorum in latina
 adhibes curam in antiquorum nostrorum operibus ex
 nonnullos ad diuersas extremasque mundi partes pro re
 stinaueris. Quae cum magnis in rebus effeceris non pige
 tua bibliotheca reponere: & maxime illos: qui de gram
 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: & caeteris facultatibus interpretari
 quos obscurissima ex cuius ignorantia sepius imae uide
 tuissent. Vnde nemo unq; inter doctos connumerari potui
 rit. Et ut eiusde artis p̄fessores: qui in ea p̄cellunt: leu
 ticos uiri doctissimi: ut Iginus multi nominis Romae gr
 bus grammaticeis quiq; sint aut fuerint: magna audacia praes
 scholam Cicero post labores fori frequentabat: Nigidius
 Varronem oium doctissimū: Valerius Probus sua etate:
 sellius: Tarentius: Scaurus: temporibus Hadriani: de qui
 optatus tempore eiusde Gellii multi: nominis grammatice
 tum: Seruius: Diomedem: Priscianum: Victorinum: ut
 grammaticeos. Sed hos uelut eius artis professores facile tra
 rinus temporibus Gellii philofophus clarus de grammatice
 ferebat: Non ne et longe ante cum Aristoteles oium phi
 Quintilianus: & Stoicoru seclia: ut Priscianus ipse ostendit:
 scripsere: Porphirius et eximius phisii Homere cōmētā
 bus hō solū altissimum poete sensum: & uocabula quaeq;
 stiones absoluit. At hi ut dices graeci fuerunt: philofophi
 sophi: & oratores sumiq; duces facultate hac necessaria iu
 seruerunt: aut scripta posteris sumā cū laude reliquerunt. Et Ciceronem inspicimus primum qui lin
 gua nostrae absq; alio cuius dubitatione princeps fuit. Quod idem aras nullus ut dixit Quintilianus di
 ligentissimus fuerit: & in filio ut ex epistolis apparet recte loquendi hoc est & scribendi alper quoque
 exactor & corrector extiterit: Aut uim. C. Caesaris ediri fragerunt de analogia libri. Aut adeo minus
 Messallaniticus: quia quosdam totos libellos non uerbis mō singulis: sed etia litteris dedit. Quid et
 de Marco Varrone dicemus: An admiranda suae doctinae derogauit quod minutissimas quassione



A 11



Offitio beatissime marie virginis: ynacū septē psalmis penitentiālib: officio mortuor: sancte crucis: et sancti spiritus: et pluribus alijs deuotissimis orationibus: feliciter finit: Impresum Venetijs per Andream de Thoresanis: de Anula: Anno salutaris Milleesimo quadringentesimo octuagesimono: die. xiiij. mensis Julij.

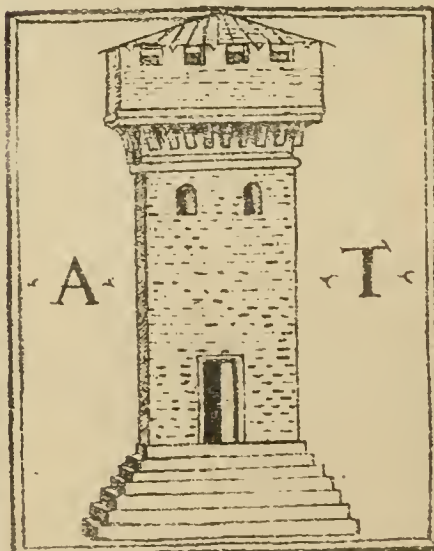
De profundis. totus or. v. El porta iseri. R. Erue domine aures eoz: v. Dñe exaudi zc. R. Et clamor zc. **O** Deus qui iter Oro apostolicos sacerdotes famulos tuos pñifica li seu sacerdotali fecisti dignitate vigere: p̄sa queli mus: vt eoz quoq; perpetuo aggregentur consortio. **O** Deus venie lar: Orogator et humane salutaris amator: q̄sum? elemētiaz tuā: vt nre congregatiōis

ciū p̄scriptū: gloria hęc est omnibus sanctis eius. **Ps.** Laudate dñm in sc̄is ei: laudate euz in firmamento virtutis ei. **Laudate eū in cym̄b: et chordis: laudate eū in organo: et choro: laudate eū in tympano et choro: laudate eū in cym̄bais bñ: sonātib: laudate eū in cym̄bais iubilati**

onis: ois sp̄s laudet dñz. **Requie. An.** Die spiritus laudet dñz. **v.** Audiu voce de celo dicēte mihi. **R.** Bñi mortui: q̄ i dño moriuntur. **An.** Ego sum. **Laticū Benedictus zacharie.** dñs de israel: qz visi sunt et fecit redēptionem pleb sue. **Et erit cornu salutis nob̄i domo dauid pueri sui. Sicut locus est p̄ os sc̄orū: qui a sc̄is sunt p̄phetaz eius. Salutē ex manibus nr̄is: et de manu**

nūc et i hora mortis mee: et mihi largiri digneris gratiā et misericordiā: viuis et defunctis requie et veniā: ecclesie tue pacē et concordiam: et nob̄ p̄cōrib; vitā et gr̄iaz sempitnā. **Qui uiuis et re. Ad p̄mā.** **O** cus in adiutoriu zc. **S** h̄a p̄i. **h.** Ora p̄ma dñi hy? **ctus est iesus ad p̄tari: falsis testimonijs multū accusatū: colaphis percussus: manib; ligatū: vultū dei p̄spuit lumē celi gratū**

sum de: et exaltabor in genibus et exaltabor in terra. **O** ñs virtutū nobiscū: susceptor ut de iacob. **G**loria. **An.** Admirabit eā deus vultu suo: deus i medio ei: nō cōmouebit. **An.** Si cutlet. **An.** **Psalm.** **C**indamēta ei: i motus sc̄is: diligit dñs portas syō: sup oia tabernacula iacob. **G**loriosa dicta sunt de te: ciuitas dei. **M**emor ero raab et babilonis: sc̄itū me. **S** ecce alia. **ene z**



TRIVMPHVS

FAME



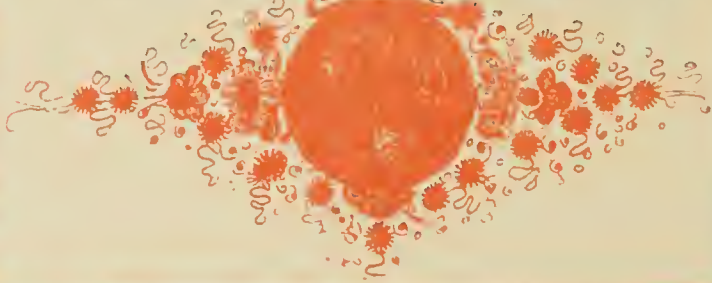
- A
- B
- C
- D
- E
- F
- G
- H
- I
- K
- L
- M
- N
- O
- P
- Q
- R
- S
- T
- V

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



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

hi etiam prouenerunt. Bellum namq; quod inter Romanos & nos
finis accesserit: experimento ipse cognoscens narrare coactus sum
conscriptioe corrumpunt. Præfens autē opus assumpsi: credēs etiā
nibus apperiri. Continebit itaq; omnem antiquitatem nostram
hebraicis litteris interpretatū. Dudum siquidem cū bella cōscribe
rint i incio iudei: & quibus sint usi fortunis: & per quē legisatore
tatem aliāq; uirtutis continētiam noscitur attingere: & q̄ longis p̄
uissime uenerint ad certamina Romanorū. Sed quoniā igens erat
plexus in ipso libro diuidens disponensq; principia: atq; finem cōf
taui. Tempore namq; procedente secundum illud quod solet acci
quoq; segnicies tarditasq; successit tantā arripiendi materiā in usu
a nostra consuetudine pegrinā. Erant autē qui me historie desider
& præcipue horum oium epastroditus uir qui uniuersas quidē d
rerum gestarū cognitione gauderet utiq; cum & ipse magnis rebu
set: & i omnibus mirabilem naturæ fortitudinē & inuitabilem u
Hujic enim uiro semper obediens qui utiliter & bene agentium ci
desidia potius q̄ optimo labore gaudere: ad hoc me protinus attra
dicta sunt nō transitorie cogitas: quia p̄ hæc & de nostra profapsi
& de Græcis si quis eorū scire quæ nostra sunt uoluerit. Cōperi f



De che De lozigue
 de Veneti e del princi
 pio de la cita fin a tem
 pi nri de tute le quere
 da mar e terra i stalia
 dalmatia grecia E
 contra tuti gli i fideli
 cõposte plo ex De
 sere Darcho Ant Sa
 belico E milgarizate
 per Matheo in scõte
 de san canzian.

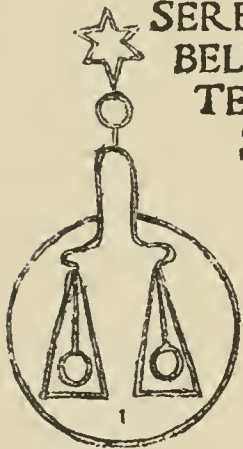
Epitaphium eiusdem,

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

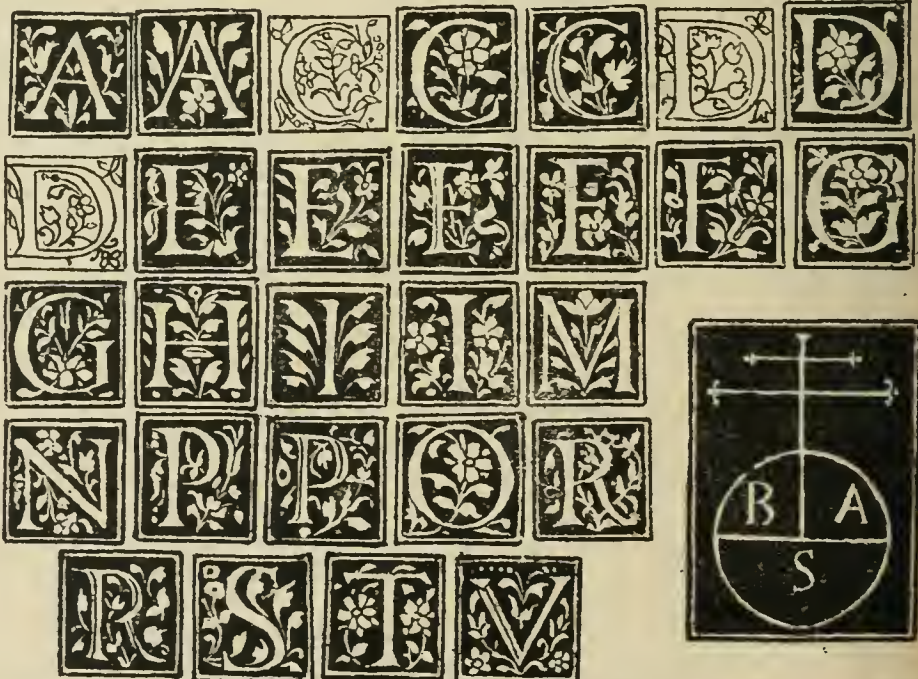
Finis.

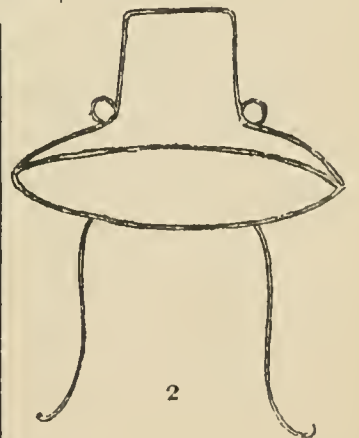
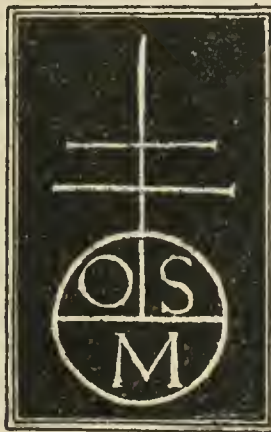
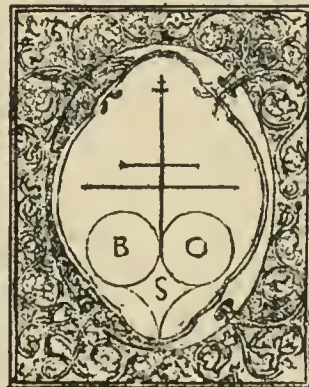
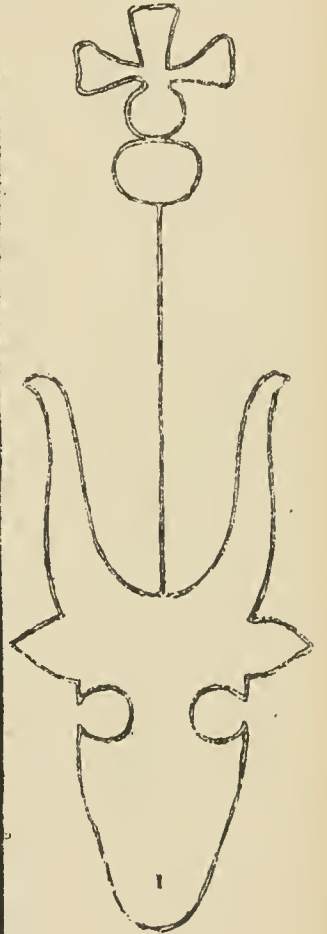
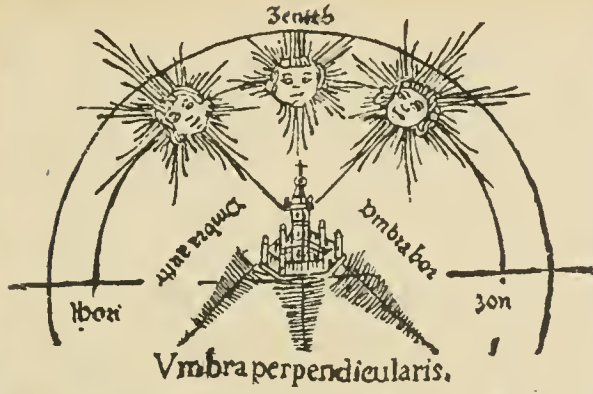


CRONICHE CHE TRACTANO DE LA ORI
GINE DE VENETI. E DEL PRINCIPIO DE
LA CITA. E DE TVTTE LE GVERE DA
MARE E TERBA FACTE IN ITALIA:
DALMACIA. GRECIA; E CONTRA
TVTI LI INFIDELL COMPOSTE
PER LO EXCELENTISSIMO ME
SERE MARCO ANTONIO SA
BELLICO. E VOLGARIZA
TE PER MATHEO VE
SCONTE DE SAN
CTO CANCIANO
CON GRATIA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



Disfale secundum morem
sancte Romane Ecclesie

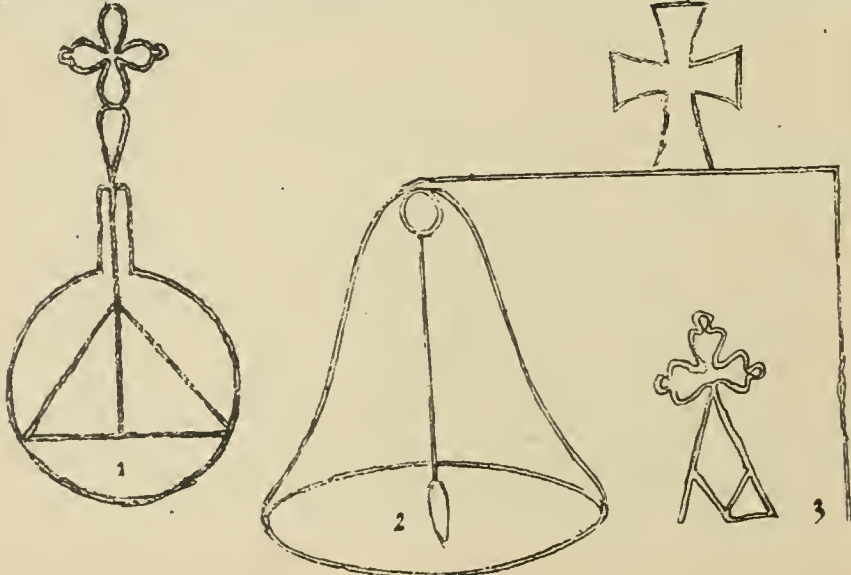




BI

AVGVSTINI DATTI SCRIBAE SENENSIS ELE GANTIOLAE EOELICITER INCIPIVNT.

A Redimus tandem a plerisque uicis etiam dilectissimis persuasitum demum arte quaequam in dicendo nonnulla adipisci sicut etiam atque eruditorum secta tus uestigia optima sibi quisque imitandum proponere uelint. Neque enim qui diutius in Ciceronis lectione uersatus sit non esse in dicendo et ornatus et copiosus poterit. Nam et horridiora crebrius. *•••* An ipsi quoties aridi ierinni et inculti fiat necesse est. Lectissimi igitur in hi Ciceronis volumina: quae eloquentiae pariter merito appellationem pauca annotatione circumspecta sunt: quibus si utemur uulgaris sermone aspernari ad eloquentem orationem proximus accedemus. Sed tamen id in primis quoque admonendus sit quod rhetor diligentissimus et insignis orator Fabius Quintilianus de orationis partibus dicere consuevit: Neque enim leges sunt orationis quaedam ueluti immutabili necessitate constituta: nec rogationibus ut idem dicebat: haec plebis scripta sunt ista praecipua. Sed ut in statuis picturis poematis caeterisque in exordians quoque uiri eloquentis oratione plurimum semper decoris ac uenustatis habuit uarietas. Atque quod dici solet cauendum tenendumque illud est ante omnia ne ars uel dicendi si fieri potest esse uideatur. Haec igitur lex prima sit commutationis uarietatisque: quam auditorum aures non difficillime iudicent. Hoc igitur facto fundamento per pauca deinceps scribam amice suavissime: quae et si non semper ut plurimum tamen his rationibus seruanda tibi erunt. Sed iam nostri instituti nascetur exordium. Plerumque enim qui orationis artis floribus ac salutaribus autem: studet uerbis contra tritam uulgatamque grammaticorum consuetudinem: quod in calce ab soluta orationis locari consuevit: id illi potius coaptat in initio: quod omne tibi fiet manifestus exemplo. Scias plenam orationem consistere tribus partibus: quod suppositum ut



SANCTO IOANNE CLIMACHO.
ALTRAMENTE SCHALA PARADISI.



Adm Bernardi abbatis clarual
lenis ordinis Cisterciensis doctore
detractissimi Omelie et sermones de
tempore et de sanctis: multis per an
ni articulum: solennitibus et diebus
accomodati.
Et primo Omelie super euangelio:
Missus est angelus gabriel a deo ad
honorem sacratissime semper virgi
nis marie edite.

Prologus.



cribe
reme

aliquid et d
uotio iudis:
et prohibet
occipitio?
Verunt:
men qz pze
pediete cor
porali mole
sta fratru
id pzelens
no valeo se

ctara commentum id tantillum ocij: quod
vel mihi de somno fraudans in noctibus
intercipere suo: non sinam ociosum. Li
bet ergo tentare id potissimum aggredi:
quod sepe animam pulsant: loqui videli
cet aliquid in laudibus virginis metris
super illa lectione euangelica: in qua luca
referente dominice annunciationis con
tinetur by storia. Ad quod sane opus faci
endum: etsi nulla fratrum: quo: umme pio
fectibus deservire necesse est: vel necessi
tas urgeat: vel utilitas moneat: vñ tamen
ex hoc non impediari: quo ad queqz iplo
rum necessaria minus paratis inueniar:
non arbitro: eos debere grauari: si pprie
sanctificatio deuotioni.

Lexico sancti enangelij
Sedm Lucam.

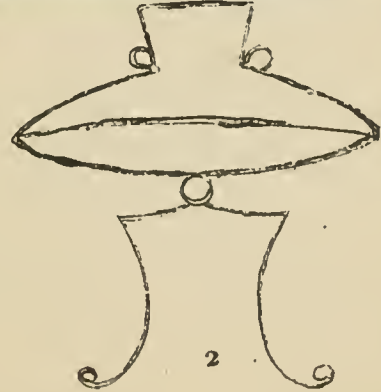
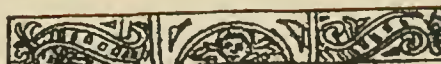


AVE MARIA GRATIA PLENA



Did si
bi vult euangeli
stator ppria no
mina rez in hoc
loco tam figuan
ter exprimere?
Eredo qz noluit
nos negligeter
audire: qz taz di
ligenter studant
enarrare. No

minat siquidē nēcū qui mittit: et a quo
mittit: virginē ad quā mittitur: sponsum
quosq; virginis: ambo: unq; genus ciuita
tem: ac regionem proprijs nominibus des
gnat. Ut qd hoc: Pualit: aliquid bozam
superuacue positū sit. Nequaquē. Si enim
sicc foliū de arborē sine causa: nec viuis ex
passeribus sine patre celesti cadit sup ter
rā: putē ego de ore sancti euangeliste supflu
um de fluere verbū: pzelertim in facta by
storia verbū: Nō puto: Plena quippe sunt
omnia supetue in stryō: ac celesti singula
dulcedine redundantia: si tamē diligente
habēt inspectō: qui aouert luggere et nel
te petra: oleūq; de saro dimissio. Nō ve l



DIOMEDIS DOCTISSIMI AC DILIGENTISSIMI LIN-
GVE LATINAE PERSCRVTATORIS DE ARTE GRAM-
MATICA OPVS VTISSIMVM;



DIOMEDES ATANASIO SALVTEM DICIT;



ARTEM Meræ latinitatæ: puræq; eloquentiæ magistrâ
subicudē litterarū facilliter p̄cudendo formatā humāæ
claritatis ihāc cū cognouissē excellētē facundiā tuā plu-
rimi faceret desiderio tuo libēter indulgēs sūmo studio
(q̄tū mediocris admodū igenii mei q̄litas capere patie-
bat) trino d̄ gestā libello dilucide expeditā cēlui eē mictēdā, q̄a ipsos au-
riu meat⁹ audita sciētia cōplei absētia denegatū ē. Sane neq; d̄ eēt icogni-
tū: vitāda suit nimiū cōstricta breuitas. Est. n. lucubratiōis idustria stu-
diiq; collatio tripartita: ut secūdū trina ætatis gradati legentiū spatia le-
ctio pbabiliter ordiata crimē p̄lixitatis euadat itediūq; demulceat. quæ
qdē in trib⁹ diuisiōibus q̄uis puula sit, in i singulis suā cōtinet breuitatē

Liber Primus

Opus preclarum Supplementum chro-

nicum vulgo appellatum: in omnimoda historia nouissime congestis fratre Jaco- bi philippi Bergomensis religionis benemeritarum duci Augustini decono: q̄ fauillissime inuebat.

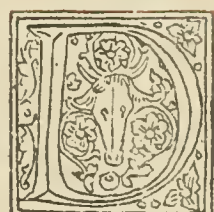
De exordio mundi & eius creatione deoꝝ iuxta generalis patrum. Et libet primus incipit.



In principio creauit deus ce- lum et terram:

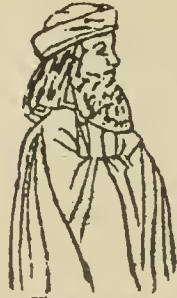
terra autem erat inanis: & inopposita. Scribitur Be- neficos p̄ cap. Quibus omnium. (Augustino testate) et habet vnde dicitur de unitate dei c. 3. Ad hunc enim cu- mulum. Inuisibilis vero maximus est deus: sed mun- dum esse cōspicimus: deum vero credimus. Quid autem deus fecerit mundum nulli potest credimus q̄ ipsi deo. Qui inquit ipsum audiamus. Vnde q̄ ierem. (respon- dit) nos melius q̄ in scripturis sanctis. ubi dixit. p̄be- ta eius: In principio fecit deus celum & terram. Nūquid- nam nunc iurabit iste propheta qui iudo fecit deus celum & terram? Non sed dei sunt ubi sunt dei sapientia: per qui unta facta sunt omnia: que in anti- quis etiam sanctas se transferet & amicos dei & prophetas p̄ hunc: casq̄ opera sua sine stre- pitu iudicis parat. Loquuntur quoq̄ eis angeli dei qui semper vident faciem patris vo- luntatis eius quibus oportet semper annuntiare: & propterea ex his vnus erat iste pro- pheta qui dixit & scripsit. In principio creauit deus celum & terram: terra autem erat in- anis & inopposita. In istis quippe illa materia erat quam de nihilo deus fecit appel- lant primo tantum & tunc dicitur in principio fecit celum & terram: non quia iam- tunc erant in se ipsa: esse poterat nam & celum postea scribitur factum: quemadmodum si sentit in bonis considerantes dicant: ubi esse radice robur: & ramos: & fructus: & fo- lia: non quia iam sunt: sed quia in de futuro sunt. Sic etiam est: In principio fecit deus ce- lum & terram: quasi semen & celum & terram: cum adhuc inchoatis esset: ut in re materia: sed quia: tunc erat iude futurum esse celum: nec autem illa materia celum & terra- rum: ita est: ut in re: & faciosam formam istis: ea tunc carcerem. Quod in prin- cipio dicitur.

Hinc mare & terra: & quod tunc omnia celum & terra erat toto partem: vultus in orbem. Quod dicitur: chaos: rudis indigestaq̄ molca. Nec quicquid nulli pondus unctis congestaq̄ eodem. Non bene numerarum discordia semina rerum.

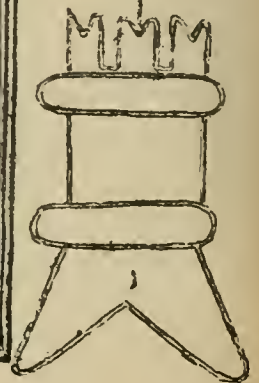




Albu

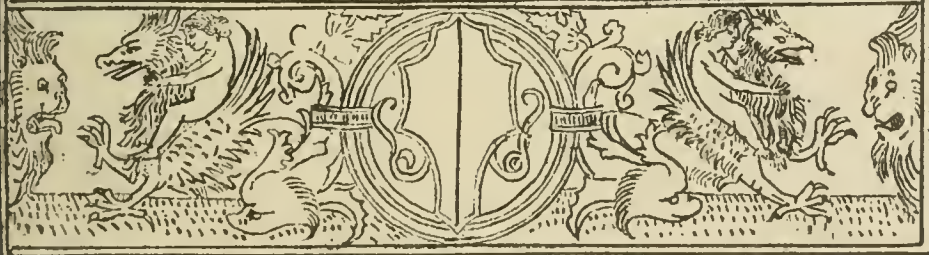
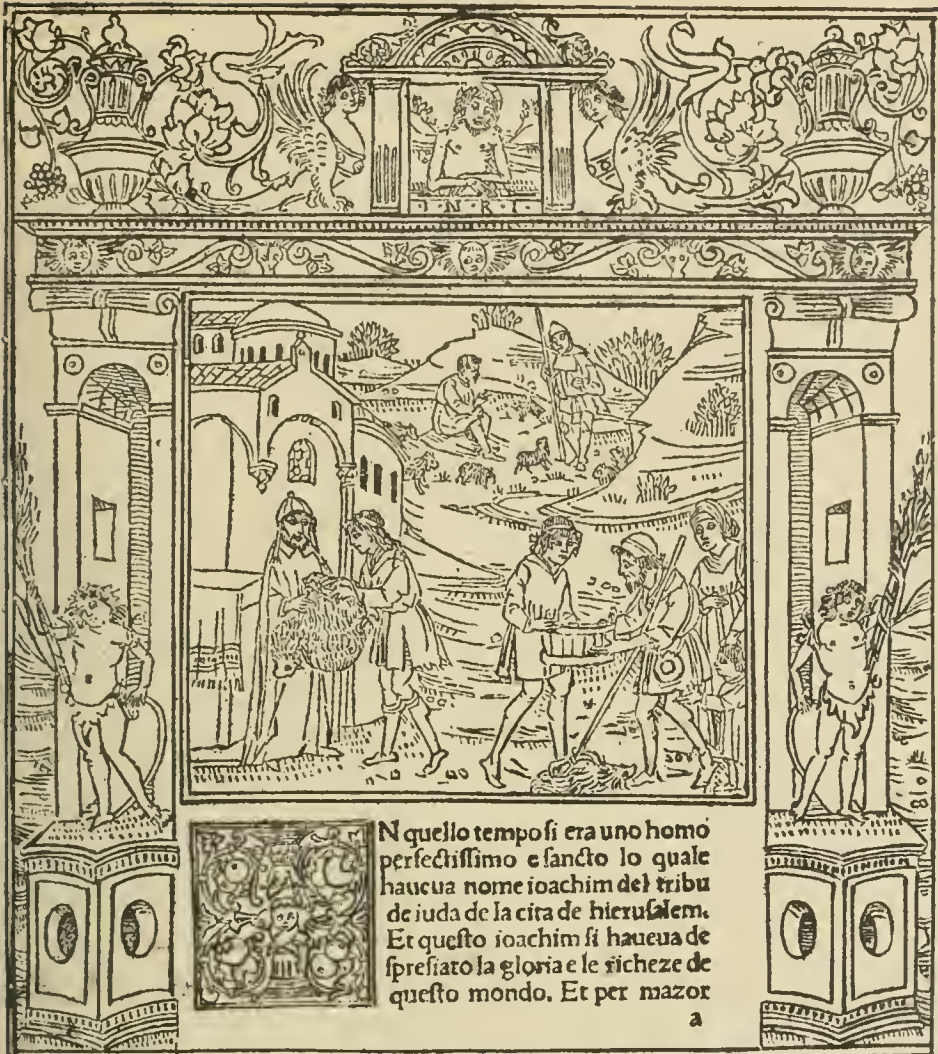


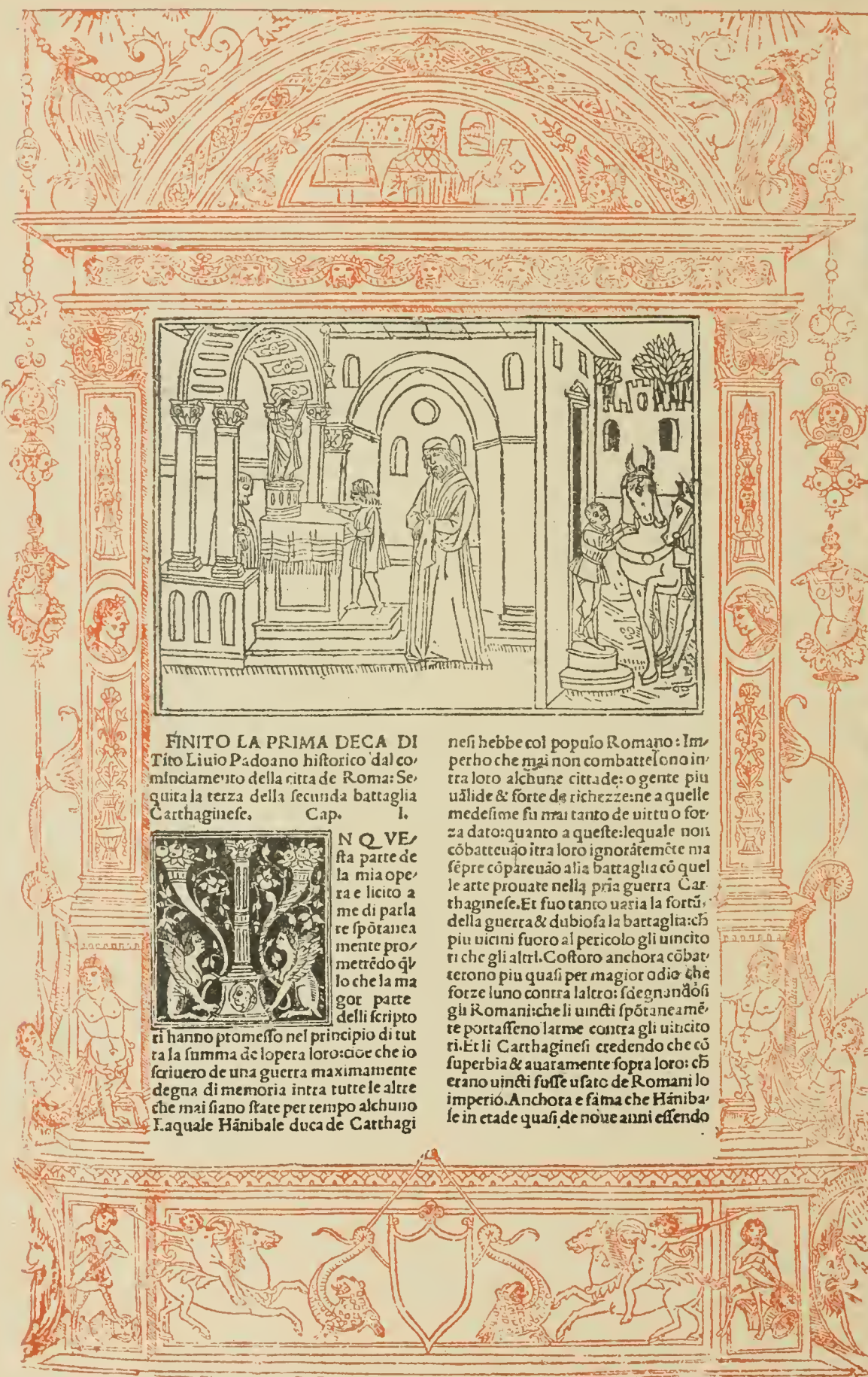
baiber



Opera bellinima del arte Militar Del exa
lentulimo poeta miser Antonio Louizani
in terza rima.







