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ART OF THE PRINTED BOOK

1455-1955

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TEXT BY JOSEPH BLUMENTHAL

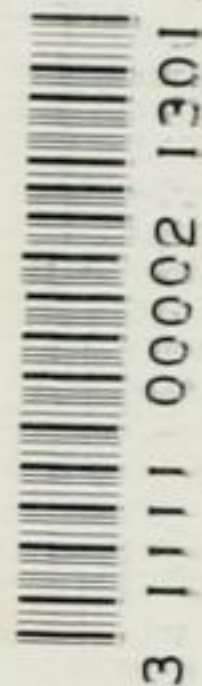
THIS handsome, fully illustrated, meticulously produced volume fills a long-standing gap in the history of books concerned with distinguished typography and bookmaking. Neither a printing manual nor a technical treatise, it was written by an accomplished designer and printer and presents concisely and consecutively the history and romance of the greatly printed books. It includes descriptions of the lives of the great printers, Gutenberg, de Tournes, Baskerville, Aldus, etc., and presents the historical backgrounds under which their noble folios were made. Laymen and amateurs of the book will read it with pleasure; professionals involved in bookmaking, including designers, printers, publishers, librarians, and booksellers, will find it a useful and authoritative addition to the literature.

ART OF THE PRINTED BOOK was written by Joseph Blumenthal, a practitioner whose Spiral Press set a long-acknowledged standard in the small company of fine printers in the United States and Europe. It is, in one sense, a personal selection, dependent on Mr. Blumenthal's exacting aesthetic standards and, in another, a testament to the discrimination and collections of that preeminent repository of typography, the Morgan Library. The 112 books selected and reproduced, from the Gutenberg Bible to the twentieth-century works of Rogers, Gill, Updike, Meynell, and Mardersteig, are among the finest copies known and, as would be expected from the Morgan Library and Mr. Blumenthal, no effort has been spared in the production, design, or illustration of this impressive volume. It presents the book as an object of beauty and printers as men of sensitivity, taste, and training. This book belongs on the shelf of every library and bibliophile; it further belongs in the home of all persons interested in the slow and subtle development of the book, art's most conservative craft and history's most reliable repository.

125 full-page black-and-white illustrations

208 pages, 9 $\frac{1}{8}$ × 12 $\frac{1}{8}$ inches

includes a bibliography



ART OF THE PRINTED BOOK

1455-1955

WITH AN ESSAY
BY JOSEPH BLUMENTHAL

PUBLISHED BY
THE PIERPONT MORGAN LIBRARY
NEW YORK
DAVID R. GODINE · BOSTON

ART OF
THE PRINTED
BOOK

1455-1955

MASTERPIECES OF TYPOGRAPHY
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PREFACE

IT IS altogether appropriate for The Pierpont Morgan Library to sponsor a work devoted to the *Art of the Printed Book, 1455-1955*. The Library is celebrated not only for unique and very rare volumes in its collections, but for the superlative condition and the beauty of its books. It is as much an art museum as a research library, and the books have been collected by bibliophiles who were connoisseurs. One can expect a large number of the copies to be sumptuously printed on vellum, and in many of the books the relationship of text and margin can be seen in an ideal state. The one hundred twelve books selected to illustrate the highest achievement in printing in the western world are therefore also frequently among the finest examples known.

These masterpieces of typography are presented not by someone who is primarily a scholar or librarian, but by a man who is one of the most distinguished typographers of our time, Joseph Blumenthal. For forty-five years at his Spiral Press in New York Mr. Blumenthal helped to create and then to lead a small world where the art of the printed book was stimulated, where a distinctive style of printing was produced, where craftsmanship and superior presswork were the rule, where elegance, artistry, and balance were bywords. He has made the selection of books, written the introductory essay, and designed the *Art of the Printed Book, 1455-1955*, which is itself a model of the excellence in typography created by Joseph Blumenthal. I trust that this book is also representative of the quality of publications from the Morgan Library in the past and for the future. At a time when libraries and museums seem less concerned about the typography of their publications, we have tried to maintain and, if possible, to improve the quality of our printing and our photographic reproductions.

The exceptionally fine reproductions here are from photographs prepared in the Library by Charles Passela and Frank C. Drouin, Jr., who worked far beyond the call of any duty. Mr. Blumenthal in his Foreword has made acknowledgment to many who have helped in producing this book. I should like to add my thanks to Frederick B. Adams, Jr., my predecessor at the Library, who first discussed the possibilities of this work with Mr. Blumenthal.

We have found that the resources of the Morgan Library provided all the books that were needed, with a few exceptions, and almost all of those are books printed in the last hundred years. The books which we lack we hope will in time be acquired for the Library, and, in fact, several books which we needed were found for the Library during the time that this work was in preparation.

All of the books illustrated here will be exhibited at the Library from the eleventh of September to the second of December 1973. The one hundred twelve books are the work of less than one hundred printers and designers. There are a few books printed after 1935, but essentially the two terminals in the history of the art of the printed book are Gutenberg's great Bible of c. 1455 and the Oxford Lectern Bible of Bruce Rogers in 1935. Rogers' Bible, magnificently bound by Roger Powell in 1959, was the recent gift of John M. Crawford, Jr., in honor of the fiftieth anniversary (in February 1974) of the Library as a public institution, and Mr. Crawford also similarly gave the superb copy of the Eric Gill-Golden Cockerel Press *Four Gospels*, 1931, number three of twelve copies on vellum. Two notable examples of sixteenth-century printing had to be borrowed from the New York Public Library (no. 54) and the Beinecke Library of Yale University (no. 60). Books were also lent by Robert Elwell (nos. 106, 108, 109), Charles Ryskamp (no. 88), Stuart B. Schimmel (no. 114), Leonard B. Schlosser (no. 113), and by one of the trustees of the Library, Gordon N. Ray (nos. 97, 99, 103, 105). Four books (nos. 72, 83, 92, 112) were chosen from the Glazier Collection and three (nos. 74, 75, 90) from the Heineman Collection; both of these collections have been on deposit in the Morgan Library for a number of years. Without these loans, and without the assistance and encouragement from many friends, and, above all, without Joseph Blumenthal, the exhibition and the book would not have been possible.

CHARLES RYSKAMP, *Director*

FOREWORD

AND ACKNOWLEDGMENTS

THE ARTS OF THE BOOK, in common with all human endeavor, have been achieved by men of conspicuous sensitivity and highly developed skills. The tools of trade have been available; the men who used them with esthetic success have been rare indeed. The essay which follows introduces the most significant designers and printers of the great printed books, and sketches the historical backgrounds and conditions under which these books were produced. Printing, even at its best, is not a studio art. When pursued as an articulated craft, the printed book must involve scholarship and the correlation of men and machines. The men who achieved artistry in their volumes worked within this framework, whether in presses established for livelihood, or by royal or private subsidy. Gutenberg's great gift to civilization was the invention of a hand mold that made possible the mass production of individual mechanical letters (movable type) and the development of a machine, hand-operated to be sure, but clearly a machine, which we know as the printing press.

I have selected somewhat more than a hundred books which seem to this typographic designer and printer to represent the peaks of elegance and accomplishment during the five hundred years to 1955. With only a very few exceptions, they come from the extensive collections of The Pierpont Morgan Library. The responsibility of choice is my own, knowing, alas, that no anthologist can please everyone. A historian of the book or another practitioner would not have made the same choices in detail; nevertheless, after consultation with respected colleagues, the collection as a whole seems thoroughly representative of the heritage of the book.

It was early decided to avoid a compendious volume and to reduce technical data to the minimum. These limitations will, at the least, provide the virtues of brevity for the general reader; professionals who wish to dig deeper will find here a selective bibliography from which most of the historical data in this essay have been drawn. There are no footnotes because if every reference were substantiated the footnotes might well have been longer than the text. The comments and judgments about the printers and the books are my own, fortified by the usual personal prejudices and by privileged friendships among so many of this century's distinguished men and women of the book. Among the many gratifications in this undertaking has been the privilege of access to the remarkable volumes in the Morgan Library and other repositories. I find it difficult to acknowledge the extent and the richness of the rewards for a

contemporary printer who was allowed so many uncounted hours of leafing through and living with the rare books of the great printers of the past.

It is now a profound pleasure to make grateful acknowledgment to numerous people who have helped with advice and encouragement. I blush to think what the essay might have been without them. The text has had the good fortune to have been read by four distinguished scholars and historians of the book: John Dreyfus of London, Karl Kup, New York, Rollo Silver, Boston, and Alan Fern, Washington, D.C. Their comments and corrections have been incorporated into the essay to its great advantage. I am also deeply indebted for critical help to David R. Godine, James Hendrickson, Philip Grushkin, Herman Cohen, Mary Coxe Schlosser, Joseph M. Bernstein, and others along the way, especially to Leonard B. Schlosser who has been a source of support in many ways. Special thanks, too, are offered to Kenneth Nesheim and his staff at Yale's Beinecke Library who brought forth large selections of books from their remarkable stacks. Lewis M. Stark and Joseph T. Rankin, curators of special collections at The New York Public Library, have been very helpful. Data has been generously supplied by Dr. Giovanni Mardersteig, Verona, Brooke Crutchley, Printer to Cambridge University, Ruth Mortimer of the Houghton Library, and Norman H. Strouse. A desk in the Reading Room of the Morgan Library has been a congenial corner for the past year thanks to the friendly cooperation of Mrs. Evelyn Semler, Paul Needham, and Charles Henderson. At The Stinehour Press and The Meriden Gravure Company, friends of long standing have given their usual skillful devotion. The text was typed and retyped with surprising patience by Virginia Potter. The index has been prepared by Martha Garlin. And now, finally, must come grateful acknowledgment of the staunch support given to this undertaking by Charles Ryskamp, Director of The Pierpont Morgan Library, of whom it can really be said that without him this book would not have become a reality.

J. B.

LIST OF THE PLATES

FIFTEENTH CENTURY

- 1 Johann Gutenberg, Mainz. Bible in Latin (42-line). c. 1455.
- 2 Johann Gutenberg (?), Bamberg. Bible in Latin (36-line). c. 1458-1459.
- 3 Johann Gutenberg (?), Mainz. Johannes Balbus: *Catholicon*. 1460.
- 4 Johann Fust and Peter Schoeffer, Mainz. Psalter in Latin. 1459.
- 5 Johann Fust and Peter Schoeffer, Mainz. Bible in Latin. 1462.
- 6 Detail of plate 7. Actual size.
- 7 Conrad Sweynheym and Arnold Pannartz, Subiaco. St. Augustine: *De Civitate Dei*. 1467.
- 8 Johannes de Spira, Venice. Pliny the Elder: *Historia Naturalis*. 1469.
- 9 Ulrich Han, Rome. Plutarch: *Vitae Illustrium Virorum*. c. 1471.
- 10 Nicolaus Jenson, Venice. Eusebius: *De Evangelica Praeparatione*. 1470.
- 11 Detail of plate 10. Actual size.
- 12 Johann Zainer, Ulm. Boccaccio: *De Claris Mulieribus*. 1473.
- 13 Günther Zainer, Augsburg. Rodericus Zamorensis: *Spiegel des menschlichen Lebens*. c. 1476.
- 14 Heinrich Quentell, Cologne. Bible in Low German. c. 1478.
- 15 William Caxton, Westminster. Geoffrey Chaucer: *Canterbury Tales*. c. 1478.
- 16 Nicolaus Jenson, Venice. *Breviarum Romanum*. 1478.
- 17 Johann Neumeister, Mainz. Johannes de Turrecremata: *Meditationes*. 1479.
- 18 Erhard Ratdolt, Venice. Euclid: *Elementa Geometriae*. 1482.
- 19 Lienhart Holle, Ulm. Ptolemy: *Cosmographia*. 1482.
- 20 Pierre Gérard and Jean Dupré, Abbeville. St. Augustine: *La Cité de Dieu*. 1486-1487.
- 21 Jean Dupré, Paris. Missal in the use of Paris. 1489.
- 22 Anton Koberger, Nuremberg. Bible in German. 1483.
- 23 Anton Koberger, Nuremberg. Hartmann Schedel: The Nuremberg Chronicle (Latin). 1493.
- 24 Johannes Trechsel, Lyons. Terence: *Comoediae*. 1493.
- 25 Wynkyn de Worde, Westminster. Bartholomaeus Anglicus: *De Proprietatibus Rerum* (English). c. 1495.
- 26 Philippe Pigouchet, Paris. *Horae* in the use of Angers. 1497.
- 27 Antoine Vérard, Paris. Boccaccio: *De la Généalogie des Dieux*. 1499.
- 28 Aldus Manutius, Venice. Aristotle: *Opera* (Greek). 1495-1498.
- 29 Aldus Manutius, Venice. Pietro Bembo: *De Aetna*. 1495-1496.
- 30 Aldus Manutius, Venice. Francesco Colonna: *Hypnerotomachia Poliphili*. 1499.
- 31 Aldus Manutius, Venice. Francesco Colonna: *Hypnerotomachia Poliphili*. 1499.

SIXTEENTH CENTURY

- 32 Aldus Manutius, Venice. Virgil: *Opera*. 1501.
- 33 Gershom Soncino, Fano. Marcus Vigerius: *Decachordum Christianum*. 1507.
- 34 Arnald Guillen de Brocar, Alcalá de Henares. Bible, Polyglot (Complutensian). 1514-1517.
- 35 Johann Schönsperger, Nuremberg. Melchior Pfinzing: *Theuerdank*. 1517.
- 36 Richard Pynson, London. Missal in the use of Sarum. 1519.
- 37 Johann Froben, Basle. Thomas More: *Epigrammata*. 1520.
- 38 Ludovico Arrighi, Rome. G. G. Trissino: *Canzone*. c. 1523.
- 39 Geoffroy Tory (Simon de Colines), Paris. *Horae* in the use of Rome. 1525.
- 40 Geoffroy Tory (Gilles de Gourmont), Paris. Geoffroy Tory: *Champfleury*. 1529.
- 41 M. and G. Trechsel, Lyons. Hans Holbein, Illustrator, Dance of Death. 1538.
- 42 Denys Janot, Paris. G. de la Perrière: *Le Théâtre des Bons Engins*. 1539.
- 43 Simon de Colines, Paris. Jean Ruel: *De Natura Stirpium*. 1536.
- 44 Simon de Colines, Paris. Jean Ruel: *De Natura Stirpium*. 1536.
- 45 Simon de Colines, Paris. Oronce Finé: *Arithmetica Practica*. 1542.
- 46 Michael Isengrin, Basle. Leonhard Fuchs: *De Historia Stirpium*. 1542.
- 47 Michael Isengrin, Basle. Leonhard Fuchs: *De Historia Stirpium*. 1542.
- 48 Johann Oporinus, Basle. Andreas Vesalius: *De Humani Corporis Fabrica*. 1543.
- 49 Johann Oporinus, Basle. Andreas Vesalius: *De Humani Corporis Fabrica*. 1543.
- 50 Robert Estienne, Paris. Bible in Latin. 1540.
- 51 Robert Estienne, Paris. Bible in Latin. 1540.
- 52 Robert Estienne, Paris. Eusebius: Ecclesiastical History (Greek). 1544.
- 53 Robert Estienne, Paris. Paolo Giovio: *Vitae . . . Mediolani Principum*. 1549.
- 54 Jacques Kerver (Louis Cyaneus), Paris. Francesco Colonna: *Discours du Songe de Poliphile*. 1546.
- 55 Lorenzo Torrentino, Florence. Leon Battista Alberti: *L'Architettura*. 1550.
- 56 Gabriele Giolito, Venice. Petrarch: *Canzoniere*. 1558.
- 57 Jean de Tournes, Lyons. Marguerite de Navarre: *Marguerites de la Marguerite*. 1547.
- 58 Jean de Tournes, Lyons. *La Sainte Bible*. 1553.
- 59 Jean de Tournes, Lyons. Jean Froissart: *L'Histoire et Cronique*. 1559-1561.
- 60 Michel de Vascosan, Paris. Plutarch: *Les Vies des Hommes*. 1559.
- 61 Jean Le Royer, Paris. Jean Cousin: *Livre de Perspective*. 1560.
- 62 Christopher Plantin, Antwerp. Hadrianus Junius: *Emblemata*. 1565.
- 63 Christopher Plantin, Antwerp. Bible, Polyglot. 1569-1572.
- 64 Christopher Plantin, Antwerp. Bible, Polyglot. 1569-1572.
- 65 Christopher Plantin, Antwerp. Bible, Polyglot. 1569-1572.

SEVENTEENTH CENTURY

- 66 Robert Barker, London. *The Holy Bible* (King James Version). 1611.
67 Imprimerie Royale, Paris. Thomas à Kempis: *De Imitatione Christi*. 1640.

EIGHTEENTH CENTURY

- 68 Imprimerie Royale, Paris. *Médailles sur les Principaux Événements du Règne de Louis le Grand*. 1702.
69 Imprimerie Royale, Paris. *Médailles sur les Principaux Événements du Règne de Louis le Grand*. 1702.
70 Oxford University Press, Oxford. Edward Hyde, Earl of Clarendon: *The History of the Rebellion and Civil Wars in England*. 1702–1704.
71 Jacob Tonson, London. Julius Caesar: *Opera*. 1712.
72 John Pine, London. Horace: *Opera*. 1733–1737.
73 Benjamin Franklin, Philadelphia. Cicero: *Cato Major*. 1744.
74 Charles Antoine Jombert, Paris. Jean de La Fontaine: *Fables Choies Mises en Vers*. 1755–1759.
75 Joseph Gérard Barbou, Amsterdam [Paris]. Jean de La Fontaine: *Contes et Nouvelles en Vers*. 1762.
76 John Baskerville, Birmingham. Virgil: *Bucolica, Georgica, et Aeneis*. 1757.
77 John Baskerville, Birmingham. Juvenal and Persius: *Satyrae*. 1761.
78 Pierre Simon Fournier, Paris. Pierre Simon Fournier: *Manuel Typographique*. 1764.
79 Robert and Andrew Foulis, Glasgow. John Milton: *Paradise Lost*. 1770.
80 Lambert and Delalain, The Hague [Paris]. Claude-Joseph Dorat: *Les Baisers*. 1770.
81 Joaquín Ibarra, Madrid. Sallust: *La Conjuración de Catilina y la Guerra de Jugurta*. 1772.
82 Giambattista Bodoni, Parma. Anacreon: *Odes (Greek)*. 1791.
83 Giambattista Bodoni, Parma. Horace: *Opera*. 1791.
84 Giambattista Bodoni (Widow of), Parma. Giambattista Bodoni: *Manuale Tipografico*. 1818.
85 Giambattista Bodoni (Widow of), Parma. Giambattista Bodoni: *Manuale Tipografico*. 1818.
86 William Bulmer (for J. Boydell), London. Shakespeare: *The Dramatic Works*. 1792–1802.
87 William Bulmer, London. *Poems by Goldsmith and Parnell*. 1795.
88 Thomas Bensley, London. James Thomson: *The Seasons*. 1797.
89 William Blake (Illustrator), London. Edward Young: *Night Thoughts*. 1797.
90 Pierre Didot l'aîné, Paris. Jean de La Fontaine: *Contes et Nouvelles en Vers*. 1795.
91 Pierre Didot l'aîné, Paris. Virgil: *Bucolica, Georgica, et Aeneis*. 1798.