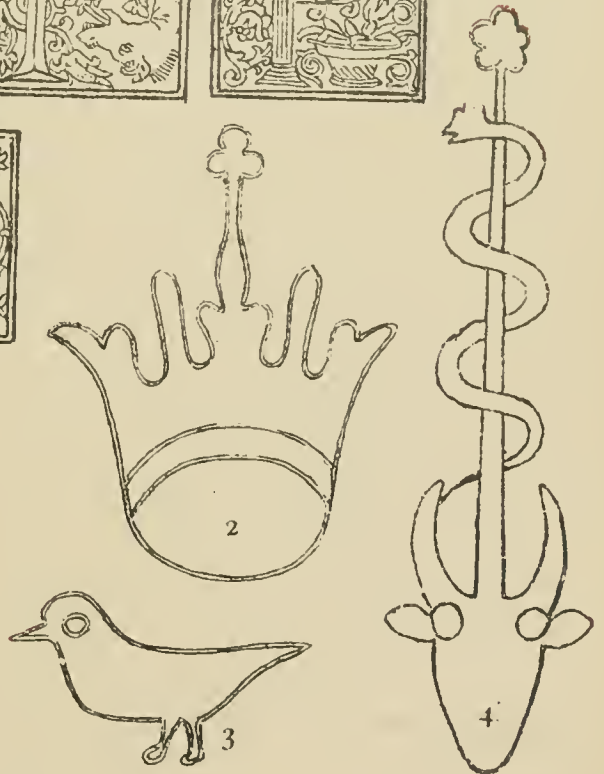
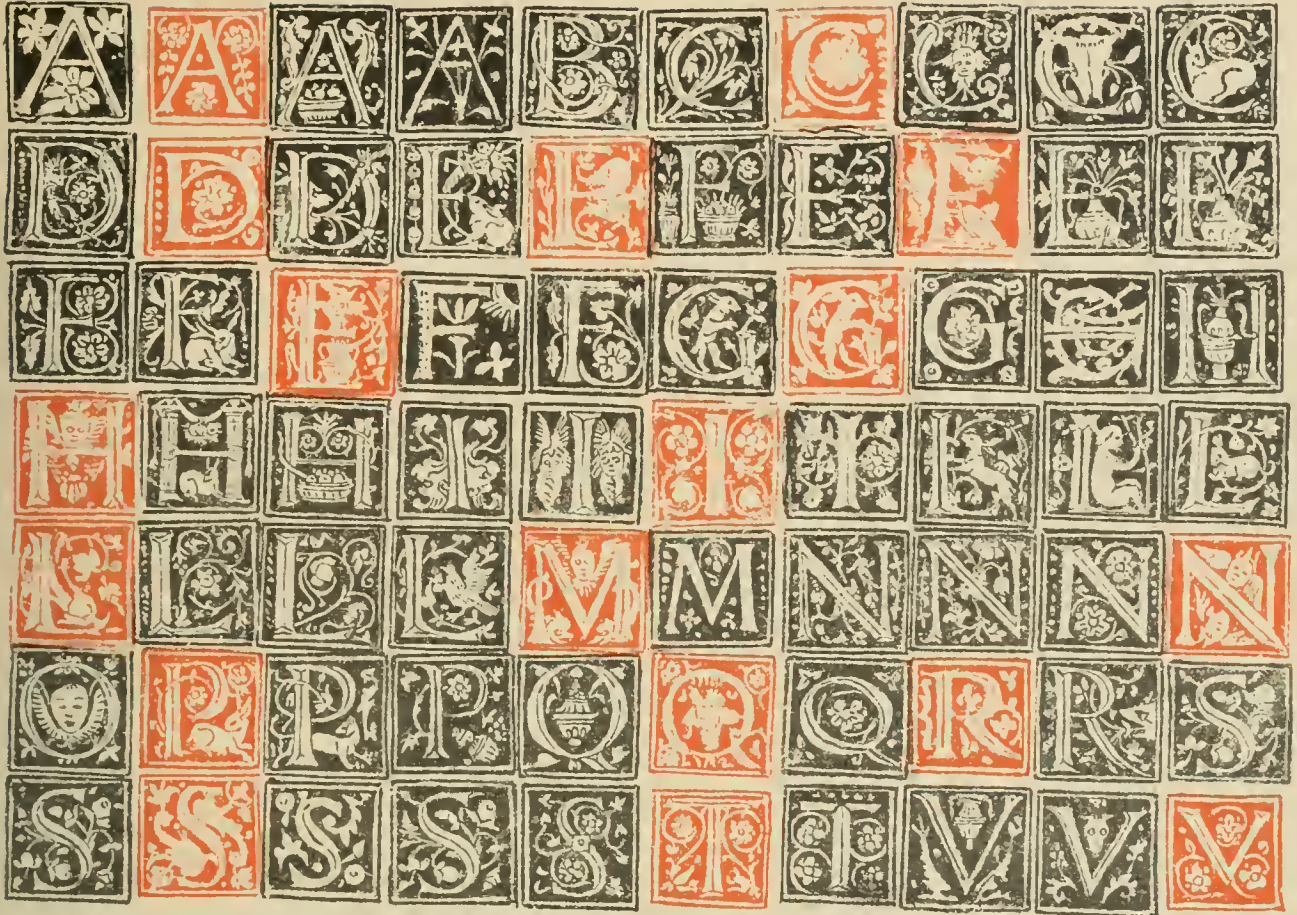
FINITO LA PRIMA DECA DI Tito Liuiio Padoano historico dal cominciamento della citta de Roma: Sequita la terza della secunda battaglia Carthaginese. Cap. 1.



NQVE sta parte de la mia opera e licito a me di parlare spontaneamente promettedo qllo che la maggior parte delli scriptori hanno promesso nel principio di tutta la summa de lopera loro: cioe che io scriuero de una guerra maximamente degna di memoria intra tutte le altre che mai siano state per tempo alchuno

nesi hebbe col popuio Romano: Imperho che mai non combattelono intra loro alchune citta de: o gente piu ualide & forte de ricchezze: ne a quelle medesime su mai tanto de uirtu o forza dato: quanto a queste: lequale non cobatteuao itra loro ignoratemete ma sepre copareuao alia battaglia co quelle arte prouate nella pria guerra Carthaginese. Et fuo tanto uaria la fortuna della guerra & dubiosa la battaglia: ch piu vicini fuoro al pericolo gli uincitori che gli altri. Costoro anchora cobatterono piu quasi per maggior odio che forze luno contra laltro: fregnandosi gli Romani: che li uincti spontaneamente portasseno larme contra gli uincitori. Et li Carthaginesi credendo che co superbia & auaramente sopra loro: ch erano uincti fusse ufato de Romani lo imperio. Anchora e fama che Hanibale in etade quasi de noue anni essendo





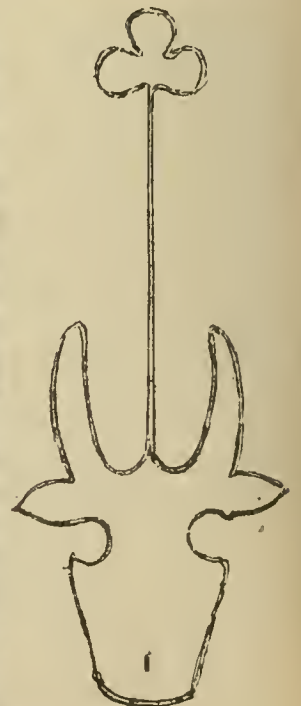
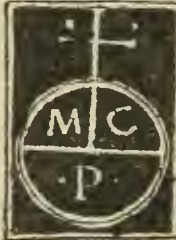


CANTALYCII EPIGRAMMATVM LIBER AD POLYDORVM TYBERTVM CAESENATEM EQVITEM COMITEMQVE.

CANTALYCIVS POLYDORO SVO. S. P.



Apinius stautus neq
 equicum mi polydor
 taut: an sibus suas co
 rumq; thebaide festi
 uolumen congregata
 edidisset atq; in singulorum in quor





Helij Donati grammaticus pro impetrando reipublicam
litterariam edum nouitijs adolescentibus grammatices ru
dimenta q̄z optulissime dedicata .

Nec sine me quisquam rite peritus erit .

Nam genus ⁊ casum speciem numerumq̄z figuram
his que spectantur partibus insinuo .

Nono modum reliquis quid comperat optime pandens .

Et quam non doctam oleo nulla manet .

Ergo legas : studiumq̄z tibi rudis adhaec lector
nam celeri studio uicere multa potes .

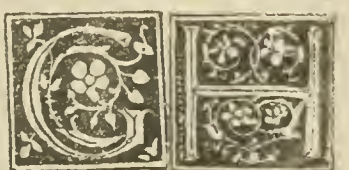
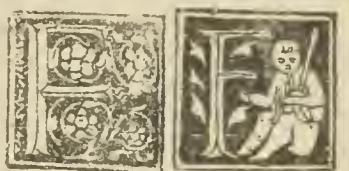


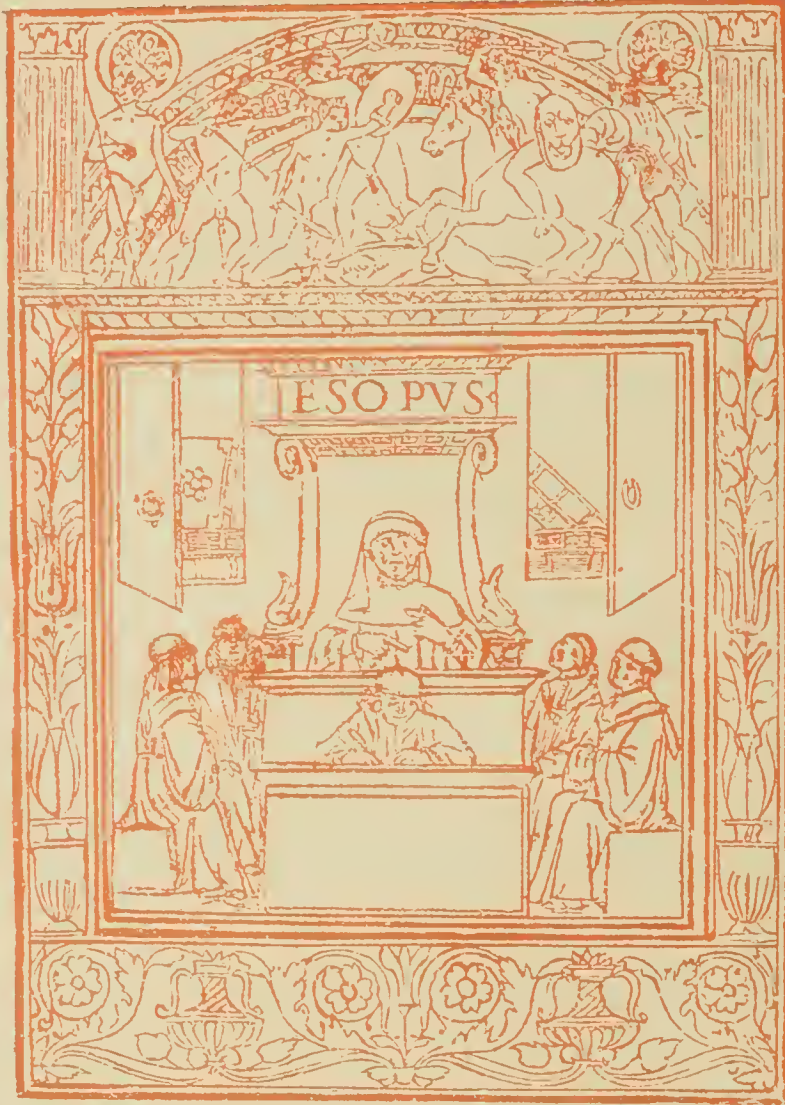
DE **E**T **A** que pars est : nomen est
Quare est nomen : Quia signifi
cat substantiam ⁊ qualitatem propria
vel communem cum casu . No
minum quot accidit : quinque : que :
Species : Genus : Numerus : Si
gura : ⁊ Casus . Qui⁹ speciei : pri
mitiue : quare : quia a nullo deri
uatur . Qui⁹ speciei : deriuatiue :
unde deriuatur : a poetis : Qui⁹
generis : masculini : quare : q̄z . pre
ponitur ei in declinatione unum articulare pronomen hic

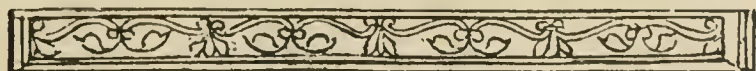
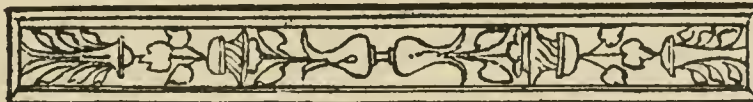
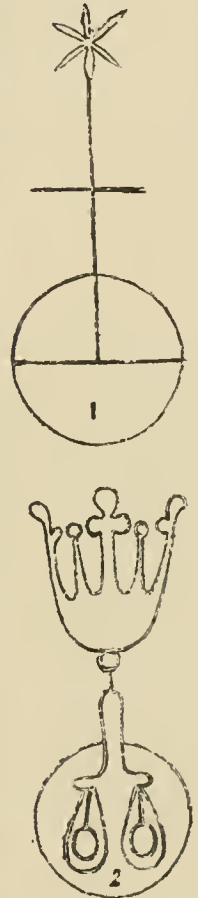
Qui⁹ generis : feminini : quare : q̄z preponitur ei i declinatio
ne unum articulare pronome hec . Qui⁹ generis : neutri : que :
q̄z preponitur ei in declinatione unum articulare pronomen hoc .

Qui⁹ generis : comūis : quare : q̄z preponitur ei i declinatio
ne duo articularia pronomena hic ⁊ hec . Qui⁹ generis : ois :
quare : q̄z preponitur ei in declinatione tria articularia pronomena
hic ⁊ hec ⁊ hoc . Qui⁹ generis : prouiscui : quare : q̄z sub una
voce ⁊ uno articulo comprehendunt animalia utriusq̄z sexu

Qui⁹ generis : prouiscui : quare : q̄z sub una
voce ⁊ uno articulo comprehendunt animalia utriusq̄z sexu







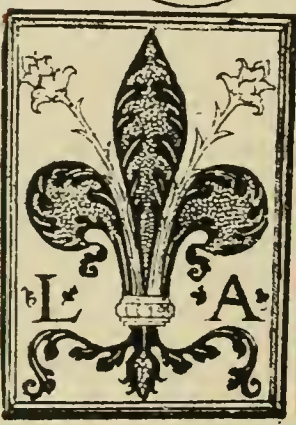
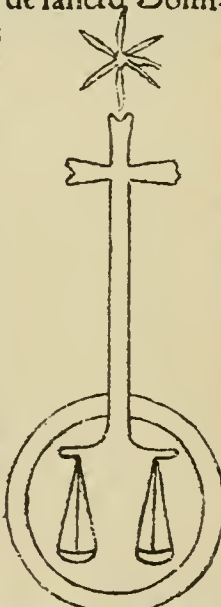


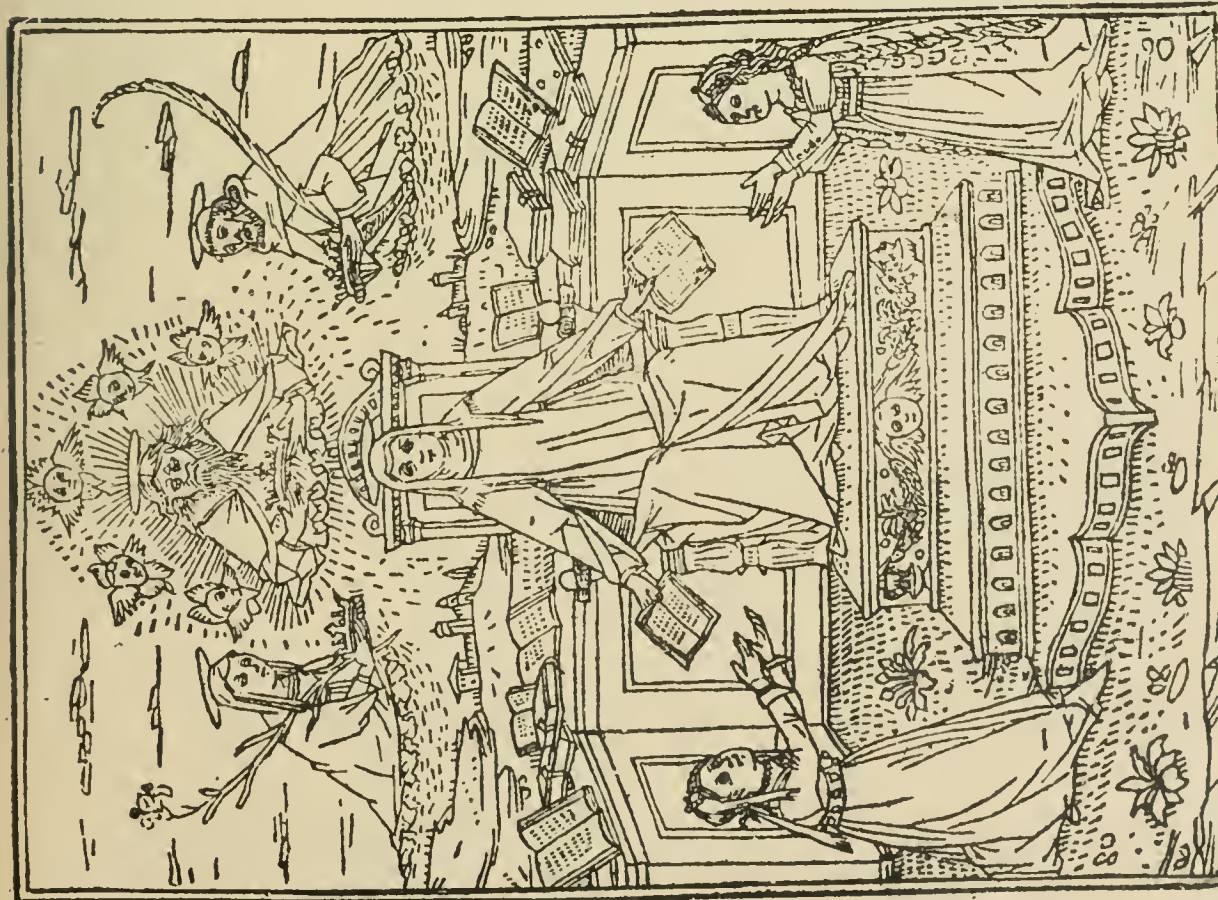
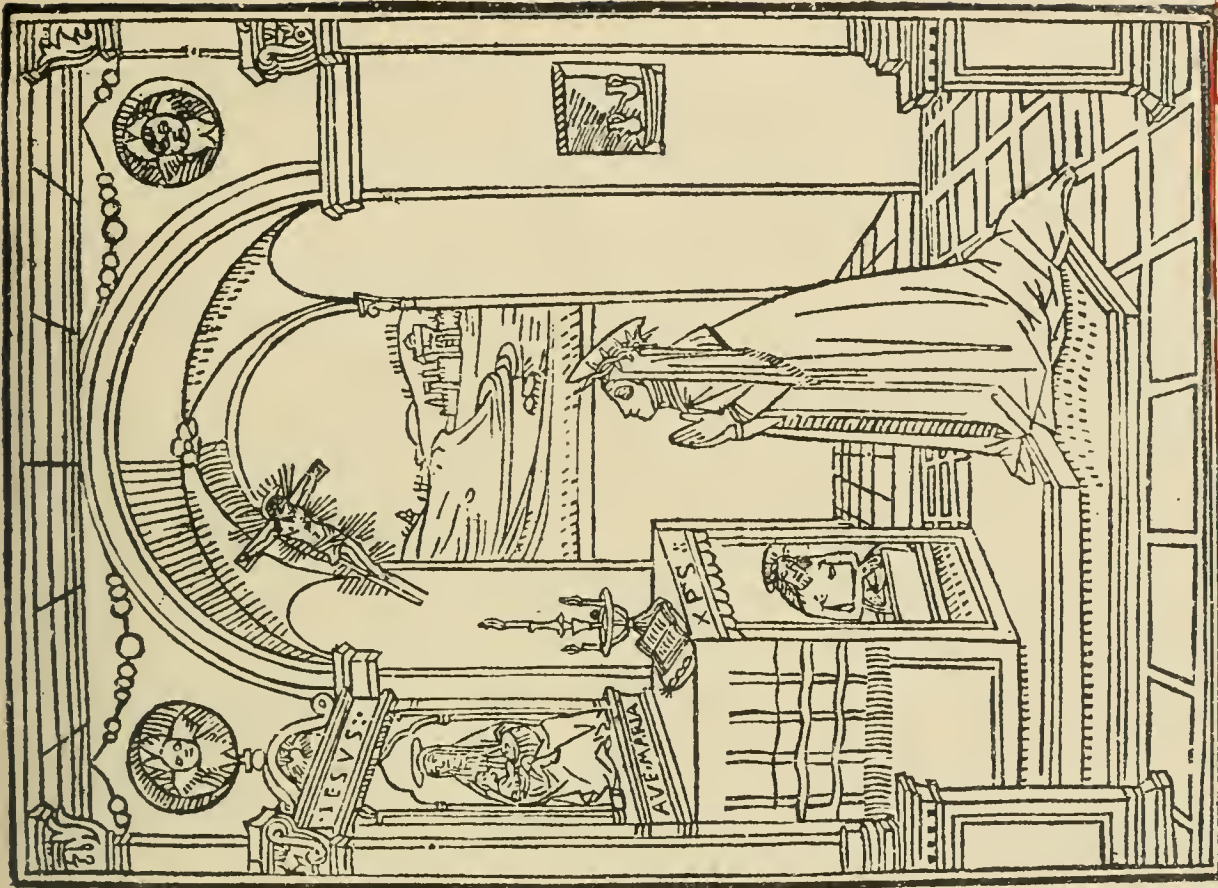
Al nome de iesu christo crucifixo & de Maria dolce & del glorioso patriarcha Dominico.

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 simi secreti diuini.

Come una aia leuata dal desiderio del honore de idio ximo exercitandosi nela humile oratione: dapoi che hebbo cono dno de lanima che e in charitate: domando a esso dno

LEVANDOSI Vna anima anxietata de grandissimo desiderio uerso lo honore de dio & la salute delle anime: uene ad exercitarse per alchuno spacio di tentuata & habitata cognoscime per meglio cogte dio i si. percho sequita lamo de sequitare & i





V
E
N
E
T
I
A
M
I
N
T
E
R
I
A
M



A quãtita Magnanimo duca

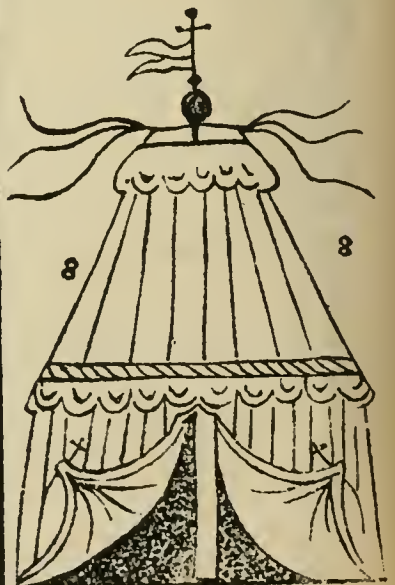
e si nobile & excellẽte cosa che molti philosophi pãsto lhano giudicata ala substãtia para: e co-
 messa coeterna. Peroche hano cognosciuto p
 verũ modo alcuna cosa in rex natura senza lei
 nõ potere existere. Per la qual cosa de lei trẽdo
 (cõ la iuto de colui che li nostri sensi reggi) tra-
 ctarne: nõ che pãltri pãschẽ e antichẽ phyloso-
 phi nõne sia copiosamẽte tractatore & theorica
 e pratica. Ma pã che lor dicti giã ali tẽpi nostri
 sono molto obscurẽ da molti male apresi: e ale
 pratiche vulgari male applicati: viche in loro
 opationi molto variano: e cõ grãdi laboriosi af-
 fanni mettano in opa: si de nũeri cõmo de misa-



re: unde di lei parlãdo nõ intẽdo se nõ quãto che ala pratica e opare sia mestiero: me-
 scolãdo ci secõdo iluoghi oportuni ancora la theorica: e causa de tale opare: si de nu-
 meri cõmo de geometria. Ma pria acio meglio qũlo che sequita se habia apphẽde
 re: essa quãtita diuideremo secõdo el nfo pposito: 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 nò puocho vtile a quello: o che nouaméte intrati so
na nella religione del viuere religiosamente. Composita per
lo Clementissimo Monsignor Patriarcha Beato Lauren
zo Iustiniانو della cògregatione di San zorigi de Aliga Sen
albuomo fo de Venetia.

Incomincia el prologo.

NA 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.



Anno. M. CCCC. lxxxiij. venuta ala luce qsta ágelica opa
laquale a qualúqz docto e scetò potra esser chara e de gráde vtili
ta che réde andar p via de pfectiõe ad acqstar lamoz de' esso sum
mo hñ:z potra se ben chiamar la via chiara e lucida de pteplatõe
e vera pfectiõe Edita del Patriarcha Beato Laurentio Vene
tiano de ks Iustiniانو: laquale impfissione fo spiuata a. xx. de Octo
b. rno del anno supra notato. Laus omnipotenti deo.



CLARISSIMI LVCIANI
PHILOSOPHI AC ORA
TORIS DE VERIS
NARRATIONIBVS PRO

OEMIVM.

OS est athletarum ac eorum qui summa diligentia corpus exercent: nō mō bonæ habitudinis: ac exercitiōnis hñe rōnem: uerū & eius qđ magnam exercitationis uim habere arbitrantur: nōnunq̄ remissioni corporis acquiescere. Idem s̄rārū studiosis fieri oportet censeo: 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 reꝝ lectioni uacarent: quæ nō

a i



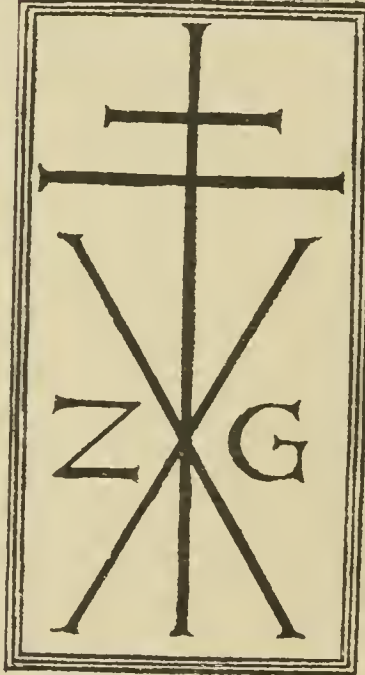




HERODOTI HISTORICI INCIPIT.
Laurentii Vallæ conuersio de Græco in Latinum.

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





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



Quantita Magnanimo Duca:

e si nobile & eccellente cosa che molti physilosophi per que
sto l'hano giudicata ala substantia para: ecōessa coeterna.
Perche hano cognosciuto per verū modo alcuna cosa
in rerū natura senza lei nō potere esistere. Per la qual co
sa de lei itēdo (cō lauto de colui che li nostri sensi regge)
tractarne: nonche per altri prūchi e antichi physilosophi
nonne sia copiosamente tractato: e in theorica e pratica.
Ma per che lor dicti già all' tempi nostri sonno mol
to obscuri: e da molti male apresi: e ale pratiche vulgari ma
le applicati: dicke i loro operationi molto variano: e con
grandi elaboriosi affanni mettano 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 ancoza la theorica: e causa de tale operare: si de nū
meri cōmo de geometria. Ma prima accio meglio q̄llo che sequita se habia apprehē
dere: essa quantita diuid iremo secōdo el nostro proposito: ed inuidandola aciascun suo
membro assegnaremo sua propria e vera diffinitione e descriptione. E aloza poi se
quirā quello che Arist. dicit in secundo poster. Tūc enim maxime scitur aliquid cum
babetur suum quid est zc.

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

Seco adōca. La quātia 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 saxa zc. La discreta ouer amēte nume
ro: e q̄lla lecut parti nō sonno giōte adalcuno termine cōc: cōmo e. 1. 2. 3. 7c.
Dicke 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 multitudinē de vnita cō
posta: et essa vnita nō e numero: ma ben principio de ciascan numero: e de
q̄lla mediate laq̄le ogni cosa e dicta essere vna. Secōdo el seuerin Boetio i
sua musica: e la vnita ciascū nūero i potētia: & passizi la sua arithmetica. Re
gina e fondamento dogni numero lapella. Laqual piu magnificandola in le cose na
turali disse in quello che fa de vnitate & vno. Omne quod est: ideo est: quia vnum nu
mero est. Ene ancoza el numero in infiniti membri diuiso: per quel che esso Aristo.
dixit: cioè. Siquid infinitum est: numerus est. E per la terza petitione del septimo de
Euclide: la sua serie in infinito potere procedere: et quocūq; numero dato: vari pōt
maior: vnitatem addendo. Ma noi pigliaremo quelle parti a noi piu notee accomo
date. E pero dico con gli altri alcuno essere primo: e de quello che solo dala vnita e nu
merato: e non ha altro numero: che integralmente apouito lo parta. Altro e ditto cō
posto: e de quello che da altro numero e mesurato: 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

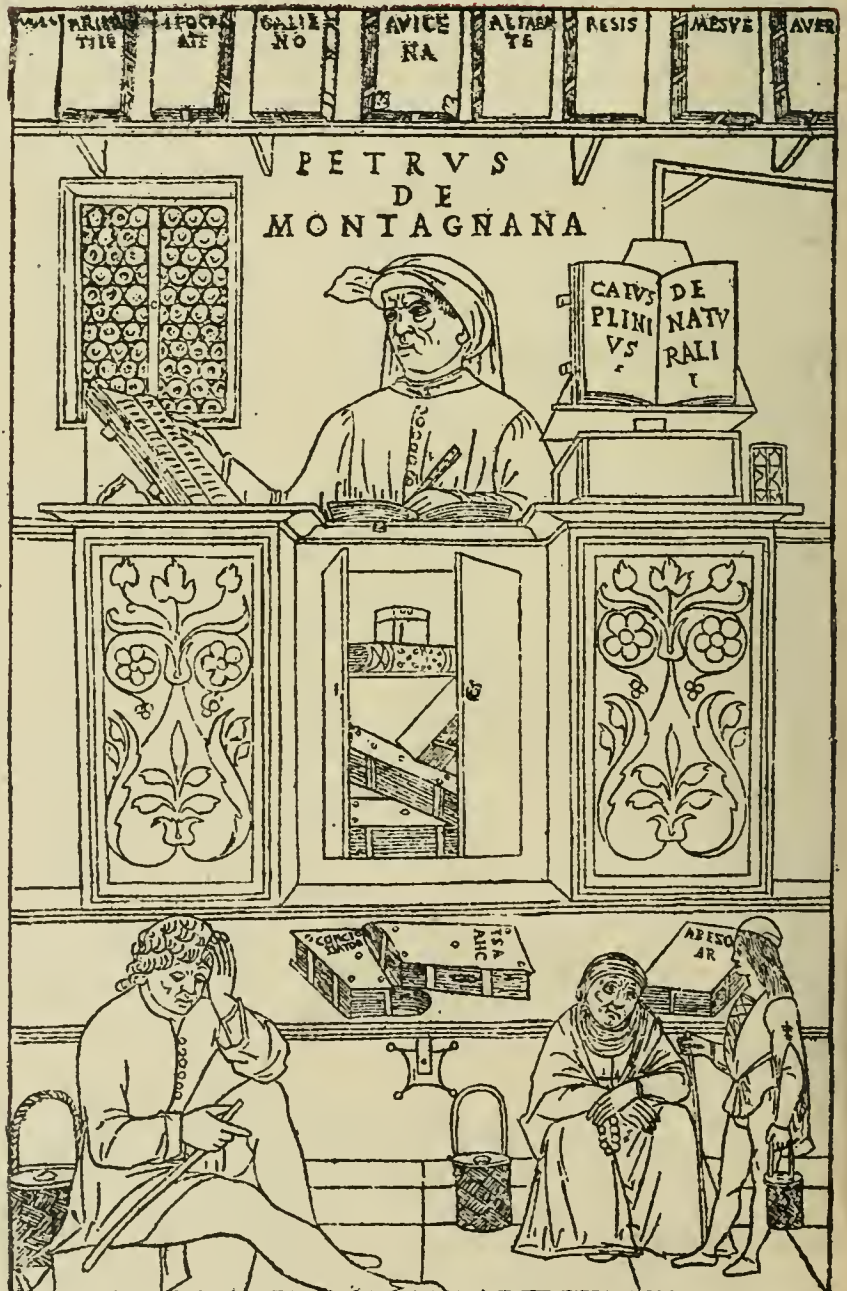
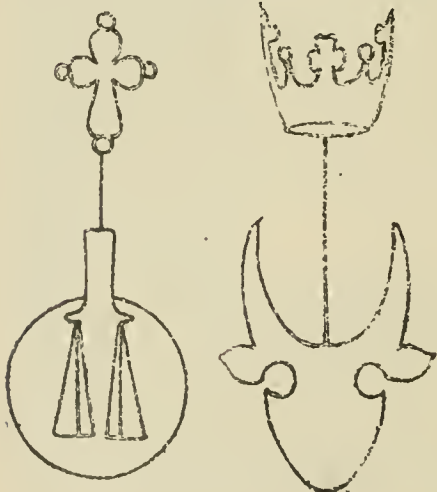
INCOMINCIA EL DIGNISSIMO FASICVLO DE MEDI-
CINA IN VOLGARE EL QVALE TRACTA DE TVTTE
LE INFIRMITA DEL CORPO HVMANO ET DE LA
ANOTOMIA DE QUELLO: ET MVLTI ALTRI TRA-
CTATI COMPOSTI PER DIVERSI EXCELLENTISSIMI
DOCTORI CON AVCTORITA E TESTI PROVADI: ET
PRIMA LA EXPOSITION DEL COLORE DELE VRI-
NE E IVDICIC DE QUELLE.