NINETEENTH CENTURY

- 92 Pierre Didot l'aîné, Paris. Jean Racine: *Oeuvres*. 1801.
93 Pierre Didot l'aîné, Paris. Jean Racine: *Oeuvres*. 1801.
94 William Pickering, London. Izaak Walton: *The Complete Angler*. 1836.
95 William Pickering, London. *The Book of Common Prayer*. 1844.

- 96 Léon Curmer, Paris. J. H. Bernardin de Saint-Pierre: *Paul et Virginie*. 1838.
 97 Gustave Doré (Illustrator), Paris. L. Enault: *Londres*. 1876.
 98 Charles Ricketts (Designer and Illustrator), London. Oscar Wilde: *The Sphinx*. 1894.
 99 Aubrey Beardsley (Illustrator), The Chiswick Press, London. Alexander Pope:
The Rape of the Lock. 1896.
 100 Kelmscott Press, Hammersmith. John Keats: *Poems*. 1894.
 101 Kelmscott Press, Hammersmith. Geoffrey Chaucer: *Works*. 1896.

TWENTIETH CENTURY

- 102 Ambroise Vollard—Pierre Bonnard (Illustrator), Paris. Longus: *Daphnis et Chloé*. 1902.
 103 Auguste Lepère (Illustrator), *Les Cents Bibliophiles*, Paris. J. K. Huysmans: *À Rebours*. 1903.
 104 Doves Press, Hammersmith. The English Bible. 1903–1905.
 105 Édouard Pelletan, Paris. Molière: *Le Misanthrope*. 1907.
 106 Henry van de Velde (Designer), W. Drugulin, Leipzig. Friedrich Nietzsche:
Also sprach Zarathustra. 1908.
 107 Ashendene Press, Chelsea. Dante: *Opera*. 1909.
 108 Bremer Presse, Munich. Homer: *Iliad and Odyssey* (Greek). 1923–1924.
 109 Rudolf Koch, Offenbach-am-Main. *Die vier Evangelien*. 1926.
 110 Cranach Presse, Weimar. Virgil: *Eclogues* (Latin and German). 1926.
 111 Nonesuch Press, London. *The Love Poems of John Donne*. 1923.
 112 Nonesuch Press, London. Dante: *La Divina Commedia* (Italian and English). 1928.
 113 Nonesuch Press, London. William Shakespeare: *Works*. 1929–1933.
 114 Grabhorn Press, San Francisco. *The Voiage and Travaile of Sir John Maundevile, Kt.* 1928.
 115 Elmer Adler—Pynson Printers, New York. Voltaire: *Candide*. 1928.
 116 John Henry Nash, San Francisco. Dante: *The Divine Comedy*. 1929.
 117 Daniel Berkeley Updike, Boston. *The Book of Common Prayer*. 1930.
 118 Eric Gill—Golden Cockerel Press, Waltham St. Lawrence. *The Four Gospels*. 1931.
 119 Bruce Rogers (Emery Walker), London. *The Odyssey of Homer*. 1932.
 120 Bruce Rogers (Cambridge University Press), Cambridge. Stanley Morison: *Fra Luca de Pacioli*. 1933.
 121 Bruce Rogers (Oxford University Press), Oxford. *The Holy Bible*. 1935.
 122 Bruce Rogers (Oxford University Press), Oxford. *The Holy Bible*. 1935.
 123 Dard Hunter, Chillicothe, Ohio. Dard Hunter: *Papermaking by Hand in America*. 1950.
 124 Victor Hammer (Stamperia del Santuccio), Lexington, Kentucky. J. C. F. Hölderlin:
Gedichte. 1949.
 125 Giovanni Mardersteig (Officina Bodoni), Verona. Boccaccio: *The Nymphs of Fiesole*. 1952.

PRINTERS' MARKS: We are grateful to Aldus Manutius for the Dolphin and Anchor on our cover, and to those other printers whose marks decorate these pages.

THE GREAT PRINTERS AND THEIR BOOKS

THE ART OF THE BOOK unites two of man's most cherished goals. The preservation of knowledge is linked with presentation of the noblest poetry and prose in form consistent with the significance of the words. The Bible, Virgil, St. Augustine, Chaucer, Shakespeare, and their kind dominate this collection which has been brought together to exhibit the masterpieces of five centuries of the printed book. In 1439 Johann Gutenberg described the early efforts toward his epoch-making invention as "afentur und kunst" — adventure and art. And so it has been from primitive man's picture writing to cuneiform tablets and hieroglyphics, and finally to the appearance of our modern Latin alphabet — those twenty-six characters with which the printer fashions his books.

The characters which form our present alphabet evolved from crude syllabic forms which appeared along the shores of the Mediterranean perhaps a thousand years before the Christian era. Unlike pictographic writing and the multitude of abstruse ideographic symbols into which it finally evolved, these few new forms were, marvelously, symbols of *sounds* related to language. Man's capacity to write thus became limited only to man's capacity to think.

Greece adopted these syllabic forms from the Semitic aleph beth and refined them visually into the alpha beta. Subsequently in Rome, capital letter forms reached a high degree of sophistication and elegance. The stone inscriptions, notably the incised letters on the Trajan column, are still the preeminent models for our capital letters.

At the beginning of the Christian era, the alphabet consisted only of capital letters, called majuscules. By the fourth century a transitional alphabet had appeared with capital letters more easily and quickly written in rounded forms. Known as uncial, this form of writing became established in Europe. The minuscules (small letters) evolved during the next five hundred years in the monasteries of Europe in response to the persistent and increasing need for more rapid writing of Biblical and liturgical works for the medieval church. These were the Dark Ages in Europe; nevertheless, surviving manuscripts provide fortunate evidence that widely scattered monastic centers kept alight a torch for the development of the alphabet and the book. National characteristics arose. Among the most famous of the medieval illuminated manuscripts which survived the widespread destruction of monasteries are the Northum-

brian *Lindesfarne Gospels* and the Irish *Book of Kells* from the seventh and eighth centuries. On a March day in 781 in Parma, Charlemagne, on his way to Rome, crossed paths with Alcuin, the Northumbrian scholar and religious teacher returning to his school and library in York. Charlemagne invited Alcuin to aid him in the spread of learning in Europe. Alcuin accepted and spent the next ten years at the court in Aachen.

Alcuin was charged with responsibility to produce a standard text for Scripture, to create schools, and to establish Latin as the classic spoken and written language of scholarship. In 796 Alcuin became abbot of St. Martin's at Tours where two hundred monks were said to be at work. Here in the scriptorium appeared the beautiful, free-flowing, alphabetical script known as the Carolingian minuscule. (It may have been inspired by Alcuin's handwriting.) This script which became the dominant book hand in Europe is the foundation of our modern alphabet, and no radical changes in form have since been made. This crowning achievement was an essential milestone on the way to the invention of movable type. However, another six hundred years of a developing society would be needed to set the stage for the introduction of printing.

From the year one thousand, population in Europe increased, communications opened, trade expanded, towns grew, new universities were established, literacy spread. All this brought vastly increased demands for the tools of learning. The thirst for education grew beyond the monasteries which had been the citadels of scholarship and the sources for written and illuminated manuscripts. Scriptoria were established with as many as fifty scribes. But means still had to be found to produce cheaper books, both secular and divine, in larger editions. When the answer came, the avalanche broke. During the last four decades of the fifteenth century, the newly invented "adventure and art" spread to every country in Europe, from Sweden to Sicily. During those forty years in a totally new craft, new craftsmen produced more than forty thousand editions, many millions of books, every piece of type picked out by hand, every page printed by hand, every book bound by hand. The dissemination of learning to the whole of society had begun.

GUTENBERG AND THE ADVENT OF PRINTING

The fifteenth century was the age of exploration, of Prince Henry the Navigator and Christopher Columbus. New horizons were also sighted in the world of scholarship. In 1455-1456 Johann Gensfleisch zum Gutenberg completed a magnificent, printed folio Bible in two volumes, 1284 pages, set in two columns of type, forty-two lines per column, in an edition of, probably, two hundred copies on paper and vellum (plate 1). This edition had been preceded in 1454 by Letters of Indulgence, set in type and printed in quantities for the Church. Thus were the beginnings made for book publishing and commercial printing in the city of Mainz on the Rhine, then one of the most important commercial centers in Germany.

This book, the first printed in Europe, is a work of art whose majestic craftsmanship has never been surpassed. Other technicians were also searching for ways to produce some form of mechanical, or "artificial," script. Several centers have claimed inventors, with Holland's Laurens Coster the leading, if somewhat shadowy, contender. However, it seems clear enough that only Gutenberg resolved and synthesized innumerable mechanical problems into an ingenious, workable method which has withstood the test of time. So much so that the various processes, manual operations, and the presses themselves became standard practice, with only minor changes, for the next three hundred and fifty years.

The heart of the invention of printing is the principle of movable type. As a goldsmith, Gutenberg was familiar with the cutting of punches, matrices, molds for casting, metal alloys, etc. For book printing this meant the capacity to put each letter of the alphabet on an individual tiny piece of metal. Gutenberg's font consisted of about two hundred and seventy different characters, including punctuation, ligatures, abbreviations, etc. These type characters were then set together by hand in unlimited combinations of words and pages, printed from, distributed after printing, and used again and again in subsequent work. The 42-line Bible contains approximately twenty-five hundred pieces of type on every page. Each of these bits of metal must be precision-made to align letter for letter, to be capable of locking for press, and to be of sufficient hardness to withstand many thousands of impressions, printed and reprinted. Gutenberg's presses, finally developed for sustained, heavy-duty printing, were no doubt modeled on the wine presses of this wine-growing region.

The process of printing begins with letter design. Gutenberg's type is a faithful and beautiful rendering from the best German gothic manuscripts of the period. His artistry and his technical skills are clearly manifest in the type of his 42-line Bible. The manufacture of type began with the cutting of the letter on the head of a steel punch. This was struck into a matrix which was then inserted into a mold into which molten lead was poured from a ladle, and cast letter by letter until a sufficient quantity of type had been provided to begin composition. The finished type was then laid in wooden cases, the capital letters in the upper case, the small letters in the lower case. Gutenberg's compositors and pressmen probably set up and printed, say, twenty to forty pages of type. After the printing, page by page, the type was again distributed into the cases, the next twenty to forty pages were then set up and printed, and so continued in sequence to the final completion of 1284 pages. This remained the basic method of book composition until the development of stereotyping about 1800 and until the introduction of the Linotype machine in the last two decades of the nineteenth century. The inventors of the Linotype and Monotype machines found methods of setting type at great speed, but Gutenberg's principle of lead type was still involved. If the fifteenth-century inventor could have seen a Linotype machine in operation he surely would have been amazed, but he might also have been a bit proud

JOHANN
GUTENBERG
(c. 1397-1468)

JOHANN
GUTENBERG

to recognize and acknowledge a direct lineal descendant. Not so before a modern electronic photocomposition machine or computer. These, together with offset printing, have been radical changes in the history of the printed word.

One must pay tribute to the vision and organizational brilliance which enabled Gutenberg to drive through to completion, over a fifteen-to-twenty-year period, long and extensive experimentation, building of plant, training of work force, and, finally, about four years of disciplined, painstaking, controlled composition and printing. The prodigious costs would have taxed the resources of a Maecenas. They did indeed bankrupt Gutenberg. With his work at the high point of final realization, he was deprived of his triumph and his rewards.

The known facts of Gutenberg's life are relatively few. He was born before the year 1400 in Mainz of a patrician family. He left Mainz for political reasons about 1430 and settled temporarily in Strasbourg where a law suit in 1439 recorded that he was engaged in secret metallurgical experimentation dating back to 1436. He returned to Mainz between 1444 and 1448. These were the years in which Gutenberg must have been preoccupied with the many facets of the invention which later became his epoch-making contribution to the history of civilization.

There is ample evidence in existing Mainz archives that in 1450 and again in 1452 Gutenberg borrowed heavily from a financier named Johann Fust, who, with the second loan, invoked a partnership "in the production of books." Gutenberg was unable to repay the loans before he could finish and sell the Bibles then in work. Fust foreclosed in 1455 and evidently took possession of much of what Gutenberg had spent his life in building. Fust then took into partnership Gutenberg's most valued employee, Peter Schoeffer of Gernsheim, who later married Fust's daughter, and with these assets went on to become one of the great printers, and a successful publisher and bookseller.

Gutenberg's activities after completion of his great Bible are not known with certainty. It has been presumed by some scholars, without evidence convincing to the present writer, that Gutenberg had a directing hand in a 36-line Bible (plate 2) probably printed in Bamberg c. 1458-1459, and in a *Catholicon* (plate 3), an encyclopedic dictionary issued in 1460. Whether or not these are Gutenberg's work, the *Catholicon* is an early example of a step in the direction of less expensive printing, in smaller type, published for a larger market. Its florid colophon has seemed to more than one scholar to be Gutenberg's own inspired voice. Perhaps so. It reads:

With the aid of the Most High, at whose will the tongues of children become eloquent and who often reveals to the lowly what he conceals from the wise, this noble book *Catholicon* has been printed and brought to completion without the help of reed, stylus, or pen but by the marvelous agreement, proportion, and harmony of punches and type, in the year of the Lord's incarnation, 1460, in the noble city of Mainz of the renowned German nation, which God's grace has seen fit to prefer and distinguish above all other nations of the earth with so

lofty a genius and such liberal gifts. Therefore all praise and honor to Thee, Holy Father, Son, and Holy Spirit, God in three persons; and thou, *Catholicon*, extol the glory of the Church and never cease praising the Holy Virgin. Thanks be to God.

Gutenberg's career may have come to an end early in the 1460's. It has been suggested that he became blind. In the sack of Mainz in 1462 he probably suffered personal losses along with so many other citizens. In 1465 he was awarded a pension from the Archbishop of Mainz which lasted until his death on the third of February in 1468. He was buried in the Franciscan church which was later demolished. Of Gutenberg's legacy to mankind, his great Bible, forty-seven copies in various states of preservation, have survived pillage, fire, and time.



As Fust's colleague, Peter Schoeffer, the former associate of Gutenberg, was responsible for three masterpieces of bookmaking. In 1457 Fust and Schoeffer issued a monumental Psalter, another in 1459 (plate 4), in 1462 a magnificent Bible in Latin (plate 5), and in 1465, a beautiful Cicero. The Psalter is famous as the first successful attempt to print elaborate two-

JOHANN
FUST
(c. 1400-1466)
PETER
SCHOEFFER
(c. 1425-1502/3)

color initials; it is the first book to bear a printed date; the first book to carry the printer's imprint and device, and a first colophon, which, translated, reads:

This book of the Psalms, decorated with beautiful capitals, and with an abundance of rubrics, has been fashioned thus by an ingenious invention of printing and stamping without use of a pen. And to the worship of God it has been diligently brought to completion by Johann Fust, a citizen of Mainz, and Peter Schoeffer of Gernsheim, in the year of our Lord 1457, on the eve of the Feast of the Assumption.

After a bloody contest for Mainz between two archbishops, the victor, Adolf of Nassau, expelled the citizens who had not supported him. This seems to have included most of the craftsmen who had learned the new art in the Gutenberg and Fust and Schoeffer workshops, and thereby hastened the spread of printing into the other cities of Germany and through all of Europe. After 1462 conditions in Mainz apparently prevented any Fust and Schoeffer work from appearing until 1465 when they completed their Cicero. The following year Fust died in Paris while on a journey to sell his books, having earned the distinction of being the first of an indomitable host of traveling book salesmen.

Peter Schoeffer continued to print, publish, and sell books, broadsheets, pamphlets, etc., until his death in 1502-1503. Indulgences and papal bulls printed for Pope Innocent VIII to raise money for his campaign against the Turks boomeranged a few decades later when Martin Luther found the printing press a ready and enormously effective medium in his own struggle with the established church.

THE SPREAD OF PRINTING: GERMANY

Printing spread like fire before the wind. Within five years of the appearance of the 42-line Bible, books appeared in Bamberg (Adolf Pfister) and in Strasbourg (Johann Mentelin) printed by men who had had some association with Gutenberg. Presses were then set up in Cologne in 1465, Augsburg in 1468, Nuremberg in 1470, Ulm in 1473, Leipzig in 1481, and by the end of the century presses were at work in some sixty German centers. Only a very few of these achieved distinction. Indeed, a bare handful of presses in the whole of Europe in the fifteenth century survived twenty years of operation. These early printers were, of necessity, also their own publishers and booksellers. They needed the ingenuity to design and cut type, to master the processes of printing, and to set up working presses. The market must have been very tempting to induce more than three hundred and fifty men to venture into the new business during the four remaining decades of the fifteenth century.

During the last quarter of the century, Germany's most important contributions were to the illustrated book. Augsburg was the center for artists who cut wood blocks for religious broadsheets and for playing cards. The abbot of the monastery of Saints Ulric and Afra in Augsburg which already housed a famous scriptorium invited Günther Zainer, a scribe and illuminator who had been trained in the Mentelin workshop, to supervise a new press. Here the printers and the wood cutters joined their talents to produce books combining type and illustrations with decorative woodcut initials, all of which foretold the end of hand illumination and decoration. These books were in the vernacular with naive woodcuts made for popular appeal. Among notable Augsburg books is the *Spiegel des menschlichen Lebens*, 1475-1476 (plate 13). A copy in the Morgan Library, once in the collection of William Morris, has a note in his handwriting: "A vernacular edition of one of the most popular of medieval books . . . the best of the Augsburg picture books." Many of the German blocks were sold and resold. They appear in books printed in Basle, then Lyons, and elsewhere—a migration of wood blocks that was a rather common occurrence for some years. Forty miles away, in Ulm, Johann Zainer, a kinsman of the Augsburg printer, also produced popular favorites among illustrated books, including a Boccaccio in 1473 (plate 12).

In Cologne, then the largest city in Germany, Heinrich Quentell completed c. 1478 an illustrated Bible in Low German (plate 14) which has been described as epoch-making due to the influence its woodcuts have had on Bible illustration for generations. Nuremberg was the chief mercantile city of Germany and a major market for central Europe. Because printing, successfully pursued, has been dependent on capital and a labor supply available only in the large centers of business, it is entirely logical that Nuremberg became the home of the largest printer-publisher-bookseller of the fifteenth century. Here Anton Koberger established a plant with twenty-four presses and a staff of one hundred compositors, pressmen, bookbinders, and traveling sales-

GÜNTHER
ZAINER
(fl. 1468-1478)

JOHANN
ZAINER
(fl. 1473-1500)

HEINRICH
QUENTELL
(d. 1501)

men. From his start in production in 1470–1471 to his death in 1513, Koberger issued more than two hundred titles sold throughout Europe, most of them large folios, including fifteen Bibles, patterned on familiar manuscript volumes. Although primarily an entrepreneur on a large scale, Koberger is nevertheless to be credited with considerable typographic achievement. The Nuremberg Chronicle, 1493 (plate 23), is a history of the world profusely illustrated with woodcuts by Michael Wolgemut (Dürer's one-time teacher) and Wilhelm Pleydenwurf. *The Apocalypse*, 1498, contains Albrecht Dürer's famous woodcuts, including the fabled Four Horsemen.

ANTON
KOBBERGER
(c. 1445–1513)

The letter forms in German manuscripts from the tenth to the fifteenth centuries evolved from the broad, flowing, Carolingian script into an angular condensed "gothic," which the first German printers naturally used as their models for type, and which was continued in common use in Germany into the twentieth century. Outside Germany, gothic type prevailed for religious and law books for about a hundred years. The reaction against gothic writing came from Italy during the first half of the fifteenth century and flowered there into a classic humanistic roman script—one of the glories of the human spirit—also derived from the Carolingian minuscule. This inspired calligraphy by Renaissance scribes then became the model for a burgeoning of great type design in Venice from 1469 to the end of the century.

On this subject of gothic vs. roman type, S. H. Steinberg in his admirable *Five Hundred Years of Printing* (London, 1966) states, "It was the penetration of western Europe by the spirit of humanism that brought about the victory of 'roman' and 'italic' types; and it was the resistance to the spirit of humanism that made the Germans, Russians, and Turks, cling to the isolationism of the Fraktur, Cyrillic, and Arabic types. The recent transition to the 'Latin' alphabet by the Germans and the Turks is a major step towards the unity of world civilization; just as the refusal of post-Lenin Russia to abandon the Cyrillic letter—nay, its progressive imposition on Soviet colonials—is a significant omen of the deep cleavage between East and West."

THE SPREAD OF PRINTING: LONDON, BRUGES, BASLE



William Caxton was a well-born Englishman who spent thirty years in the Low Countries as a prominent businessman and commercial diplomat. While attached to the Burgundian court in Bruges he translated the popular French *Recueil des Histoires de Troye* into English and became involved in its printing. Having learned the new art in Cologne in 1471–1472, he then set up a press in Bruges where, possibly in association with Colard Mansion, he produced six books. (Colard Mansion was a calligrapher who later set up his own press in

WILLIAM
CAXTON
(c. 1421–1491)

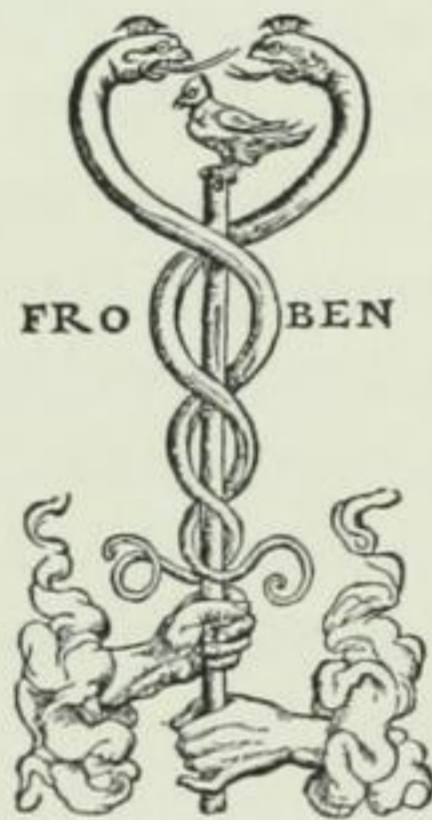
Bruges where he printed and published a score of notable books.) In 1476 Caxton moved to Westminster to set up the first press on English soil.

The first dated book printed in England was issued by Caxton in 1477, *The Dictes or Sayengis of the Philosophres*. He followed this with a vigorous publishing program in English, including the first edition c. 1478 of Chaucer's *Canterbury Tales* (plate 15). The classics in Greek and Latin had to be imported from the Continent, as were Caxton's paper for printing and perhaps his type. Caxton died in 1491, having printed and published almost one hundred books, seventy-four of them in English, twenty-two in his own translations. Caxton cannot be called one of the great craftsman-printers, although he was, certainly, of immense importance to the history of the book in England. According to Colin Clair, "When English gradually assumed a definite literary form, largely through the influence of Chaucer, Caxton, by virtue of his new craft, and in his missionary zeal for disseminating works of literature, had as much influence as any man of his time in creating a fixed form for the language."

RICHARD
PYNSON
(d. 1530)

Caxton was succeeded by his foreman, Wynkyn de Worde, an Alsatian. Those who followed were William Fawkes and Richard Pynson, both of French birth. Until the seventeenth century, English printers depended on the Continent for typographic direction and for the importation of the tools of their trade. Influential originality and a national British style did finally manifest themselves in the eighteenth century with the appearance of a Virgil in 1757 by John Baskerville in Birmingham.

JOHANN
FROBEN
(1460-1527)



The first press in Basle was established in 1467 by Bertold Ruppel, a former associate of Gutenberg. Several printers followed who eventually made this city the main center for the publication of works in Christian humanism. Chief among them were Johann Amerbach, who settled there in 1477, and Johann Froben, a Bavarian by birth who had attended the University of Basle and who started printing there about 1491. Froben's fame is due to his scholarly bookmaking and his collaboration with two of the most influential men of his time. He drew Erasmus to Basle, where the great humanist made his residence from 1521 to 1529 as Froben's

friend, author, and editor. Among other books, Erasmus supervised Froben's complete edition of Aristotle and the New Testament in Greek for which Erasmus provided his own Latin translation, later used by Luther. Hans Holbein also came to Basle and lived there from 1515 to 1526, years in which, with woodcut illustrations, title-page borders (plate 37), decorative headpieces, and initial letters, he added luster to Froben's books.

THE SPREAD OF PRINTING: ITALY

Printing, which has been central to the growth of modern society, has been, from its first century, almost entirely the commercial product of men of business. A sustained enterprise requires the coordination of men and machines, editorial sagacity, and the capacity to find and retain a remunerative market. The men who made

splendid printed books, especially during the first hundred years of the art, were artist-craftsmen who were also publishers and booksellers, participants in the culture of their times, pioneers and innovators in their work, professionals in their output. The endowment within one person of scholarship, craftsmanship, and worldly acumen is rare indeed, but were it not for the occasional appearance of such individuals there would be no esthetic of the printed book.

The first press in Italy was set up in 1465 by Conrad Sweynheym of Mainz and Arnold Pannartz of Cologne in the Benedictine monastery of Subiaco near Rome whose abbot was Cardinal Turrecremata, with a scriptorium staffed by German monks. Here the two printers produced a sturdy, excellent type, primarily roman but with marked germanic gothic characteristics. They printed four notable books: a lost Donatus grammar; a handsome *De Oratore* of Cicero, undated; Lactantius' *Opera*, 1465; and St. Augustine's *De Civitate Dei* (plates 6–7). The partners then moved their press to Rome late in 1467 where they cut a new type with greater dependence on contemporary rounded Italian calligraphy. After the output of some forty or more titles, they closed in 1473.

CONRAD
SWEYNHEYM
(d. 1477)

ARNOLD
PANNARTZ
(d. 1476)

One would have expected the city of Florence to be eager for the new craft of printing. On the contrary, the flamboyant Medicis, as well as other princely patrons in Italy, considered printing a degradation and would not, at first, allow printed books to enter their sacred libraries of magnificently written and illustrated manuscripts. Meanwhile Venice had become a great mercantile and trading center, strategically placed at the crossroads of Europe, the Levant, and the Indies. Its prosperity and the capital it could supply induced one hundred and fifty printers to set up presses between 1470 and 1500 where they produced – and overproduced – four thousand editions. With its affluence and architectural splendor, Venice became host to the printers who laid the foundation for the modern printed book.

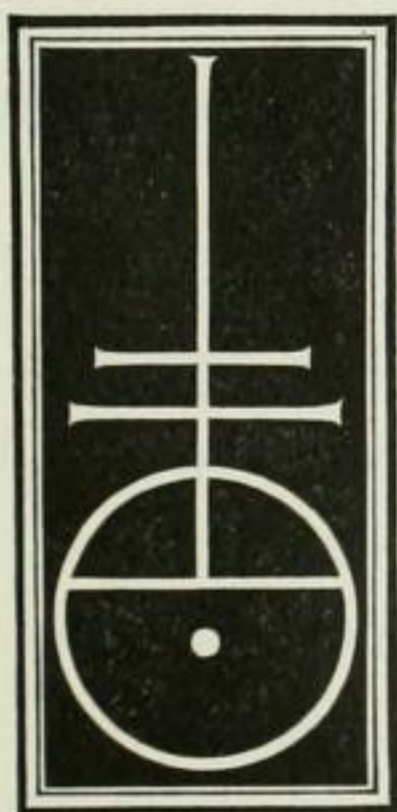
The first printer in Venice was a German, Johann von Speyer who called himself Johannes de Spira. His first book was a folio Cicero, *Epistolae ad Familiares*, completed in 1469, typographically sophisticated and dignified. His type (plate 8), the first rendering free of archaism, was inspired directly by the beautiful contemporary

JOHANNES
DE SPIRA
(d. 1470)

Italian humanistic hands. It was innovative. De Spira received five years' protection against plagiarism, but his death in 1470 lifted the restriction and thus opened the way for one of the most important events in the history of bookmaking. In 1470 Nicolaus Jenson (who had, probably, designed de Spira's type) issued his Eusebius, *De Evangelica Praeparatione* (plates 10–11), printed in a magnificent typeface which has become the fountainhead for much of the type designed in the subsequent five hundred years.

Nicolaus Jenson, born in France about 1420, became master of the mint at Tours. According to legend, he was sent to Germany

NICOLAUS
JENSON
(c. 1420–1480)



around 1458 by the French King Charles VII, charged to bring back knowledge of the new art of printing for the benefit of France. Charles died in 1461, and it is supposed that Jenson did not wish to return to the Paris of Louis XI. In any event, we find Jenson in Venice where he became a printer and publisher of superb books, from 1470 to 1480, in roman, gothic, and greek types of the greatest distinction. The roman type in his Eusebius is invested with the mark of genius. His type has great clarity and liveliness, and at the same time an element of divine repose. The Jenson types are part of the same Renaissance glory that gave the world the supremely beautiful written letters of the humanistic scribes. Jenson died in Rome, having been called there by Pope Sixtus IV in 1475 where he honored Jenson and his work by creating him a Count Palatine.

ERHARD
RATDOLT
(1442-1528)

Erhard Ratdolt, another accomplished German printer who had been drawn to Venice, added to its reputation with a number of handsome books from 1476 to 1486, including the first edition of Euclid's *Elementa Geometriae* in 1482 (plate 18). He introduced decorative woodcut borders and initial letters, among other important contributions, both mechanical and artistic, including the first separate title page.

ALDUS
MANUTIUS
(1450-1515)



Aldus Manutius was one of the giants of the Renaissance and among its significant benefactors. He combined the gifts of scholarship and art with the capacities of a man of action. He was a tutor to princes who gave him financial support when, toward 1495, at forty-five years of age, he set up his press in Venice. His primary purpose was to print and publish the classics in Greek and Latin. Himself a man of learning, he drew a notable group of scholars to his workshop and to his home where Greek was the language of the household. Among his many associates were Pico della

Mirandola, Thomas Linacre, and Erasmus whose *Adagia* he published.

Aldus was the first printer to break away completely from the ancient patterns of the medieval manuscript. He was the first printer with a major publishing program to insist on scholarly editing. He was the first printer to produce small books in relatively large editions which placed books within reach of a new generation of readers throughout Europe. His types—greek, roman, and italic—broke new ground and dominated European printing for two hundred years. The Aldine romans and italics are even now available on mechanical composing machines.

Aldus issued his monumental five-volume Aristotle (plate 28) from 1495 to 1498. Before his career ended, he had printed and published, often for the first time, the works of Aristophanes, Demosthenes, Euripides, Herodotus, Pindar, Plato, Plutarch, Sophocles, Thucydides, Xenophon, and others in Greek; and in Latin, works by Bembo, Dante, Petrarch, Pliny, Poliziano, Pontanus, Quintilian, Valerius Maximus, and the *Hypnerotomachia*.

In 1495-1496 Aldus issued a small quarto of sixty pages of the dialogue *De Aetna*

(plate 29) written by Pietro, later Cardinal, Bembo. The type is the work of Francesco da Bologna, surnamed Griffo, who designed and cut all the Aldine fonts. Griffo has never received adequate recognition for his enormous contributions to type design. His name has been overlooked and almost lost in the shadow of his great patron.

FRANCESCO
GRIFFO
(c. 1450-1518)

The letter design in *De Aetna* can well be considered the first modern type. Although the calligraphic background is manifest, Griffo departed further than Jenson from the then contemporary humanistic script. Griffo's type is less "artistic" than Jenson's, but also more workmanlike. It was Griffo's type which became the model for the great French type designers of the sixteenth century. In modern times, it has been cut as "Bembo" for machine composition.

Although Aldus' taste clearly inclined toward unadorned typography, and although his main interests and energies were expended in his widespread printing and publishing commitments, it is the more remarkable that he was responsible for one of the world's most beautiful illustrated books. In 1499 he completed the *Hypnerotomachia Poliphili* (plates 30-31) with a new typeface by Griffo, exquisite woodcuts by an unknown artist which blend perfectly with the type pages, and embellished with handsome floriated initials. The writing, "The Strife of Love in a Dream," is attributed to Francesco Colonna, a Dominican monk. It is a book of serene grace and charm, which further bespeaks the versatility of Aldus as printer and designer.

The Greek and Latin folios and quartos were expensive. Smaller, less costly books were wanted. With Griffo again as designer, Aldus brought out a new, small, condensed cursive type (based on contemporary cursive scripts) which permitted many more words on a small page. This was the origin of italic type, used by Aldus in a Virgil *Opera* (plate 32), in 1501 as the first of the Aldine octavo editions printed throughout in italic, but with the capital letters in roman. These books, with their device of the anchor and dolphin, spread over Europe and became the hallmark of scholarly, attractive, impeccable editions. They were the distant forebears of series of books such as Everyman's Library, The Modern Library, even the modern paperback.

Aldus died in 1515. With his death the importance of Italy as a seminal and dynamic force in printing came to an end. The course of typographic history next flows toward Paris and Lyons, where a new confluence of genius made the first half of the sixteenth century the golden age of French printing.

THE SPREAD OF PRINTING: FRANCE

Printing was introduced into France in 1470 under the scholarly roof of the Sorbonne in Paris when the rector, Johann Heynlin, born in the Rhineland, and the librarian, Guillaume Fichet, invited three German printers to set up a press in the university library. Here during the next three years these printers, Michael Freiburger, an educated friend of the rector, together with Ulrich Gering and Martin Kranz, "both workmen of the higher class," produced more than twenty books,

mostly classical texts intended primarily for the university faculty and students, in a new roman type patterned after a type cut by Sweynheym and Pannartz in Italy. The publishing program was under the direction of Librarian Fichet who was, in his own words, "joyful about the new opportunity of using print to banish the plague of laboriously copied texts." The invention and spread of printing was welcomed by scholars, both for availability of books at lower costs, and because accurate and uniform texts were becoming possible. The multiplication of handwritten volumes involved copious errors by careless scribes. Petrarch, we are told, tried to establish correct texts by employing his own copyists, several of whom lived in his home. Chaucer's plea at the end of *Troilus and Criseyde*, "So preye I God that noone miswryte thee," must have been the fervent wish of medieval authors and readers.

In 1473 both Heynlin and Fichet had left the Sorbonne and France. The three German printers then installed themselves at the Sign of the Golden Sun on the Rue Saint Jacques, the street which then and later harbored French printers and booksellers. Here they produced books in gothic type, demanded by the clergy and still generally used for secular works. In 1477-1478 when Freiburger and Kranz returned to Germany, Ulrich Gering remained, cut new fonts in roman, worked until the end of the century, and earned the sobriquet "patriarch of French typography."

Meanwhile French-born printers entered and soon dominated the field. With the medieval illuminated manuscript still the model, these early books printed in Paris were characteristically and elegantly French. During the years 1476-1477 Pasquier Bonhomme printed the first book in Paris in the French language, *Croniques de France*, in a new, high-spirited, rather nervous, Gallic version of gothic type known as *lettre-bâtarde*. This type, derived from a contemporary French legal script, became the most commonly used form for books in the vernacular during the remaining years of the century.

JEAN
DUPRÉ
(fl. 1481-1504)

In 1481 Jean Dupré issued the first of the volumes with woodcuts which were to make Paris the headquarters for illustrated books. In these volumes we find the origins of the French *édition de luxe* which became a long tradition, often supported by the Monarchy, extending into the twentieth century, with illustrations by the most famous of French artists. In 1486 Jean Dupré as printer, with publisher Pierre Gérard, produced France's first typographic and illustrated masterpiece—the St. Augustine *La Cité de Dieu* (plate 20), printed in Abbeville. The most prolific publisher of the period, Antoine Vérard, came along in 1485 with the first of the many Books of Hours which he issued during a twenty-five-year career. Philippe Pigouchet produced handsomely illustrated *Horae* (plate 26) from 1485 to 1515. Before the turn of the century, sixty presses are said to have been at work in Paris, and forty in Lyons where international fairs attracted merchants from all Europe.

PHILIPPE
PIGOUCHET
(fl. 1485-1515)

These decades were admirably summed up by the late A. W. Pollard of the British Museum: "It was in the Books of Hours that the genius of French printers first strik-

ingly evinced itself. For more than a century the decoration of manuscript *Horae* had invited all the skill of the finest illuminators of Europe, and it was in France alone that the attempt was successfully made to rival the glories of the scribe and painter by that of the printer and engraver. The names of Antoine Vérard, Philippe Pigouchet, and Simon Vostre as printers and publishers are inseparably connected with these Books of Hours, which for some quarter of a century from 1488 onward constitute the chief glories of the French press. More than 300 editions were issued altogether, in which some forty different printers had a share, Jean Dupré at the beginning of the series, and Geoffroy Tory, as late as 1525, being the most important after the three already named."