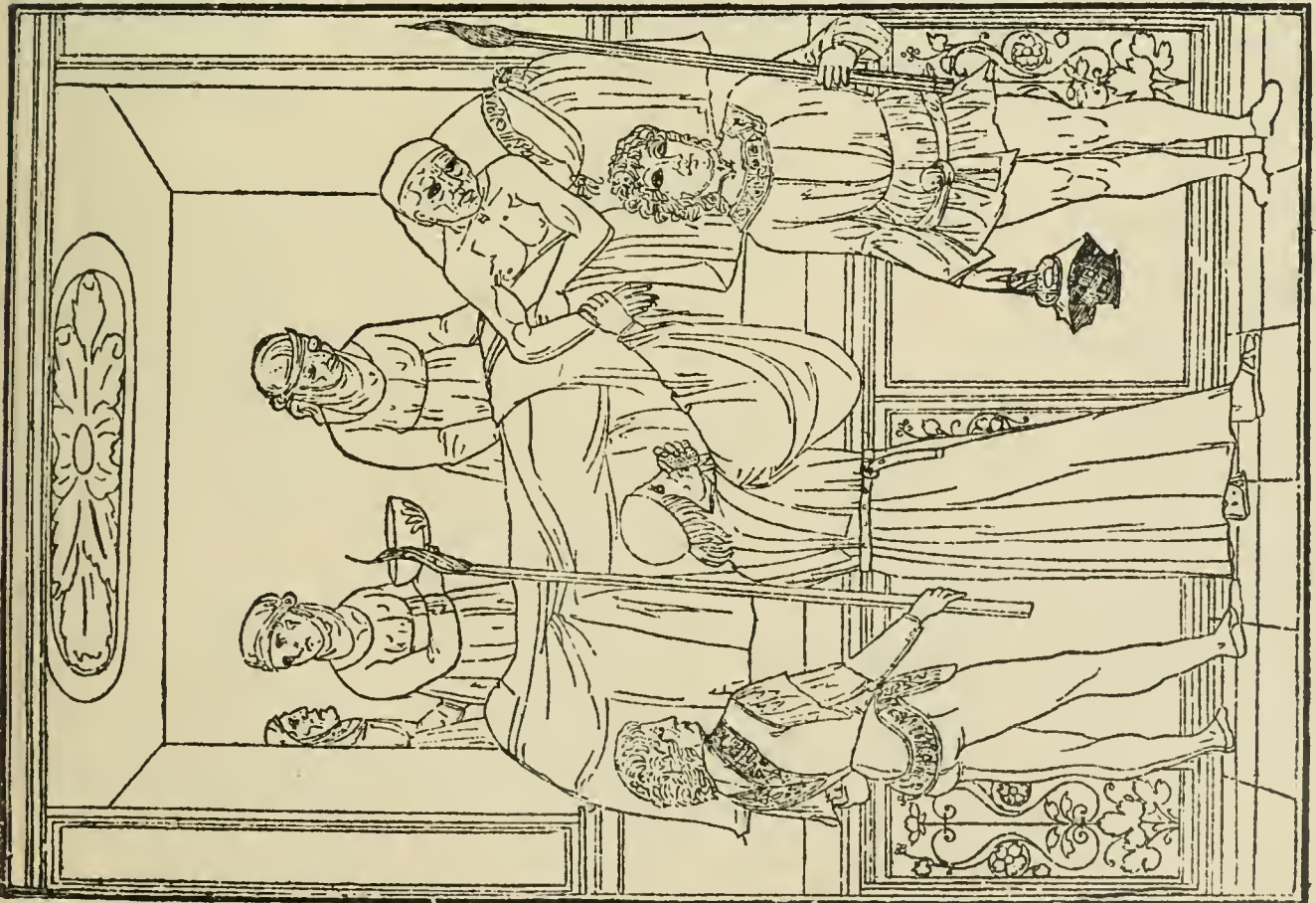
CAPITVLO PRIMO.

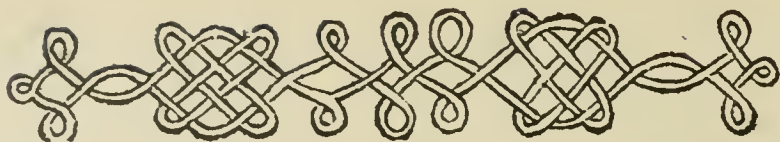


Rinae
mento
gue &
ouero
ca & r
na diu
le regi
altra c
el qua

quattro qualita siano nel corp
di queste: cioe calidita & frig
dela substantia. Ni etedimer
te superioreo uer erima e el c
ratione: la quarta e el fundo,
po di quella la infirmita di
tudine di fegato & di milza.
cidenti de le mebra inferiori
Oltra di questo nella urina sonc
comincia dal fudo dello uris

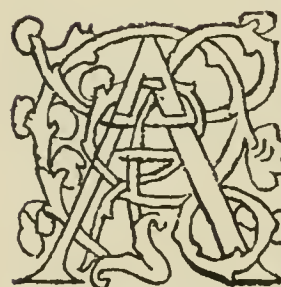




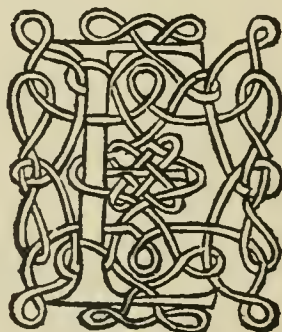
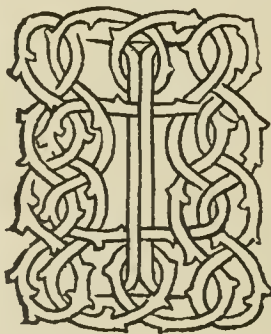
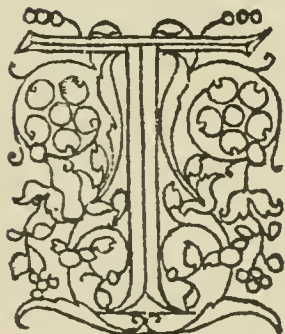
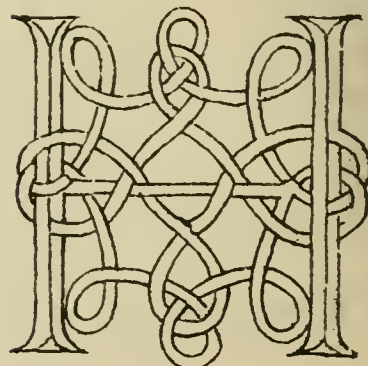
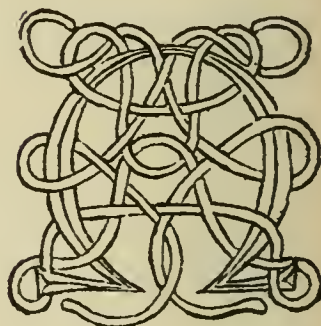


ΚΑΤΩΝΟΣ ΡΩΜΑΪΟΥ ΓΝΩΜΑΙ ΠΑΡΑΙΝΕΤΙ
 ΚΑΙ ΔΙΣΤΙΧΟΙ ΑΣ ΜΕΤΗΝΕΓΚΕΝ ΕΚ
 ΤΗΣ ΛΑΤΙΝΩΝ ΦΩΝΗΣ ΕΙΣ
 ΤΗΝ ΕΛΛΑΔΑ ΔΙΑΛΕΚ
 ΤΟΝ ΜΑΞΙΜΩΣ
 ΟΡΛΑΝΟΥ
 ΔΗΣ.

ΠΡΟΟΪΜΙΟΝ.



Να πλησασ ἐγὼ κατὰ νοῦν ὡς πλεῖ
 σοὶ δὴ τῶν ἀνθρώπων τῆς τῶν ἡθῶν
 ἰοδὲ παρὰ ζέρονται, συνληπτέου τι
 εἶμαι καὶ γυρόμασι σικωεισά τε οἶς
 ὠ. ἦθην δ' εἶν παῖς σφῶν ὑπολήψουσιν.
 ἐνότι μάλισσά σὺ εὐδοξία τε βιωσάκειν, καὶ τιμῆς
 ἐποτύχοιεν. δ' εὐρο γίνω σε φίλτατα τι γέδρα ξω, τρο
 πορ πιατὲ τοῦ σοῦ μοῶς ἠθελοςμήσεις. οὐτω δὲ ὦ
 ἱμα λέγου πάσδε παῖς ἑμαί ἐν γολας ὡς τε καὶ σιωιέ-
 ναι σὺ τῶν. γὼ φῆσαι ἀναγνώσκειν κἢ μὴ γινώσκειν,
 κατὰ γινώσκειν δ' εἶν.



Impressum Venetiis characteribus ac studio Aldi Manucii Ro

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

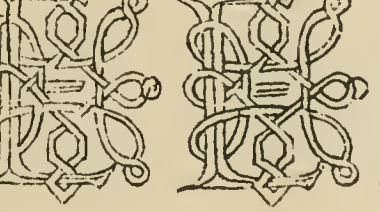
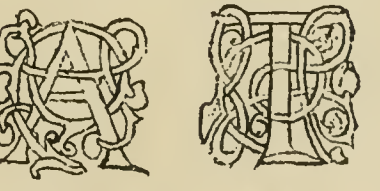
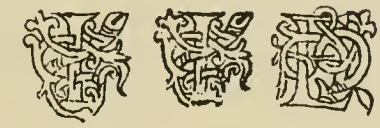
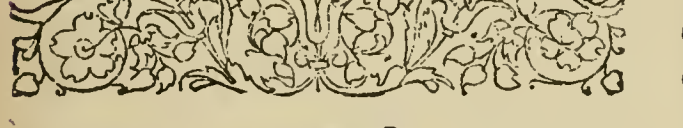
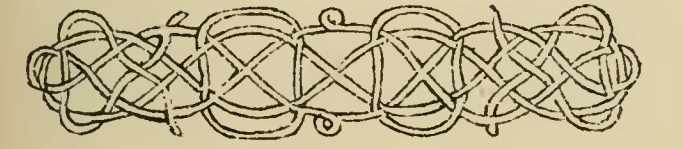
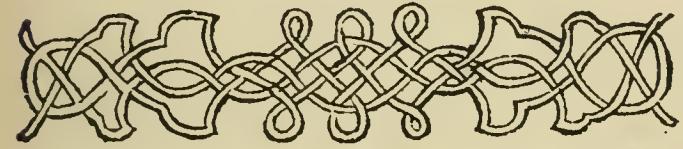
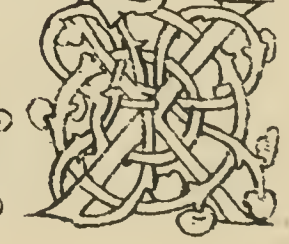
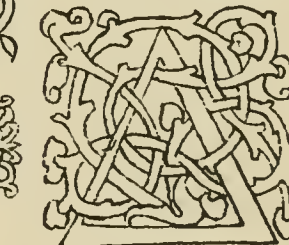


ΑΡΙΣΤΟΦΑΝΟΥΣ ΟΡΝΙΘΕΣ.

Ευε. ΠΡΟΗΝ κελεύεις ἢ τὸ
 Ρει. Διδέρβρον φαίνεται;
 Ευ. Διαξέξαγίης· ἢ δὲ δ' αὖ
 κρώζει πάλιν.
 Τί ὦ πρηνῆς· ἀρωκάτω
 πλαμύτιο μιν.
 Ἀπολούμεθ' ἀμωστίω ὄδῳ προφορμαθῶ.
 Γ. Τὸδ' ἐμὲ κορώμη πειθόμενον τὸν ἀθλιον.
 Ὀδοῦ περιελεῖν γὰρ δακ' πλεῖν ἢ χίλια.

Σ ἀργαλί· ὄθι-
 ράπ' δυσχορείς
 δεσποῦν ἔσσομέ-
 νου τυφλῷ αἰδρῷ· τοῦ δὲ
 ὡς, πέπλεκται ἡ δίανοια,
 ἐκ τοῦ θαύματος καὶ χετλι-
 ασμοῦ· ἔργα δ' ὡς ἐπὶ ῥοῦ-
 μα, ἐπαμφοπερίζ· ἢ εἰς
 ταῦθα εἴληπται, ὑπὸ τῆς σως
 δηλωτῆ· ἔπαυσ' ἄ θεοῦ δὲ
 ἀπὸ μάχης, αἰετὰ δὲ τὸ
 ἐπιχρῆς τ' δεσποτῶν· ἔργ
 ἀργαλίον, χαλεπὸν· δύσ-
 κολον· δυσχερῆς· εἶρη-
 ται δὲ παρὰ τ' ἀλλοτῶν, ἀλγα-
 λίων· καὶ αὐτὰ βροτῆρ' τῶ
 λῆος ῥ· ὡς ποδαλγία π-

Ρολὴ κελύβος· ἢ
 εἰδισσ' τῶ πτόρ
 τὸς δρῶματος





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



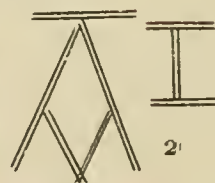


T.LVII PATAVINI HISTORICI DECADIS PRIMAE.

LIBER PRIMVS.



AM PRIMVM OMNIVM SATIS CONSTAT TROIA CAPTA I CAETEROS SCÆVITVM ESSE TROIANOS: duobus Aenea Antenorq; & uerusti iure hospitii: & quia pacis reddendæq; Helenæ semper auctores fuerunt: nonne ius belli achivos abstulisse. Casibus deinde uariis Antenorem cum multitudine enetum: qui seditione è paphlagonia pulsus: & sedes & ducem regem pylæmene ad troiam amisso quærebât: uenisse in intimum maris adriatici sinû: euganeisq; qui inter mare alpesq; incolebant: pulsus: heuictos troianosq; eas tenuisse terras & in quem primum egressi sunt locum: Troia uocatur: pagog; inde: roiano nomē est: gens uniuersa Veneti appellati. Aeneam ab simili clade domo profugum: sed ad maiora rerum iuitia ducētibus fatis primum in Mæcedoniam uenisse: inde in Siciliam quærentem sedes delatum: a Sicilia classe laurentem agrum tenuisse: Troia & huic loco nomen est. Ibi egressi troiani: ut quibus ab immiēso prope errore nihil præter arma & naues superesset: cum prædam ex agris agerēt: Latinus rex aborigensq; qui tum ea tenebât loca: ad arcendam uim aduenatum armati ex urbe atq; agris cōcurrunt. Duplex inde fama est: alii prælio uictum Latinum pacem cum Aeneâ: deinde affinitatem innoxisse tradūt: alii cum instructe acies confluxissent:



Plus in alieno

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

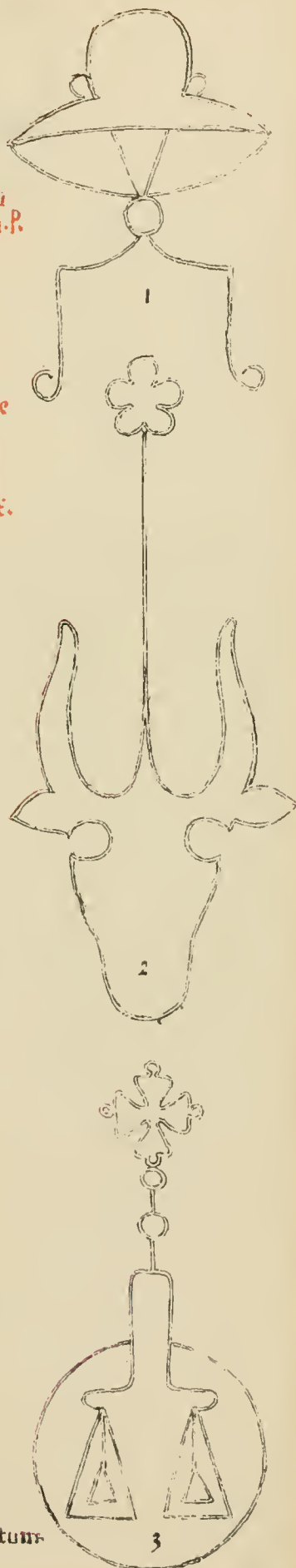
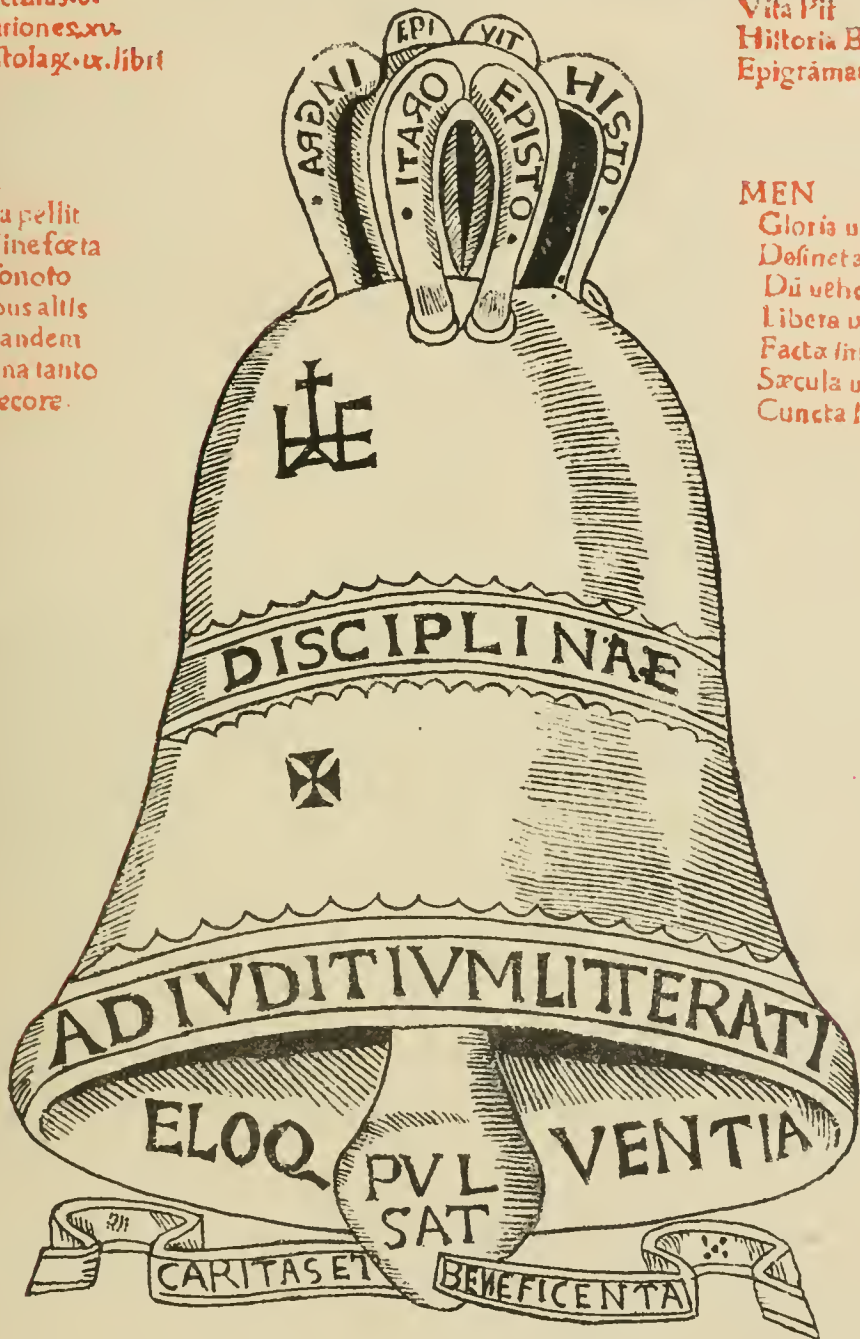
CONTINENTVR

Tractatus.o.
Orationes.xv.
Epistolag.x.libri

Vita Pitt
Historia Brachii
Epigramatu.viii.p.

CAR
Nubila pellit
Grandine fœta
Aere sonoto
Turtibus altis
Edita tandem
Machina tanto
Fusa decore.

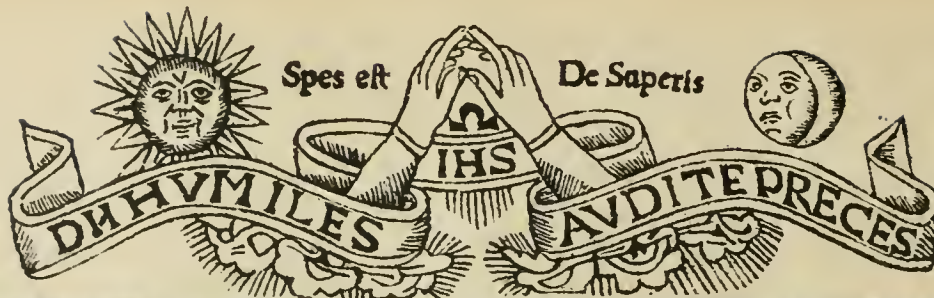
MEN
Gloria unq̄
Desinet axis
Dū ueher orbe
Liberat uilb.
Facta inuore
Sæcula uiuens
Cuncta loquet.



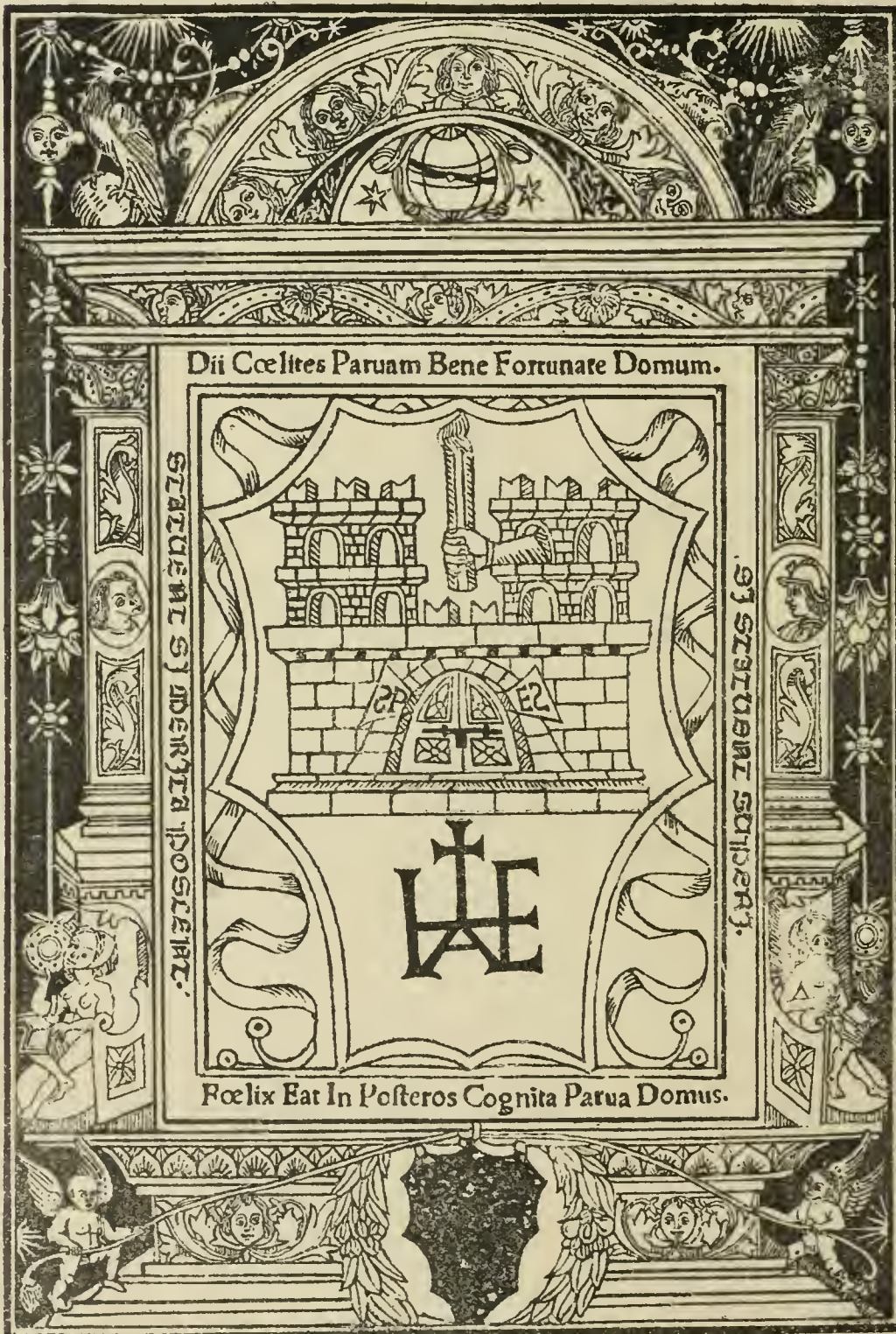
Sed me iterum Fernus uigili fudore Michael
Iam tandem fudit piæ pietate meus.

SINT GRATIAE DOMINO

Characteribus Venetis impressum Romæ per Eucharium Silber alias Franck
Vuius insius Michaelis Ferni Mediolanæ cura correctione & impensa.
Anno christianæ salutis. M.cccc.xcv. Pridie Klav Neuchbris.
Omen accipite utri literati quoniam in Vigilia Sanctorum Omnium expunctum.
Sint gratiæ dño.



DVCE VIRTUTE COMITE INVIDIA.



MANET POST FVNERA VIRTVS

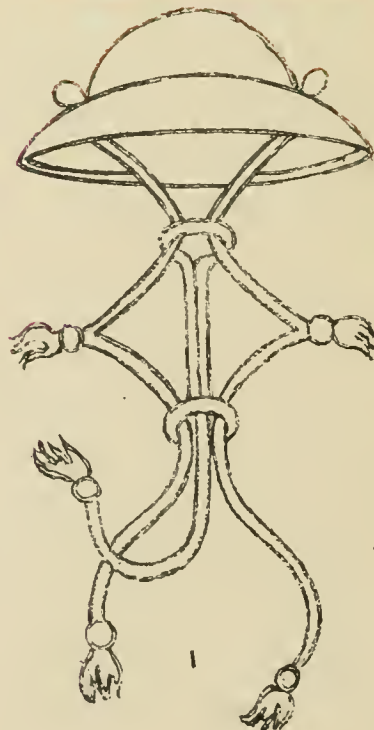
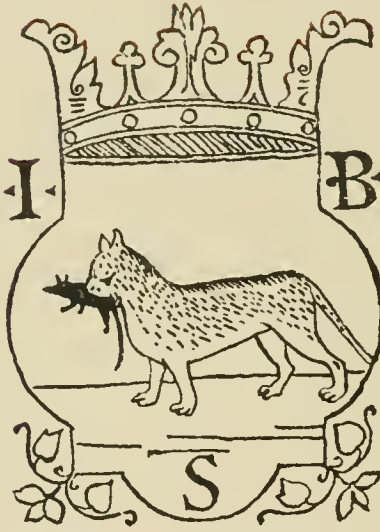
RECTE VIVENDO NEMINEM METVAS.



Epistole Marsilii Ricini Florentini



Marco Polo da Venie
sta de le merauegliose
cofe del Mondo



Sanctus Thomas de Aquino.

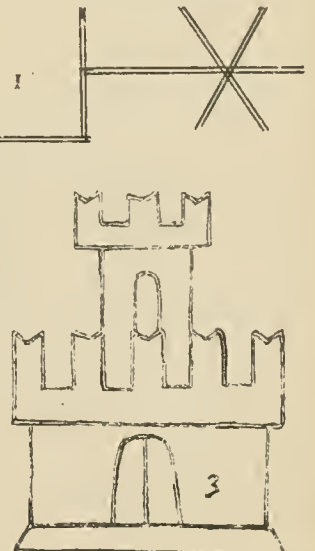


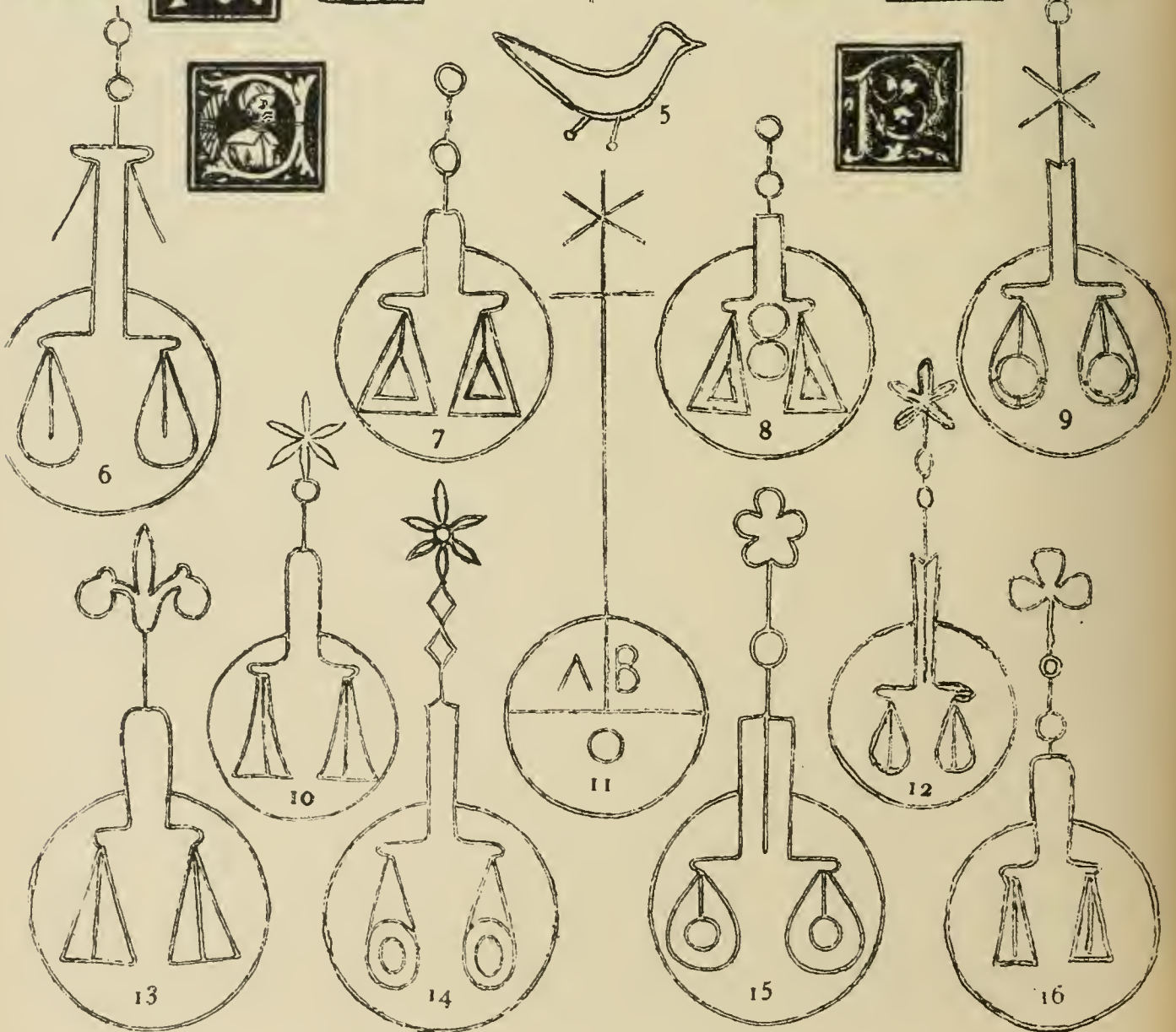
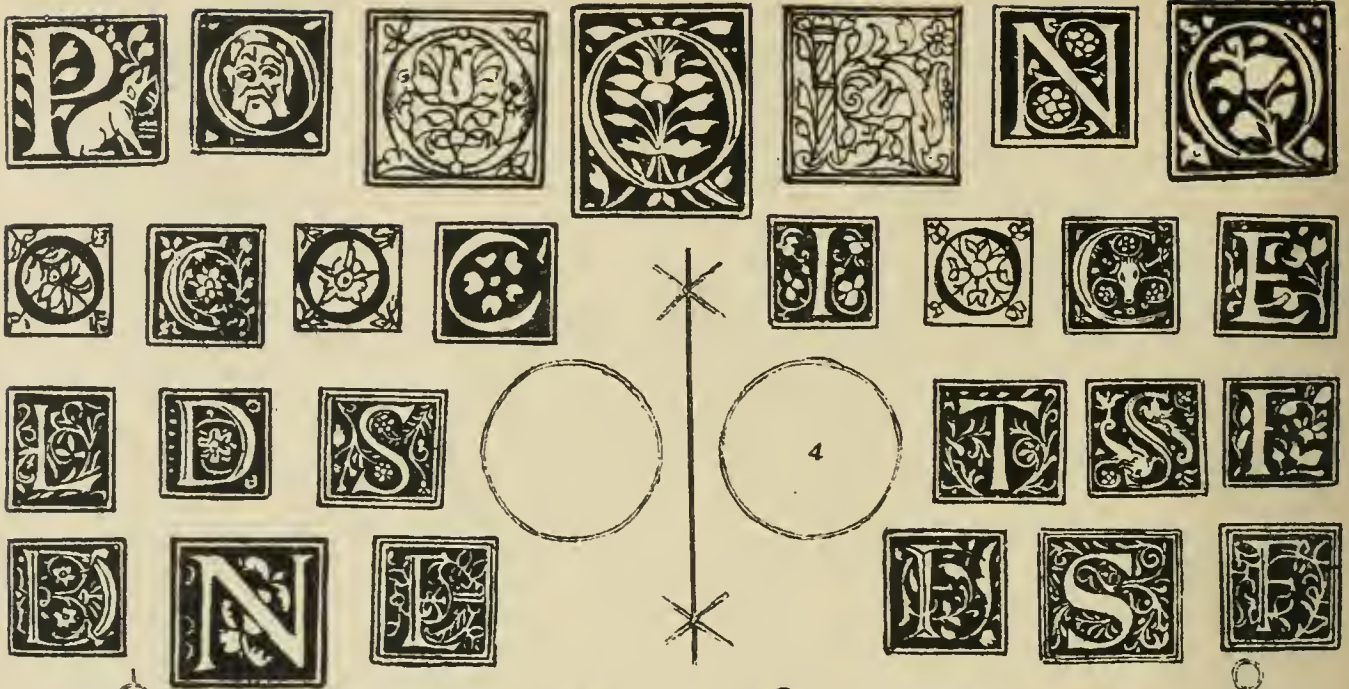
E Aristotelis Stagyrice perivaticorum prim
cipis textus primi libri **De interpretationibus.**

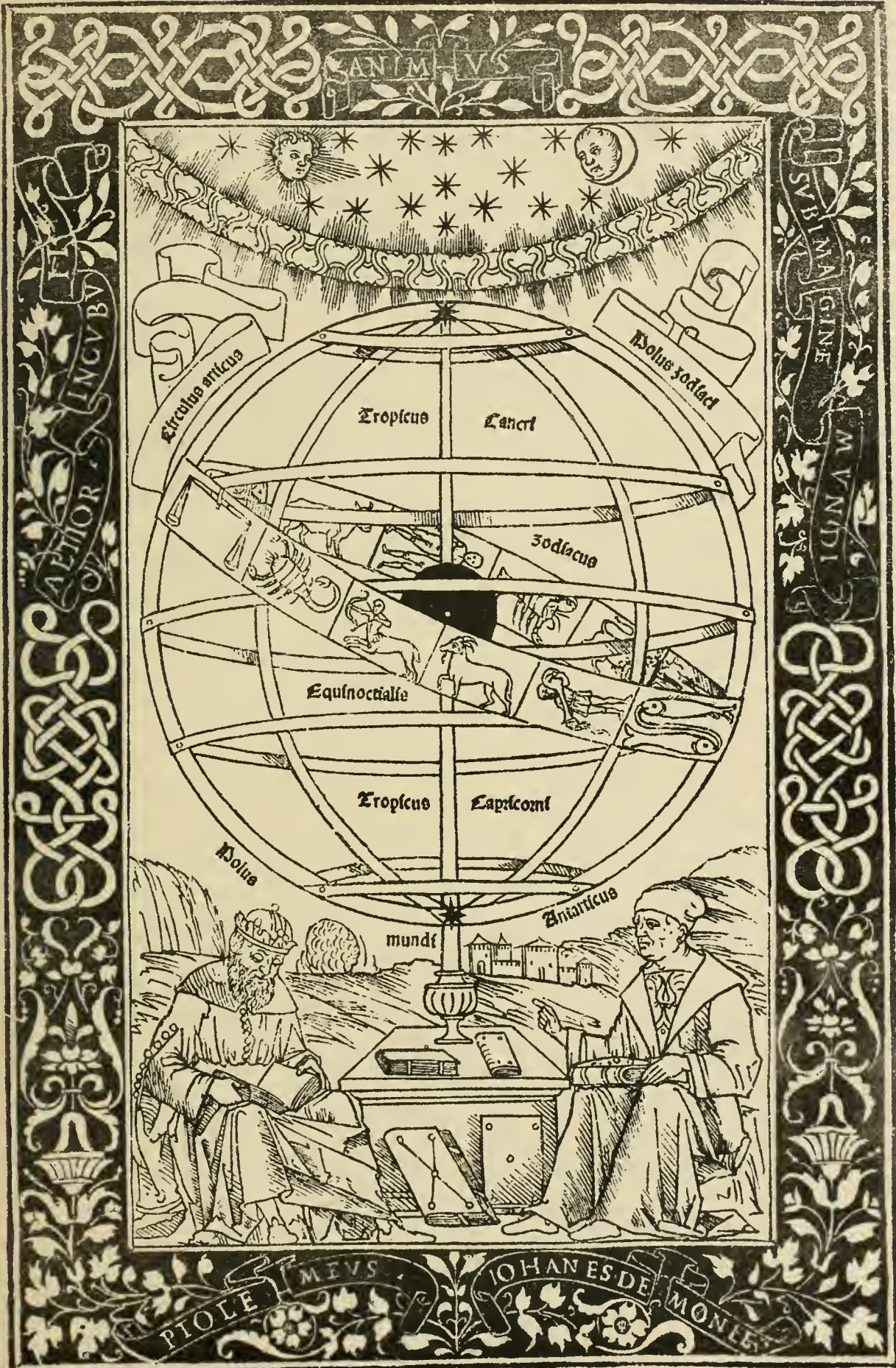


Primū oportet constituere qd sit
nomen ⁊ quid sit uerbum. postea
quid negatio: ⁊ affirmatio: ⁊ enun
ciatio: ⁊ oratio.