THE GOLDEN AGE OF PRINTING IN FRANCE

The dawn of a new century in France witnessed a great forward thrust in the history of the book. The French Renaissance, an expanding economy, and a king who indulged his love of the arts and who became a special friend to printing set the stage for a flowering of typographic genius. In 1515, the first year of his reign, François I invaded Italy. There he succumbed, not to Italian arms, but to Italian art and culture, and induced Italian architects and artists, including Andrea del Sarto, Benvenuto Cellini, and Leonardo da Vinci, to grace his court at Fontainebleau. The cultivated world of France capitulated to Italianate influences, not least the printers of Paris and Lyons who were already deep in debt to the work of Aldus Manutius. So respected was his reputation for impeccable editions among book buyers throughout the capitals of Europe that at least two printers in Lyons showed their flattery by counterfeiting the Aldine octavos, including the italic type and the mark of the dolphin and anchor. These piratical publications were the exceptions, of course. The leading French printers, who were scholars and humanists, built on the significance of Aldus, to which they added their own new competence and their Gallic inheritance.

The sixteenth century in France saw the physical book evolve into the form with which we are familiar today. The handwritten manuscript which had cast its long shadow over fifteenth-century printed books was history to these men of another time who were no longer forced to cope with the problems and hazards of a new craft. Their books indicate an easy familiarity with metal type; their planning and decoration show a new sense of design. They now manipulate type to achieve pleasing details in black-and-white rather than depend, as did their forebears, on impressive columns of type on vellum colorfully decorated by hand after printing. In the great new printed Bibles, in the impressive quarto classics, and in the smaller books, especially those from Geoffroy Tory, Simon de Colines, Robert Estienne, Michel de Vasosan, and Jean de Tournes, one can see the ancestors of our own contemporary typographers. Before mid-century the first evidence of specialization showed with the appearance of two independent type designers, among the most important in typographic history, Claude Garamond and Robert Granjon, from whom printers could buy type

CLAUDE
GARAMOND
(1480-1561)

ROBERT
GRANJON
(d. 1579)

cast in fonts ready for printing. One hundred years after Gutenberg, the period of the one-man craftsman-scholar-printer-publisher-bookseller had come to an end.

JODOCUS
BADIUS
ASCENSIUS
(1462-1535)

The earliest star in the brilliant constellation of printers who appeared in the sixteenth century was a Fleming, Josse Bade, who latinized his name to Jodocus Badius Ascensius. He had been to Italy, then learned his trade in Lyons at the press of Johann Trechsel, whose daughter Thalia he married. Badius, himself a scholar interested in the new learning, moved in 1499 to Paris, where he printed and published ancient classics and contemporary literature including works by Erasmus and the noted scholar Guillaume Budé. Issues by Badius were not limited to his books. His two daughters married highly gifted young men: Michel de Vascosan who was to produce with great distinction in his father-in-law's *métier*, and Robert Estienne who would become the most famous of scholar-printers. Both men became Printers to the King. The families of these artisans of the book lived in the heart of the university quarter in Paris where, affiliated by trade, it is not surprising that there was extensive intermarriage. The most successful wife must surely have been one Guyone Viart who married three printers in turn, and became, with her second husband, matriarch of the most important dynasty in the history of printing. From Elizabeth Armstrong's biography, *Robert Estienne, Royal Printer*, we learn of a turn-of-the-century partnership between two foreign printers at work in Paris, John Higman and Wolfgang Hopyl, with whom a certain Henri Estienne was occasionally associated. According to Mrs. Armstrong, "Nothing is known of Henry Estienne before his sudden appearance as Hopyl's associate. But it is clear that he had married the widow of Hopyl's former partner, John Higman, a Frenchwoman named Guyone Viart. Documents concerning a lawsuit, over two farms which Guyone brought her second husband, speak of the marriage between her and Higman; of their children Damien Higman (later active as a bookseller) and Geneviève (later married to Reginald Chaudière the publisher-printer); and of the status which Higman had been able to claim and which Henry Estienne held in his turn, of *bourgeois de Paris et messenger juré de l'Université*." Henri died in 1520. Guyone then married her third partner, Henri's talented associate, Simon de Colines. Whatever other reasons there may have been for this

HENRI
ESTIENNE
(d. 1520)

marriage, it preserved the Estienne establishment until Henri's son Robert could take over.

GEOFFROY
TORY
(1480-1533)



Geoffroy Tory, a versatile genius, born in France in 1480, an artist and a scholar who had traveled widely in Renaissance Italy, returned to France and played a major role in the final transition away from gothic type and the stately books of the fifteenth century. Tory was an accomplished poet; a lecturer in philosophy; a translator of Latin and Greek classics; a philologist who introduced the accent, the cedilla, and the apostrophe to the French language; and a calligrapher and type designer, en-

graver, printer, and publisher. Tory's beautiful Book of Hours (plate 39) of 1525 (printed by Colines) is a prime example of the new, lighter Renaissance spirit in French printing. The floral borders and decorations are open and charming, free of the crowded pictorial details of earlier woodcuts, and in perfect harmony with the type. Tory also designed several series of imposing initial letters which embellished his own books, those of his contemporaries and of future generations of printers.

In 1529 Tory issued his *Champfleury* (plate 40), a learned, ruminative, and prolix study in three parts, of language and letter forms, including his own drawings of roman capitals constructed by rule and compass on squares divided into a hundred parts, and also references to earlier letter studies by Leonardo da Vinci, Luca de Pacioli, Albrecht Dürer, and others. Here are Tory's own summaries (from the George B. Ives translation): "In the First Book is contained the exhortation to establish and order the French tongue by fixed rules for speaking elegantly in good and sound French diction. In the Second the invention of the Attic [roman] Letters is treated, and their proportions are compared to those of the natural body and face of the perfect man. With many fine conceits & moral lessons concerning the said Attic Letters. In the Third and last Book are drawn in their due proportions all the said Attic Letters in their alphabetical order, of their due height and breadth, each by itself, with instruction as to their right fashioning & correct pronunciation, both in Latin and French, as well in the ancient as in the modern manner." The *Champfleury* was an important factor in the more widespread use of the roman letter and in greater respect for its design.

In 1530 François rewarded Tory with the coveted title *Imprimeur du Roi*. In 1533 Tory died, having taken his place in French typographic history as the chief forebear of a line of Royal Printers.



Simon de Colines continued to manage the Estienne workshop from 1520 when Henri died until 1526 when Robert became the proprietor. Colines then established his own Press and continued as a printer-publisher until his death in 1546. He was one of the key figures in the transformation of the printed book. With his new greek font, and with the several italic and roman faces which he designed and cut (perhaps some in collaboration with Antoine Augereau), Colines introduced a lighter, more open and more mellow quality into the printed page. His books show a refreshing awareness of

SIMON
DE
COLINES
(d. 1546)

type and related typographic decoration and an overall artfulness in book design. He worked closely with Geoffroy Tory whose epoch-making *Hours* he printed in 1525. Colines' *De Natura Stirpium* of 1536 (plates 43-44) is typical of his best work, one of the noble volumes of the period, with a fine roman type of his own cutting. In addition to elegant folios, Colines' total output of more than seven hundred editions included

large numbers of pocket-sized volumes printed entirely in italics, to satisfy the popular demand for inexpensive books.

ROBERT
ESTIENNE
(1503–1559)



Robert Estienne, second in the dynastic line, was a great printer of great books in a period of intellectual growth. He was born into a close-knit society, where, on the Rue Saint Jacques and neighboring streets, printers made and sold their books, and lived in the house above the shop. Households were likely to be conducted in Latin, with apprentices living in, and editors and authors as house guests who came for working visits.

If Robert Estienne was a printer by birthright, he was a scholar by vocation. He was a man of the Renaissance for whom the art of the book would be a logical pursuit.

He became a friend of François I and the Court, and fulfilled his duties as *Imprimeur du Roi*, the King's Printer, in Latin, Hebrew, and Greek. He was a classicist and Biblical scholar. According to the British catalogue, *Printing and the Mind of Man, Illustrating the Impact of Print on the Evolution of Western Civilization* (1967), "The series of dictionaries edited and published by the Estienne or Stephanus family is perhaps the most significant, though by no means the sole achievement of the most renowned family of scholar-printers in history. . . . Robert's fame rests on his activities as a typographer of Roman, Greek and Hebrew characters, as an accomplished editor of Latin authors and Latin, Greek and Hebrew Bibles, as a philologist and grammarian in these languages as well as his native French, and, above all, as the first scientific lexicographer of both ancient and modern languages."

Because Estienne turned to early manuscripts in his Biblical research, and did not blindly accept the standard text of the Vulgate, he came into conflict with the Catholic theologians of the Sorbonne and became suspect of heresy. After the death of François I, who had protected "his dear printer," Estienne chose not to risk the fate of other publishers and booksellers who had been burned at the stake with their own books feeding the flames. Late in 1550 he moved to Geneva where he re-established his press and published another sixty titles before his death in 1559. The Geneva printing, in Garamond's roman, italic, and greek types and the Tory initials, was continued by Robert's son Henri II who became an even more highly respected editor and publisher of Greek and Latin texts. Robert's brothers and sons and their descendants carried on the establishment in Paris worthy of the family tradition until late in the seventeenth century.

HENRI
ESTIENNE II
(1528–1598)

The Paris workshop during its quarter-century under the direction of Robert Estienne published about four hundred and fifty books, probably used six presses, and employed about fifty men including type casters, compositors, readers, pressmen, paper handlers, and apprentices. Its production of Latin and Greek classics, contemporary works of scholarship and tracts, Bibles, dictionaries, thesauri, grammars, etc.,

for students and the educated public, were printed in formats from small vest-pocket editions to the more usual duodecimos and octavos, with a substantial percentage of quartos and massive folios. These books were made to be read. The straightforward, unself-conscious workmanship makes it abundantly clear that these books, including those which achieved typographic distinction, were not made as "collectors' items." Surely, the Estienne folio Bibles in Latin of 1532 and 1540 (plates 50-51) and the Eusebius of 1544 in the first printing of Garamond's *Greco du Roi* types (plate 52) may be seen as Olympian achievements. The magnificence of these folios lies in their splendid typefaces, the classic proportions of their type pages on fine papers, the harmonious use of occasional decoration, the excellence of the presswork, and the sustained vigilance which is evident in all the minutiae of the Estienne production.

Before taking reluctant leave of Paris during this extraordinary time, it is a privilege to quote from A. F. Johnson, the British Museum's authority on sixteenth-century printed books. "The middle years of the century at Paris were a period of great activity for the printing press, remarkable both for the number of books produced and for the high standard of workmanship. Many famous books appeared, such as the French version of the *Polifilo* [plate 54] published by Jacques Kerver in 1546; Paolo Giovio's *Vitae . . . Mediolani principum*, R. Estienne, 1549 [plate 53]; and Jean Cousin's *Livre de perspective*, J. Le Royer, 1560 [plate 61]. Denys Janot, who became the King's printer for French in 1544, produced many popular books [plate 42] with woodcut illustrations of the Tory school. He and his successors were responsible for the remarkable series of folio volumes of the French *Amadis de Gaula*. Michel de Vasosan, a son-in-law of Badius, favoured a style of simplicity and his imposing volumes are admirable specimens of the use of Garamond romans [plate 60]. There were many printers of Greek texts, like Guillaume Morel and the scholar Adrien Turnèbe. The books of Ronsard and the other members of the Pleiad were excellently produced. It is, in fact, hardly possible to open a Paris book of the period which is not of first-rate quality."

In the commercial city of Lyons, a few leading practitioners among about forty active presses participated in the tradition of the art of the book. The earliest of these men was Sebastien Gryphius who at first imported type and wood engravings from Basle. "His editions of ancient authors," according to S. H. Steinberg, "rivalled those of the Aldus and Stephanus [Estienne] presses. For his critical editions of the classical physicians Hippocrates and Galen, Gryphius obtained no less an editor than François Rabelais. . . . Gryphius was also the first publisher of the free-thinking humanist Etienne Dolet who in 1538 opened a press of his own from which he issued Clément Marot's Calvinist satire *L'Enfer* (1542) and his own heretical tracts which eventually led him and his books to the stake in Paris (1546)."

Jean de Tournes (the Elder), born in 1504, gained his experience in the Trechsel and Gryphius workshops. When his own press was established in 1542 in Lyons, his

JACQUES
KERVER
(fl. 1497-1552)

JEAN COUSIN
(c. 1490-1560)

DENYS JANOT
(fl. 1529-1545)

MICHEL
DE
VASCOSAN
(fl. 1530-1577)

SEBASTIEN
GRYPHIUS
(c. 1491-1556)

JEAN DE
TOURNES
(1504-1564)

work benefited from the persuasive influence of the great Paris practitioners. But de Tournes soon exhibited a felicitous typographic style of his own. He used and popularized decorative fleurons and arabesques designed by his fellow townsman Bernard Saloman. "Le Petit Bernard," as he was called, also made exquisite woodcut illustrations for many of the de Tournes books. To these were added the sparkling italics of another Lyonnais craftsman, the famous type designer Robert Granjon.

Many of the distinguished books of this fertile epoch in France were large quartos and folios dependent, in part at least, on size to achieve grandeur. De Tournes was most effective in his smaller books. One may enjoy exuberance and charm in the *Marguerites* of 1547 (plate 57), the *Biblia Sacra* of 1558, and Ovid's *Metamorphoses* of 1559, to name but a few, and in the enchanting tiny four volumes, *La Sainte Bible* (plate 58) with Saloman woodcuts.

More than one authority finds de Tournes the "best printer" of his century in Europe. He was, surely, a superb technician and a delightful innovator in book design. But if superlatives are in order, this writer would unhesitatingly choose Robert Estienne as the "greatest" printer of the sixteenth century, and perhaps of all time. The distinction between "best" and "greatest" would seem to lie in the combined capacities of great scholarship and superb craftsmanship within one person.

THE NETHERLANDS: PLANTIN AND ELZEVIR

CHRISTOPHER
PLANTIN
(1514-1589)



An ambitious young Frenchman, Christopher Plantin, born in Touraine in 1514, spent his apprentice years in Lyons, Caen, and Paris where he learned the various trades of the book during the flourishing years of French printing. When ready to set up on his own, Plantin probably found the oppressive controls of the Catholic theologians of the Sorbonne less than favorable for another printing and publishing venture in Paris. Or he might have been drawn to the Low Countries by reports of their prosperity and the possibilities for raising capital in an atmosphere hospitable to artists and scholars. In any event Plan-

tin went to Antwerp in 1549 and began as a bookseller and bookbinder. An injury to his right arm put an end to this career as a binder. In 1555 he founded his press which, during the next thirty-four years, became the most progressive and the largest printing and publishing establishment in Europe.

Plantin's rise was far from smooth during this period when Spain's army and its Inquisition victimized the Low Countries. He did not escape the prevailing religious persecution and military depredation which saw three Antwerp printers executed for heresy. Although Plantin professed to be a devout Catholic, he was suspected of heretical activities. As a secret member of a sect called "The Family of Love," he was forced to flee to Paris for two years during which his worldly goods were dispersed.

Nevertheless, he was able to clear his name and on his return to Antwerp, and for the rest of his life, he steered an astute course between rival religious and political factions. At the same time he moved ahead to a brilliant career as an industrialist with a sensitive and roving typographic eye. Plantin accumulated a fine collection of well-chosen typefaces, a superb assortment of initial letters and ornamental alphabets, printers' flowers and decoration, and music fonts "of remarkable magnificence."

At the sign of the Golden Compasses, the Plantin workshop eventually consisted of some twenty presses employing about one hundred and sixty men, with a lifetime output of almost two thousand books. Plantin, who had an exalted conception of his craft, and who took as his motto *Labore et Constantia*, made his printing office a meeting place for scholars, scientists, artists, and engravers, and made Antwerp the most important center for book production during the second half of the sixteenth century.

CHRISTOPHER
PLANTIN

Christopher Plantin must be recognized as one of the great figures in the history of the printed word. He was not a scholar himself but his books were scholarly. He was not an original designer, but his books have considerable style, and many are elegant, if less distinguished than the work of the very eminent French printers of his youth. Plantin's smaller books follow patterns established by Simon de Colines and Jean de Tournes. The tall folios are reminiscent of the Robert Estienne glory. His types too came from French sources where he purchased types and "strikes" at the sales of Colines' and Garamond's material. He commissioned Robert Granjon who came to Antwerp for a time and there designed several series, engaged Guillaume Le Bé for Hebrew, and other type designers by direct employment in the foundry attached to the printing house. Plantin was a chief protagonist for extravagant engraved copper-plate title pages which became the vogue all over Europe. In later years Plantin's grandson, Balthazar Moretus, induced his friend and fellow townsman Peter Paul Rubens to decorate several of the books of the *Officina Plantiniana* with majestic baroque title pages.

In addition to the classics and Bibles, dictionaries, medical books, charming emblem books (plate 62), etc., Plantin made great strides in music printing, and published the work of contemporary Dutch and Flemish geographers, cartographers, and botanists. His most important production and his masterpiece was the massive, eight-volume Polyglot Bible issued in 1572 in Latin, Greek, Hebrew, Syriac, and Aramaic, which Plantin organized, printed, and published (plates 63-64-65). The financial support promised by King Philip II of Spain, for whose greater glory the volumes were produced, was never forthcoming. This almost ruined the printer. However, compensation did later appear with certain exclusive ecclesiastical printing privileges for Plantin and his heirs.

One of Plantin's daughters married a scholar and linguist named Raphelengius who had taught at Cambridge in England. He became Plantin's chief "press corrector" and a source of strength in the conduct of a scholarly printing house. Another

daughter married an industrious young assistant, Jan Moretus, who became Plantin's manager. He continued the organization after Plantin's death, and his competent descendants carried on the active Plantin-Moretus typographic dynasty until the nineteenth century when the printing establishment, marvelously intact from the sixteenth century, became a famous Belgian museum. It is a place of pilgrimage for anyone, amateur or professional, concerned with the printed page.

LOUIS
ELZEVIR
(1540-1617)

When the Netherlands had become a maritime world power in the seventeenth century, when its great era of painting included Rembrandt and Vermeer, and when the rich burghers of Amsterdam were a merchant aristocracy, a family of Protestant printers and publishers—the Elzevirs—produced neat, attractive, inexpensive books, and sold them all over Europe. Louis Elzevir issued his first book in 1593; the last was published in 1712. The Elzevirs—father, sons, and nephews—were all good businessmen who built up a large and thriving international publishing house. They employed editors who produced texts in Latin, English, French, German, and Dutch, when printers and publishers elsewhere were harassed by government and ecclesiastical controls. Typographically the Elzevirs found and stayed with a formula of tidy charm, with engraved title pages and compact types which, together with low prices, found wide acceptance among growing classes of readers. Their many series of vest-pocket editions apparently evoked sentimental bookish attachments which must have been widespread among readers of the time, and which have persisted among occasional collectors of “charming little books” ever since.