⁊ prepositiones ⁊ alia huiusmodi nō dicuntur interpreta
tiones: q: non per se aliquid significāt. similiter etiā voces
significantes nāliter non ex pposito aut cū imaginatōe ali
quid significandi: sicut voces brutoy aialuz: interpretatio
nes dici non possunt. q enim interpretat aliqd exponere i
tendit. ⁊ iō sola noīa ⁊ uerba ⁊ ofones dicuntur interpre
tationes de quibus in hoc lib: o determinat. sed tñ nomē
⁊ uerbū magis interpretationis pncipia esse uident q̄ i
terpretationes. ille enī interpretari uident q̄ exponit aliqd
esse uerū uel falsum. ⁊ ideo sola oratio enunciativa in qua

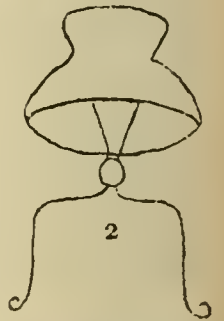
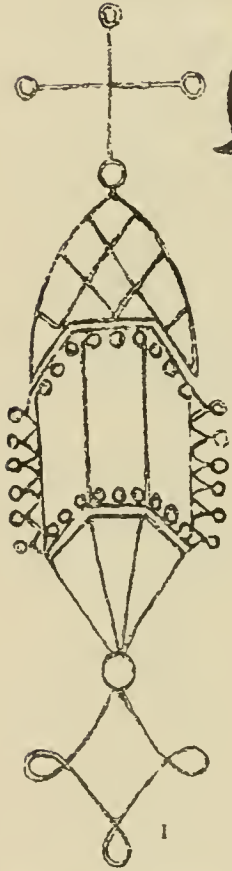






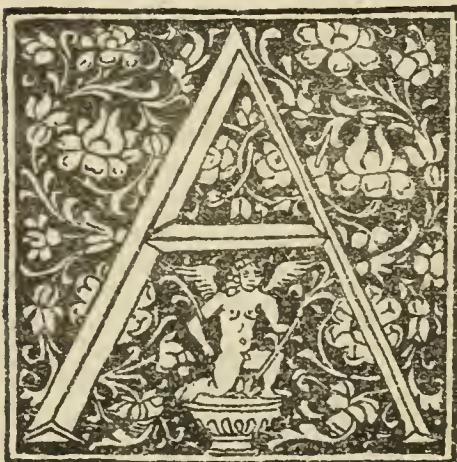
Epitoma Joānis de mōte regio In almagestū ptolo

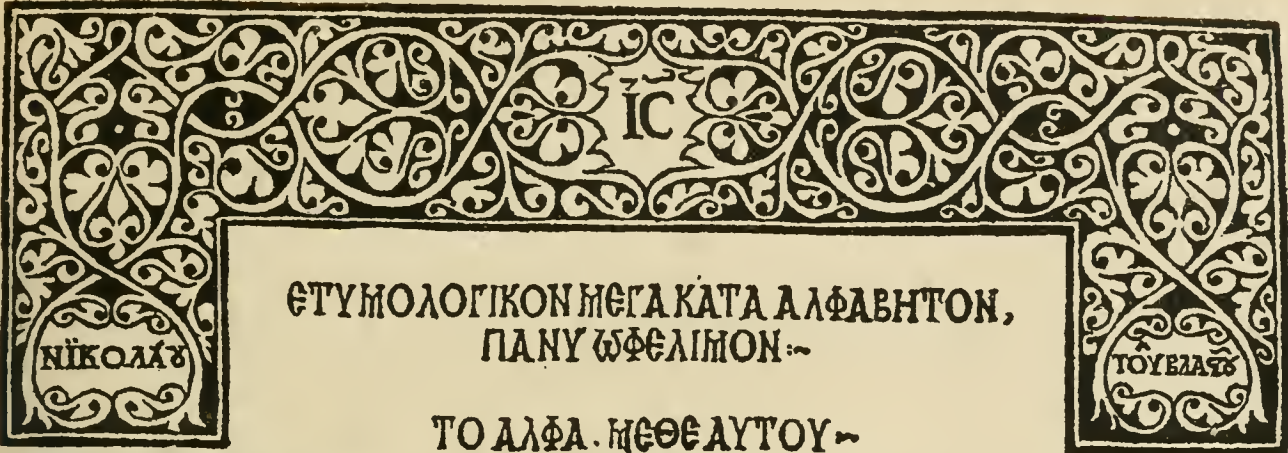
mel



CL. Ptolemei alexandrini Astronomoz principis
 Ἰωάννου αὐτῶν ἰδρυτῶν id est in Vagnam Lon/
 structione: Georgij purbachij: eiusq; di/
 scipuli Johannis de Regio monte
 Astronomicon Epitoma.

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





ΕΤΥΜΟΛΟΓΙΚΟΝ ΜΕΓΑ ΚΑΤΑ ΑΛΦΑΒΗΤΟΝ,
ΠΑΝΥΨΦΕΛΙΜΟΝ:-

ΤΟ ΑΛΦΑ ΜΕΘΕΑΥΤΟΥ:-



Αφα τ' σι χειον, παρ' τ'
αλω τ' ευρισκω. παρ' δ'
ρυ γ' τ' των αλων σι χει-
ων ευρεθη. και τ' ρυκαλα
αμοιβας πολιτευεσθαι.
αλωφη γ' τ' αμειβη.

Ααρες, ανευ ατης. ο εστιν
αβλαβης. δυναται δε ε ο
χαλεπος κη ο βλαβερος
ακινεσθαι. ισως και αυρ

του επιτα τιου αλφα, ααίς. του δε τερον, ααίς.
η τ' αθραυου κ' ερεκησ, η τ' πολυθραυου:-

ΤΟ ΑΛΦΑ ΜΕΤΑ ΤΟΥ ΒΗΤΑ:-

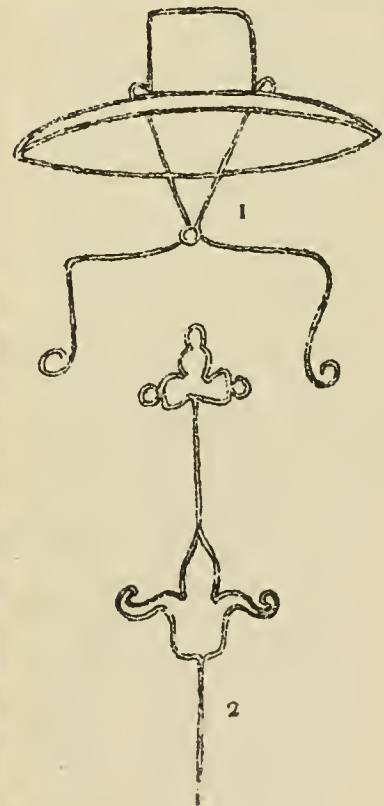


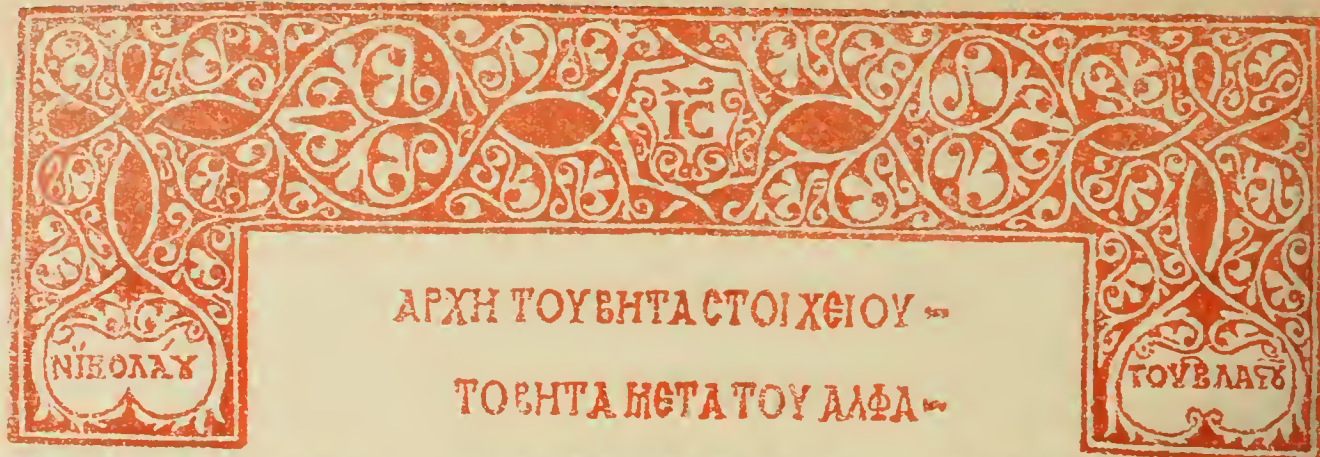
παρ' τη ατη επίστασι ρυ αλφα. ουτω μεθοδος.
η ατη ρυ αω τ' βλαπω, ασα αρες και ααρες. Αηδ
δημοιομοσον ααρη συστος οδωρ. η τ' αβλαβης, η πο
λυβλαβης. αβλαβης μιν, ρις ευεροικις. πολυβλα-
βης δε, ρις επωροικις.



ισι ρυ α. κη αα (αμνη, εβλα
πω. ομληω, ασα. ο αορις, α
αασα. αν εβλαφα. Αση με
αθισφα ρς οινος. ο μεσος,
α τ' ρυ δευτερου α, αα αμνη.
χμος αεν αα σχε ρη ουκ επιφ-
ακασ ακρατη ρη. μετ' α. ατη
ι. εσχεμαι. εσχεσαι. εσχεται.
πλεονας μω ρυ α, αα σχε ρς.

Ααπος Ο τε κερ ρια πious χειρας εφειω. παρ' τ' απια
απious. κη αα πious. κωσ, τας αα απιο μλμας. κωσ
ουκ αν τις αφα ρ. οιοιει, α τ' ροσ τ' ρω. α τ' ρος πελα-
σους. τ' δε κωσ απιος εν πευκκησ τ' ρησασου τ' ρε ερι τ' ρι-
ου, εκ του κωσ απιω ε' ον κωσ απιος. ουτω αλωξε-





ΑΡΧΗ ΤΟΥ ΒΗΤΑΣΤΟΙΧΕΙΟΥ

ΤΟΥ ΒΗΤΑ ΜΕΤΑ ΤΟΥ ΑΛΦΑ



ΙΙΙΙ

ΝΙΒΟΛΑΥ

ΑΡΧΗ ΤΟΥ ΓΑΜΑΣΤΟΙΧΕΙΟΥ ~
ΤΟ ΓΑΜΑ ΜΕΤΑ ΤΟΥ ΑΛΦΑ ~

ΤΟΥ ΒΛΑΥ





ἈΡΜΟΝΙΗΣ ἹΕΡΗΣ ΜΕΛΙΗΔΕῶΣ ἈΣΜΑ
 ΤΑΔΚΔ, ΣΥΝΕΣΕΩΣ Τῶ ἈΣΑΦ. οἱ



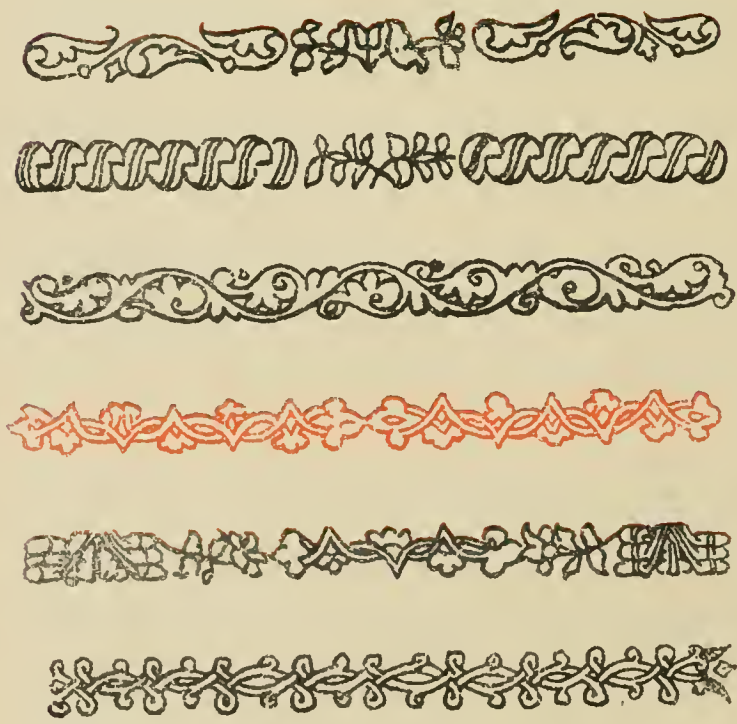
Ροδέχτε λάοι μου τῶ νόμου
 μου· κλίρατε τὸ οὖς ὑμῶν
 εἰς τὰ ῥήματα τοῦ στόματός
 μου· ἀνοίξω ἐν παραβο-
 λαῖς τὸ στόμα μου· φθέγγο-
 μαι προβλήματα ἀπὲρ χῆς· ὅσα ἠκούσαμεν
 καὶ ἐνωμεθαύτού· καὶ οἱ πατέρες ἡμῶν διη-
 γήσαν τοῖς ἡμῖν· ὅτι ἐκρύβη ἀπὸ τῶν τέκνων
 αὐτῶν εἰς χυεὶν ἑτέρας· ἀπαπέμορτες τὰς
 ἀνέσεις τοῦ κῦ καὶ τὰς διωασείας αὐτοῦ·
 καὶ τὰ θαυμάσια αὐτοῦ ἀἰποίησε· καὶ ἀνέ-
 σκε μαρτύριον ἐν ἰακώβ· καὶ νόμος ἔθετο
 ἐν ἰσραὴλ· ὅσα ἐνετείλατο τοῖς πατρά-
 σιν ἡμῶν τοῖς σωείσαι αὐτὰ τοῖς υἱοῖς αὐτῶν·
 ὅπως αὐτῶν γεὰ ἑτέρας υἱοῖς τε χησόμενοι·
 ἢ ἀνάσῃσονται ἢ ἀπαγελοῦσιν αὐτὰ τοῖς
 υἱοῖς αὐτῶν· ἴνα θῶνται ἐπὶ τὸ ῥῆμ' αὐτῶν ἐλπίδα
 αὐτῶν· ἢ μὴ ἐπιλάθωνται τῶ ῥῆμ' αὐτῶν· καὶ

κ ι



Δ' αὖδ' μελωδὴ μουσικῆς ἀπ' ἑρῦφου.
 Σὺ μὲν δ' αὖ τῶν καὶ θαυρῶν ζῆτ' ἰλόγησε.
 Ἡ μὲν δὲ τῶν σπινέ μμελῶν δίδωσι λύρασιν.
 Ἡ δὲ ἄρ' ὄρεϊν ἐμμελῆ τὰ πρὸ κλέα.
 Καὶ γὰρ δὴ τῆς μουσικῶς κινουμένης
 Διὸς κατὰ μὲν ἐμπροσθὲς πᾶσι φθῆσις.
 Ἐλαύνειται δὲ ἀνὰ γῆς ἀπὸ πρῶτος.
 Συστέλλεται δὲ συμφορῶν ἀπληστία.
 Κοιμίζεταί δὲ γνωστῆς ἀλμης κλύδων.
 Σπείρειται δὲ τῆν πεδῶν ἠερερότης.
 Καὶ τέρπεται μὲν φλ. φυγῆς ἠοσμύτης.
 Ἐλέχεται δὲ τοσαύτῃν ἠφαι λότης.
 Ἐκ φλ. ροκῆς τῆν μελῶν ἠρυθμίας.
 Ὡς πῖ τοσαύτῃν ἠερε ἀπὸν χέρην.
 Ἐὶ μὴ σὺ τῶν πρὸ πρῶτος ἀπὸν χέρην.
 Τῶ Θῶ Δόξας.

α β γ δ ε ζ η θ ι κ λ μ ν ο π ρ σ τ υ
 Ἄ πορτα τριτάσια, πλ' ἄ' ἰ κ εἰνο ρ ζ ι α δ ἰ.
 Ἐχάφῃ ἠερε τῆς ἐνοικεία Ἄ λου τοῖ
 μαρστίου.



Tractatus .I.

Tractatus primus breuiarius Joannis filij Serapionis medici. Inquit Joannes.

De caluitio: alopitia: et tyria.

CAP. I.



Accipiamus

cum auxilio dei et bonitate inspirationis eius libus abbreviatu in cau...

Capitulum primum est de caluitio: alopitia: et tyria.

- 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



Britudines

iste a duabus emniant causis sicut optimus nos docuit Gal. Quaz vna est piluitio hūditatis que nutrit capillos...

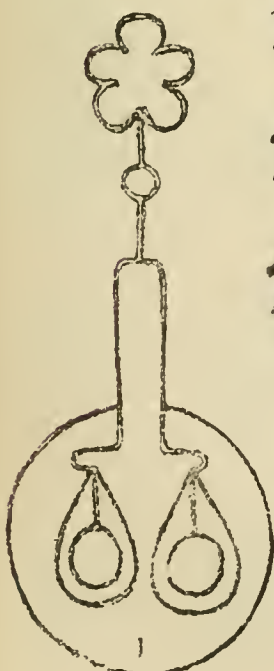


Practica Jo. Serapionis dicta breuiarium.

Liber Serapionis de simplicibus medicinis.

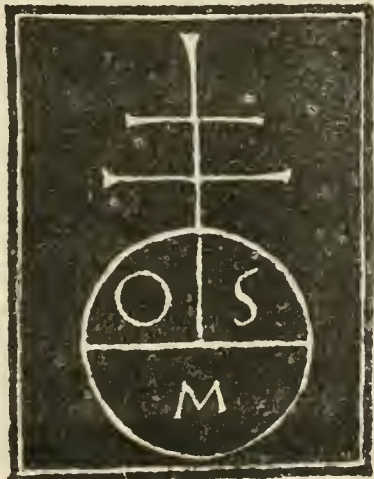
Liber de simplicibus medicinis. dictus circa instans

Practica platearum.

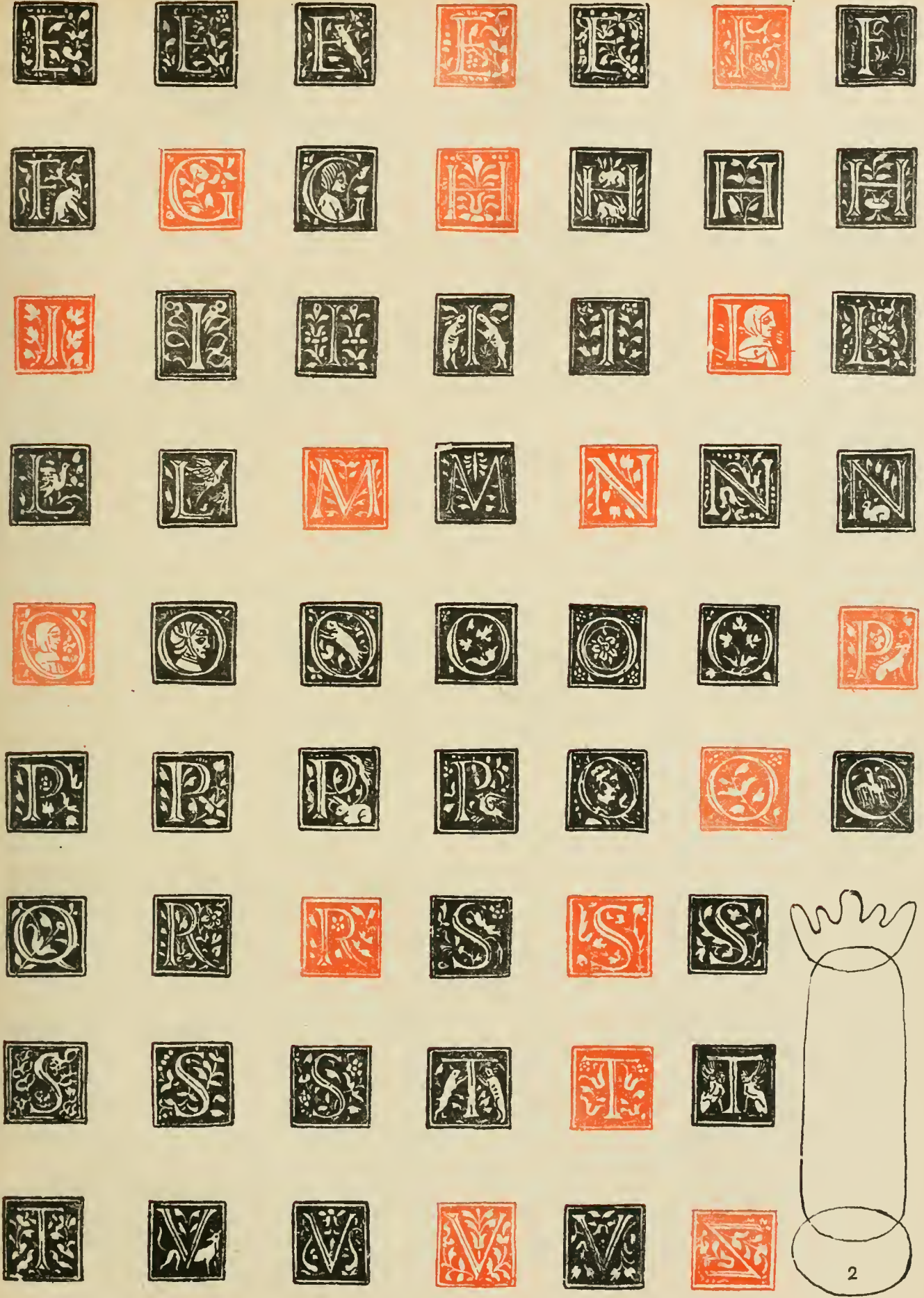


de et prima siccis vel viridis violis rebus que omnia bulliunt in aqua et de equo istis facias sirupus et eo vitari: cum odorem aqua ter et dies.

Impressum Venetijs in mandata et expensis nobilissimae viri domini Octauiani Scoti Liris Wodoctensis per Bonetum Locatellum Bergomensem. 17. kal. Ianuarij. 1497.









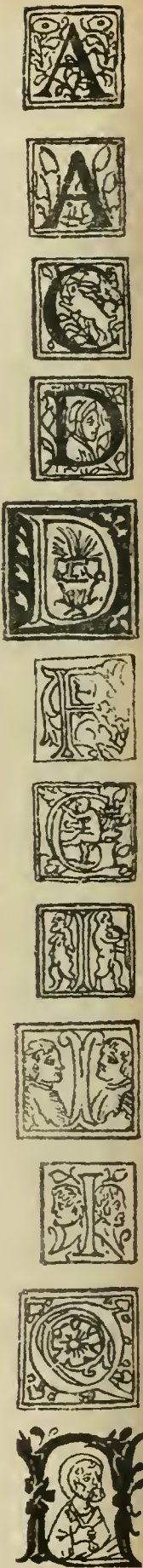
Incomicia il primo libro inetha morphoscos de Ouidio in prosa uulgare traduto con le alegorie.

Capitulo primo

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

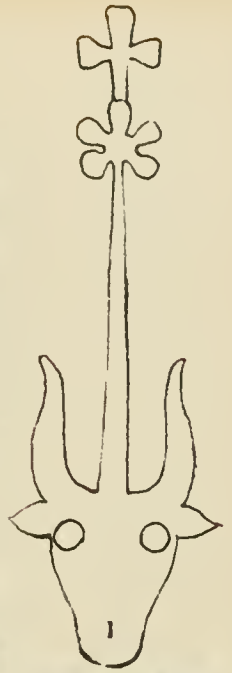
cipii spercio ch uoi idi i suoi ti qgli che le mutasse: & guidate ei uerso mio perpetuale: si chio possi dechiarare le cose essute dal principio del mondo per isino al presente doue io sono.

De chaos secondo esiodo
PRia ch fusse mare: terra o cielo: era uno uolto di natura i tutol modo: el q



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
Mi ritrouai p una
selua obscura
Che la diricta uia era
smarrita

Ma 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 ui trouai
diro dellaltre cose chio uho scorte
I non so ben ridir chomio uentra
rantera pié di sonno in su quel puoto
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
na 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 uisione delle cose celeste: ouer ame
do lui haure comiciato il suo poema di nocte nellaque racogēdosi lanime
uendosi & liberandosi da ogni cura meglio intenda. Ma benchè tal senter
dimeno le parole non la dimostrono se non con tanta obscura ambiguita:
gantia di tanto poeta. Prima perche non seguita che benchè nelle reuoluz
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
llipche per la medesima ragione si potrebbe fare tale interpretatione pel di
no che uolle pel mezo del camino intrēder 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: e
ro septenatio attribuendo. E primi septe alla infantia: E seconi alla puerit
auentuno alla adolefcentia. Dipoi pongono due septenarij p la giouentū
questa eta uole nel medesimo luogo Aristotile chē sia perfecta a celebra
giouentū seguita la eta utile la qle p due septenarij arruua allāno nono &



Abbiamo narato non solamēte la uita dēi
poera & el titolo del libro & chē 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 poera. In
che si sono stato piu briene che forse nō si cōuerrebbe:
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
culcarē & inuiluppare piu tosto che explicare & distē
dere molte cose: & maxime quelle lequali quādo ben
racessi 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
poera: nō si persuada che questo principio del primo
canto debba per sublimita & grandeza essere pari alla
stupenda doctrina delle cose che seguitano: pero con
ogni industria inuestigheremo che allegorico senso
arechi seco questo mezo del camino & che cosa sia sel
ua. Diche ueggio 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'illa l
do lui nellericha nessuna di
miseri nella meta della uita
meta del tempo cinduonc
che ne bene ne male sentir



CANTICA SECONDA DEL DIVINO POETA DANTE ALIGHIERI.



CANTO

B

Ene istituto & erudito nel arte poetica el nostro auctore q̄sta sua secōda cātica ad imitatione di Virgilio: donidio: di Statio: & de glatri herouici latini diuide in tre pri: ppositione: inuocatione & narratiōe. Ma le due pri che sono ppositione & inuocatione uenono in luogho di premio. Et uche e pprio officio del p̄mio fare che auditori di uerū ap̄to & idoneo ad udire facilmēte q̄sto cose ḡuiteremo se celo fare mo b̄uolō 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 b̄uolētia dala sua p̄sona q̄mostrādo che s̄affatica i scriuer q̄llo che ala generatiōe mortale sia nō solo uilē ma ne cessatio. Preterea fa lauditor attēto da la grādeza de la materia. Impoche cō sōma attētiōe udiamo le cose ch̄ sono o grādi o inuolūte: & maxie se sono ap̄p̄tinenti ad uniuersale: o a noi in p̄ticulare: o a

PRIMO

CCXXXV

Comincia la terza parte dela comedia di Danthe chiamata paradiso: nella quale tratta de beati: & dela celestial gloria: & de meriti & premii de sancti: Cāto primo nel cui principio lauctore p̄ueniza ala sequēte cātica: & sono nelo elemento del focho & beatus solue allauctore una questione nel quale canto lauctore promette di tractare dele cose diuine inuocando la scientia poetica: cioe Apollo dio di sapientia.



E

Erche come habbiamo dimoſtro nela prima cātica tutti epoeti herouici diuido no lo p̄ta in tre parti: in p̄positione. in uocatione. & narratiōe. Questi quattro ternarii cōtengono la p̄positione nela quale briue mēte la materia di tutta lo p̄ra che e tractare del sup̄no regno non secondo sua natura. perche q̄sto trascende nostro intellecto. ma quāto pote comprēder sua mente & compreso mandare ala memoria. Et p̄che la p̄positione & inuocatione sono in luogho di premio obserua qui q̄llo che e pprio del proemio: del quale q̄l sia lo officio. perche assai aptamēte di moſtrādo nel principio dell'ōferno: nō maffatiche to in descriuere qual s̄ieno le parti di q̄llo. ma dichia rero come al presente el poeta lo obserua. Capta attētiōe dimoſtrādo hauere adire cosa si alta che tutte laltre gli sono lōgamēte & sanza cōperatiōe inferi ori: perche nō e cōperatiōe dal infinito al finito. da dio ale creature. Capta beniuolētia dala persona sua dimoſtrādo ch̄ la fatica sua istelo scriuere ha esse te molto utile agli altri. Capta docilita p̄che briue mēte dimoſtra q̄llo di che per tutta la cātica tractera i. del regno eterno. LA Gloria. Bentche fama & gloria a molti paino quasi quel medesimo. Niētedime no fama e notitia molto frequēte dalcuna cosa.

E

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

E

N

S

S

S

D

S

S

I

Fine del comento di Christoforo Landino Fiorentino sopra la Comedia di Danthe poeta excellentissimo reuista & emendata diligētēte per el reuerēdo maestro Piero da Figino maestro in theologia & excellentēte predicatore del ordine de minori & ha posto molte cose in diuersi luoghi che ha trouato macate si i lo texto come nella giosa. Impresa in Venetia per Piero de zuanne di quaterngūa palaxago bergamasco. Del M. CCCC. LXXXVII. Adi. XI. octuorio.

M



CVM GRATIA ET
PRIVILEGIO.

C Julii Firmici Materni Junioris Siculi Viri Claissimū ad
Mauortiū Lollianum Fascibus Cāpaniæ Romanæ provin-
ciae procōsulem desigratum; per Diuum Cæsarem Constā-
tinum Maximū Patrociniū defensionis Matheleos incipit.

PROOEMIUM.