CENSORSHIP

Within weeks after Martin Luther nailed his ninety-five theses to the door of the Wittenberg church in 1517, printing presses provided copies which were read in every corner of Europe. During Luther's lifetime hundreds of thousands of his tracts and several hundred editions of his Bible in German found readers. “Lutheranism,” states A. G. Dickens in *Reformation and Society*, “was from the first the child of the printed book . . . For the first time in history a great reading public judged the validity of revolutionary ideas through a mass medium which used the vernacular languages. . . .”

Church and State found this new threat intolerable. The Papacy issued its Index of proscribed books as did regional bishops and lay leaders, including Henry VIII of England who forbade the printing of any book in the English language unless approved by his delegated authority. A sixteenth-century printer wrote to an impatient author: “I thought you were aware that we are not allowed to send anything to press, from a simple epigram or a small notice to a voluminous work, until the entire manuscript has been read, approved, and countersigned by the theologians appointed for that purpose, and even then we shall have to obtain a license to print from the Council.”

Oppressive censorship and supervision continued through the seventeenth century with strict limitations on the number of printers allowed to function, the number of

presses they might operate, the number of their employees, etc. Civil wars and religious strife added economic chaos. With these harassments it is little wonder that the quality of book design and production sank to low levels. But if the seventeenth century was not a productive period for the art of the book, it was a period of unparalleled genius in its literature. The work of Shakespeare, Milton, Cervantes, Racine, Molière, and many others appeared in book form. In London, in 1611, the King James Bible was printed by Robert Barker. In the United States, the first press was established by Stephen Daye in 1638–1639 under the auspices of the President of Harvard College, and *The Whole Booke of Psalmes*, commonly known as the Bay Psalm Book, appeared in 1640.

THE IMPRIMERIE ROYALE

From the appointment in 1487 of Pierre le Rouge as first *Imprimeur du Roi*, French kings never lost their interest in types and printing. In the seventeenth century—a typographically bleak period through most of Europe—Louis XIII and Cardinal Richelieu, his prime minister, enjoyed personal presses. The young Dauphin had learned to set type in his private press in the Louvre, while the Cardinal completed a few competent small editions at his château. It is not surprising that Richelieu, having rebuilt the Sorbonne and founded the Académie Française, persuaded Louis to establish the Imprimerie Royale. Its founding was a deliberate effort to raise the standard of printing in France and to add to the glory of the Crown that Richelieu served so well. Cardinal Richelieu's determination to build a thoroughly professional plant is clearly set forth in the letter he wrote to the French ambassador in Holland early in 1640: "I have had for a long time the design of establishing a royal printing-office at the Louvre, and because I wish to execute everything in it with the greatest possible perfection, and I learn that in Dutch printing offices they have a secret method of making ink which renders the impression of the letter much more beautiful and distinct, and that it is something which cannot be made in France, and also that there are a large number of printers in the country, at Amsterdam, Leyden, Blaen, and elsewhere, who would perhaps be very glad to come to earn their living here, I beg you will take the trouble to inform yourself if it is possible to find workmen in said printing offices, at least four pressmen and four compositors, and among them, if possible, one who knows how to make this printing-ink, and to arrange with them at once for the expenses of their journey, and their maintenance, as reasonably as possible and as between private persons; for it is not well to mix up, in any way whatever, the name of the King in this business, nor to disclose our plan to foreigners who may wish in some way to hinder it. You can, if you choose, say that it is Monsieur Cramoisy, the Paris publisher, who has undertaken some big piece of work, who has asked you about the matter."

Within months after Richelieu's letter, the Imprimerie Royale, or Typographia

SÉBASTIEN
CRAMOISY
(1585–1669)

Regia, with Sébastien Cramoisy as its first director was a functioning institution of government. The first book, a folio *De Imitatione Christi* of Thomas à Kempis (plate 67), was completed by the end of 1640. It is a sumptuous volume, very well printed, with types of the Garamond design in large sizes and with copperplate vignettes by Claude Mellon after the designs of Nicolas Poussin. In 1642, the year of Richelieu's death, came a publication from the Cardinal's pen, *Les Principaux Poincts de la Foy Catholique Défendus*. A whole procession of imposing books — about a hundred titles in the first ten years — came from the seven printing presses operated at the Imprimerie, including a monumental Bible in eight folio volumes. Type for these publications was large, the spacing very ample, with luxurious margins and with copperplate vignettes for decoration. The editing was serious and scholarly. This was subsidized printing and publishing in the grand manner. At this time, it should be noted, the Imprimerie Royale was the only printing office in Europe where the tradition of fine bookmaking was nurtured with typographic enthusiasm, technical skills, and esthetic devotion.

The first director of the Imprimerie was succeeded by his grandson, Sébastien Mabre-Cramoisy, who was in turn succeeded in 1691 by Jean Anisson. The next year Louis XIV ordered the design of a new “scientific” typeface which would become the jealously guarded property of the French nation. A distinguished committee of the Académie des Sciences headed by a prominent mathematician was appointed to provide the “perfect” type. Earlier type design had grown out of forms cut by chisel or written with a broad pen in the hands of Renaissance humanist scribes. The warmth of the human touch — the happy accidents — were not lost when transformed into type by great designers such as Griffo and Garamond. Actually these slight irregularities provided vitality and aided legibility, whereas mechanical rigidity creates monotony and tires the eye. However, copperplate engraving had by the end of the seventeenth century superseded calligraphy; the burin replaced the pen, and pure technique became dominant.

PHILIPPE
GRANDJEAN
(1666–1714)

The master designs of the Académie committee were finally engraved by the well-known Simonneau based on letters drawn with ruler and compass on a grid of close horizontal and vertical lines. Fortunately, the punches for the final type were cut by Philippe Grandjean, the King's Royal Punch Cutter, who followed his own instinctive genius and avoided excessively mechanical features. Greater contrasts than heretofore between thick and thin lines of the type, with sharp horizontal serifs, gave the type a new brilliance on the smoother papers then being made. The result is brittle and cold but undeniably handsome. Called *Romain du Roi Louis XIV*, the type was an immediate success and paved the way for the even more contrasting types and sharper presswork of Fournier, Baskerville, Bodoni, and Didot, soon to follow.

The first book to be set in the *Romain du Roi*, printed and published, of course, by the Imprimerie Royale, is a magnificent folio, issued in 1702, *Médailles sur les Principaux Événements du Règne de Louis le Grand* (plates 68–69). In production for eight years,

the book's planning and final publication involved the best designers and engravers in France. Its craftsmanship is brilliant—a supreme example of the florid and sophisticated book. Because of the precision of its type and the mechanical excellence of all phases of production, the *Médailles* marks the beginning of the modern, more precisely manufactured artifact, just about halfway in time between the invention of movable type and today's computerized letter composition.

THE EIGHTEENTH CENTURY

The contrasts between Latin and Anglo-Saxon characteristics could not be more clearly mirrored than in the books that appeared during the eighteenth century. The kings of France were not the only proprietors of private presses. Many members of the French aristocracy played with printing as a hobby. Madame de Pompadour, patroness and friend of artists and writers, herself possessed of some artistic competence, installed a press in the north wing of the palace at Versailles which gave her small editions (produced with help from printers of the Imprimerie) the imprint "*Au Nord.*" And let us not forget Benjamin Franklin's private press at Passy where he printed the bagatelles he wrote for his lady friends and colleagues between his more serious duties as minister to the French Court.

During the years of French extravagance in Versailles, the professional printers in Paris, aided by the best French artists and engravers, naturally fostered the spirit of the *livre de luxe*. They turned out charming octavos illustrating themes of love in enchanted gardens and boudoirs, luxurious tomes celebrating royal pageants, and the classics in massive, sumptuous folios richly bound to adorn rococo tables in fashionable drawing rooms. In Italy and Spain, court printers produced spectacular volumes for the wealthy, which were probably never read. In Britain, on the other hand, a few printers appeared who produced excellent literary editions, suitable for the worthiest texts, dependent on sound type design and fine page proportions, free of superfluous ornamentation or ostentation. This was a logical development at a time when, according to G. M. Trevelyan, "British scholars became more than ever separated from their continental brethren, thought and learning became more national, more popular, and more closely allied to literature."

The first influential figure in a century given to new trends in bookmaking is Pierre Simon Fournier—end product of a French family for several generations in the business of typefounding and type design. Born in 1712, Pierre Simon studied art but early turned to type and type ornament. In 1742 he issued his first specimen book, *Modèles des Caractères de l'Imprimerie*. He was an articulate member of his calling who wrote with scholarly and informative grace "about the history and development of the various branches of the Art of Printing." In 1764–1766 he published his beautiful, 16mo, two-volume *Manuel Typographique* (plate 78). Fournier devised our present printers' point system of measurement. His types were designed with an eye to the past but

PIERRE
SIMON
FOURNIER
(1712–1768)

drawn to satisfy the new preference for sharpness and contrast. He is best remembered for his great contribution to the decoration of books by means of ornament he made available on type metal. His foundry offered ornamental alphabets and initial letters, garlands, festoons, vignettes, decorated dashes and braces, and printers' flowers on pieces of metal which could be put together to make veritable gardenlike borders, chapter headings, tailpieces, and the like, in endless combinations. These printers' fleurons became standard equipment in every printing office in Europe and America until twentieth-century functionalism drove surface decoration into disrepute.

From the time Caxton returned to his native land late in the fifteenth century, the British relied on the papermakers, printers, and typefounders from across the Channel. During the seventeenth and into the eighteenth century, the dependence was primarily on the Netherlands where type was expertly designed and cast. The Oxford University Press, which began work in 1585, received a handsome gift of Dutch types in the 1660's and 1670's from Dr. John Fell, Dean of Christ Church, later Bishop of Oxford, who was influential in the foundation of the modern University Press. In 1676 Peter Walpergen, brought over from Holland, was engaged as type designer and typefounder. He cut the type and was responsible for a highly creditable three-volume folio publication, Clarendon's *The History of the Rebellion and Civil Wars in England* (plate 70), issued in 1702-1704. Another early eighteenth-century English publication is worthy of notice. In 1733-1737 John Pine, who had studied with a French engraver in Amsterdam, completed a two-volume Horace—a *tour de force* with the entire text and all the illustrations engraved on plates. The edition is curiously un-English, but attractive, with sharp, contrasting letters, and with open spacing ahead of its time; an octavo which foreshadowed much of what lay directly ahead.

WILLIAM
CASLON
(1692-1766)

The first Englishman to provide native typographic genius was William Caslon, an engraver of gunlocks and bookbinding tools turned typefounder. He established his foundry in 1720 and issued his first comprehensive type specimen sheet in 1734. The high quality and usefulness of his type immediately reversed English dependence on the Continent. Although the Caslon roman and italic were patterned on contemporary Dutch models, the craftsmanship of Caslon's design and cutting made a better, cleaner font. It is difficult to analyze type except by involvement in technical details which are apt to be more subjective than authoritative. Adjectives must suffice. The Caslon face does lack elegance; but it is eminently clear, forthright, legible, comfortable, "commonsense," and has a good surface for printing. It had immediate success, was then passed over, then has had several periods of active revival, dependent on cycles of fashion and taste. At the present writing it is infrequently seen.

A new concept of book design, which had been several years in the making in England and Scotland, made its dramatic appearance in 1757 with an impressive quarto Virgil, planned and printed by John Baskerville (plate 76). A distinguished

and eminently readable volume presented its text honorably and handsomely without ostentation and without the aid of illustration or decoration. This Virgil "went forth and astonished" the librarians and connoisseurs of Europe. Small wonder when Baskerville's forthright handling of type is compared with continental *éditions de luxe* where, usually, typography was the poor relation of elaborate engravings. Baskerville's books surprise us much less today because English and American bookmaking has accepted the Anglo-Saxon precepts of which Baskerville was an illustrious protagonist, i.e., that good design, type, paper, and good presswork are the principal components of the fine book, and that illustration and adornment, if any, may be secondary graces. And, need one add, respect for literary content remains the compelling reason for the book's existence.

JOHN
BASKERVILLE
(1706-1775)

Baskerville was born in 1706. At the age of nineteen he went to Birmingham where, during the next ten years, he established himself as a skilled writing master and stonecutter. These admirable gifts were then, as now, their own reward, but they were not lucrative enough for Baskerville. He next became a manufacturer of japanned ware, and as an industrialist, with inventiveness and competence, he acquired an independent fortune. A large and elegant house and a gorgeous equipage established his position in Birmingham society. Whereupon, at age forty-four, he was ready to return to his first love. In his own words: "Having been an early admirer of the beauty of Letters, I became insensibly desirous of contributing to the perfection of them." Baskerville spent the next seven years designing a typeface (cut by a certain John Handy), setting up a foundry and a press, training compositors and pressmen in his methods and, finally, completing his first book. In a letter to a friend Baskerville wrote: "The Ink, Presses, Chases, Moulds for casting and all the apparatus for Printing, were made in my own shops." Because Baskerville did not gain his livelihood from the sale of his books, he has been called an amateur. This has an unfortunate connotation. Baskerville was more professional and more expert in the art and techniques of bookmaking than the hosts of men whose daily bread has been earned by running presses. Baskerville's contributions to the mechanics of book production were threefold: type, paper, and more precise methods of printing. His type, with vertical stresses, is crisp, wide, and very readable, drawn by a master of the pointed pen. If it lacks Gallic charm, it does have masculine grace. The English Monotype version, which you are now reading, is very much in use for all varieties of bookmaking, as is the Linotype version. The Baskerville type has had its periods of greater and less acclaim. Updike found it inferior to Caslon. The present writer would pass the opposite judgment. Benjamin Franklin liked both typefaces. With a copy of the Baskerville Virgil that he presented to the Harvard Library in 1758, Franklin wrote: "... it is thought to be the most curiously printed of any book hitherto done in the world."

Baskerville manufactured his own intense black ink. And, in association with paper mills, he devised a wove mold which produced a smooth sheet (without the ribbed

formation of laid papers) receptive to more even presswork. Nevertheless, Baskerville used more laid paper for his books than wove sheets, and occasionally used both in the same volume. After printing, these papers were pressed between polished metal plates. The books must have been brilliant when new, but today the paper is occasionally slightly discolored with brown spots due probably to the hot pressing.

JOHN
BASKERVILLE

Baskerville printed fifty-six titles. In the preface to his Milton in 1758 he wrote: "It is not my desire to print many books; but such only, as are of Consequence, of intrinsic merit, or established Reputation, and which the public may be pleased to see in an elegant dress, and to purchase at such a price, as will repay the extraordinary care and expence that must necessarily be bestowed upon them." His most influential books were the squarish quartos of the Latin classics, especially the Virgil and a Juvenal and Persius of 1761 (plate 77). His most ambitious undertaking was the Bible in royal folio, completed in 1763, during his appointment as Printer to Cambridge University, at great financial loss to himself. With the Bible in production, Baskerville wrote to Horace Walpole requesting a government subsidy. Like other printers buried under the minutiae of bookmaking, Baskerville became restive and writes of "this business of Printing, which I am heartily tired of, and repent I ever attempted. It is surely a particular hardship that I should not get Bread in my own Country (and it is too late to go abroad) after having acquired the reputation of excelling in the most useful Art known to Mankind. . . ." The subsidy was not granted. Baskerville gave up printing for a few years, then returned to it until his death in 1775.

ROBERT
AND ANDREW
FOULIS
(fl. 1750-1770)

Baskerville's Bible has been widely acclaimed as his masterpiece. It is, certainly, an important labor. But it is not as fully conceived as the noble bibles of Robert Estienne two hundred years earlier, or the Lectern Bible designed by Bruce Rogers and printed at the Oxford University Press less than two hundred years later. Nevertheless, Baskerville's place in typographic history is secure. His open, generous pages brought to a climax the clear, widely spaced treatment, already to be seen in the books of Tonson and Bowyer in London, especially the noble Tonson *Commentaries* of Caesar, 1712 (plate 71), and in the superb editions of the Foulis Brothers in Glasgow (plate 79). In crystallizing this trend, Baskerville was the inspiration that set off a fifty-year stretch of native British bookmaking as seen in the work of the printers Bulmer, Bensley, and Bell, and the type designers Martin, Austin, and Wilson. Baskerville's influence in Europe was also profoundly felt, most significantly on the work of Bodoni in Italy and on the Didot books in France. Bodoni and Didot, together with Joaquín Ibarra in Spain, produced works of conspicuous grandeur and had the distinction of being the last entrepreneurs of sumptuous bookmaking before the advent of the machine.

Son of a family of printers, Giambattista Bodoni was born in the north of Italy in 1740. He began his apprentice years in his home town of Saluzzo, then went to the Propaganda Fide in Rome, the missionary press which printed in native languages for all parts of the world. This involved the young Bodoni in exotic fonts for which he cut

punches and in which he showed high promise. When his mentor, head of the press, died in 1767, Bodoni made plans to continue his career in England, hoping to work under Baskerville. Meanwhile he was recommended to Ferdinand, Duke of Parma, who wished to establish a press patterned somewhat after the French Imprimerie Royale. Bodoni accepted the call, arrived in Parma in 1768, and remained for life. As printer to the court, he set up a subsidized press and foundry with equipment and personnel. He would soon produce exalted printing for royal occasions, free from the usual mortal concern for costs. It was a rare opportunity. Bodoni rose to it with abundant skills and with a ready aptitude for audacious showmanship. And, of great importance to him, his career spanned the years just before the final curtain fell on unlimited royal privilege.

GIAMBATTISTA
BODONI
(1740-1813)

Bodoni's early work shows French influence, especially the types of Fournier. But he soon developed his own dramatic style, at its best in books of large format which invited extravagant treatment. The first of many volumes in the grand manner was the *Epithalamia* of 1775, a folio celebrating the nuptials of Marie Adelaide Clotilde, sister of Louis XVI, with engravings, and with the short text repeated in a multitude of exotic types. Books of all kinds came from the Stamperia Reale at Parma, and Bodoni's fame spread through Europe. He continued to design and cut type which he showed in a 360-page specimen book in 1788. His romans and italics achieved brilliance by extreme contrast between thick and thin strokes, and, of course, on excellent and original design. For display and exhibition purposes, the Bodoni types, especially in the large sizes, are striking and handsome. In small sizes for average-length books they are too sharp to be easily readable.