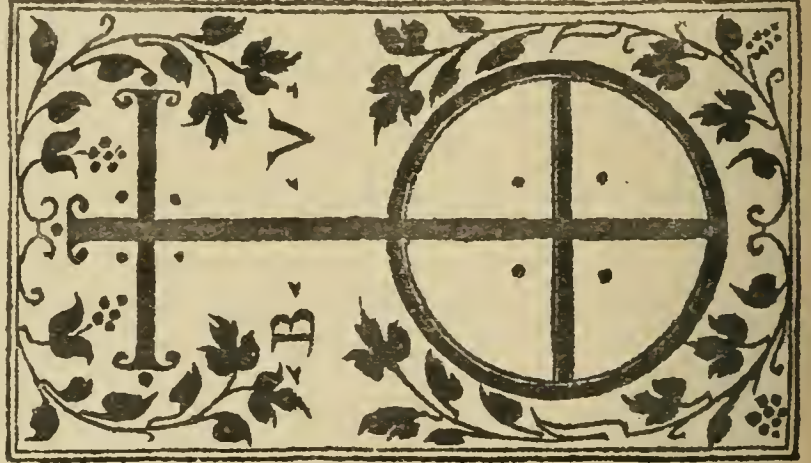
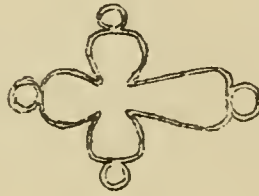
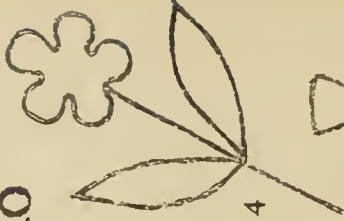


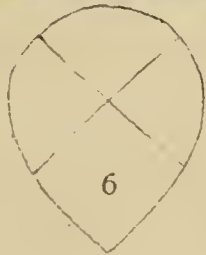
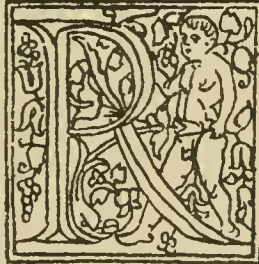
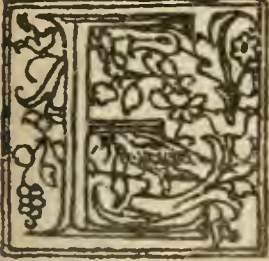
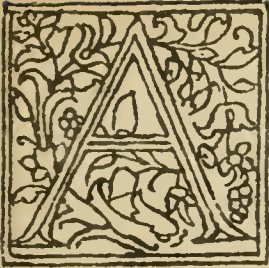
LIM tibi hos libellos Mauorti decus nostrum: editurq; me esse promiserā. Vex̄ me diu inconfrātia uerecunde retardauit: & ab isto scribendi studio dubia trepidatio me reuocauit. Cum fragilitas ingenii mei nihil se scire tale posse conciperet: qđ dignum fore tuis auribus iudicaret. Nam cum esses in campaniæ prouinciæ fascibus cōstitutus: cuius te administratio nis meritum maxima honoris dignitate nobilitat: occurri tibi rigore hyemalium pruinarum: & prolixi itineris diuesitate confectus: illic tu languentis & fatigati corporis mei senium enixus es: & fidis: & religiosissimis amicitiaē releuare fomentis. Cum itaq; ad pristinum statum me solatiis ac medelis tuis sanitas restituta reuocasset: recolentes inuicem pristinos actus: & ad memoriam reuocantes: honestas & uarias sermonum fabulas serebamus. Posteađ de talibus ac de processibus nostris confabulati sumus: scrutatus me es (sicut ministri) torius Siciliae sicum: quam incolō: & unde oriun-



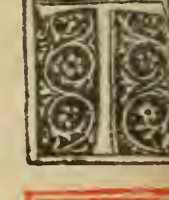
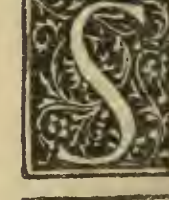
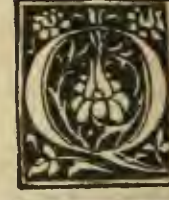
Encaede Marti Antonij
 Sabellij Ab orbe con-
 dito Ad inclinatio-
 nem Romani
 Imperij.

IMPRESSVM VENETIIS PER BERNARDINVM ET MA-
 THEVM VENETIOS. Q VI VVLGO DICVNTVR LI AL,
 BANESOTI. 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



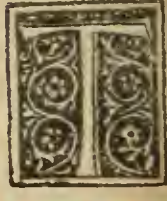
Incipit liber puerbiogum.
CS. In titulatio iscribit: sibi ar vtilitas
 opis audit? sapie pmedat. phibel fili? ue ac
 qeskat bladiois. nec erati vyl? peop. el hiti
 cop: sapia elat. **I**

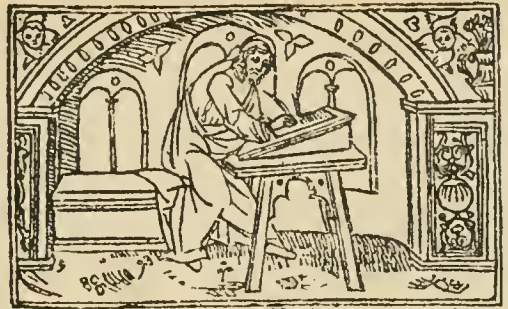


Arabo
 le salomonis filij
 donid regio isra
 el ad scidā sapie
 tiam 2 disciplinā
 ad intelligendaz
 verba prudentie
 2 suscipiendā eru
 ditienē doctrine

iusticia 2 iudicium 2 egratē. Et datur pau
 lis astutia: 2 adoleceni scientia 2 inteteci
 Audiens sapiens sapientior erit: 2 intelli
 gens gubernacula possidebit. 2 num aduer
 tet parabolam 2 interpretacionem verba sa
 pientum 2 enigmata eorum. Timor domini
 pūncipiam sapientie. Sapientiam atqz do
 ctrinam stulti despiciunt. Audi fili mi disci
 plinam patrio tui: 2 ne dimittas lege mfi
 tue. 2 addatur grata capiti tuo 2 torques
 collo tuo. fili mi si te lactauerint peccato: es
 ne acquiescas eis. Si dixerint veni nobi
 scum insidiemur sanquini abscondamuo
 tenduculas contra infonem frustra de: la
 tiemus cum leat isernuo viretē 2 itegrum

Ps. ii.
Ecci. i. b
infra. 9





Hoc in
lyphs libi chust
qda dedit illi do
palam facere fer
uio suis q opor
ter fieri cito et si
gnificavit mittet
p angelu suu ser
uo suo ioani q te
stimoniu phibu
te verbo dei et te.



Vidas
iesu xpi seruus:
ff aua iacobu bis
q futi deo pfe di
lecto: et xpi iesu
puerfatis et voca
ul. adifericordia
vob et par et cha
ntas adun: pleaf
Charitum: oam
sollicitudine fac
no scribe li vob



Hec
verba libri que
scripsit baruch
filius nerie filij
maasie filij sede
chie filij sedei si
ij belchic: i ba
bylona in ano
quinto et in septi
mo die mensis:
in tpe quo cepe



us conuerfa
ites et prope
u: per quem
ita ignis ar
et nouam
nastin qui
uod charisti
maculati et i
ini nostri te.
am arbitra
nosser pau
itaz scripsit



Quod
fuit ab
initio: quod audi
mus quod vidi
mus oculo no
stris quod pspe
rimus: et manu
nre contractaue
runt de verbo vi
te: et vis et manife
stata et. et vidim
et testamur et an



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

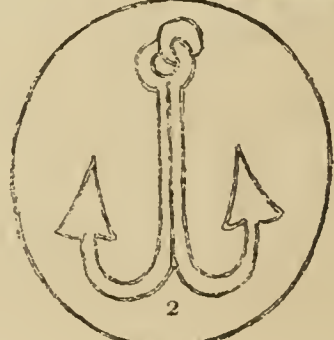
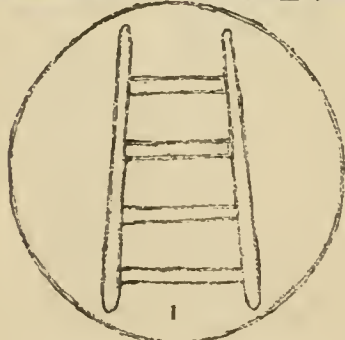
AVEGNANon me dubito a molto a molte persone essere manifesto il locho doue nascete Hieronymo: & sotto q̄ li preceptor̄i fusse erudito: & i qual locho doppo la morte il suo sanctissimo corpo fu sepulto: nientedimeno a cui il tempo non basta a potere molte cose legere: uolendo questa piccola operetta trascorre

Del beato Hieronymo la uita & morte intendere.

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



VEGNANon me dubito a molto a molte persone essere manifesto il locho doue nascete Hieronymo: & sotto q̄ li preceptor̄i 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



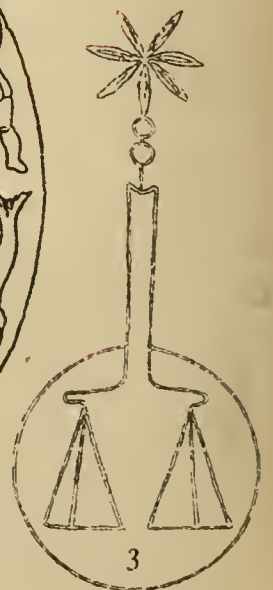


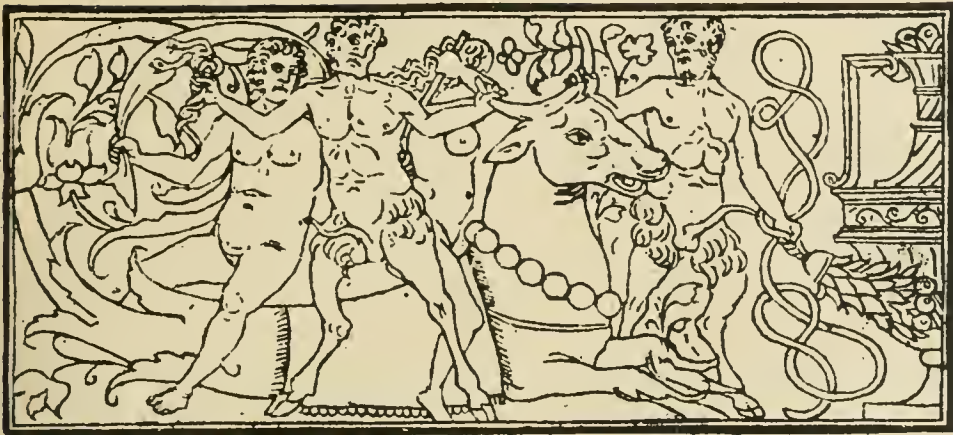
Libro del maestro e del discipulo



Alto Summe
 et uariabilis.

A.O.G.H.I.O.





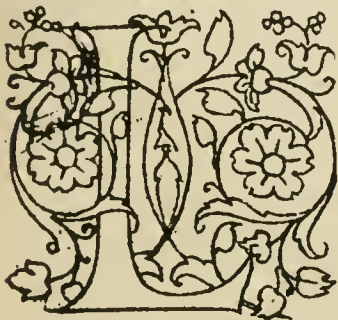
POLIPHILLO INCOMINCIA LA SVA HYPNEROTOMACHIA AD DESCRIVERE ET LHORA, ET IL TEMPO QUANDO GLI APPARVE IN SOMNO DI RITROVARSI IN VNA QUIETA ET SILENTE PIAGIA, DICVLTO DISERTA. DINDI POSCIA DISAVEDVTO, CONGRANDE TIMORE INTRO IN VNA INVIA ET QI ACA SILVA.

HYPNEROTOMACHIA POLIPHILI.

AVRORAE DESCRIPTIO.



HOEBO IN QUELHORA MANANDO, che la fronte di Matuta Leucothea candida, foragia dalle Oceane unde, le uolubile rote sospese non dimonstraua, Ma sedulo cum gli sui uoluceri caballi. Pyroo primo, & Eoo alquanto apparendo, ad dipingere le lycophe quadrighe della figliola di uermigliante rose, ue locissimo insequentila, non dimoraua. Et coruscantegia sopra le cerulee & inquiete undule. le sue irradiante come cris pulauano. Dal quale aduenticio in quel punto 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 R. hiphæi morigidecia piu lalgente & frigorifico Euro cudo el mandaua gli teneri ramuli, & ad iquietati i iuici & debili Cypiri, & ad uexare gli pliche ti salici, & proclinare la fragile abiete sotto gli



OLECTORINFOELIXHOCMONVMENT.ADESDVMTE
 VOCAT ET POST INDEROGAT IN QVOREGIDIT HV
 MANAVOLVPTASVTLEGAS.DVVMCINISHICAMAN.
 EST QVIDVDVMMVTVO CVM PRVRIENTI AMO
 RE INSOLENTER EXARDESCERENT IMPROBO VO
 LVPTATIS IMPVLSVEFFRENI DESERT. CONVENL
 VNT INLOC.SAXA INTER DIRVTA VBIETIAM FOR
 TEAED SACRAR.MVRICONFRAGOSI ETSALEBRAE
 RVINAE EXTABANT ILLO VENERI OPTATA MVNE
 RA AMBOSOLVERE ARSIBILITER VRGEREMVR.SV
 PINAEGOLOPIDIA ANGVEMIN ALTVM LAPSVM MI
 NIT ANTEM VIDEREM.HEVOE ABINCOEPT ODESINE
 INQVIOMICHRYSANTHE SVRGE.FVGE EN SERPENS
 VORATVRVS NOS,IACIABVNDVM SESE EMVRO
 PROSPICIO MOXILLE EX TERRITVS SVSPICIENS,O
 LOPIDIAINQVIT MEAAMABOITOVIAM.FVGETVVI
 AM.SINE MEMORIBVNDVMDRACONEMIMPETERE.
 VIX SVRREXERAM HEV TRISTEM MEMISERAM
 QVODMEVMCHRYSAN.MEAMVITAMADEXITIVM
 IRRETITVMACANGVINEASTRICTIMCIRCVLATVM
 VORTVGINE IAMIAMANXIE RESPIRANTEM VIDE
 BAM,DESVBITOQ.IVGVLVM MEICHRYSANT.DEN
 TIB.VVLNERATMORDICVS,TVM SVFFOCARI ME
 VMCHRYSANT.INTVEORATATPERIINFOELI.MEVM
 CHRYSANT.MORISENTIO,STATIM FVRIBVNDAIR
 RVO INSERPENT. CAPTOQ.FVSTE PLECTERE.FESTI
 NO,AST SERPENS CERVICEMRIXANTEMDIVORTIT
 NEC COACTE COMPLICITVM ABIGEREVALVI,IC
 TVMTAND.INCAVTEFALLENS CHRYSANT.MEVM
 OCCIDI,INFOELICISS HEVINTERII,QVIDFECI:QVIDFA
 CIAM?TAMMISERASVPERSTES ERITAN SERPENSET
 EGO?NEQVAQ.SED HERCVLEO AVSV IMMOLARVA
 LIFVRIA RINGIBVND A EO IPSO STIPIT. CONVERSO
 IMPETV CADAVERILAPSO CIRCINATAM IN BESTI
 AMEAMFERIOATQ.NECO,QVIDTVM PVELLA FAC
 TVRAERAMPERDIT AET EMORTVA?MEVM CHRYS
 sant. & belluā mei sceletis testes scapulis supiectos i urb. effeto & ne ob
 noxia euaderē suspinis cordolio & lachrymis idētidē itrorant. fuggētū
 quend. iforo publ. ascēdo, ac suspirulās palā rē facio, cateruatim cuiū cō
 cursu ad crudelē & iustūm spēct. tixarūt, casum miserāter murāt. fortunā
 icūsant uenerē dānāt, testor scelus meū numina iser. inoco. egia ergo in
 quiēs me una cu meo chrysāt. pœn. datura suscipite, nūc culpa i tne mihi
 oēm trāsserā, rū desperata publico oium aspectu arrepte grad. peēt' trāss.
 eiusq; cadaūere hic me a themū. tumulo sepeliūdā dedi miserima. Vale.



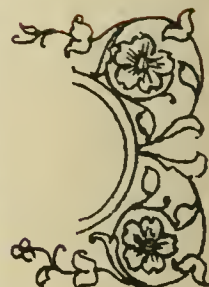
LAPKIA
APTEM EIS



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

LCVNOMAITITANTOINDEFESSOELO quio aptamente se accommodarebbe, che gli diuini archani disertando copioso & pienamente potesse euadere & uscire. Et expressamente narrare, & cum quanto diua pompa, indefinenti Triumphi, perenne gloria, festiua letitia, & foelice tripudio, circa a queste quattro iuistate se iuge de memorando spectamine cum parole sufficientemente esprimere ualesse. Oltragli inclyti adolescentuli & stipante agmine di inumere & periucunde Nymphe, piu che la tenericia degli anni sui elle prudente & graue & astutule cum gli acceptissimi amanti de pubescente





EL SEQVENTE triúpho nõ meno miraueglioso d'ì princ. Impu
che egli hauea le q̄tro uolubile rote tutte, & gli radii, & il meditullo defu
sco achate, di cãdide uẽule uagamẽte uaricato. Ne tale certamte gesto e re
Pyrrho cũ le noue Muse & Apolline i medio pulsãte dalla natura ip̄sso.

Laxide & la forma del dicto q̄le el primo, ma le tabelle crão di cyaneo
Saphyro orientale, atomato de scintillule dore, alla magica gratissimo,
& longo acceptissimo a cupidine nella sinistra mano.

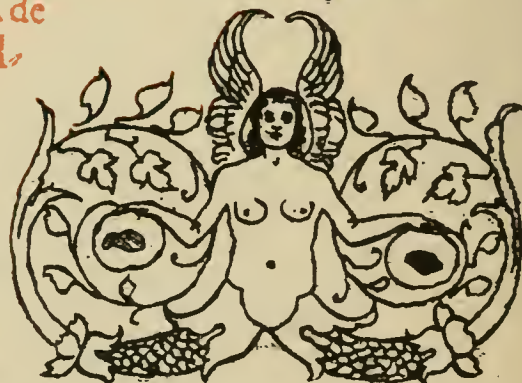


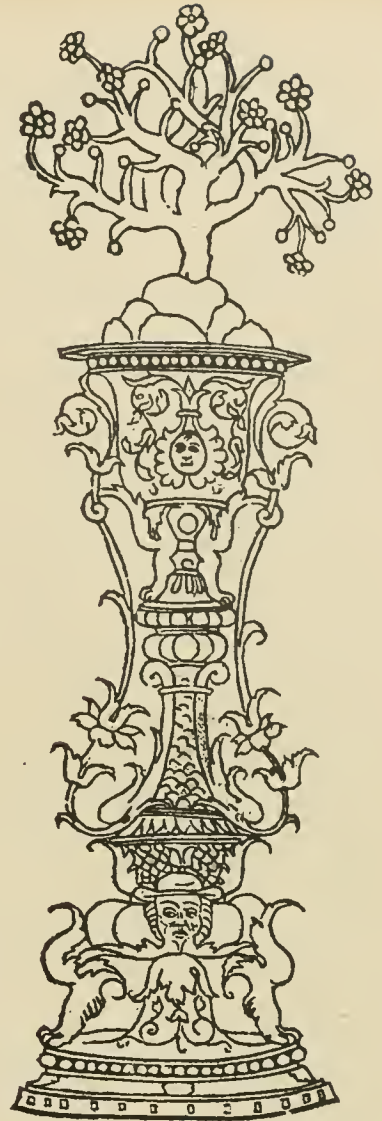
Nella tabella dextra mirai exscalpto una insigne Matrõa che
dui oui hauea parturito, in uno cubile regio colloca
ta, di uno mirabile pallacio, Cum obstetrice stu
pefacte, & multe altre matrone & astante

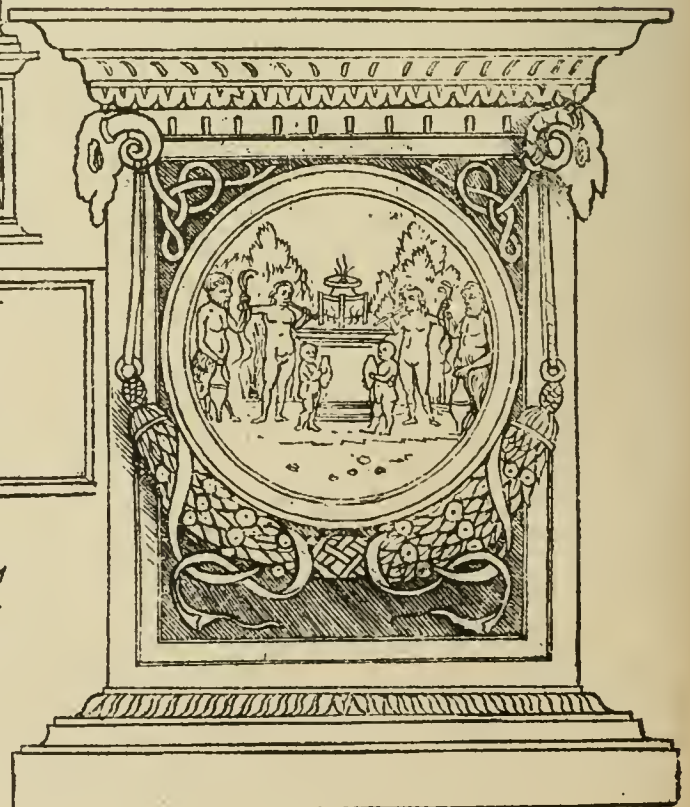
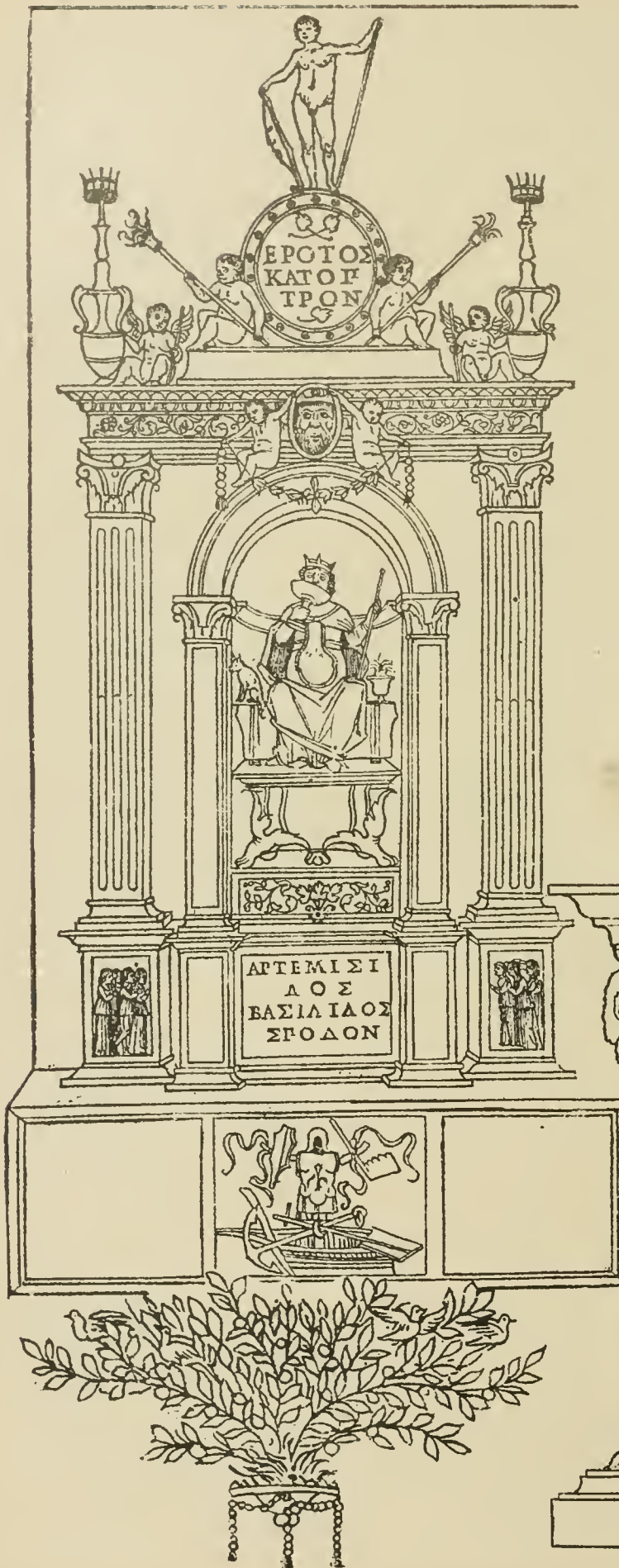
Nymphæ Degli quali uscua de
uno una flammula, & delal
tro ouo due spectatissi
me stelle.

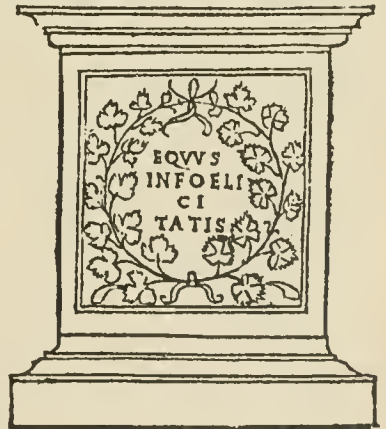
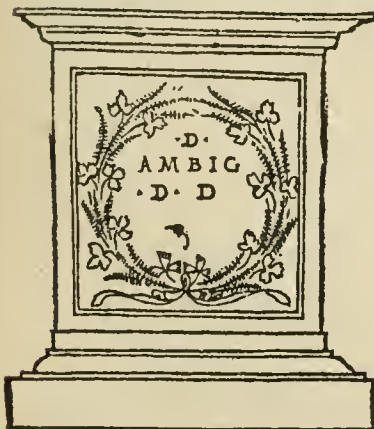
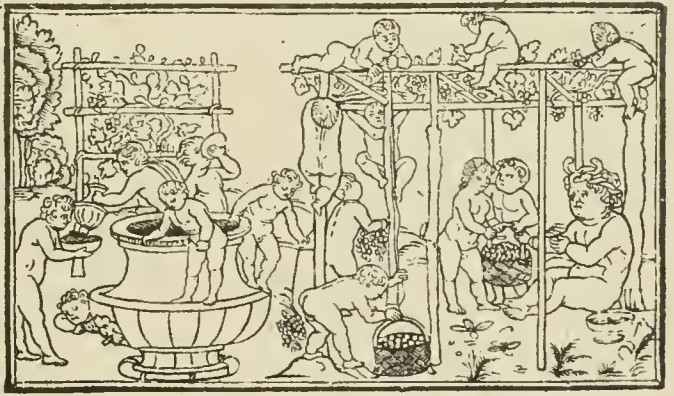
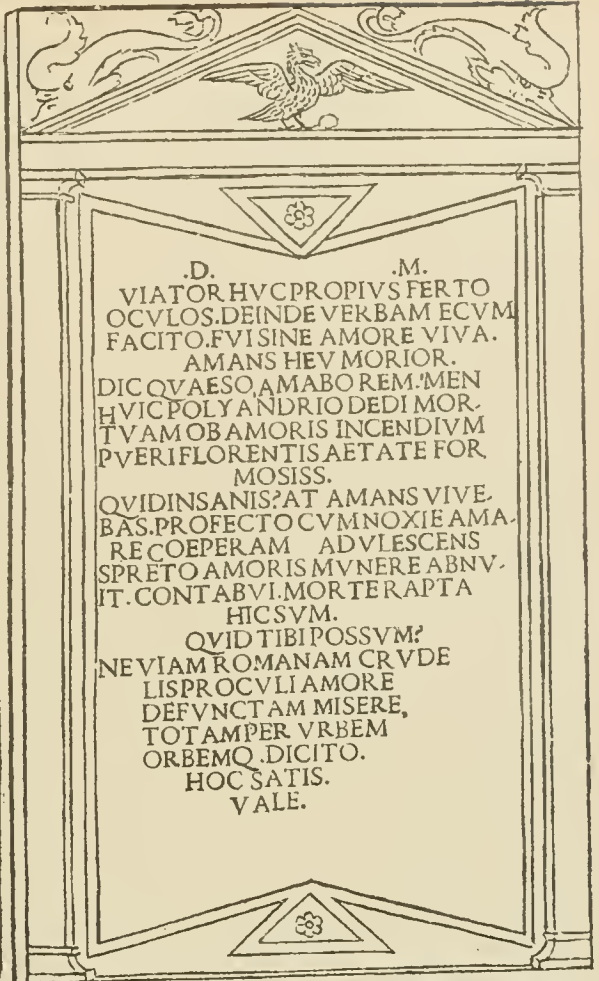
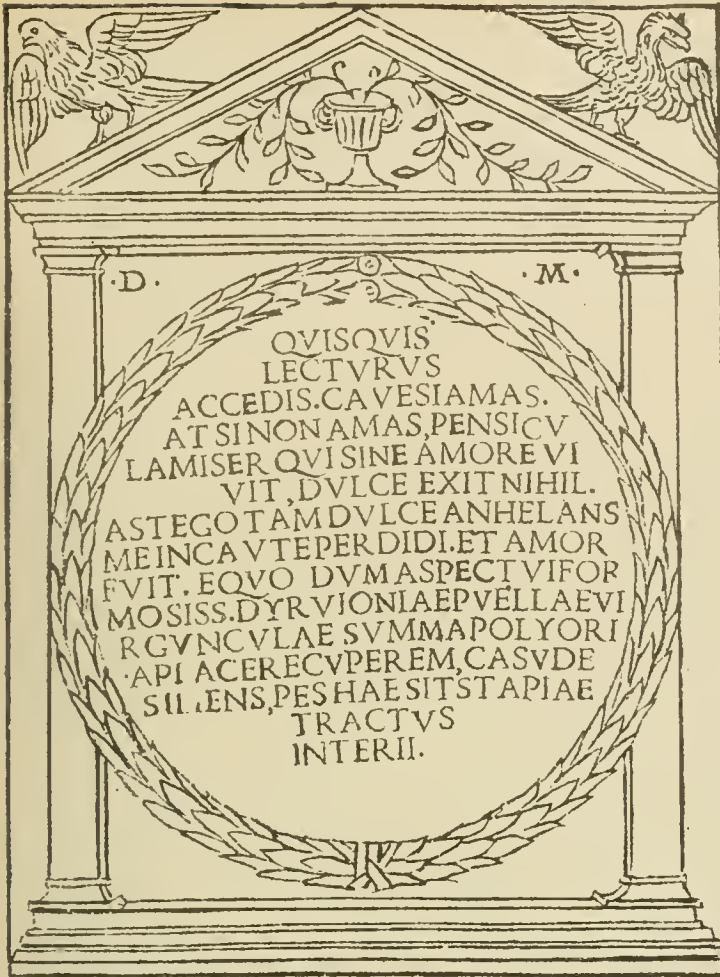
* *

*







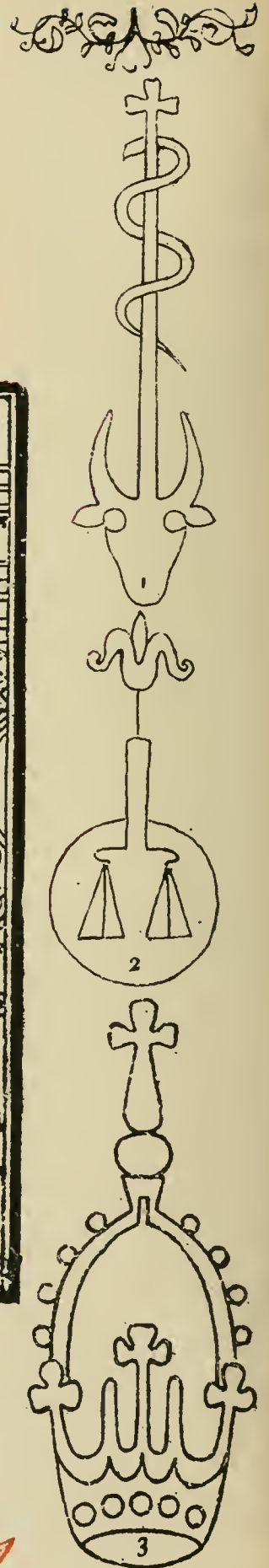




POLIPHILI HYPNEROTOMACHIA, VDI
 HVMANA OMNIA NON NISI SO-
 MNIVM ESSE OSTENDIT, AT
 QVE OBITER PLVRIMA
 SGITV SANEQVAM
 DIGNA GOM-
 MEMO-
 RAT.



 *

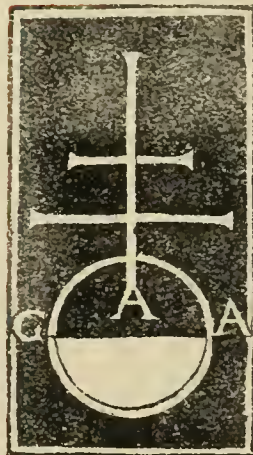
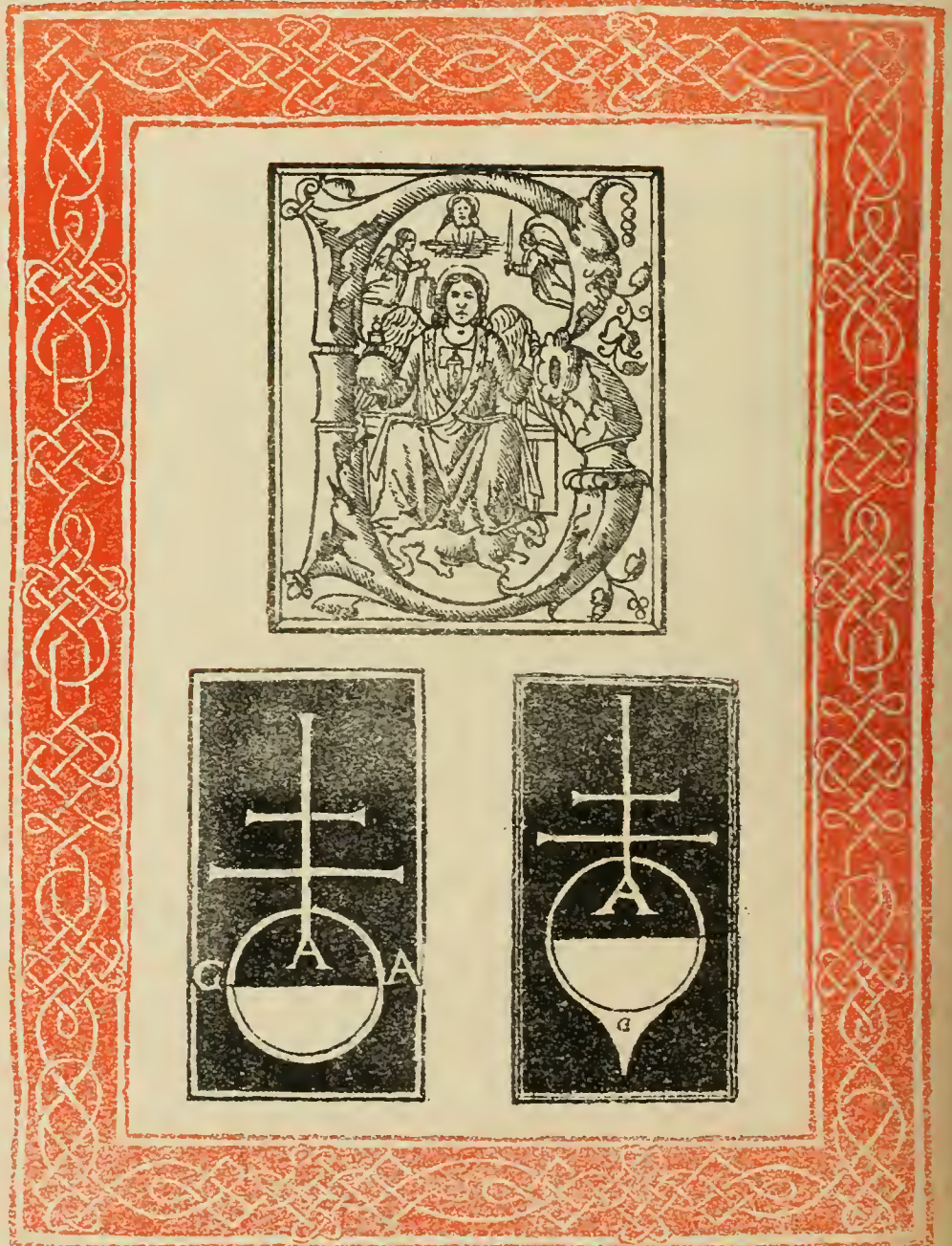


**Adiffale Romanſi cuz mults
miſſis ac bñdictionibus no
uiter additis in locis ſu-
is poſitis quas cetera
miſſalia impreſſa
non habent:
ut patet in
tabula.**

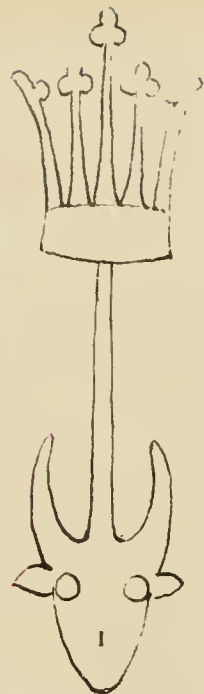








Statuta di centina

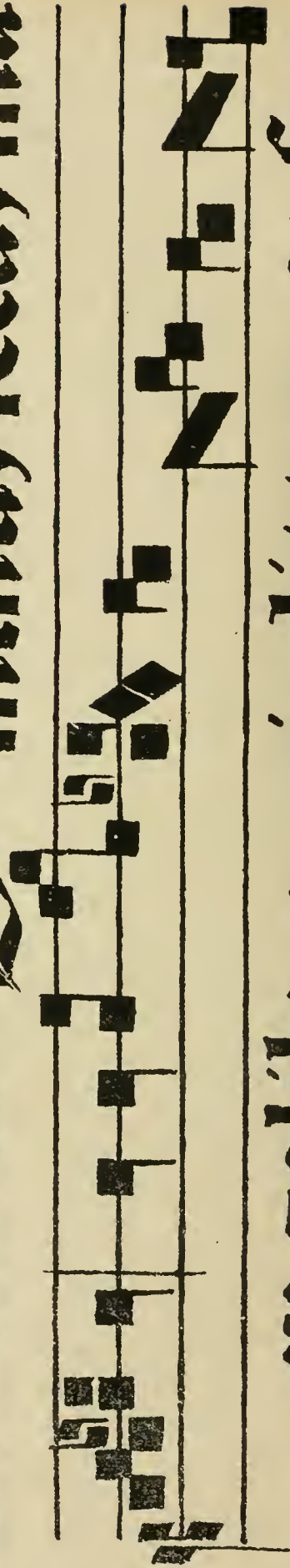


CCXIX

In vigilia facti An
dreapli Introitus



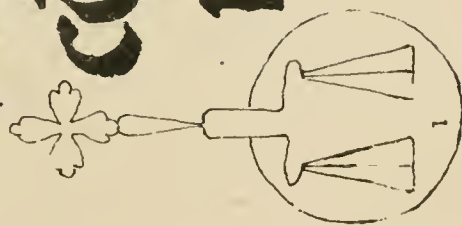
ominus secus ma



regalile e vi dit ou o fra

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

Quod aduale s̄m morem sancte Iho
 mane ecclesie: integrū z cōpletū
 videlicet dñicale: sanctuarū:
 cōmune: z cātorizimū: siue ky
 riale: impressū C̄enetis
 cum priuilegio:



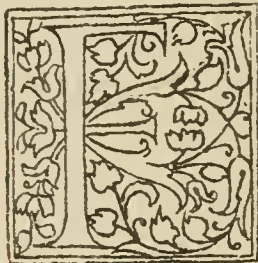


ANCTISSI
Christo Cro
orio undecir
Iesu Christo
cō desiderio
rando io pat
le pecorelle
sca: ricorro
stro pregand

che voi impariate dalui :elquale con t
briosa morte della sanctissima croce: p
mana generatione delemani deli derr
l' homo fece a Dio la possedevano pe:



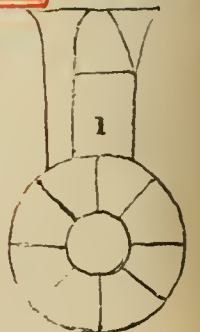
SANCTACATHARINA DE SENIS.



* 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

Stampato in la sacra Città de Venetia in Casa De Aldo Manutio Romano a di xv. Septembrio. M.cccccc.





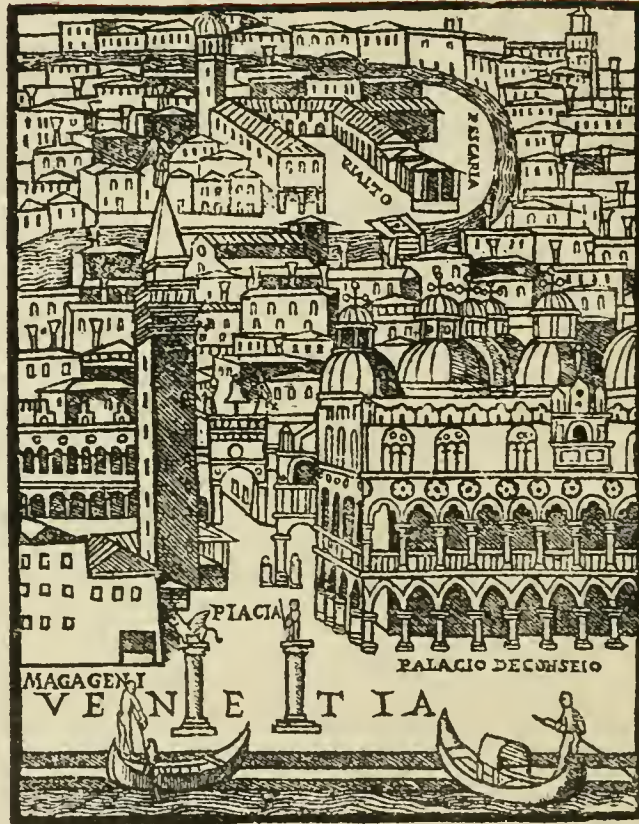
VENETIE

MD



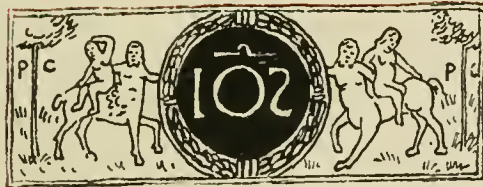


**Paesi nouamente ritrouati per
la Nautigatione di Spagna in Calicut. Et da Alber-
tutio Vesputio Fiorentino intitularo Mon-
do Novo: Nouamente Impressa:**

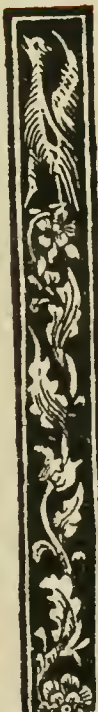


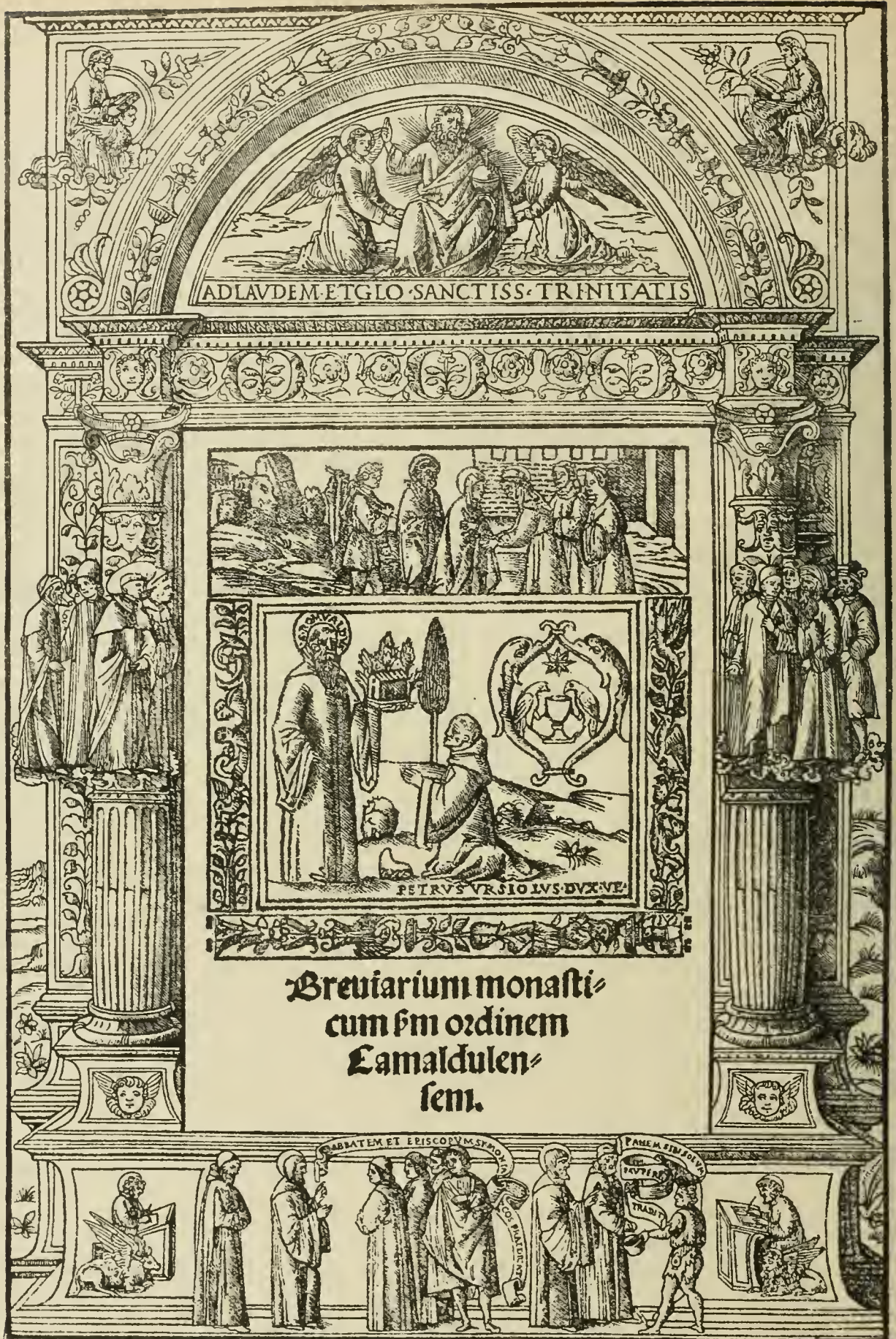


¶ *Laelestis hierarchia.
Ecclesiastica hierarchia.
Diuina nomina.*

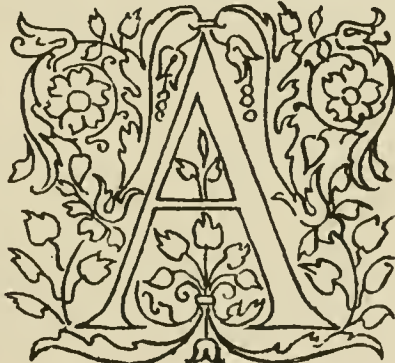


¶ *Theologia viuificans Libus solidus*





Breuiarium monasti-
cum s^m ordinem
Camaldulens^m
sem.

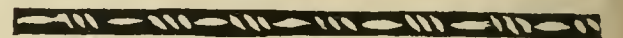
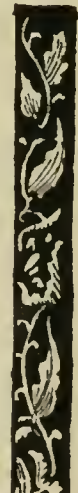
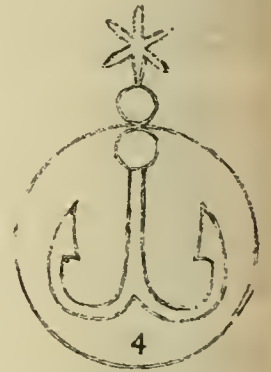
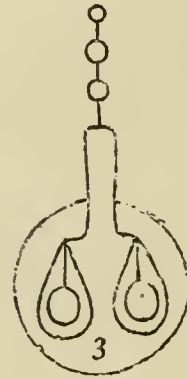
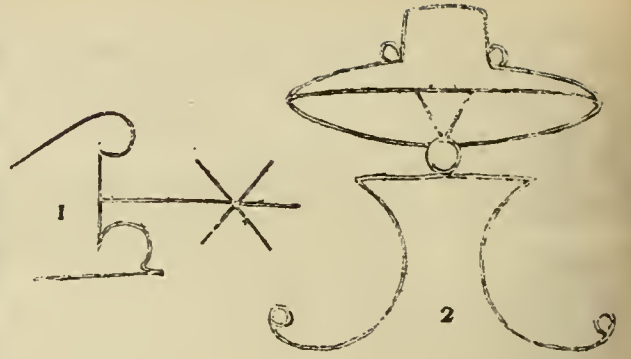
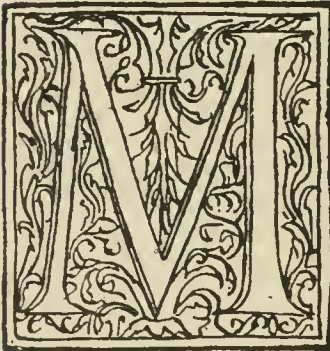
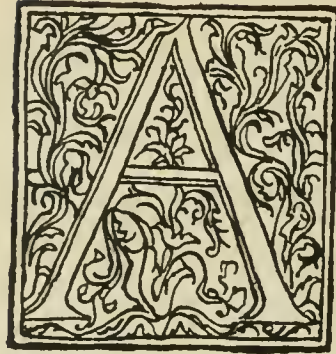


**Præclarissimus in Judiciis Astromm Albohazen
Haly filius Abenragel Rouiter Impressum et si
deliter emendandum etc.**

Artes. Tauri. Gem. Cancer. Leo. Virgo. Libra Scorpio. Sagitta. Capri. Aquarii. Idices.



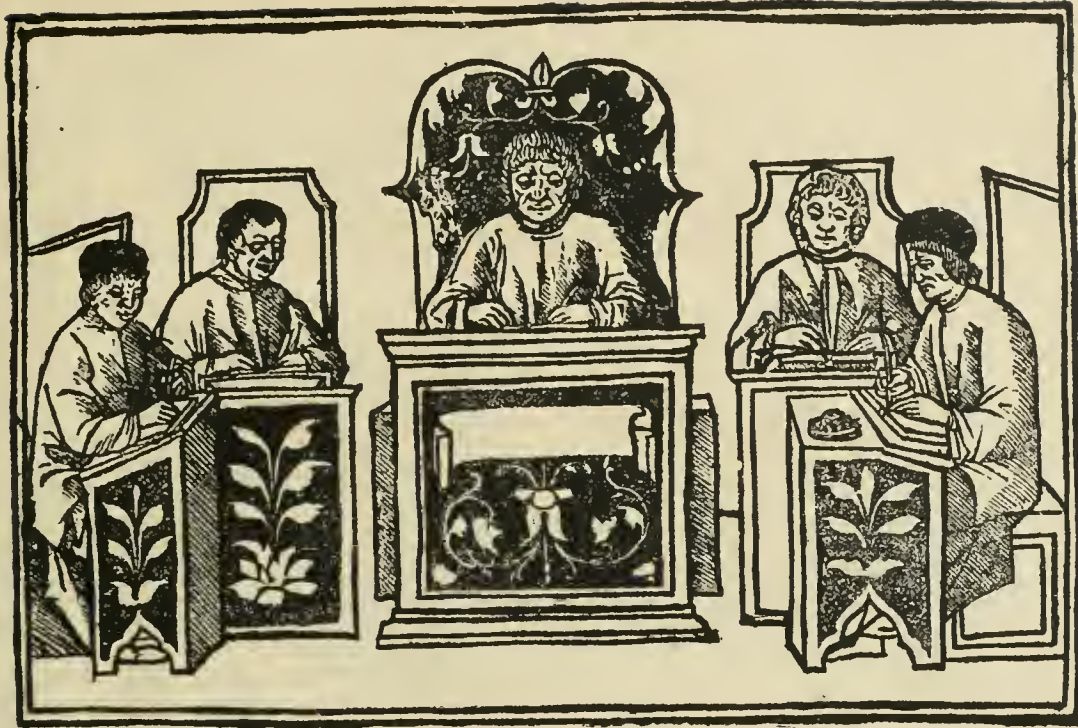




Jo Archiepiscopi Cantuariensis
Perspectiva communis.

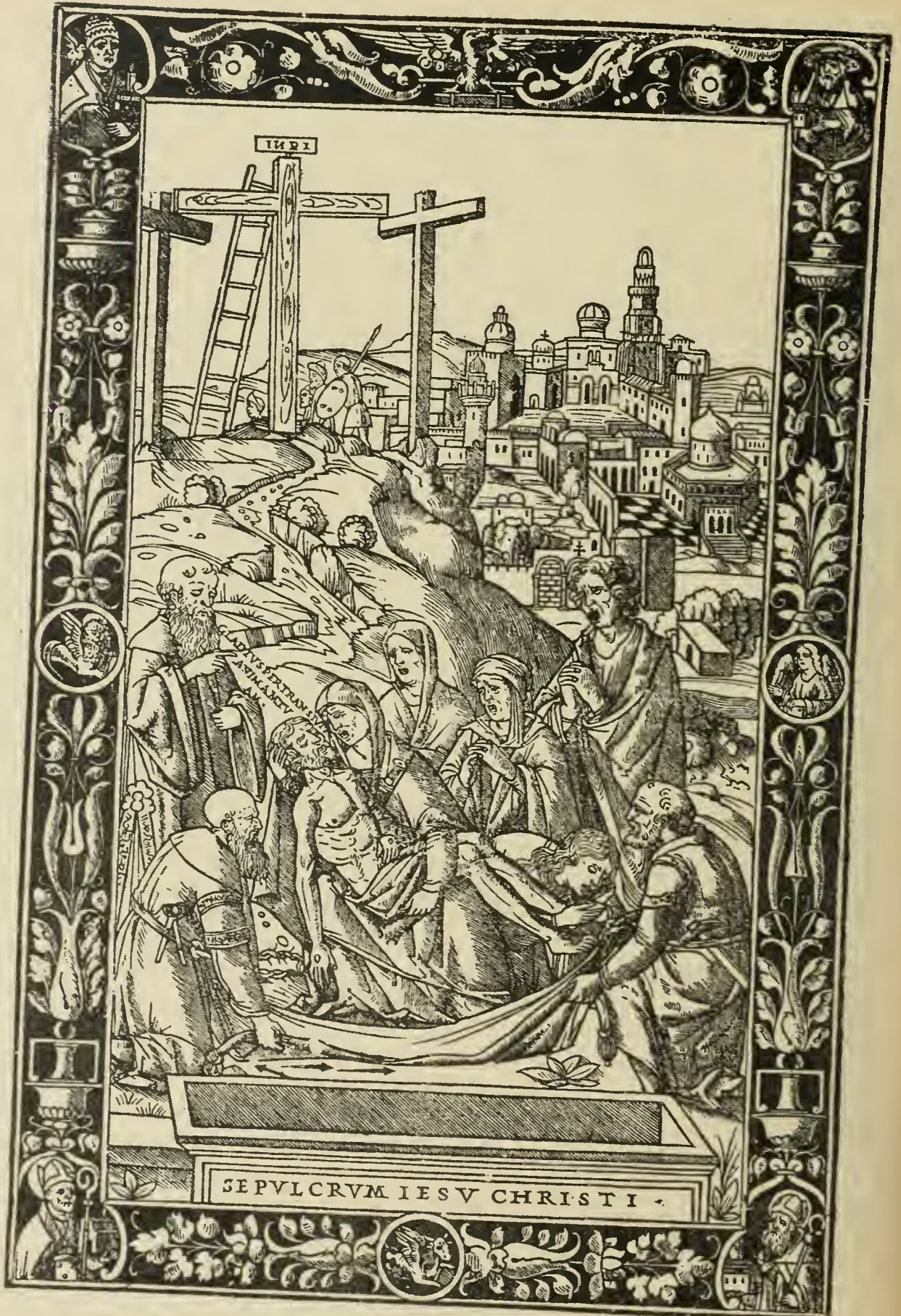






PRISCIANVS





Epistola sancti hieronymi



Incipit epistola beati hieronymi ad Paulinum presbiterum quia huius + maioris clemente se fuit. Ad tyrum



SERMO PRIMO

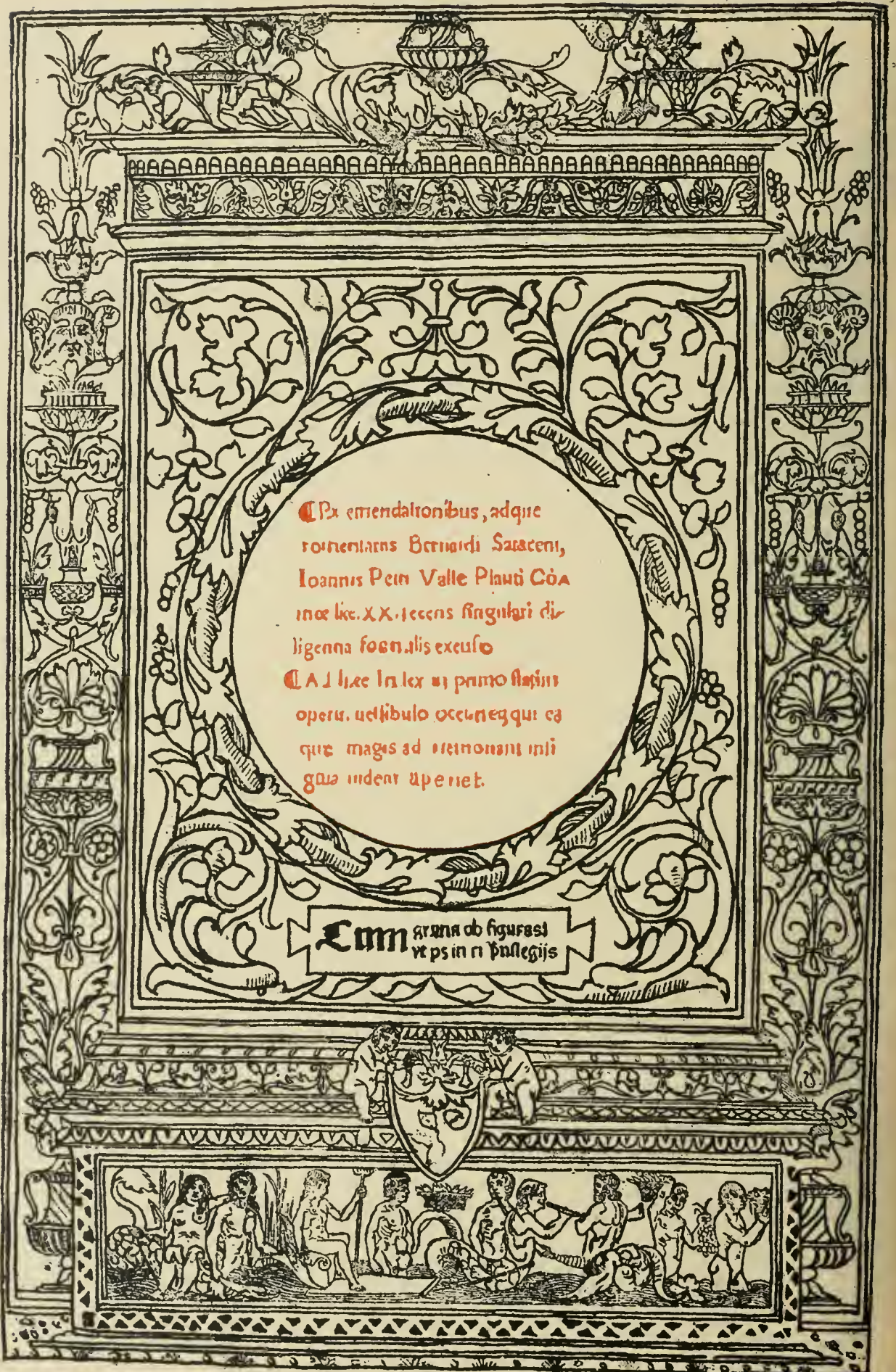
S In nomine Iesu Christi Incominia el libro amantato Speculu Fidei: Specchio della fede copilato da fra Roberto di leze uescouo de Aquino: ed Sermoni Ianni e ualgaru dellu misteru de Christo e della gloriosa uergine madre: ed altri laudi doue si potciano exercitare spirtualmente li docti e anebom illi uadozi.

Sermo. I. d' la fede uirtu theologia necessaria ad oguio uhi si uole salu i



VI. CREDIDERIT & baptizat^o fuerit salu^s erit. Qui uero no crediderit uenabit^r. Verba Iohanne de pions nostru originaliter Marci uult. Ingeguali qllo inimico della salute nostra co li toi male modi de ingimare exingueri nella nima el lume della saneta fedespche costu fa cilmiente la getta e trabuca in ogni male fare. E tolta la fede: le altre uirtu sono ienua tundera: como si noia nel decreto pma causa q' stione pma al capi. Cuius paulus. Et ueramea

A ii



Cum emendationibus, adque
 commentariis Bernardi Saraceni,
 Ioannis Petri Valle Plauti Cōa
 in aetate. XX. recens singulari di-
 ligentia foenalis excusio

Cuius haec in lex ut primo statim
 operu. uel libulo occurrerit: ea
 que magis ad remouendum inli-
 gura uident aperiet.

Cum arena ob figurasti
 ut ps in ri psallegijs

Ortus Sanitatis.

Capitulum lvi.





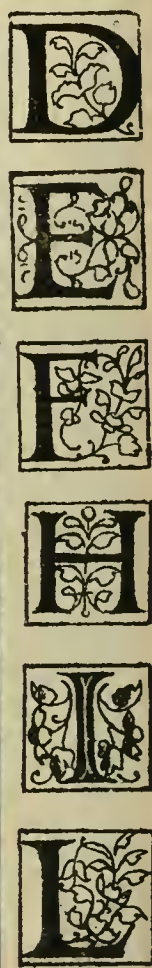
CANTO PRIMO DELLA PRIMA CANTICA O VERO CO-
MEDIA DEL DIVINO POETA FIORENTINO DANTE
ALEGHIERI. CAPITOLO PRIMO



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'i vi trouai,
Diro de l'altre cose, ch'i v'ho scorte.
I non so ben ridir, com'i v'entrai;
Tanti' era pien di sonno in su quel punto,
Che la verace via abbandonai.
Ma po ch' i fui al pie d'un colle giunto
La, oue terminaua quella valle,
Che m'hauea di paura il cor compunto;
Guarda' 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'i passai con tanta pieta.

rentino poeta: no si psuada che qsto principio del prio ca
essere pati alla stupeda dottrina delle cose che sequitan





**Libro del Peregrino Nouamé-
te Impresso e redutto alla
sua sincerita con la vi-
ta dello Au-
tore.**

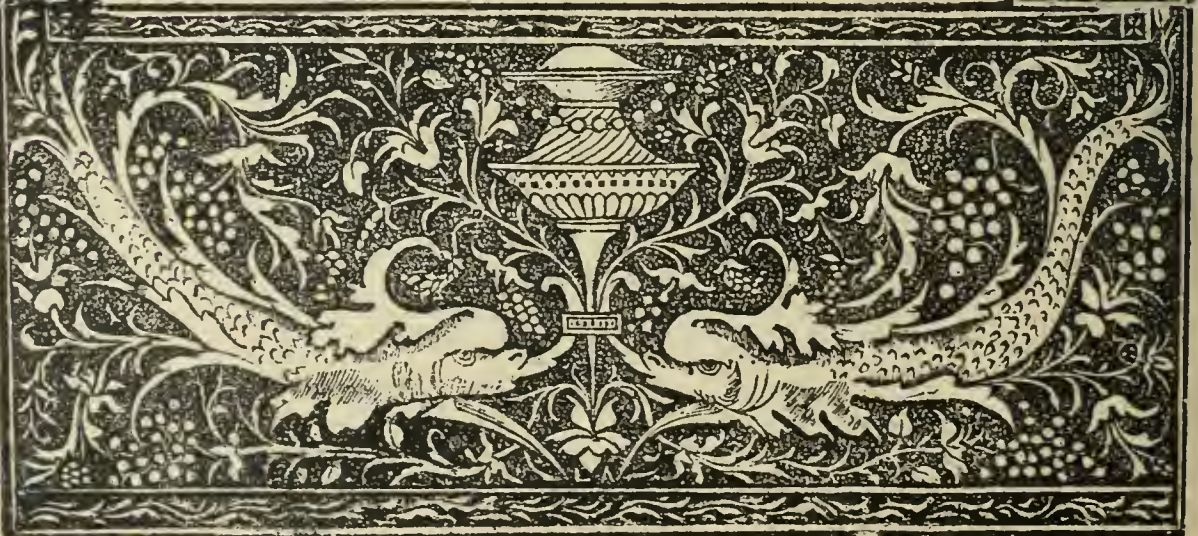
Libro mio se aspernato o reiecto fostis. Di-
re potrai: lectore. Non le exterminio
da Troia. Nò le fortie de Roma. Nò
li errori de Ulite. Ma de vno pud-
ico amore la historia porto e narro
Perbo sicuro vengo perche
amore e pietade me fanno la
schorta. Et se del scriptore
parole intende respòde-
re potrai. Jacomo
Lauicaco da Pad-
ma fidele recita/
tore viue 7 vale. Et come intese scripse.



Manfredus Bonum de Montis Ferrato.



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





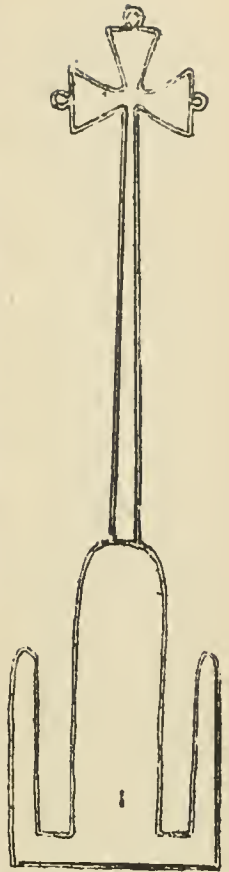
¶ Secūda pars operis dñicę passionis & resurrectionis dię idagat, & iudęorę sup hoc argumęta confutat.



Rsi multa sunt argumenta, quibus iudęi magnam nō bis calumniā solent astruere, & fidem sperata nobis resurrectionis stulta garrulitate deridere, in hac tamē lucubratiuncula nostra ea duntaxat confutare aggrediemur, quę dominicę pas-

sonis & resurrectionis materiam concernunt. Solet namq; obstinatum illud, & seruire iudęorum pecus in Christi saluatoris blasphemiam exire propensius & in christianorum calumniam insultare audentius & confidentius, quia legis nostrę munimenta non pauca ex auita ipsoꝝ religione mutuati sumus ea pꝛęcipue, quę 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 qđ cōtinuis subsānationibus nos lacessentes, & singulas obseruationes nostras detestātes perpetuis ipsoꝝ cōtumelias, atq; conuitiis simus obnoxii: non solum in paschę celebratione obseruationē nostram ludibrio maximoq; opprobrio ducentes (de quo superiori lucubratiuncula nostra scripsimus) uerū etiam i dñicę passionis mysterio ruditatis, & iscitę nos i simulātes

A ii





S. CVMANA

OCTAVIANVS

Impiis vero dicitur: Pa cobum penitit de L. rudo.