Permission to print and publish on his own, as well as for his royal patron, made possible the completion of Bodoni's most renowned titles: the one-volume Horace in 1791 (plate 83), and the Virgil in two volumes in 1793. They are giant folios, page size approximately twelve by eighteen inches. The typography is clear, open, formal, austere, free of decoration. The text type, about equivalent to our present eighteen point and widely spaced between lines, was printed on luxurious paper with intense black ink, with impression scarcely short of perfection. Altogether, these books with their vast margins and bold display are technical and artistic masterpieces. And yet they lack the vital spark of scholarship, which is the heart of the matter, and without which these great undertakings remain dry and cold. Bodoni's books were notoriously replete with textual errors, as pointed out by Horace Walpole whose *Castle of Otranto* Bodoni printed, by Bodoni's rival, Pierre Didot, and by others. But the privileged young men on their "Grand Tour" who bought the books were not troubled by what they did not read. Bodoni became a European personage, honored by the aristocrats and collected by the bibliophiles. He was sought after and complimented by the Pope; the city of Parma struck a medal in his honor; he corresponded with Benjamin Franklin; he received pensions from the King of Spain and the Viceroy of Naples, and from

Napoleon, in whose honor in 1808 he printed a three-volume Homer in Greek, with the Italian dedication emblazoned in capital letters: "Alla Maestà Imperiale e Reale di Napoleone il Grande Imperator de' Francesi Re d'Italia e Protettore della Confederazione del Reno," and signed, "Giambattista Bodoni."

Along with all this acclaim by dignitaries who were unaware of typographic niceties, Bodoni is not without honor among professionals of the book. He was, undeniably, a master of the art and technique of printing and a great and prolific type designer. In the magnificent two-volume *Manuale Tipografico* (plates 84–85) which Bodoni himself planned, but which Bodoni's widow issued in 1818, five years after his death, Bodoni's tremendous lifework is manifest. Giovanni Mardersteig, the eminent designer and printer of the Officina Bodoni in Verona, who has had access to much of the original Bodoni material, told the present writer that Bodoni cut somewhere around three hundred fonts of type, and before he died Bodoni had seen at least one piece of printing in each of one hundred and fifty languages set in his types. And Bodoni himself cut more than twenty thousand punches and struck more than forty thousand matrices. The Bodoni Museum in Parma now contains altogether some eighty thousand punches and matrices.

The Bodoni romans and italics have been extensively copied and have become an essential part of today's typographic equipment, chiefly for newspaper headings, magazines, and promotional printing. With a very few exceptions, most of the so-called "Bodonis" are libelous versions which perpetuate the name but not the designer's skills. In any event, Bodoni should be seen in the originals—in the great folio editions. A good reproduction is at best a simulation of glory.

Benjamin Franklin, always a printer at heart, whose friendship was enjoyed by Europe's foremost practitioners, wrote in a letter from Passy in 1781: "A strong Emulation exists at Present between Paris and Madrid, with regard to beautiful Printing. Here a M. Didot *le jeune* has a Passion for the Art . . . he has executed several charming Editions. But the 'Salust' and the 'Don Quixote' of Madrid are thought to excel them." The printer of these two widely admired books was Joaquín Ibarra, Printer to the Court of Spain. He had been appointed by Carlos III, patron of artists and craftsmen, who had even issued a decree permitting hidalgos to engage in the crafts without loss of caste. The special interest in printing is not surprising since Carlos was an uncle to the Ferdinand who was Bodoni's royal patron.

JOAQUÍN
IBARRA
(1725–1785)

Ibarra performed, with great distinction, the diverse duties which fell to a court printer. His chief fame rests on the Sallust of 1772 (plate 81) and the *Don Quixote* of 1780 in four volumes, the latter commissioned and supervised by the Spanish Royal Academy. Both are elegant editions, with numerous engraved illustrations, type, paper, and all details Spanish, deliberately made to be national treasures, which, indubitably, they are. The translation was by the Infante Don Gabriel Antonio de Bourbon who sent a copy to Franklin.

FRANCE AND ENGLAND IN THE EIGHTEENTH CENTURY

The eighteenth century which witnessed such an abundant artistic and literary flowering in France naturally brought the publication of many remarkable and beautiful editions in all categories. A few of these should be named before introducing the Didot *Éditions du Louvre*. The century was given a good send-off in 1702 by the Imprimerie Royale's *Médailles* already mentioned. In 1734 a six-volume edition of the Molière *Oeuvres* printed by Pierre Prault included thirty-three designs by François Boucher. From 1755 to 1759, four magnificent folio volumes of La Fontaine's *Fables Choies Mises en Vers* (plate 74) were issued in a landmark edition combining the paintings of Jean Baptiste Oudry redrawn for engraving by Charles Nicolas Cochin, and floral pieces by J. J. Bachelier cut in wood by J. B. Papillon and Nicolas le Sueur. The books were printed by Charles Antoine Jombert whose composition and press-work rose to the occasion. In 1762 came another title by La Fontaine, *Contes et Nouvelles en Vers* (plate 75), in two charming octavo volumes with designs by Charles Eisen and vignettes by Pierre Philippe Choffard. Joseph Gérard Barbou was the publisher and probably also the printer. The Imprimerie Royale produced one of its most important scientific publications in the superb ten-volume illustrated folio, *Histoire Naturelle des Oiseaux* by the Comte de Buffon in 1771-1786. Among the many lighthearted books published for the entertainment of the less staid members of society are Dorat's *Les Baisers*, 1770 (plate 80), and Montesquieu's *Le Temple de Gnide*, 1772, both illustrated by Charles Eisen.

CHARLES
ANTOINE
JOMBERT
(1712-1784)

The Didot family of typefounders, printers, papermakers, and publishers is the third dynasty (after Estienne and Fournier) to contribute its varied talents and scholarly competence to the sustained leadership of Paris in the art of the book. The ancestor of the family was Denis Didot, printer and bookseller in Paris whose son François (1689-1757), also a printer and publisher, is remembered for having issued a twenty-volume account of the travels of his friend the Abbé Prévost in 1747. Next came sons Pierre François and François Ambroise who in their turn begat sons and grandsons who upheld the family tradition well into the nineteenth century.

FRANÇOIS
DIDOT
(1689-1757)

The line that most concerns us begins with François Ambroise Didot (1730-1804) known as *l'aîné*. He was the first to give the Didot touch to type and to bookmaking. He was printer by appointment to the Comte d'Artois, the King's brother. By order of Louis XVI he printed and published a famous collection of French authors, *Imprimé par ordre du Roi pour l'éducation de Monsieur le Dauphin*. This same Didot perfected the printers' point system begun by Fournier. In 1780 he arranged for the making of *papier vélin*, a wove sheet similar to the paper introduced by Baskerville. And, finally, it is pleasant to know that in 1785 it was with François Ambroise Didot that Benjamin Franklin placed his grandson, Benjamin Franklin Bache, to learn typefounding and printing. In his diary the lad wrote: "My grandpapa has prevailed upon Mr. Didot,

FRANÇOIS
AMBROISE
DIDOT
(1730-1804)

the best printer of this age and even the best that has ever been seen, to consent to take me into his house for some time in order to teach me his art. I take my meals at his house and sleep at the house of Mrs. LeRoy, a friend of my grandpapa; I went thither today with my cousin and I became acquainted with his family and something more. He combines in his house engraving, the forge, the foundry and the printing-office; it is a very amiable family, as it seems to me; the meals are frugal." Shortly thereafter, he added, "Today I have engraved my first punch with Mr. Didot's younger son. It was an o. They assert that I have not succeeded badly."

PIERRE
DIDOT
L'AÎNÉ
(1761-1853)

FIRMIN
DIDOT
(1764-1836)

François Ambroise had two famous sons who worked closely together. Pierre *l'aîné* (1761-1853) became the printer; Firmin (1764-1836) took over the foundry where he designed and cut the famous types used by his brother in the printing of the extraordinary *Éditions du Louvre* and other publications. Firmin Didot was also involved in the development of stereotyping with which he was able to produce small books inexpensively. Napoleon appointed him director of the foundry of the Imprimerie Impériale (formerly Royale, later Nationale). In 1830 Firmin was made director of the Institution. Meanwhile he looked to the future, having become involved in new techniques of paper and ink and printing by machine. He was also a Latin scholar and translator. He died in 1836, having lived the full life of craftsmanship and scholarship.

Pierre Didot's reputation rests primarily, but not entirely, on four magnificent publications: *La Fontaine*, 1795; *Virgil*, 1798 (plate 91); *Horace*, 1799; and *Racine*, 1801 (plates 92-93). They are known as the *Éditions du Louvre* because they were printed at the Louvre in the space vacated by removal of the Imprimerie Royale to other quarters in Paris. Whatever else may have been the *raison d'être* for these noble volumes, there can be little doubt that they were meant to outshine the *Horace* and *Virgil* of Bodoni. For this writer, the Didot books are superior. Whereas all these massive tomes are showpieces from a period when extravagant waste was acceptable, the Didot books reap the benefits of scholarship which the Bodoni volumes lack. And although both Bodoni and Didot types are very similar, and both suffer from mechanical rigidity, the Didot type is superior by the considerable margin of the more cultivated Didot sensibilities. Further, the Didot editions gain from magnificent decoration and illustration which add warmth and spirit to these grandiose performances. The *Racine*, regarded as Didot's masterpiece, is illustrated with full-page engravings after designs by Prud'hon, Girodet, Gérard, and others, in the formal, classical manner of the painter David. These volumes are at the peak of lavish showmanship, breathtaking in the audacity of conception and perfection of execution. The Didots also printed many smaller books—for students and an informed reading public—altogether admirable, and many are beautiful. Nevertheless, the Didot type in small sizes suffers, as did the Bodonis, from an excess of contrast which dazzles the eye—at least our modern eyes addicted to rapid reading.

The large nine-volume "Boydell Shakspeare" (plate 86) was England's answer in folio to Bodoni and Didot. Its publication as a "national" edition was planned by Josiah Boydell with George Nicol, bookseller to George III. In a foreword to Volume I, Nicol states that "splendour and magnificance, united with correctness of text, were the great objects of this edition." Leading British artists were commissioned to make more than a hundred paintings from which full-page illustrations were engraved to accompany the text. "With regard to the typographical part of the work," continued Nicol, "the state of printing in England, when it was first undertaken [1786] was such that it was found necessary to establish a printing-house on purpose to print the work; a foundry to cast the types; and even a manufactory to make the ink."

William Bulmer, who had already spent some time in France and had been working for John Bell, was selected to produce the edition. It was an admirable choice which brought about the establishment of the press of W. Bulmer and Company in London. The first of the Shakspeare volumes was issued in 1792, the last of nine in 1802. These tall folios were undeniably opulent, but their straightforward, literate typography and printing spared them from ostentation. Together with a companion three-volume folio Milton, these superb books must have occupied proud places in the stately libraries of eighteenth-century English manor houses. Along with a full schedule of workmanlike production, Bulmer printed two delightful quartos: *Poems by Goldsmith and Parnell*, 1795 (plate 87), and *The Chase* by William Somerville, 1796. Both books, typical of the open British style of these decades, are of special importance because they were the first adequately printed presentations of the wood engravings of Thomas Bewick. Bulmer and Bewick had been apprentices together and remained friends and associates from their youth. Bewick's new technique consisted of engraved "white lines" on the endgrain of hardwood blocks by a burin as opposed to earlier cutting on the long side grain with a knife. This method has since, of course, become a choice medium for book illustration.

WILLIAM
BULMER
(1757-1830)

THOMAS
BEWICK
(1753-1828)

The excellent, sturdy type used for the above-mentioned Bulmer books was cut by William Martin, brother of the Robert Martin who had been Baskerville's foreman. It is a transitional face derivative of Baskerville and Bodoni. A faithful modern cutting, unfairly baptized "Bulmer," has been made and is available now for hand and machine composition. The Martin and Bell types were modified in English and Scottish foundries during the next decades and evolved into faces known as "Modern" and "Scotch" — both versions widely and continuously used in books and periodicals well into the present century.

Thomas Bensley, who started as a trade printer, later produced some excellent work. Among his noteworthy books are *The Seasons* by James Thomson, 1797 (plate 88), with engravings by Bartolozzi and Tomkins from paintings by W. Hamilton; the Macklin folio Bible, 1800, intended to compare with the Boydell Shakspeare (but not its equal); and Blair's *The Grave*, 1808, with illustrations by William Blake.

THOMAS
BENSLEY
(d. 1835)

THE NINETEENTH CENTURY AND THE INDUSTRIAL REVOLUTION

Bulmer and Bensley were the last important printers in England whose work was produced on wooden hand presses with ink applied to type by ancient leather ink balls. These men were also factors in the vast changes about to transform society. During the year 1800 the all-iron lever press, invented or at least perfected by Lord Stanhope, was given its first tests in the Bulmer printing office. The greater strength of iron and the more ingenious method of applying pressure enabled printers to more than double sheet size and production. Of far greater importance, during the first decade of the nineteenth century a cylinder press run by steam was built and given trials in the Bensley workshop by its inventor, Friedrich König, a German printer who had settled in London. John Walter, publisher of the London *Times*, ordered two presses to be installed in utter secrecy (fearing conflict with his regular pressmen) in Printing House Square. On the night of November 28, 1814, the first newspaper was printed by power on a cylinder machine, and the lead article next morning included the statement: "Our journal of this day presents to the public the practical result of the greatest improvement connected with printing since the discovery of the art itself."

The enormous increase in the speed of newspaper printing, spurred on by the newly invented stereotype plates and machine-made paper, was followed much more slowly in book production. Satisfactory mechanical type composition was not achieved until the last decades of the nineteenth century because early inventors sought its solution in cumbersome slotted machines which would drop previously cast individual type characters into place. The burdens of standing type and type distribution, time-consuming procedures which harked back to the fifteenth century, were left unresolved. Mark Twain was only one among the many inventors and investors who lost large sums along this fruitless path. Ottmar Mergenthaler, a German-American at work in Baltimore, cut through these difficulties with a machine that simultaneously composed and cast lines of new type for each job. Hence the name, "Linotype." When printed (or reprinted) the metal was thrown back into the melting pot. Tolbert Lanston followed shortly with a composing machine that cast individual letter composition, logically called "Monotype." Each machine claims advantages, but both are facing obsolescence and probably eventual extinction. They are being supplanted by electronic letter composition employing film instead of metal, reproduced at dazzling speeds and at much less cost by offset lithography instead of direct impressional printing.

During the nineteenth century and well into the twentieth, the machine was thought to be an obstacle to fine bookmaking. Actually the machine did bring about a cleavage. Heretofore all printers used the same kinds of equipment and the same methods of production. The great designer-printers, whether Estienne or Bodoni,

whether subsidized or not, differed from the lesser members of their craft by the measure of their capacities for scholarship, artistry, and craftsmanship. With the accumulation of complex, expensive machinery, and with accelerating wages, the industrial printer became a merchant who sold machine time at the bidding of publishers, advertisers, and other consumers of printed matter. Craftsmanship sank to low levels. Design and taste, if any, were imposed from without. The ruthless demands of machinery and the vast growth of the capitalistic structure imposed the need for increasing specialization. These conditions gave rise to publishers who set their own typographic standards, led to the establishing of influential private presses, and, in due course, saw the occasional appearance of scholar-printers who would uphold and pass along the traditions of fine workmanship.

The austere neoclassicism of the eighteenth century gave way to greater freedom of treatment after Waterloo. In French books this was reflected in copiously illustrated editions in which wood engravings and lithographs dominated texts set up with less formal and less skillful typographic attention. Notable among editions issued in Paris are, chronologically: Goethe's *Faust*, 1828, with large and flamboyant lithographs by Delacroix; Saint Pierre's *Paul et Virginie*, 1838, overflowing with wood engravings from several hands (plate 96); *Un Autre Monde*, 1844, with wood-engraved illustrations by J. J. Grandville in black-and-white and color; books with multitudes of drawings by Gustave Doré cut in wood by professional engravers (plate 97); and Edgar Allan Poe's *The Raven*, 1875, translated by Mallarmé with lithographs by Édouard Manet. Clearly, these books catered to the French partiality for book illustration, and pointed the way to the extraordinary volumes to be known as *Les Livres de Peintres* illustrated by the most famous of twentieth-century French artists.

In England, as on the Continent, with the passing of the Bodoni-Didot period of austere luxury the inevitable reactions set in. Workmanship drifted to low standards. Instead of sharp, contrasting display type, foundries offered grossly fat faces and other exaggerations and distortions. The new industrialism brought its own confusions. Only one publisher in London, William Pickering, resisted the then current trend and turned back to the fifteenth and sixteenth centuries for inspiration.



William Pickering, a publisher—not a printer—was responsible for the design and execution of a notable program of excellent books. He was, moreover, the first conspicuous figure in the emerging separation of book design from printing and publishing. Born in 1796 the young lad, brought up by a tailor and his wife from whom he took his name, was apprenticed at fourteen years of age to a bookseller and publisher in London. Ten years later he set up on his own as an antiquarian bookseller with capital supplied, so Geoffrey Keynes tells us, by one of his book-loving, aristocratic, if anonymous,

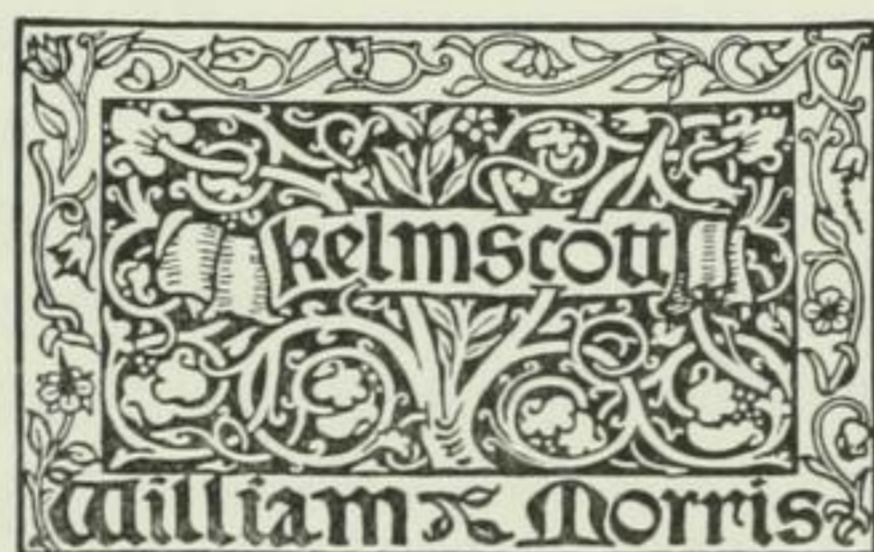
WILLIAM
PICKERING
(1796–1854)

parents. Obviously endowed with native acumen and an instinct for sound scholarship, he soon prospered. He made his first venture into publishing in 1820 with the diminutive and enchanting "Diamond Classics" in Latin. The series had a well-deserved success. Full-sized books soon followed in a very comprehensive publishing program during more than thirty years—mainly editions of English authors, including, for example, Francis Bacon's works in seventeen volumes edited by Basil Montague, Dr. Johnson in eleven volumes, and sumptuous liturgical books in black letter (plates 94, 95). In 1830, beginning with Robert Burns, Pickering issued the famous "Aldine Poets," eventually carried to fifty-three volumes.