Gregorium de Gregoris. Anno Dñi. M. d. xiii

PRIMVS



AMBROSILLEONIS. IN. LIBELLOS. DENOLA.
PATRIA. AD. ENR. ICVM. VR.
SINVM. PR. INCIP. EM. IV.
STISSIMVM.

PRAEFATIO.



MNES homines Enrice Princeps uehementer optant: mirificeq; nituntur: ut patriam: tā ope summa iuuet: q; omni officio: ueneratione: ac pietate prosequantur. Cari nāq; sunt filii: cari parentes: cari quinetiam: atq; omnium tamen patria una. Nō solū enim patria parentum munera: quæ a parentibus contulisse uidetur: uerum et bis alia cōperitur præstitisse. ueluti solem: æthera: humentum: mores: nomen: societates: domos: atq; alimentis simul se benignam atq; suauem ostendit: simul secum coniunxit: ut siquid factio dictioe siue alii siue benemerentes: id omne æque ac nobis ipsis accesserit summopere gaudeamus. Eam obrem combustā dirumā Fu. Camillus ardētī aīo: cura: sollicitudine ab iter rauit: adauxit. Alfonso itē Rex Aragonensis secundo Parthenopen patriā: q; iāptidē apra ppe: atq; angust



Apocalí
píis íesu
christi. hoc est re
uelatione fatta a
sancto giohanni
euangelista. cum

noua expositione: in lingua volgare cõ-
posta per el reuerendo theologo ⁊ ange-
lico spirito frate Hederico veneto O 2^o
dinis predicatorum: cū 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.

Vendesse sopra la riuā deli carboni.



Plutarchus in Vitam

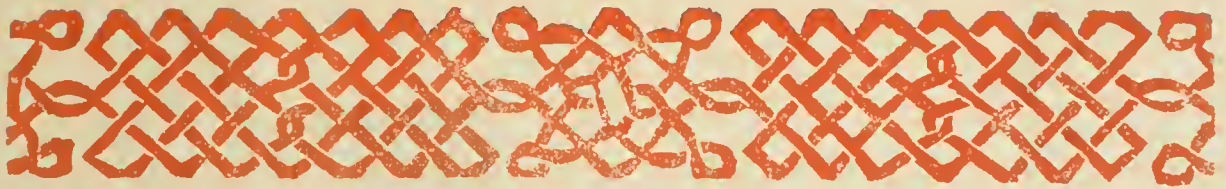
ENICIAE VIRI ILLUSTRIS VITA EX PLUTARCHO GRÆCO
NVM PER GVARINVM VERONENSEM VERSA.



q forte ad hanc le
rga Thucydide,
tissime atq accur
arierate & copia se
...mo arbitret: quo
tuisse perhibetur: q cū Th
uitate ac vehemētia facile
se pre se ferret: & Philisti!

fudis & inepti scriptoris aspserat ut in his praefertim quae ab illis ornate copiose





ΣΤΡΑΒΩΝΟΣ ΓΕΩΓΡΑΦΙΚΩΝ
ΒΙΒΛΙΟΝ ΤΡΙΤΟΝ

59



Γραδωκόσι δ' ἡμῖν τὸν πρῶτον τύπ
ῶσιν ὁ ἑφεξῆς λόγος ποδὲ γῆ καὶ θά
λας· καὶ δοκεῖ μέχρι νῦν ἔρως ἔσθ
ῆ. τὸν δὲ πόλιν ἀπὸ τῆς θύρας, κα
ὲ φῶν πόρ καὶ πρόπυρον κατὰ τὰ
μέγρος αὐτῆς ἔστι τὸ ἑσπεριον ὡς ἔφα
μεν πλέον, οἰκῆται φαύλως· ὄρη
λεπτὴν ἔχοντα γῆν, οὐδὲ ταύτην ὀμ
πολίω· ἢ δὲ πρόσθετος, ψυχρά τέ
τι, καὶ παρκαταλίε· προσειληφι
κτον τοῖς ἄλλοις· ὡς ἔπαρβλάμη τι



τα μεν δὴ τὰ μέρη, τοιαῦτα· ἢ δὲ νότιος πᾶσα, δύσθαιμων χροδύθτι, καὶ ὄρη φρόντως ἢ ἑξωσηλῶν·
ἔσαι δὲ δῆλον, ἐν τοῖς καὶ ἔναισα· ἑσπερία καὶ ἡμῖν πρόπυρον τὸ τε ὄρημα, καὶ τὸ μέγεθος·
ἔοικε ἢ εὐρύσηκατὰ μ, μήκος ἀπὸ τῆς ἑσπερίας ἐπὶ πῶ ἔο· τὰ πρόπυρα ἔχουσι μέρη πρὸς τῆ ἑω, κα



ῆκτων πρ
ν· ἔστι δ' ὅτ
γραμ· ὄρος
· οὐσῆς δὲ κ
α. τὸ βῆσα α
δρον αὐτῆ
τη· μέγιστον
κα τὸ ἰσθε
ἰλατῆα, ἀπ
τον ἔστι τὸ ἑ
ρος ἀρτά

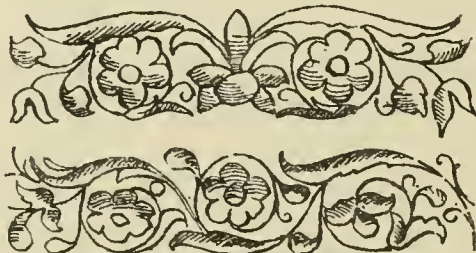


ον ὁμοῦ ῆ
καὶ μάλιχα
ῶσιν τεταμ
άτος, καὶ τ
ν ὠκεανὸν ἰ
ἰ μεν, ἐπὶ
απικούς κα
ς ἰσθερίας
ὅς ῆ ἑξῆς,
ς τῆ πηγῆν
ταρρον δὲ





Mathematicaruz disciplinarū Janitoris: Habent in hoc volumi



Cnelidis Megarensis accuratissimi mathematici clemencia
toꝝ liber primus ex traditione Theonis Barthola
meo Zaberto Elene. Interpꝛe icipit ane foelici.

CDiffinitio prima.



Ignis est cuius pars nulla.

CDiffinitio. ii.

Linea uero longitudo illatabilis.

CDiffinitio. iii.

Linæ autem limites sunt signa.

CDiffinitio.iiii.

Recta linea eꝛ q̄ ex æq̄l̄i sua iteratet signa.

CDiffinitio.v.

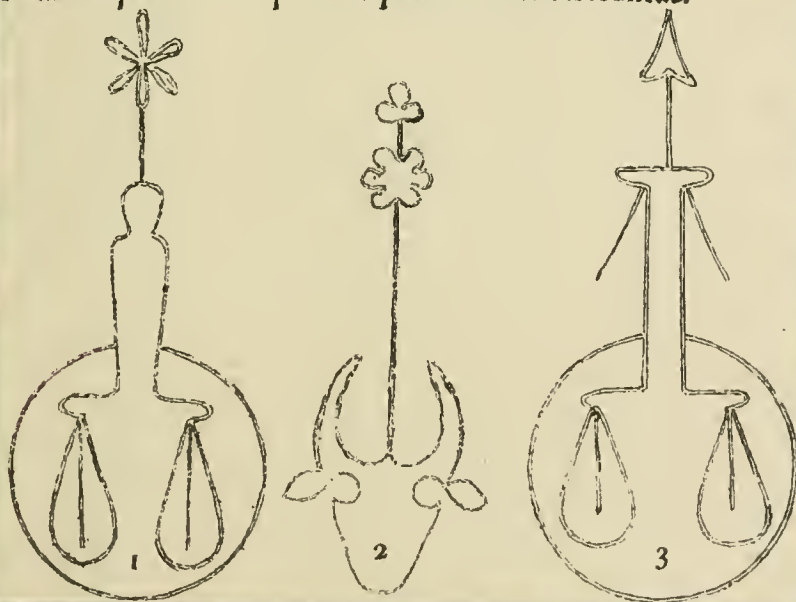
Superficies est que longitudinem: latitudinemque tantum habet.

CDiffinitio. vi.

Superficie extremata sunt lineæ.

CDiffinitio. vii.

Planata superficies est quæ ex æquali suas interioret lineas.

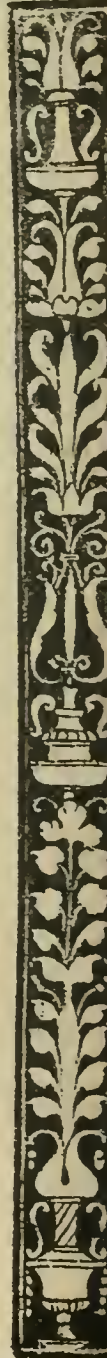
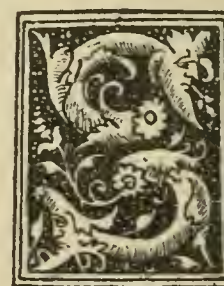
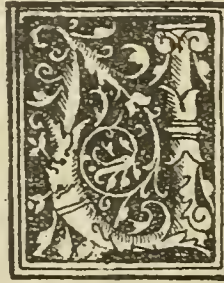




omiliario qua

dragefinale. Fondato de verbo ad verbum
sulle Epistole 7 Euágelij si como coronano
ogni di secondo lo ordine de la Ro-
mana Chiesa. Nouamente
Impresso.





NOTA
 TVTELEGEN
 DEET INSTORIE
 CHE SARANOMESE AI
 SOI LOCHI AVERANO
 VNO PARAFO DAVAN
 TICOMOQVI APARE
 INDESEGNO

NOTA
 TVTELEGEN
 DEET INSTORIE
 ZONTE DANOVO CHE
 PIV NON ESTA STAN
 PADE AVERANO VNA
 MANDAVANTICHO
 MO QVI APARE
 INFIGVRA

LEGENDA
 RIODE SANCTI
 NOVAMENTE
 STAMPADO

NOTA
 TVTIPRINCIPIDE
 LIBRI AVERANO EL
 SVO FRISO ET LATA
 BYLA SARA ALINCON
 TRA ORDENADA AMO
 DO DE CHALANDA
 RIO COMO POTRAI
 VEDERE

NOTA
 CHE QVESTA OPE
 RA SARA PARTIDA
 IN QVATORDESE LIBR
 PRIMODEL ADVENTO
 DEL SIGNOR LI DODE
 XEMESIDELANO
 ET LA SEPTVA
 GIESIMA

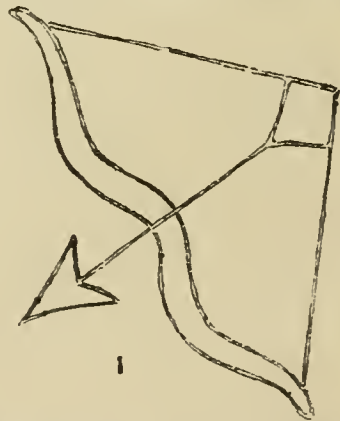


INCOMINCIA EL TERCO LIBRO CHIAMATO LEGENDARIO DI SANCTI DE LE FESTE CHE OCHORERA PER TVTO EL MESE DE ZENARO .ET PRIMO DELLA CIRCONCISIONE DEL SIGNOR .CAP.XXI .E



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

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





PARTE DEL PROLOGO

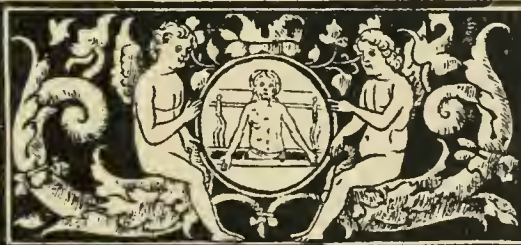
Xpediri nellè feste occurrèe infra el tempo in parte se contiene sotto el tempo della reconciliazione parte sottol. Tempo della peregrinatione elqual tempo la chiesa representa della natività insino alla septuagesima. Sequita a uedere delle feste occurre in tutz el tempo della deuotione elqual tempo incomicio ad. Adam & continuo inno a. Moyses: & la chiesa representà questo tempo de la septuagesima insino a pascha:

DE LA SEPTVAGESIMA



Significa la septuagesima el tempo della deuotione. La tetragesima significa el tempo della uidiuotione. Significa la quinta el tempo della remission. La quadragesima. Significa el tempo della spiritual penitentia. Incomiciat adu. que la septuagesima da quella dominica nelaqual se cã

ra. Me circendano: & c. Et finisse el sabbato dapo la pascha Per tre ragioni instituita la Septuagesima come si troua nella summa del officio di maestro. Ioanne bileth cioè per amore della redemptione nelaqual erdiuoi ono li patri che se pre se bauesse per giorno solenne. & celebre: la quinta seria che e el giuedi per la uentatione del giorno de la fantissima Ascensione nelqual giorno chto nestro. Signor. Iesu. Christo essendo della natura nostra sali al ciele: & lu sublimato sepra li angelei cheri & in talte giorno non fuisse cbsituato el ieiunio essendo quello giorno nella primitiua e chiesa equalmente





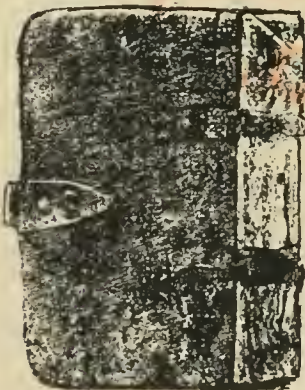
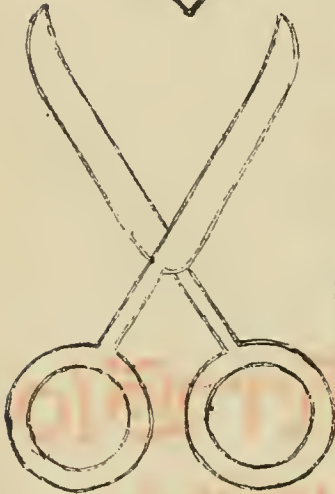
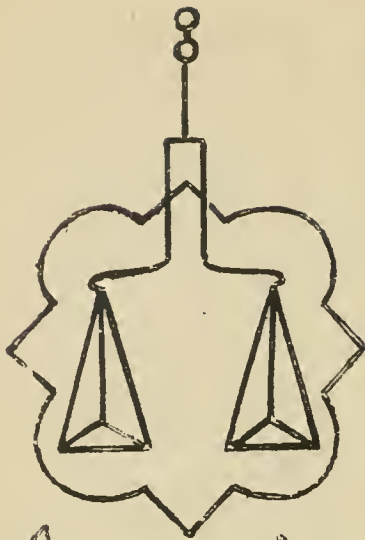


Il Decamerone de messer Gio
uanni Bocaccio nouamete
stampato con tre no-
uelle aggiunte.

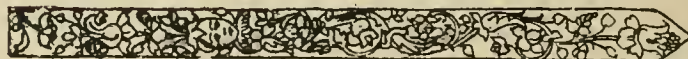


Clereta Lena. Philenium Meretrix.

Cyriſto Caluaneo Noſſal mente Stampato con la Bionta.



1518-D



Incipit officium beate
genitricis marie in
die octid. curie. ad mat. 4.
Omnipotens
deus in
terris. Et
omnis
annuntiatio
dicte laude
tuam. De
us in adiutorium
meum intende.
Domine ad
adiuuandum
me festina. Gloria
patri et filio spiritus
sancti. Sicut erat
in principio
et nunc et semper
in secula
in seculum amen.



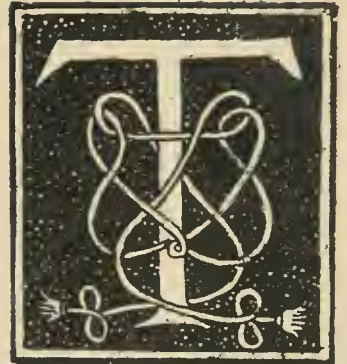
Incipit officium beate
genitricis marie in
die octid. curie. ad mat. 4.
Omnipotens
deus in
terris. Et
omnis
annuntiatio
dicte laude
tuam. De
us in adiutorium
meum intende.
Domine ad
adiuuandum
me festina. Gloria
patri et filio spiritus
sancti. Sicut erat
in principio
et nunc et semper
in secula
in seculum amen.

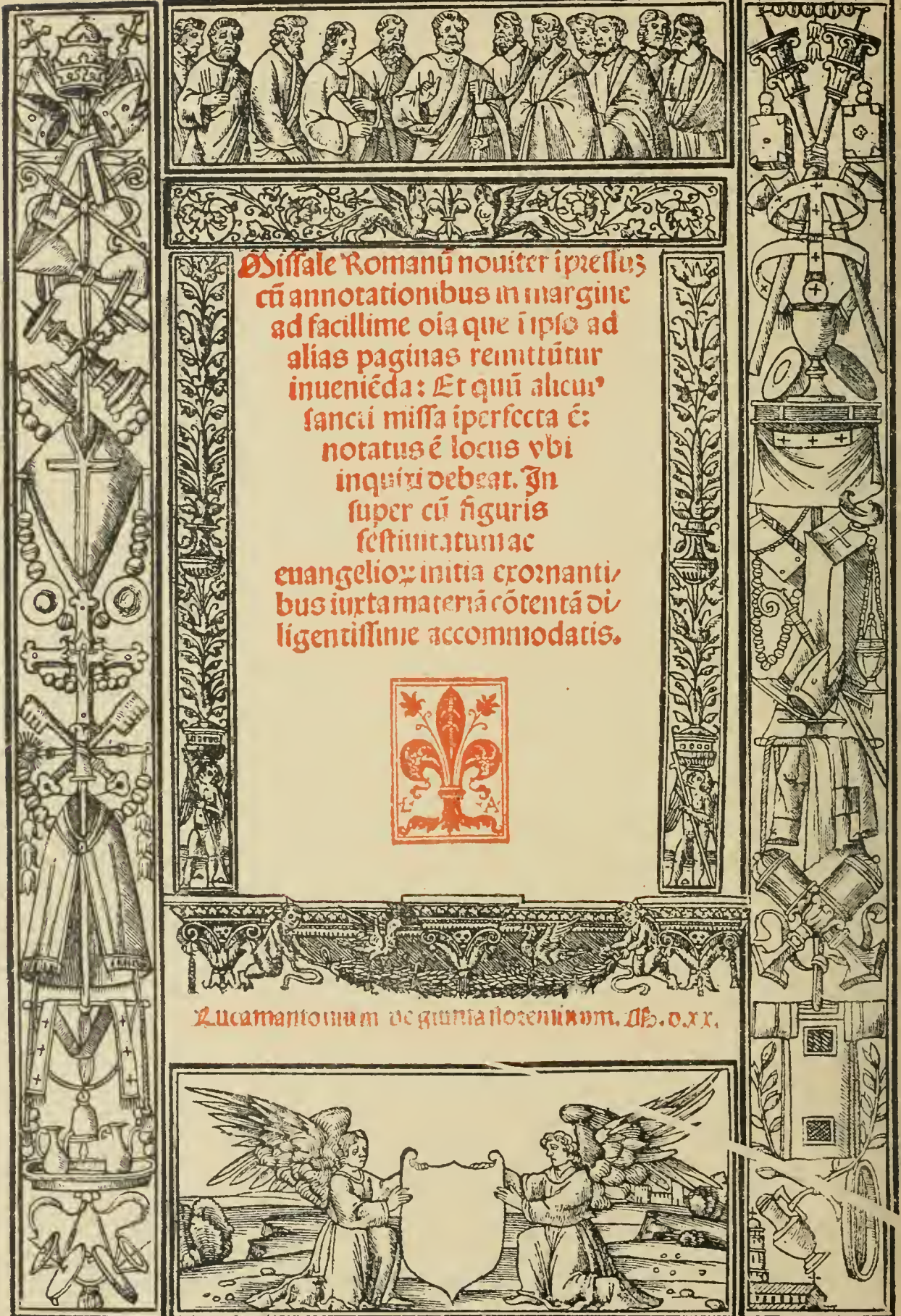
1519 - A



Opera del preclarissimo poeta
 Adiser Pamphilo,
 Saffio Rodenese.

Sonetti. cccxij.
 Capitoli. xxviii.
 Egloge. v.





AVLI FLACI

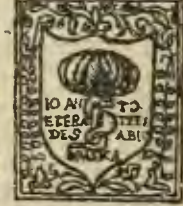
Persij Satyrographi Clarissimi
 opus emendatum. Interpretanti
 bus Joanne Baptista Plantio:
 Comutoq; Philosopho: eius
 Praeceptore: necno Joanne
 Britanico Bariano: ac Bar
 tholomeo Pontio: viris
 eruditissimis: cum suis
 figuris: et utilissimis
 Apostillis. Insu
 per Alphabetica
 Tabula: nuper
 apposita: quae
 omnia scitu
 digna mirifice complectitur.



Lo amoroso Conuiui di Ban-
te: con la additione: Noua-
mente stampato.



Venctis per Ioannem Antonium, & fra-
tres de Sabio. M. D. XXI.
inense Martio.





In nativitate domini: in prima missa. Statio ad sanctam mariam maiorem ad presepe. Introitus.

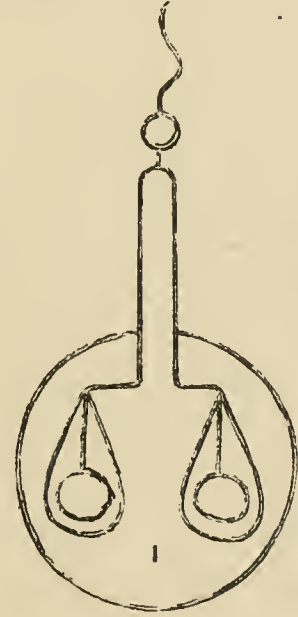


Omnis dicit ad me / filius meus est: ego bodie genait: Quare fremuerunt gentes: et populi meditati sunt inania.

Omnis dicit ad me / filius meus est: ego bodie genait: Quare fremuerunt gentes: et populi meditati sunt inania.

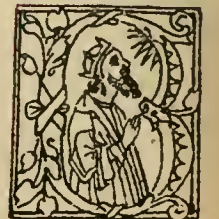
Gloria patri et filio. Oratio. **O**mnis dicit ad me / filius meus est: ego bodie genait: Quare fremuerunt gentes: et populi meditati sunt inania.

Antiphona: **O**mnis dicit ad me / filius meus est: ego bodie genait: Quare fremuerunt gentes: et populi meditati sunt inania.



In illa hora. **D**ominus dixit ad me / filium meum: **S**equere me: et ego faciam te piscem in illa hora. **E**xit edicti scriberet univrsus







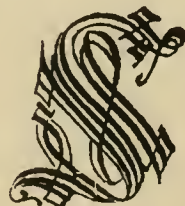
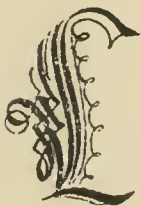
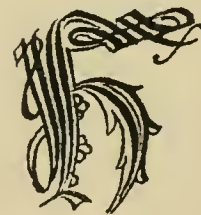
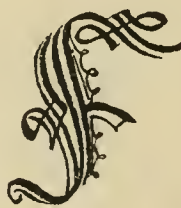
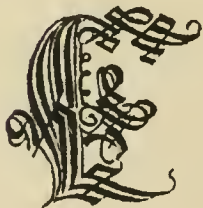
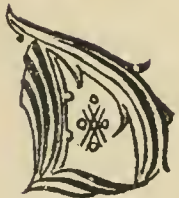
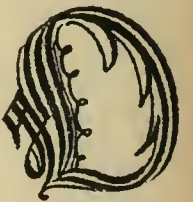
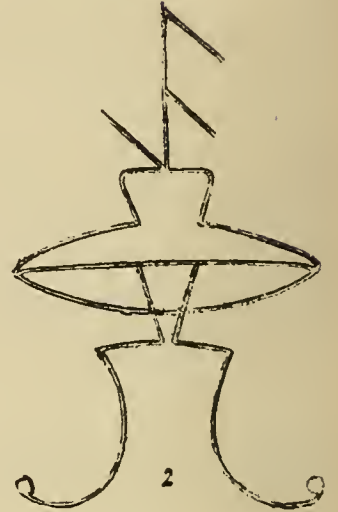
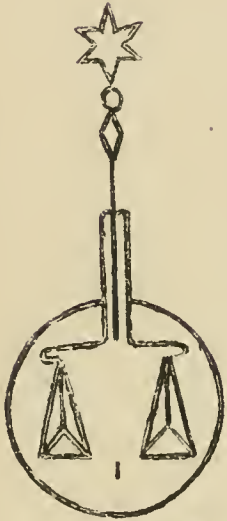
PVB.
FRANCISCI
MODESTI ARIMINENSIS/
AD ANTONIVM
GRIMANVM.

P. S. Q.

V.

VENETIAS

Harmonice Musices Obsecaton

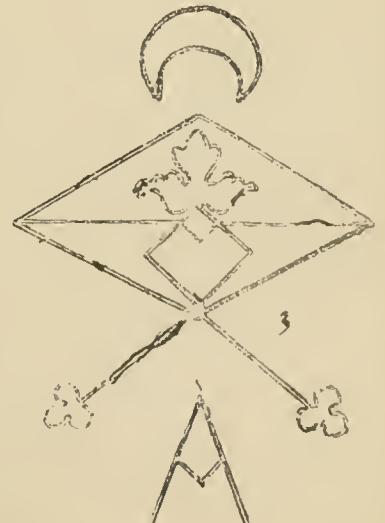
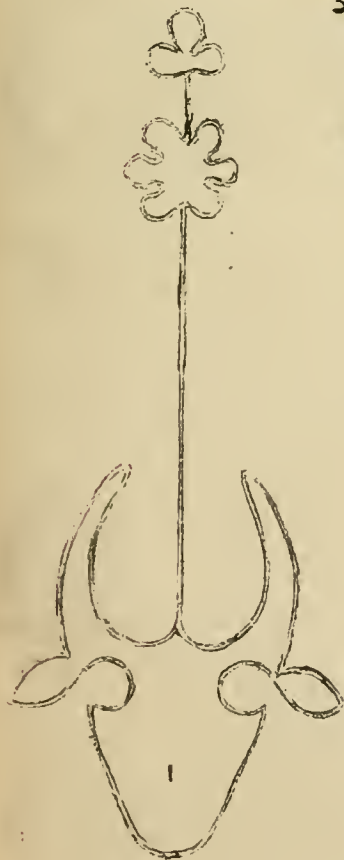


De octo

TENOR

Imprimus Venetia per Octavianum Petrulum Forosempmē
sem 1503 die 10 Februarii. Cū privilegio iurisdictionis Dominū
Veneticarum q̄ nullus possit cantum figuratum imprimere
sub pena in ipso privilegio contenta.

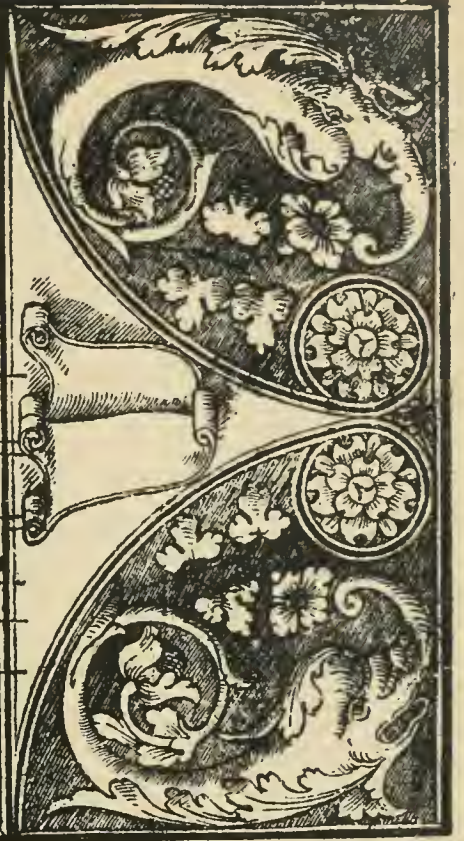
Registrus ABCDEF GHIKLMNOPQRSTU
Omnes quaterni.





COLIGATO NOTLARI

Three systems of musical notation, each containing five staves. The notation includes various clefs (soprano, alto, tenor, bass) and notes with stems, typical of a 19th-century manuscript.



per il Signor P. Antonini Coligato C.lli.
THOSCANELLO DE LA
MVSICA DI MESSER
PIETRO AARON FIO,
RENTINO CANO,
NICO DA RI,
MINI.

CON PRIVILEGIO.



L'ODA DELLA MUSICA



OLTI
et antichi
le lode de
cura a qui
raccomar
l'altra ope
monica di
Per la qua
parlasi, m
fato per q
uiera esse
Non dime



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

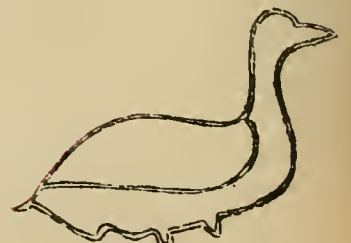
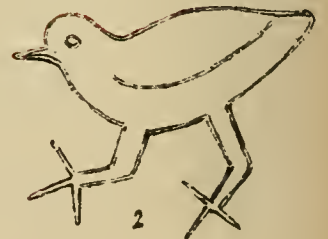


EL TERZO LIBRO DE I MADRIGALI

DI ARCHADELT, ET DI ALTRI ECCELLENTISSIMI

Authori. Con la giunta de alcuni Madrigali a Voci miste bellissimi.

A QUATTRO VOCI.



LIBRO TERZO

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.

Voi non m'amat' et io pur troppo u'amo et se m'ama sti com'amar doue

sti el fin che tanto bramo ben mille uolt' homai finit' hauresti et finir la potresti

IN VENETIA NELLA STAMPA D'ANTONIO GARDANE

NE L'ANNO DEL SIGNORE M. D. XXXIX NEL MESE DI MAZO CON PRIVILEGIO

che nessuno possa stampar ne far stampar ditte opere ne altroue stamplate possano essere condotte ne uendute qui ne in altro
 luogo di questo Illustrissimo dommo con pena di perdere tutte l'opere et pagar ducati. 200. cadauna uolta che se
 troueranno de ditte opere cosi quelli stampasseno o conduceffeno o uero uendesseno laqual pena à da esser diui
 sa ducati 50. a l'arsenal duc. 50. a l'acufador ducati. 100. a li Signori de notte per far tale executione.





37



38



39



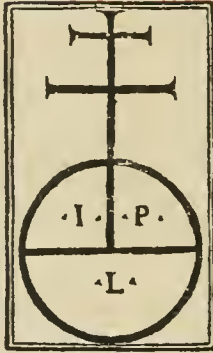
40



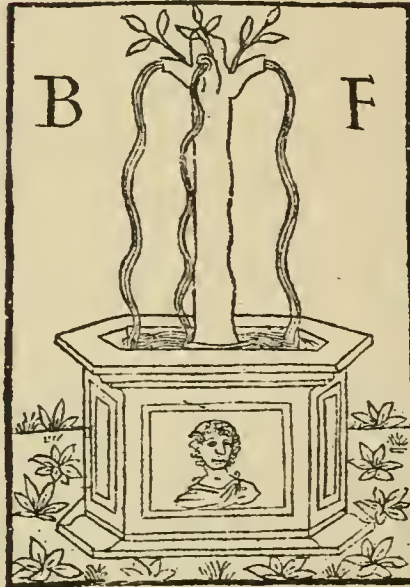
41



42



43



44



45



46



49



47



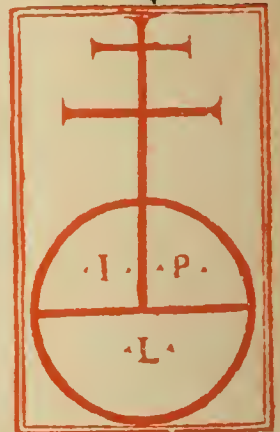
48



50



51



52



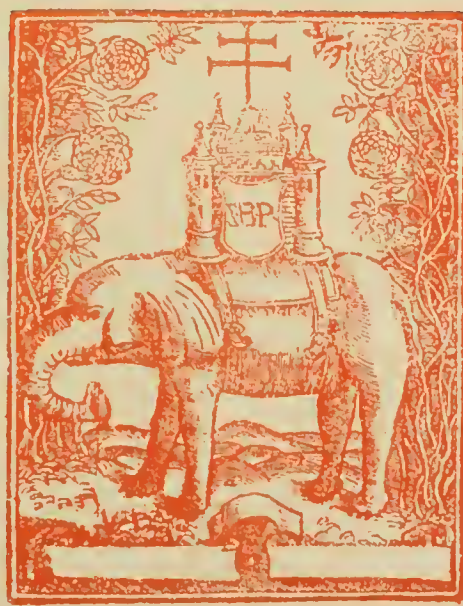
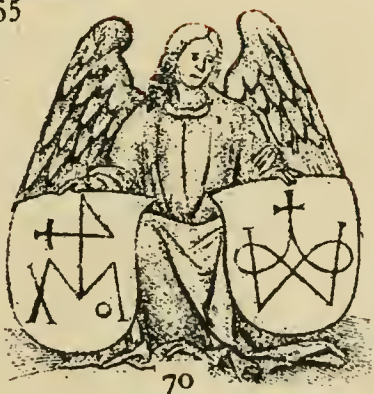
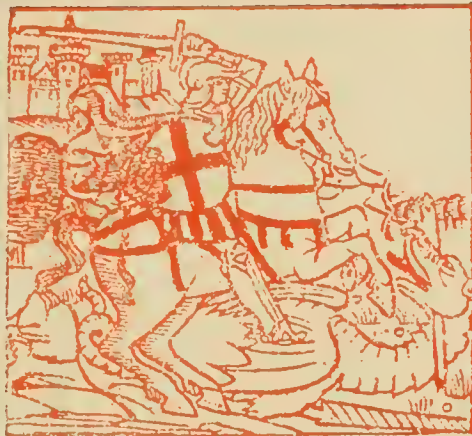
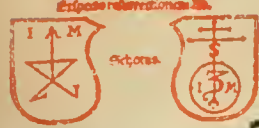
53



54



55





Inclita regina uergene poncella
 Del mondo spechio sei Venetia bella.