As an antiquarian bookseller Pickering had seen the work of the early great printers. In homage, in 1828, he adopted as his own publisher's mark the anchor and dolphin of Aldus, to which he added *Aldi Discip. Anglus*, and as a good disciple, paid his respects to the past with books that were modest in format and costs, distinguished in appearance. Pickering was able to obtain creditable work from several printers. In 1830 he began a lifelong relationship with Charles Whittingham, the younger, proprietor of the Chiswick Press, whose technical competence dovetailed happily with Pickering's activities. Together these men in the 1840's resurrected Caslon Old Face type which marked a return to the warmer and more agreeable types derived from calligraphic sources. Pickering might well be considered an early ancestor of the men and women who design books in today's publishing houses.

CHARLES
WHITTINGHAM
(1795-1876)

BRITISH PRIVATE PRESSES



WILLIAM
MORRIS
(1834-1896)

William Morris, born in 1834, inherited enough financial means to allow himself the luxury of devoting his life to art. He was influenced by the poetry of Chaucer, the painting of Dante Gabriel Rossetti with whom he studied, and the anti-industrialism of John Ruskin. The Middle Ages appealed to the romantic Morris, who collected and studied medieval manuscripts and himself became an accomplished calligrapher and illuminator. He believed fervently in the dignity of labor. The heartless industrialism of Victorian England and the debasement of workmanship horrified Morris and impelled him to become an active worker in the Socialist movement which he hoped would provide the working classes with some joy in their work and less injustice in their daily lives.

Morris studied architecture which he never practiced. He did become a professional designer and decorator, and at times a manufacturer in many crafts including furniture, tapestries, wall papers, carpets, hangings, and stained glass. Throughout his life he was also a popular and prolific poet, novelist, and translator of ancient epic romances. Then on an evening in November of 1888 at an Arts and Crafts Exhibition in London, Morris attended a lecture by his friend and neighbor Emery Walker.

Walker was a technician and printer, who became an advisor to Morris and a continuing source of strength. The subject was printing, illustrated with lantern slides of early manuscripts and typefaces. As the two friends walked home, Morris, inspired by what he had seen, resolved to carry through a plan he had been harboring — to start a press and print books. Within a few months he was engaged in type design. In January 1891 Morris wrote to William Bowden, a prospective employee, asking him to accept the position of “compositor and press printer in the little typographical adventure I am planning.”

WILLIAM
MORRIS

Morris clearly did not anticipate that the “typographical adventure” would expand as it did, nor that the Kelmscott Press would become so important and influential. He started with one secondhand Albion hand press, later purchased two more hand presses, and engaged three compositors. Morris was now fifty-seven years of age. In his remaining six years he continued his manifold activities and at the same time turned out fifty-two printed works at the Kelmscott Press in sixty-six volumes for a total of more than eighteen thousand copies. Many of these books were Morris’ own writings, and epics in his translation; many were reprints of Caxton’s titles; others by Keats (plate 100), Shelley, Ruskin, Rossetti, Tennyson, Swinburne, Thomas More, Herrick, Coleridge, etc., with the crowning typographic achievement in 1896 — the majestic Kelmscott Chaucer (plate 101). Morris arranged with “my friend, Mr. Batchelor, of Little Chart, Kent” for a magnificent paper, handmade, entirely from linen rags at a time when cotton was already being widely used. After several failures by English ink manufacturers, Morris turned to Jaenecke in Germany for an intense black that met his standards. Average editions were three hundred copies on paper and a few copies printed on vellum.

In *A Note on His Aims*, in 1895, Morris wrote: “It was only natural that I, a decorator by profession, should attempt to ornament my books suitably; about this matter I will say that I have always tried to keep in mind the necessity for making my decoration a part of the page of type. I may add that in designing the magnificent and inimitable woodcuts which have adorned several of my books, and will above all adorn the Chaucer which is now drawing near to completion, my friend Sir Edward Burne-Jones has never lost sight of this important point, so that his work will not only give us a series of most beautiful and imaginative pictures, but form the most harmonious decoration possible to the printed book.” The completed Chaucer contained eighty-seven woodcut illustrations by Burne-Jones engraved by W. H. Hooper, also a woodcut title, fourteen large borders, eighteen different frames around the illustrations, and twenty-six large initial words designed for the book by William Morris.

Morris completed three types. The “Golden” type, so named after *The Golden Legend*, was patterned, in Morris’ words, on “the works of the great Venetian printers of the fifteenth century, of whom Nicholas Jenson produced the completest and most Roman characters from 1470 to 1476. This type I studied with much care, getting it

photographed to a big scale, and drawing it over many times before I began designing my own letter; so that though I think I mastered the essence of it, I did not copy it servilely; in fact, my Roman type, especially in the lower case, tends rather more to the Gothic than does Jenson's." The "Troy" type (called "Chaucer" in the smaller size) was designed "to redeem the Gothic character from the charge of unreadableness. . . . Keeping my end steadily in view, I designed a black-letter type which I think I may claim to be as readable as a Roman one, and to say the truth, I prefer it to the Roman."

William Morris, whose mentors were the great craftsmen of the Middle Ages, was a romantic idealist who believed that salvation lay in the sanctity of work done by hand. His books, brilliant in conception and resplendent in decoration, may seem intruders in today's hurried world and small living spaces. But Morris meant them to be read for their literary content and enjoyed for their beauty. Paradoxically, Morris, who looked to the past, exerted enormous influence on the future; not only in book production, but also in the larger fields of industrial design where Morris' respect for materials and workmanship were profound stimuli. His passionate craftsmanship (not his typographic design) was the spark which ignited a fifty-year renaissance of book-making in England, on the Continent, and in the United States. His example gave rise to a vital private press tradition and to a generation of amateurs and collectors of fine printing. This man who loathed the machine was an inspiration to professional practitioners who, as men of their time, would make peace with power-driven machinery and learn to direct it adventurously and intelligently.

BRITISH
PRIVATE
PRESSES

The impact of the Kelmscott Press was quickly seen in a number of British private presses dedicated to grandeur in printing. Best known are the Ashendene Press, 1894–1935, Eragny Press, 1894–1914, Essex House, 1898–1910, Doves Press, 1900–1916, and the Welsh Gregynog Press, 1922–1940. The private press may be described – to avoid confusion with hobby printers – as a sustained enterprise of a person of means, and of taste and ability, who produces books for his own esthetic pleasure, frequently with a newly commissioned proprietary typeface and, usually, with one or more employed journeymen. Books were set by hand and printed on dampened handmade papers and customarily bound in vellum. Most striking among many beautiful press books are the Doves Press five-volume folio Bible, 1903–1905 (plate 104), and the Ashendene folio Dante, 1909 (plate 107). The Doves Press was established by T. J. Cobden-Sanderson, a friend of William Morris, a barrister turned exquisite hand bookbinder, who induced Emery Walker to become his partner and to design a house type, again based on a Jenson original. The Doves Press books were without illustration or decoration except for handsome initial letters by Edward Johnston and Graily Hewitt. Johnston was the father of the important revival of calligraphy which he raised to professional stature. The Ashendene Press was the solid and very personal venture of C. H. St. John Hornby, managing director of a large British distributor of books and periodicals. These press books are often superlative. They are also inclined

T. J. COBDEN-
SANDERSON
(1840–1922)

to be echoes of the past without the natural strengths of the Renaissance forebears who made books within the economic and social framework of their times. Nevertheless, let it be quickly said that the artistry and craftsmanship of the proprietors of these presses and the regal elegance of many of their books were exemplars to typographically minded practitioners and collectors, and to a few young men for whom fine printing became a rewarding (if not very lucrative) profession.

THE GERMAN REVIVAL

The gospel of fine bookmaking seen in the work of the English private presses found zealous followers on the Continent, except perhaps in France which went its own way. The reception in Germany, the country which gave birth to printing, was especially enthusiastic. From the early years of the century to Hitler's long rise to power, many publishers, printers, typefounders, and designers joined in serious efforts to enhance the state of the physical book. State-supported arts and crafts schools in major cities, notably the State Academy for Graphic Arts in Leipzig, were staffed by prominent artists and designers who were also free to offer their services to industry. Their work was encouraged and used by, among many others, Carl Ernest Poeschel, an excellent printer in Leipzig, by the Insel Verlag, and by publishers Kurt Wolff and S. Fischer. Typefounders produced a host of new typefaces: traditional and modern romans and gothics, decorative scripts, and several excellent sanserifs. These fonts were very successful at home and abroad. Many have survived and are being used today. Among the many book and type designers — Ehmcke, Weiss, Bernhard, Renner, Schneider, Tiemann — the most unusual figure was Rudolf Koch. Koch revered medieval craftsmanship and regarded the letters of the alphabet as a supreme, mystical achievement of the human spirit. He was leader of the arts and crafts school in Offenbach-am-Main, where he gathered round him in the ancient guild manner a group of brilliant and devoted students. (Several of these young men, later fleeing from Nazi oppression, took their talents to England and to the United States.) Together, Koch and his pupils used lettering to decorate and honor paper and vellum, wood, metal, stone, and textiles. They were artists and craftsmen, calligraphers and printers (plate 109). Several typefaces designed by Koch and cast at the local Klingspor Foundry were welcomed by designers around the world to dress their printed pages.

RUDOLF
KOCH
(1876-1934)

Numerous German private presses appeared; two became world famous. The Bremer Presse, productive from 1911 to 1939, was established by a group of artists and scholars led by Willy Wiegand, son of a German industrialist, who remained its director to the end. Wiegand designed four typefaces; gothics for his Missal and the five-volume Luther Bible; greek for his Sophocles, Homer (plate 108), and other Greek classics; and roman type in several sizes for "humanistic" literature such as Tacitus, St. Augustine, Dante, Goethe, and Emerson. The only decorations were the spirited initial letters made for each book by Anna Simons, a student of Edward

WILLY
WIEGAND
(1884-1961)

Johnston. The Bremer Presse books, usually issued in editions of about two hundred and fifty copies for subscribers, were magnificently made in every craftsmanlike detail by a thoroughly professional group of compositors and pressmen. The books were clearly made to glorify the written word and the traditional art of the book, which they do with great distinction.

COUNT
HARRY
KESSLER
(1868-1937)

The Cranach Presse was the private venture of Count Harry Kessler, German diplomat, cosmopolite, and patron of the arts. Established in 1913 in Weimar, the press was directed by the Belgian designer Henry van de Velde during Kessler's absence in the First World War. The last book was published in 1932, the year that Kessler was forced to flee the Nazis. A Cranach Presse monument is, surely, the Virgil *Eclogues* of 1926 (plate 110) with woodcuts by Aristide Maillol, with a title page and initial letters by Eric Gill, a roman type cut under the direction of Emery Walker, and an italic by Edward Johnston. The magnificent paper was made by hand by Maillol's nephew at Monval near Paris. The book is a fine classical setting with harmonious relations between type, paper, and the exquisite illustrations. The *Tragedie of Hamlet*, 1930, with woodcuts by Gordon Craig on which he is said to have worked for seventeen years, and the 1931 *Song of Songs (Canticum Canticorum)* with wood-engraved illustrations and initials by Eric Gill, are other outstanding publications. Kessler's involvement in contemporary politics and his wide friendships among European artists gave his books elements of daring and originality rarely found in privately subsidized undertakings.

THE TWENTIETH CENTURY

The year 1891 was prophetic on both sides of the Atlantic. In May, William Morris issued his first Kelmscott book, *The Glittering Plain*, in elegant quarto. Then in October, in Portland, Maine, Thomas Bird Mosher, son of a New England sea captain, published *Modern Love* by George Meredith. This small volume of poetry was the first title in a long list of modest and attractive Mosher books, chosen with keen literary judgment. More important, during the 1890's in Boston, a group of brilliant young practitioners appeared who, on their own and in reciprocal ties with the British, would be responsible for a half century of conspicuous bookmaking.

The work of the English private presses exerted a remote and subtle but visible influence. Before and especially after the First World War, several substantial printing houses in England and Scotland, and a number of British trade publishers, were inspired to improve their bookmaking. In 1935 Allen Lane introduced the sixpenny Penguin paperbacks and soon achieved a considerable measure of quality with very large editions. In 1946 Jan Tschichold, "modernist" turned classicist, was called in to set up rules for design and for care in manufacturing details. His Penguin Shakespeare is an excellent example of a very attractive, well-produced book for a mass market. The two university presses — Oxford and Cambridge — have enjoyed printing facilities,

Bible privileges, and erudition since their origins in the sixteenth century. In the present era they have built large modern plants and have produced much distinguished work. Their printing and publishing activities are widespread. It has been said of their directing heads that scholars have become printers and printers have become scholars.

The private press gradually became an anachronism as the twentieth century leveled many economic and social privileges. Luxury was no longer quite acceptable after the First World War. The ample "gentleman's" private library in large houses staffed by servants was fast disappearing. However, the desire for beautiful books remained. The need was met by skilled designers in America and Europe who used the machine to make distinguished books and splendid ephemera. In England, four men were primarily responsible: Stanley Morison, Oliver Simon, Eric Gill, and Francis Meynell.

A first breakthrough in the availability of new typefaces based on historic originals came from the American Type Founders Company with their cutting in 1913 of "Cloister" based on Jenson, and then in 1916-1919 an excellent reproduction of Garamond. The "Garamond" and some early designs by Frederic W. Goudy made considerable impression in Britain where the choice had been restricted to "Caslon" and to the inelegant "old styles" and "moderns." It was the unavailability of good typefaces that had forced the private presses to cut their own designs, based on classical ancestors. In 1922 Stanley Morison, then a young man who had had ten years' involvement in printing and publishing, was appointed typographical adviser to the British Monotype Corporation. With the solid backing of the managing director, W. I. Burch, and the cooperation of the manufacturing plant, Morison during the next decade made available to printers a brilliant galaxy of remarkable types. The faces based on earlier models were "Bembo," "Poliphilus," "Garamond," "Fournier," "Baskerville," "Bell," "Walbaum," and others. New faces by a number of contemporary designers were also cut, most notably, "Perpetua" by Eric Gill, "Centaur" by Bruce Rogers, "Lutetia" by Jan van Krimpen, and "Dante" by Giovanni Mardersteig. In 1932 came Morison's "Times New Roman" made for the London *Times*. After a year's exclusive use by the newspaper, the type was made generally available and became an immediate success. Morison's practical and extensive type program offered designers and printers a range of superb choices for machine composition that had never before existed. Furthermore, as a towering scholar and historian in paleography, calligraphy, typography, and printing, Morison left a body of work that is vital to any study in the manifold areas of the Latin alphabet and the printed book. He gave new typographic stature to his generation, and a brave new impetus to consciously elegant workmanship.

FREDERIC
W. GOUDY
(1865-1947)

STANLEY
MORISON
(1889-1967)

During the prosperous 1920's, Oliver Simon joined The Curwen Press in London, a printing house of substantial reputation. Simon was an ardent spirit who drew into the uses of the machine many of the best contemporary English artists and designers. He commissioned newly drawn decorative type units, ornamental papers, and book

OLIVER
SIMON
(1895-1956)

illustration. He was primarily responsible for founding *The Fleuron*, an annual quarto publication, clothbound, which became the international heart of the burgeoning interest and excitement in all matters typographic: design, type, fleurons, calligraphy, book illustration, historical research, contemporary biography, etc. The first four volumes, 1923 through 1926, were edited by Simon and printed at The Curwen Press; the remaining three were edited by Stanley Morison and printed at the Cambridge University Press.

ERIC GILL
(1882-1940)

Eric Gill was an eminent sculptor and stonecutter who became involved in book illustration, type design, and printing. He believed with religious fervor in the sacredness of hand labor. Nevertheless he was induced to design types for mechanical composition. His "Gill Sans" and "Perpetua," on Monotype, both monumental in form as would come logically from a designer of monuments, are still in wide use. For his own press he cut a proprietary font, "Joanna." His most memorable book is *The Four Gospels*, 1931 (plate 118), one of the glories of bookmaking for which he designed the type and himself engraved the beautiful initial letters and illustrations on wood. It is one of many handsome volumes designed, printed, and published by Robert Gibbings at the Golden Cockerel Press in Waltham St. Lawrence.



Two men, Bruce Rogers, American, and Francis Meynell, English, were primarily responsible for crossing the abyss between the grandeur of books produced by inspired amateurs on the hand press and noble books produced by professionals on power-driven machines. Meynell, scion of a distinguished English literary and publishing family, who had spent several years as a printer and in the design of books and advertising matter, established the Nonesuch

Press in 1923. The stated purpose in founding the Press was "to choose and make books according to a triple ideal: significance of subject, beauty of format, and moderation of price." These desirable ends were achieved by the editorial courage of Meynell and his literary associate, David Garnett; in books designed by Meynell from specimen pages set in type in his basement; and with books produced in various established plants under the watchful eye of the designer. The first Nonesuch book, *The Love Poems of John Donne*, appeared in 1923 (plate 111), about which the present writer has reported elsewhere: "I recall with nostalgic pleasure how, as a young book salesman, I saw the Nonesuch Donne on a bookstore table. That was in 1924. For about five dollars I carried it away, a handsome tall octavo, set in the Fell types, printed at the Oxford University Press on a wonderful French handmade paper, and bound in quarter-vellum with decorated Italian paper sides. Twelve hundred copies had been printed at ten shillings and sixpence plus postage. It was and still is a dashing piece of bookmaking."

In a dramatic and successful fifteen-year publishing program of great distinction,

Meynell (now Sir Francis) published more than a hundred books which hold their own among the great books of the past. The historical significance of the Nonesuch performance lies in the combination for the first time of beautifully made books in a major publishing program with original editorial scholarship in larger editions at lower prices for less affluent aficionados. By the adventurous use and intelligent control of machine processes, Meynell overcame the limitations and prejudices of the private press. Whereas most private press books followed a fixed house style, Meynell was fortunate to have had much greater freedom in the selection of format, types, papers, illustration, and binding. Each title was separately and differently planned and designed. The novelty of a different design approach for each new publication was first accomplished by Bruce Rogers in Cambridge, U.S.A., from 1900 to 1912. Meynell in his recent autobiography, *My Lives* (1971), writes of his own beginnings that "Bruce Rogers, the great American typographer, was my hero." Typical among the Nonesuch books are a Shakespeare in seven volumes edited by Herbert Farjeon (plate 113), a three-volume Blake with hitherto unpublished material, and a Dante (plate 112). Partway through his program, Meynell wrote: "It remains the ambition of the Press to make a worthy edition, textually and typographically, of every major English writer who has not already been appropriately served. It will make these books for money, and has no shame in that. We are not 'Gentlemen Farmers' but workers at our trade. But we are enthusiasts also, even in our middle years; and still propagandists. Every well-designed book or advertisement or prospectus is the begetter of others; and good printing is one of the graces of life even where life is ungracious."