BINDINGS



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

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

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

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

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

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

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

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

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

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

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

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

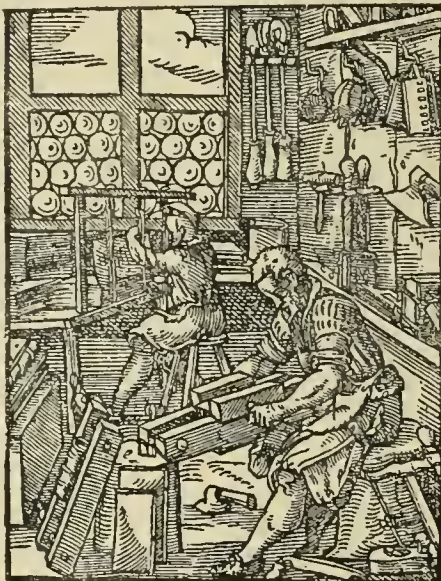
The binding of a book in gilded leather continued to take a more singular and picturesque appearance as the sixteenth century advanced. The leather was soaked and pressed with special moulds, or worked with geometric designs in relief, so as to form, as it were, the reproduction of an incrustated ceiling.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

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

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

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

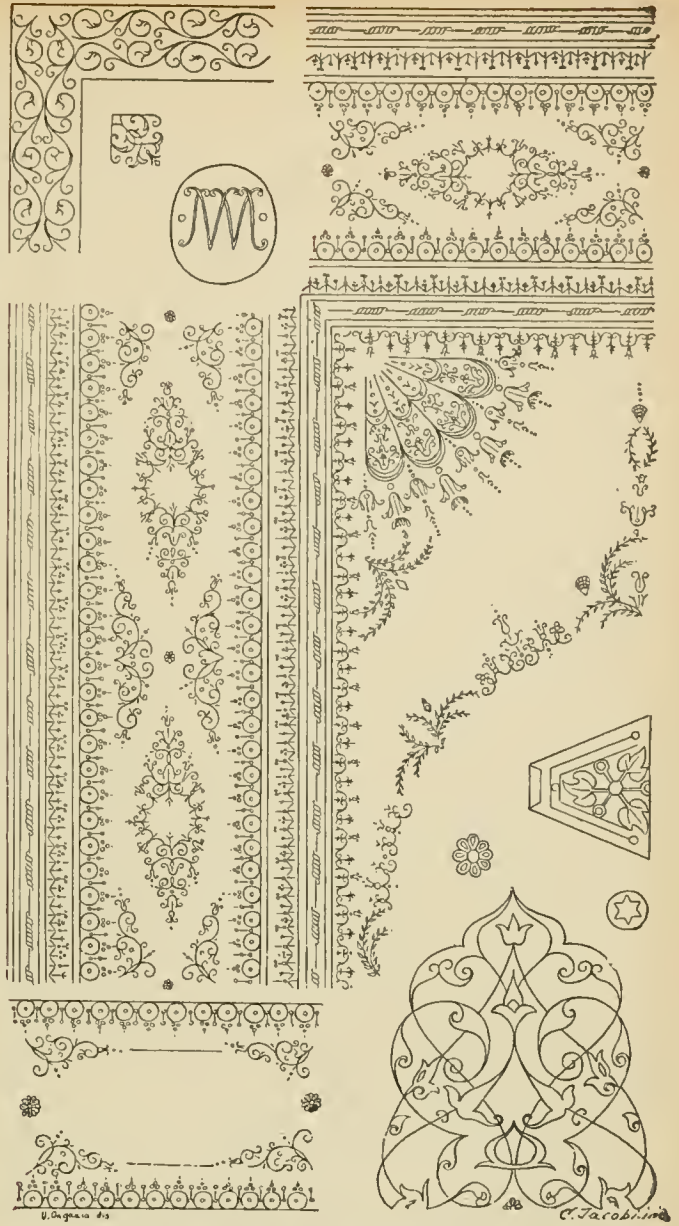
Such bindings belong to a period, of art, already sufficiently magnificent, in which another kind of binding was brought to perfection, namely that *à petits fers*, which arose at the end of the fifteenth century, and acquired great renown in Italy and France during the first half of the sixteenth. The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

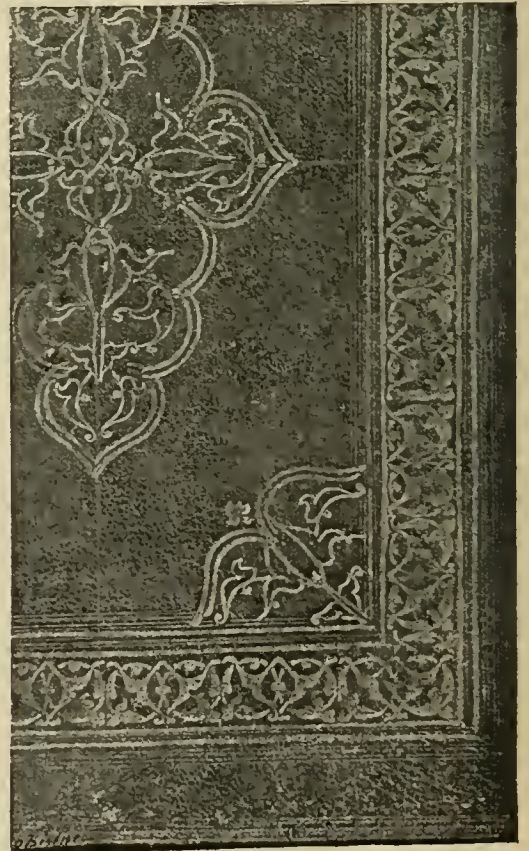
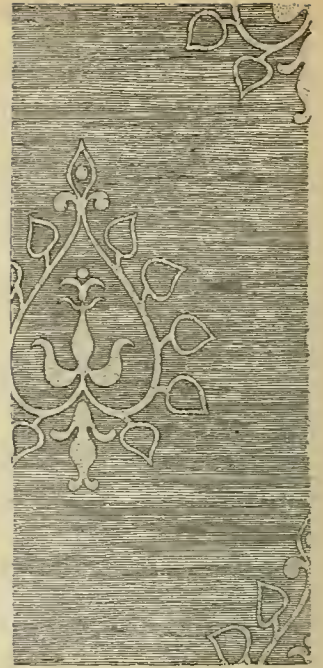
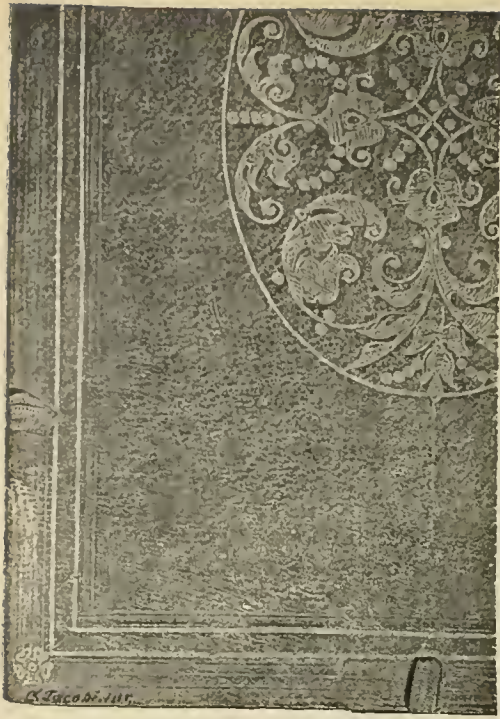


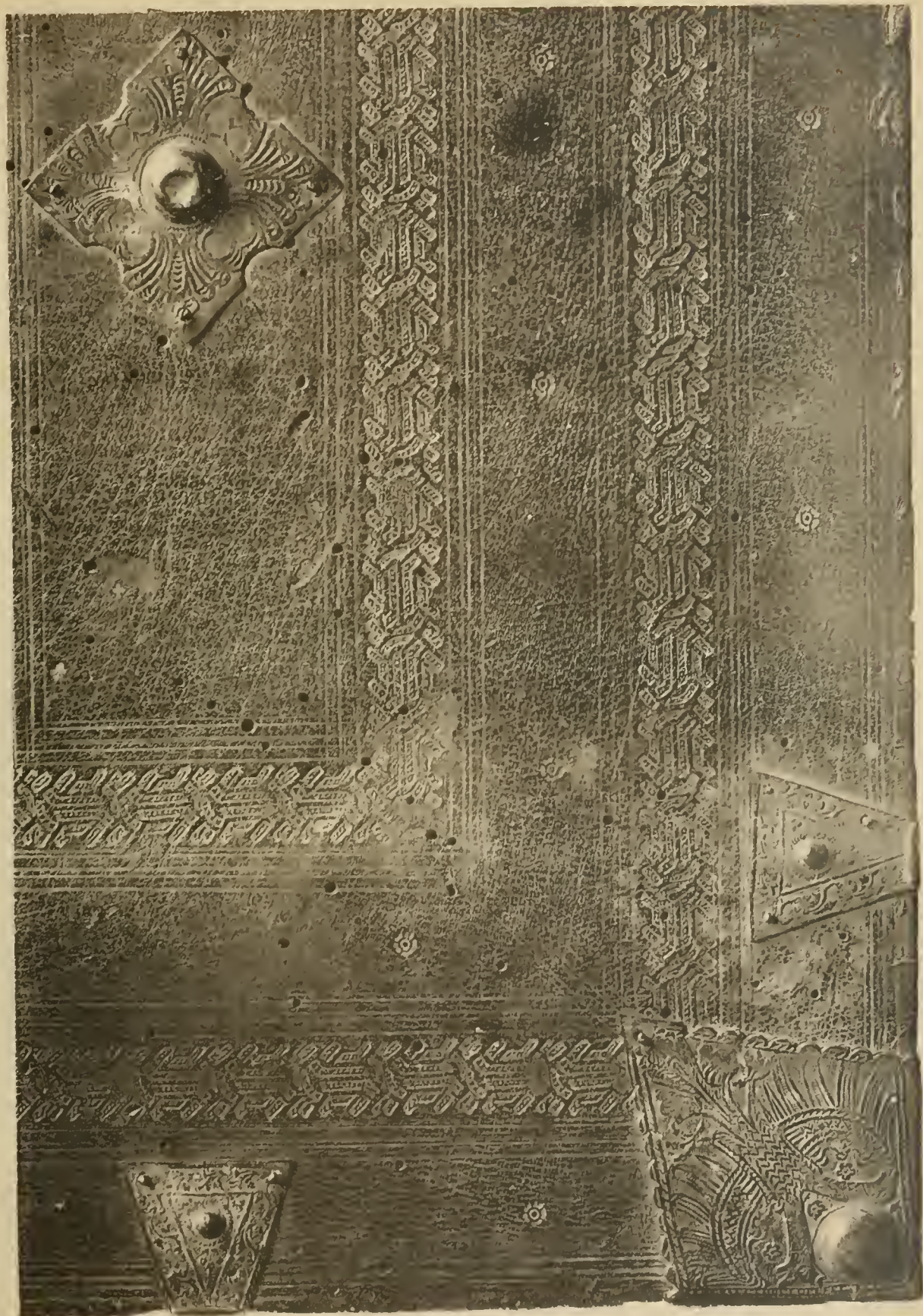
the East, was prepared with a variety of dyes, and stretched with great care upon the cover of wood or cardboard; then the little iron punches or tools, reproducing thousands upon thousands of ornamental designs, impressed them in gold upon it, so that the cavities being thus filled with gold leaf, the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

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

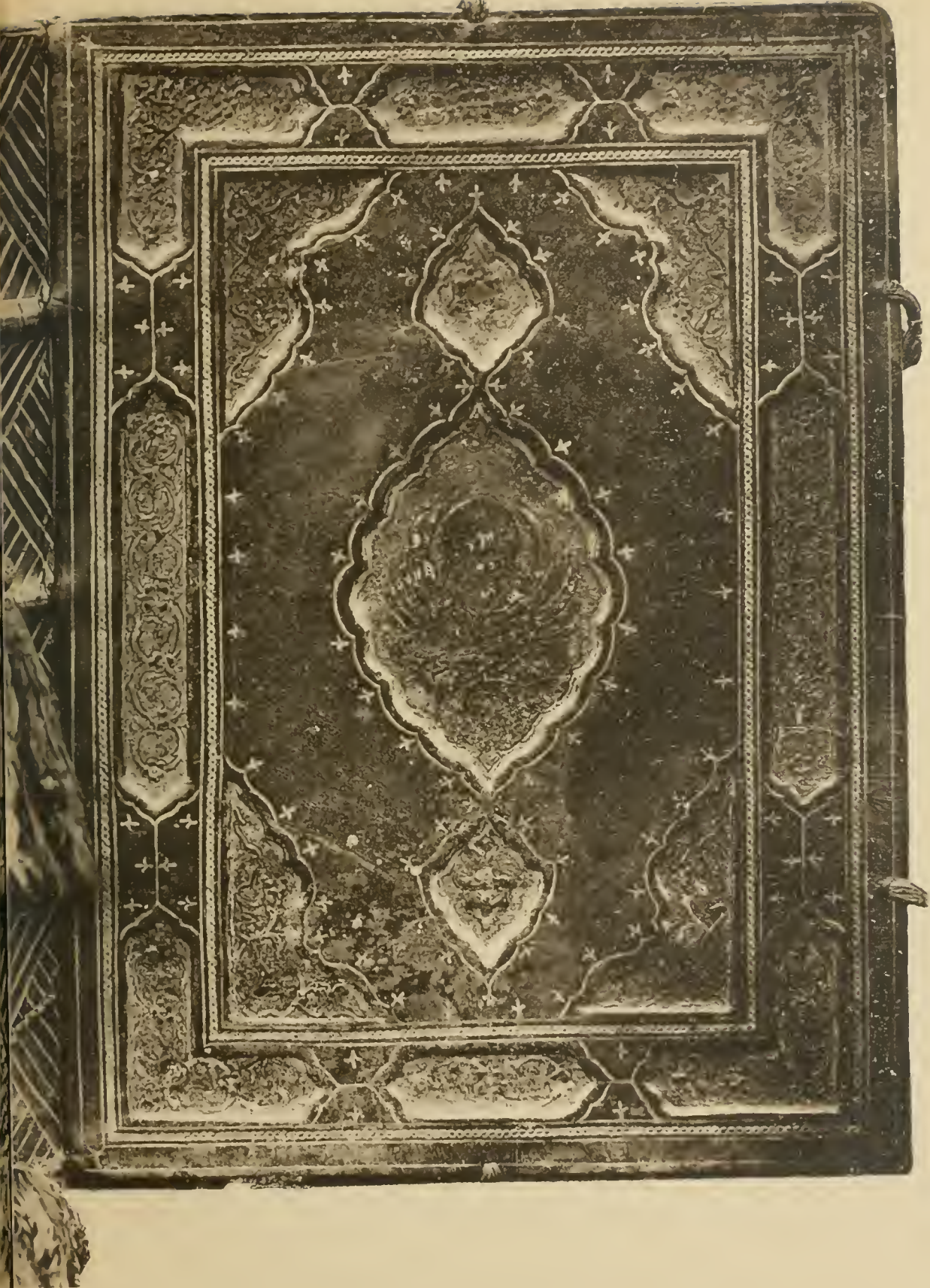


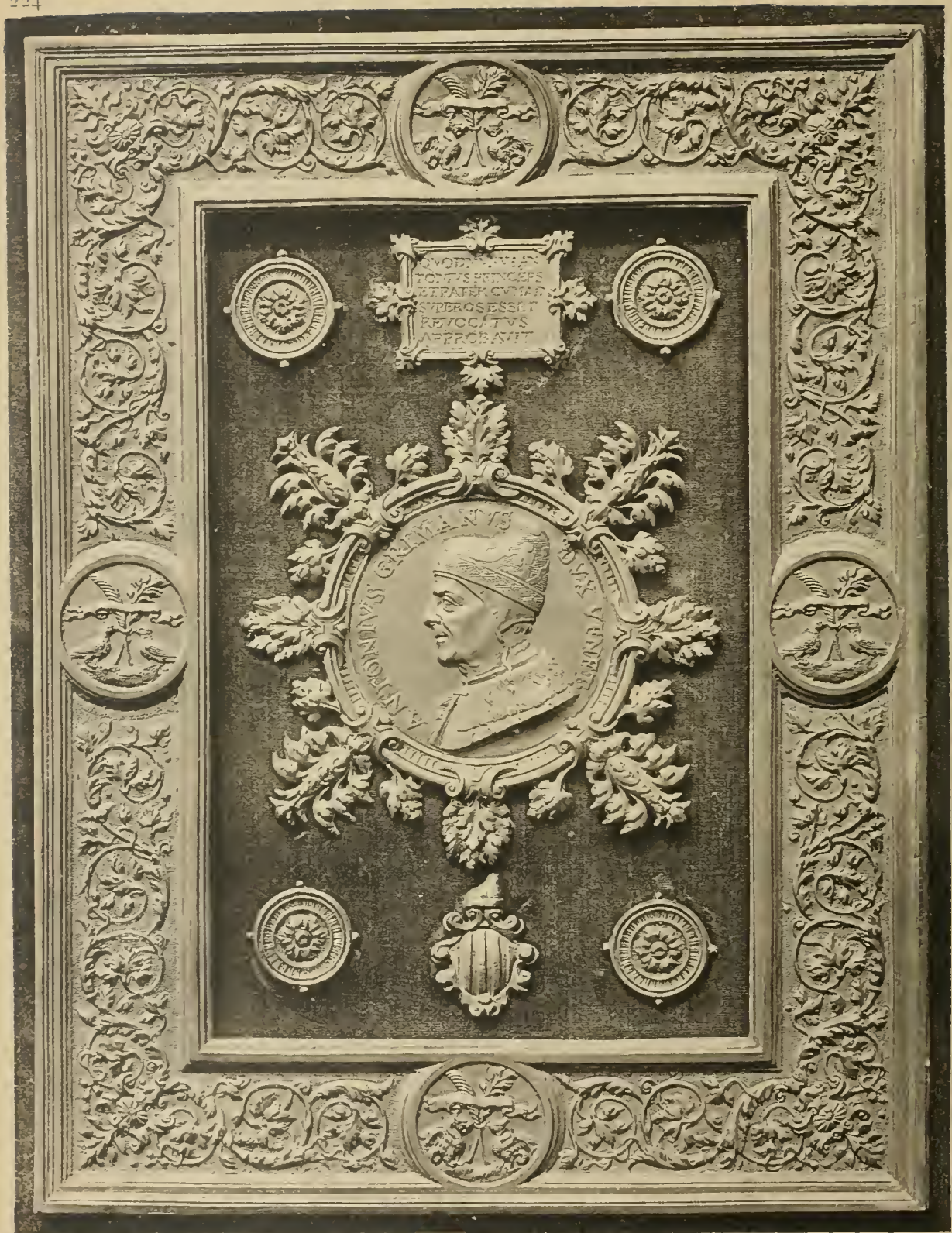


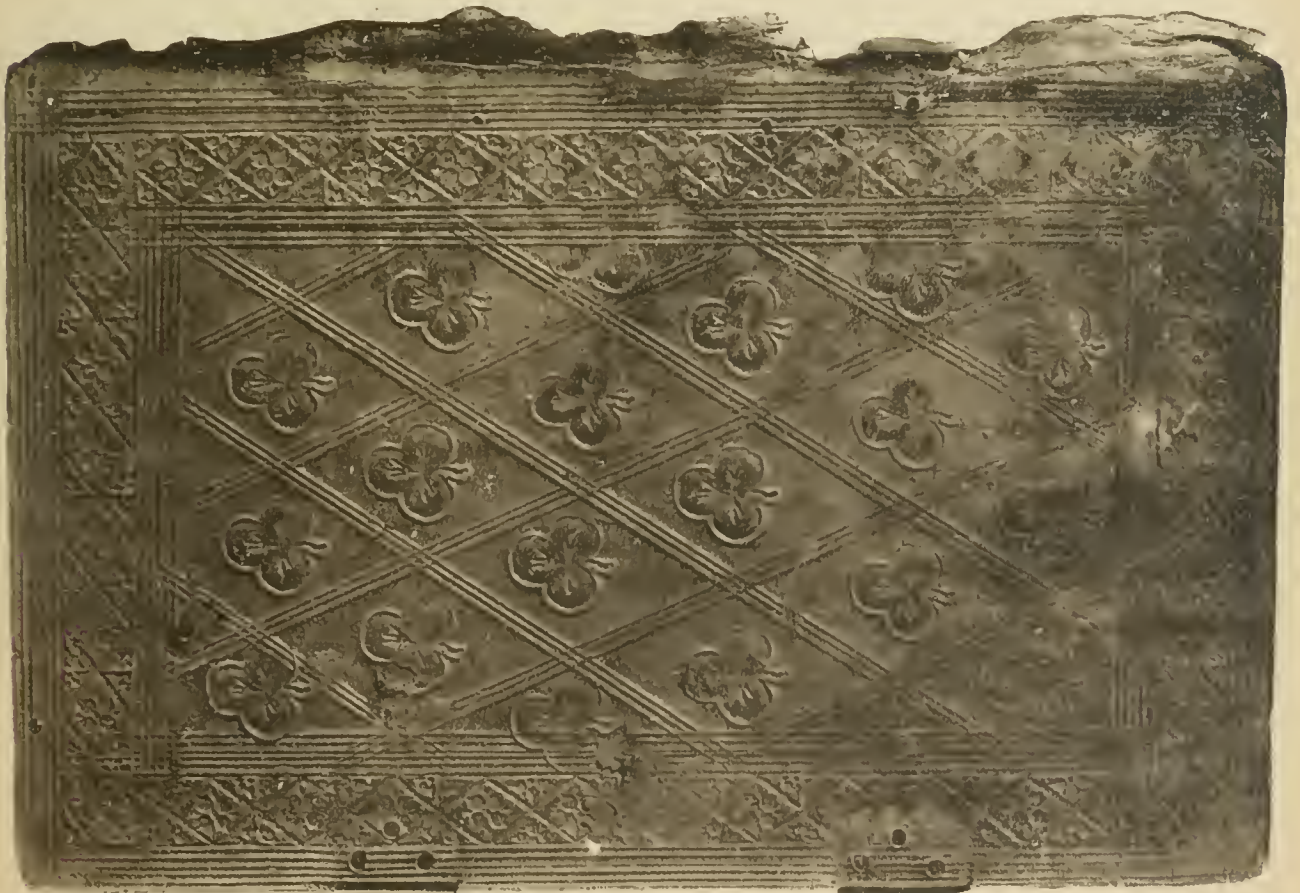




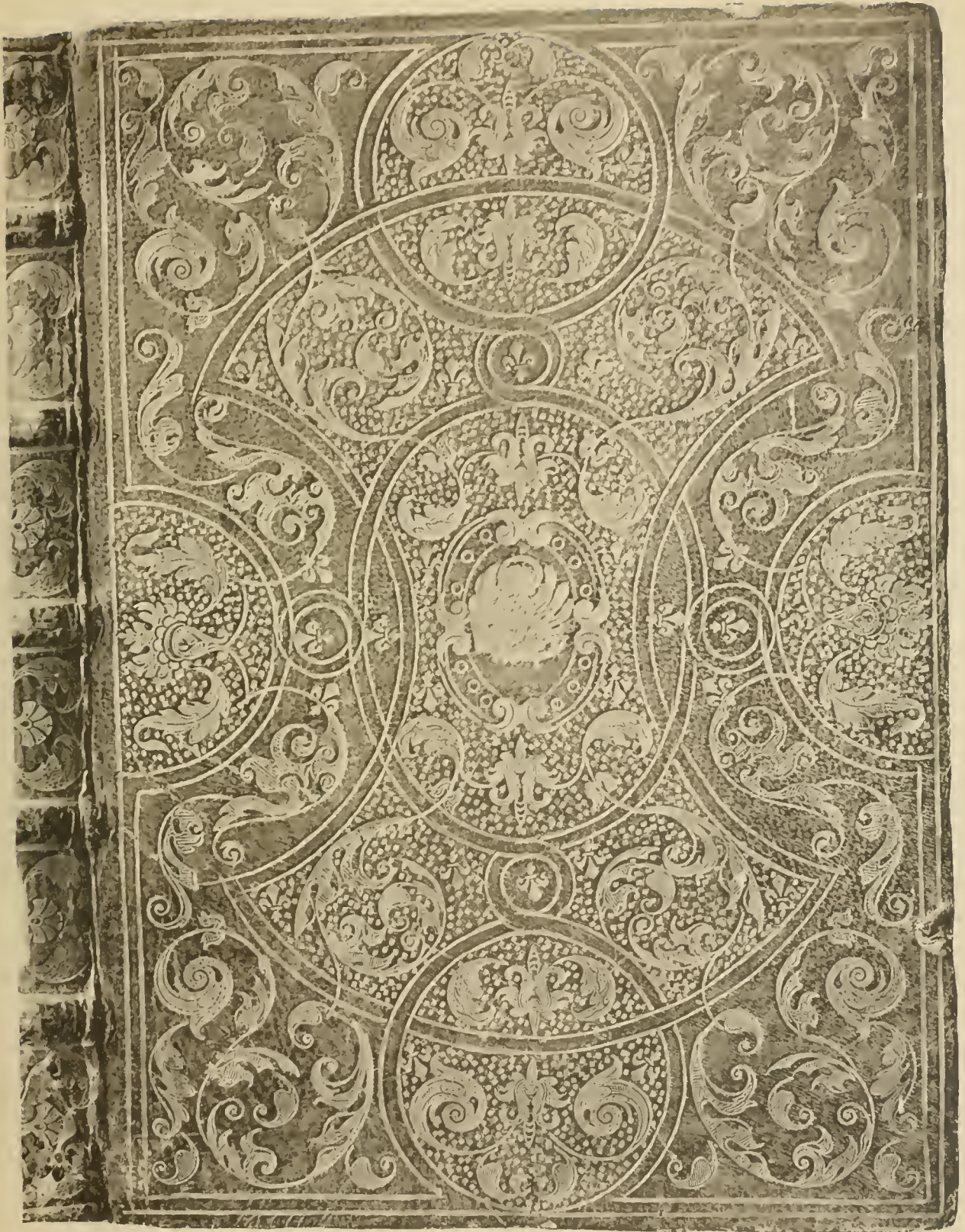


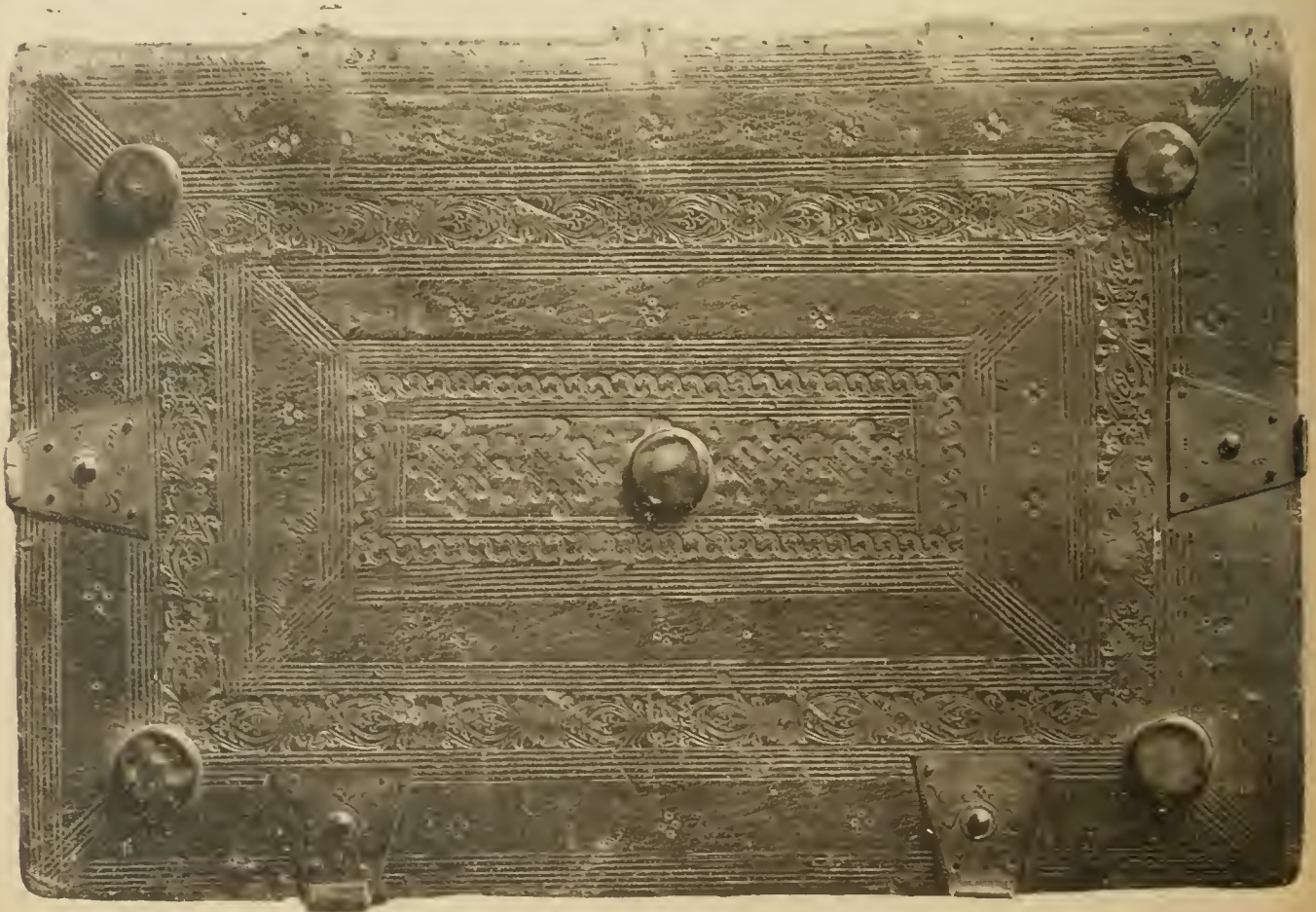










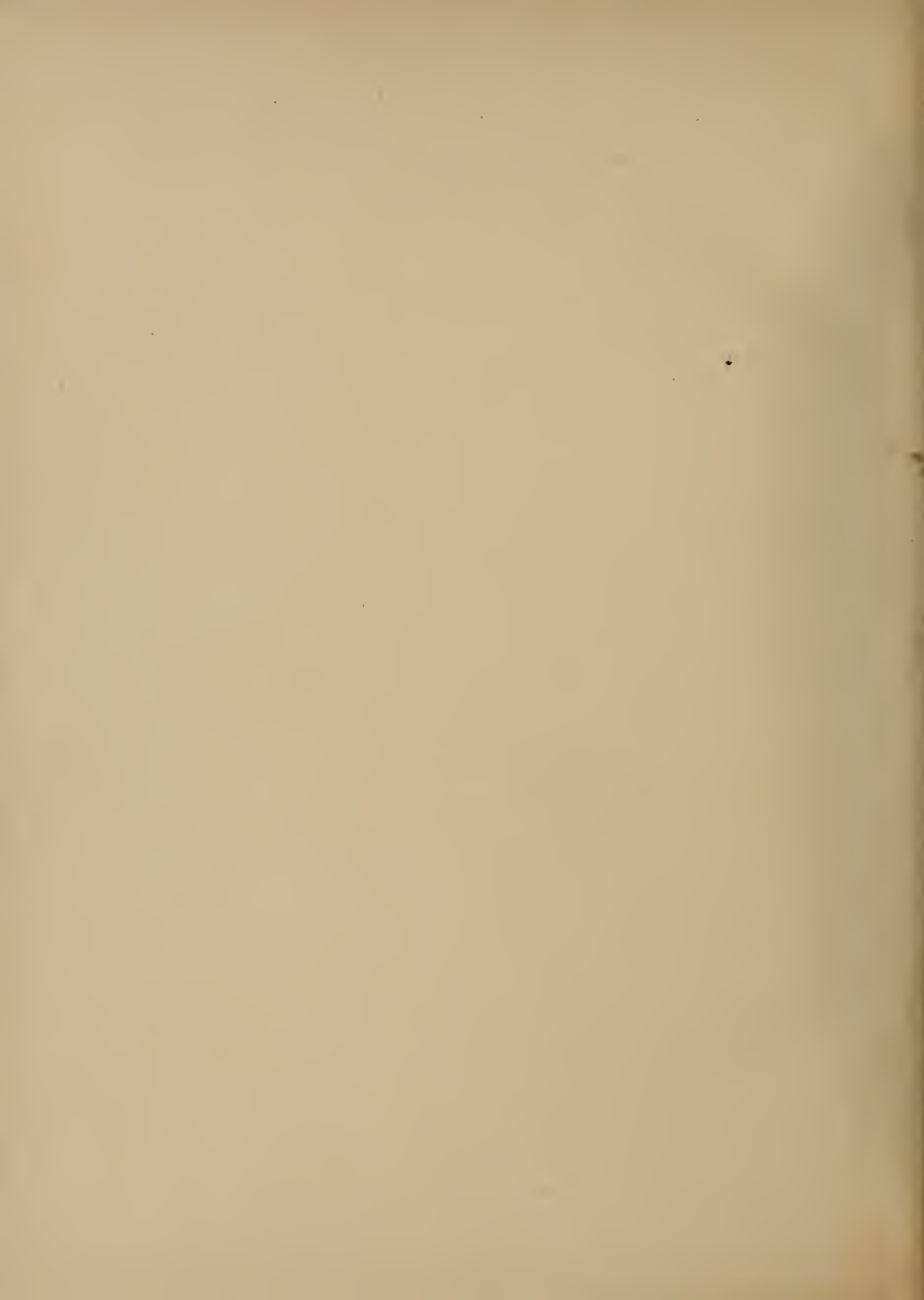




VENICE M.DCCC.XCV







Ref. Bibl - 5

Onaria F. ...

Z
156
V4
054

UC SOUTHERN REGIONAL LIBRARY FACILITY



D 000 898 642 4