FRANCIS
MEYNELL
(b. 1891)

THE REVIVAL IN EUROPE

The "Revival" touched several sensitive spots in Europe. The Netherlands sustained its high esteem for the book with concerned publishers and typefounders, and with two type designers of international stature. Early in this century S. H. de Roos, a Dutch painter, established his own private press in the classic tradition, influenced by William Morris but in his own idiom. He designed a private type for his own use and several that were made available to the public by the Typefoundry Amsterdam. Of greater and more lasting significance is the work of type- and book-designer Jan van Krimpen, whose types for hand composition were issued by the ancient and honorable Enschedé Foundry in Haarlem, and some of which were later added to the Monotype repertory for machine composition. Van Krimpen's approach was literary, cultured, aristocratic, restrained, and elegant, as may be seen in his famous typefaces, chiefly the "Lutetia," "Spectrum," and "Romanée."

JAN VAN
KRIMPEN
(1892-1958)

Henry van de Velde, versatile Belgian architect and designer (already mentioned as a temporary associate at the Cranach Presse), became an apostle, in the 1890's, of *art nouveau* which he carried into industrial design and typography (plate 106). His

HENRY
VAN DE
VELDE
(1863-1957)

main influence was in Germany where the movement was known as *Jugendstil*. Once *art nouveau* had run its course, the reaction swung to severe "functionalism." Van de Velde was the founder of the Weimar school that gave rise to the Bauhaus established by Walter Gropius. He welcomed sanserif types and made asymmetrical layouts for title and text pages. Van de Velde and other "modernists" have had little influence on traditional book design which is severely tied down by inflexible book-reading habits. However, modern textbooks, books for children, paperback covers, advertising, promotional printing, and related fields, which are outside the province of this discussion, have been profoundly affected by the Bauhaus and other commendable attempts to relate typography more closely to the impact of modern art and contemporary design.

ÉDOUARD
PELLETAN
(1854-1912)

The stark neoclassical Didot type blanketed French typography and bookmaking until the middle of the nineteenth century when a turn toward romanticism paralleled the revival in London of old-style types. In 1846 Louis Perrin cut a series of capitals called "Augustaux" based on Roman inscriptional forms and, later, a lowercase patterned on earlier French calligraphic models. French printers and publishers revived the conventional types and decorations made popular by the Elzevirs in the seventeenth century. The style which became known as *Elzévirien* stayed within these traditional limits until the turn of the century when Édouard Pelletan struck a fresh personal style in his several series of books, excellently printed, of which a good example is Molière's *Le Misanthrope*, Paris, 1907 (plate 105). Several groups of bibliophiles, such as the *Société des Amis des Livres* commissioned and published meticulously made illustrated books for their members. One of the most interesting of these volumes is *À Rebours* by J. K. Huysmans, Paris, 1903, in characteristic *art nouveau*, with wood engravings by Auguste Lepère printed in several colors, in the then new "Auriol" type (plate 103), issued by *Les Cents Bibliophiles*.

Across the Channel two books issued by general publishers, less lavish than these French books, showed new trends. In 1894 Elkin Mathews and John Lane issued Oscar Wilde's *The Sphinx* designed and with decorations by Charles Ricketts (plate 98), in pages that depart from traditional typography. In 1896 the Chiswick Press printed Pope's *The Rape of the Lock* with photoengraved zinc line plates made from drawings by Aubrey Beardsley (plate 99). This may well have been the first time that a major artist's book illustration was successfully printed from mechanically made plates.

To a non-French typographic practitioner, the twentieth century represents several attempts by French designers, encouraged by typefounder Georges Peignot, to arrive at new forms in type and its arrangement. Many of these experiments have been successful for posters, promotional printing, and advertising, rather than for book design where any arrangement which disturbs the easy and agreeable relation between author and reader has been unwelcome.

The kinship between the artist and the book has been a continuum of paramount

interest in France since earliest manuscript times. In the last decade of the nineteenth century Ambroise Vollard, an art dealer in Paris, conceived the idea that France's greatest painters should illustrate books with original work pulled directly from etched plates, lithographic stones, or wood blocks. Among Vollard's first publications were two books illustrated by Pierre Bonnard: *Parallèlement* by Paul Verlaine, Paris, 1900, with lithographs and wood engravings separately printed, with a well-designed text printed at the Imprimerie Nationale; and *Daphnis et Chloé*, Paris, 1902 (plate 102), similarly produced. Out of these volumes grew—or rather exploded—the enormous interest in the books illustrated by the great masters in Paris. Known as *Les Livres de Peintres*, these books reversed the ancient role of the artist who embellished a literary work. In many of these *Livres*, a text was provided which offered skeleton support to a series of illustrations, and the bound book provided a convenient and permanent means of preservation. Illustrated books are outside the scope of this collection. Readers interested in these great volumes are referred to the catalogues of two notable exhibitions: *Painters and Sculptors as Illustrators*, The Museum of Modern Art, New York, 1936, and *The Artist and the Book*, Museum of Fine Arts, Boston, Harvard College Library, 1961.

Significant workmanship in the best spirit of the typographic revival spread through continental Europe. Devoted designers and practitioners appeared in Czechoslovakia, Scandinavia, and Switzerland. The most conspicuous undertaking has been the Officina Bodoni, established in Verona, Italy, by Giovanni Mardersteig, a German by birth. The young Mardersteig's home in Weimar was a meeting place for German writers, artists, and diplomats, where Count Harry Kessler of the Cranach Presse was an intimate. The lad's ancestry included a well-known painter and sculptor on each side of the family. Giovanni's early education was directed toward art and literature. In 1916 he left Germany and went to Switzerland for reasons of health. His business experience after the First World War was with the eminent publisher Kurt Wolff in Munich, where Mardersteig was an editor and involved in book production. Natural predilection led him to direct involvement with fine books, scrupulously edited. Only by having complete control, literally in his own hands, could his aspirations be realized. He first set up a hand press in Switzerland in 1922 and obtained the privilege from the Italian government to cast new type from existing original Bodoni matrices. In 1927 he moved to Verona, having been awarded the commission to design and print the forty-volume edition of D'Annunzio's complete works. In order to accomplish this and other contemporary projects, Mardersteig established another plant, with typesetting machines and automatic presses, also in Verona. Both the hand press and the Stamperia Valdonega, as the machine plant is known, produced fine work, each in its own province. Mardersteig has designed several typefaces: "Griffo," "Zeno," and "Pacioli" for hand composition, and "Dante" which has been cut for Monotype casting, with considerable success. Mardersteig's

GIOVANNI
MARDERSTEIG
(b. 1892)

work has been honored in exhibitions in Europe and in the United States. Here shown is his edition of Boccaccio's *The Nymphs of Fiesole*, 1952 (plate 125), with woodcuts by Bartolomeo di Giovanni, recut by Fritz Kredel.

THE PRINTED BOOK IN THE UNITED STATES

A frontier and colonial society concerned with survival does not produce fine printing. The great printed books which appeared in Europe during the first hundred years after the invention of printing were patterned on magnificent manuscript volumes. Thereafter consciously elegant books were made during periods of civilized leisure, when designers and printers were free to plan them and when buyers existed who had the financial resources and personal inclination to acquire them. It is hardly surprising, therefore, that no American practitioner of international stature appeared in the United States until the last decade of the nineteenth century.

BENJAMIN
FRANKLIN
(1706-1790)

The printing done in England and on the Continent during the eighteenth century rubbed off on a few Americans. Benjamin Franklin was an apprenticed journeyman who spent two years in London workshops as a trade compositor. In 1730 at twenty-four years of age he established his own plant in Philadelphia. His financial success during the next twenty years enabled him to retire from active business in his early forties and to devote his wide-ranging mind to a variety of other interests. We know that later he would be enamored of the books of Baskerville, Bodoni, and Didot, but the minutiae of fine bookmaking were not for him. Probably his best volume, said to be his own favorite, is Cicero's *Cato Major*, Philadelphia, 1744 (plate 73), in Caslon type he had imported and with a two-color title page. It is not more than a workman-like job, here included for historical interest; of special interest, too, because the translation was made by the Chief Justice of the State of Pennsylvania. In his foreword, "Printer to the Reader," Franklin concludes with, ". . . my hearty Wish that this first Translation of a *Classic* in this *Western World*, may be followed with many others, performed with equal Judgment and Success; and be a happy Omen that *Philadelphia* shall become the Seat of the *American* muses."

ISAIAH
THOMAS
(1749-1831)

Isaiah Thomas, another successful colonial printer and publisher, established a workshop in Massachusetts in 1770 which grew into twelve presses, branch offices, a bindery, and a paper mill. His extensive publishing included the first American illustrated folio Bible in 1791, the first Greek grammar, the first American dictionary, a type specimen book, as well as newspapers and miscellaneous printing. Most remarkable, he spent the later years of his life writing a scholarly book in two volumes, *The History of Printing in America* (1810), which also included the European scene from the Gutenberg invention. If he was not an innovative craftsman, he does have the distinction of being the first of several scholar-printers in the United States. He founded the American Antiquarian Society in Worcester, Massachusetts, which still thrives.

In 1807 Fry and Kammerer in Philadelphia printed a deluxe quarto volume, *The*

Columbiad, a long epic poem by Joel Barlow. The typographic arrangement and the type cast by Binny and Ronaldson, the first successful typefounders in America, were closely patterned on the work of Bulmer in London. *The Columbiad* is an isolated accomplishment, worthy of some notice in view of the limited resources then available on this continent. As the nineteenth century advanced, the separation of printers and publishers grew quite complete. New York had become the new center of the book trade with Harper, Scribner, Putnam, Appleton, and other publishers.

Theodore Low De Vinne, the cultivated son of a Methodist minister, entered the printing trade as an apprentice compositor in 1843, at fourteen years of age, when books and magazines were still set by hand. In his long career as a highly successful entrepreneur, he welcomed the great changes involved in the new technological improvements. At his death in 1914, his six-story building in New York housed his modern, mechanized plant. De Vinne printed the *Century* magazine with its own type series, the *Century Dictionary*, *Harper's*, and *Scribner's* magazines, to all of which he gave clean, conservative, and workmanlike typographic dress. De Vinne was not a memorable designer, but he maintained high standards in his undertakings and had profound respect for the best traditions of his calling. He accumulated a library of six thousand volumes, including almost a hundred incunabula which he used in the writing of his highly respected *The Invention of Printing*, published in 1876. Stanley Morison wrote of this book as recently as 1963 that "De Vinne's original scholarship has still to be superseded." Among other books, De Vinne completed a four-volume manual, *The Practice of Typography*, which reflects his own thorough research and experience. De Vinne, a man of affairs who paid homage to the civilizing influence of the printed book, received honorary degrees from Columbia and Yale universities. He was a founder in 1884 and an early president of The Grolier Club whose purpose was "the literary study and promotion of the arts entering into the production of books."

Ground swells in the last quarter of the nineteenth century could not be seen for their true worth until much later. In 1870 the great museums of art were founded in New York and Boston. A fresh awareness of the arts and crafts cracked the heavy crust of pervasive industrialism. Soon after a group of prominent New Yorkers formed The Grolier Club in New York, The Club of Odd Volumes was established in Boston. That center of American culture drew together in the 1890's an extraordinary confluence of young men: printers, designers, and publishers with typographic convictions and talents. Out of this group came Daniel Berkeley Updike, a scholar-printer, and Bruce Rogers, a designer, both of whom would for the first time exert an important American influence on the history and development of the printed book.

Thomas Bird Mosher of Portland, Maine, has already had passing mention. Starting in 1891 and continuing until 1923, he published some four hundred titles, modest in format, price, and design, with forthright charm—the first American to sustain a consistent program of fine bookmaking. He designed his books, then supervised pro-

THEODORE
LOW
DE VINNE
(1828-1914)

THOMAS
BIRD
MOSHER
(1852-1923)

duction in local printing shops. Mosher early expressed the wish that someday he would publish books "that would be truly beautiful as well as within the reach of those who appreciate beauty but who cannot possess it at exorbitant rates." He took advantage of the lack of copyright laws to publish without royalties English authors whose work, he claimed, would not otherwise have become available in the United States. He was accused of piracy, but some of his authors did not object. In 1892 George Meredith wrote to Mosher: "Sir, a handsome pirate is always half pardoned, and in this case he has broken only the upper laws. I shall receive with pleasure the copy of 'Modern Love' which you propose to send. I have it much at heart that works of mine should be read by Americans."

DANIEL
BERKELEY
UPDIKE
(1860-1941)

Daniel Berkeley Updike, son of a prominent New England family, started as an errand boy in 1880 at Houghton, Mifflin & Company, publishers of Emerson, Thoreau, and Hawthorne. The publishers were the owners of The Riverside Press, a book printing plant with high standards. After a dozen years at the Press, the young Updike decided rather reluctantly, as he tells in his own *Notes on the Press and Its Work*, to set out for himself. At first he tried to place work he had designed with established printers. Because this lack of direct control over production did not satisfy him, he established his own plant, The Merrymount Press, in 1893. As a printer he succeeded with great style. In his *Notes* he wrote with classic understatement: "Perhaps the reason that I survived, in spite of mistakes, was that a simple idea had got hold of me—to make work better for its purpose than was commonly thought worthwhile, and by having one's own establishment, to be free to do so."

Updike gave stature, dignity, scholarship, and a lofty excellence to the printing shop. He came from an exceptional background. His plant, his large library, his customers, his work, reflected his inheritance. His early work showed some Kelmscott influence, but Updike soon developed his own style, with deference to the clarity of the English eighteenth century. His work had structure and depth. Updike chose his type and ornament with discrimination at a time when sources were few and scattered. He commissioned Bertram Grosvenor Goodhue, an architect (who later designed "Cheltenham") to design the "Merrymount" type, which was not too successful. Updike's customers were universities, publishing houses, collectors, book clubs, cultural institutions, and the church. His most famous book is *The Book of Common Prayer*, 1930 (plate 117), to which he brought mature typographic judgment, an intense personal theology, and a profound knowledge of liturgical printing.

Updike's greatest contribution is to the scholarship of printing. His most lasting monument is his enormously important, two-volume work, *Printing Types, Their History, Forms, and Use*, which grew out of a series of lectures at Harvard University, published by the Harvard University Press in 1922 and since reprinted. It is the keystone to any study in the history of printing.

A regional and cosmopolitan culture on the American Pacific Coast during the

first half of the twentieth century produced a group of literate, skillful printers, loyally supported by book clubs in San Francisco and Los Angeles, by the Huntington Library in San Marino, and by collectors. The earliest designer-printer of note was the flamboyant John Henry Nash whose impressive folios had a large following and who printed elaborate catalogues for some of the wealthiest collectors then resident in California. Nash's four-volume *Dante*, 1929 (plate 116), is his most respected work. The books of Edwin and Robert Grabhorn at their Grabhorn Press in San Francisco were widely collected over a forty-year career of high-spirited, colorful workmanship. Their folio *John Maundevile*, 1928 (plate 114), with woodcuts by Valenti Angelo, was printed in Rudolf Koch's "Jessen" type, and published by Random House, New York. The Grabhorn *Leaves of Grass*, 1930, in Goudy's "Newstyle" type is no doubt their best-known work, but the *Maundevile* is probably more interesting and more "bookish."

JOHN
HENRY
NASH
(1871-1947)

GRABHORN
PRESS
(fl. 1919-1965)

Elmer Adler as a young man was the advertising manager for a large family clothing business in Rochester, New York. His contact with promotional printing provoked an intellectual curiosity in the important typographic work of the past, and led to the acquisition of a fine collection of old and contemporary books and prints. The collector then put his interests to a hard test by setting up a press in New York City in 1922 — The Pynson Printers — for the production of fine books and ephemera for publishers, collectors, and at least one New York men's furnishing store. During the eighteen years of its existence The Pynson Printers became a meeting place for the makers and collectors of fine books, where, too, Adler became the chief editor, printer, and publisher of *The Colophon*, a lively magazine for book collectors. Adler's favorite book, certainly his most original work, is Voltaire's *Candide*, 1928 (plate 115), profusely illustrated by Rockwell Kent, set in type designed by Lucien Bernhard.

ELMER
ADLER
(1884-1961)

Dard Hunter, son of a prosperous newspaper publisher in Chillicothe, Ohio, was an American phenomenon. The young Dard was fascinated by paper, pursued its history, and put study into practice by making paper himself, expertly, by hand, on his own equipment. He traveled over the world on visits to surviving handmade paper mills, many in remote corners of the Orient where ancient methods were still practiced, and where he gathered samples which he mounted in his books. Altogether he wrote ten volumes on the history of paper from original research in unexplored areas. His first book, *Old Papermaking*, appeared in 1923. Hunter printed this and subsequent volumes on his own hand press from type he had himself designed and cut, on his own handmade paper. The formats were large, issued in editions of less than two hundred copies. His last personally produced book, and his magnum opus, is *Papermaking by Hand in America*, 1950 (plate 123). Hunter also wrote two books published in trade editions by Alfred A. Knopf, New York: *Papermaking, The History and Technique of an Ancient Craft* in 1947, and a very readable autobiography in 1958, *My Life with Paper*.

DARD
HUNTER
(1883-1966)

Victor Hammer, a man of many gifts — painter, sculptor, architect, typographer, printer — lived and worked in the spirit of the Italian Renaissance. He was born in

VICTOR
HAMMER
(1882-1967)

Vienna where he became a prominent portraitist. He established his press (Stamperia del Santuccio) in Florence and there cut two uncial types, and produced books of a pure, personal craftsmanship, "Ad Maiorem Dei Gloriam." He came to the United States in 1939, to Wells College in Aurora, New York, in the art department. A number of distinguished hand-press books in "Emerson" type appeared during his nine years in Aurora. Meanwhile he had begun to cut the punches for his new uncial type. In 1948 he joined the faculty of Transylvania College in Lexington, Kentucky, as Professor in Art. Here Hammer's American career continued and blossomed, sustained by devoted associates, and here in 1949 he completed his masterpiece, the Hölderlin poems (plate 124) on his hand press, beautifully set and impeccably printed in his new American Uncial type in an edition of fifty-one copies.

Limitations imposed on this essay have allowed only brief discussion of major historical trends and their makers. Regretfully we must pass over many designers and printers whose work would deserve discussion in a longer review. Chief among these in the East are Will Bradley, Frederic W. Goudy, Carl Purington Rollins, Walter Gillis, Henry W. Kent, William Edwin Rudge, T. M. Cleland, Rudolph Ruzicka, W. A. Dwiggins, and the publisher Alfred A. Knopf. Time is arbitrary, and selections by anthology are inevitably inadequate. Many younger men and women came along during and since the 1920's, and are still at work here and in Europe, but they must be dealt with by other hands when perspectives have become longer and judgments less personal.

BRUCE
ROGERS
(1870-1957)



We now approach the end of our historical panorama with Bruce Rogers, born in the American Middle West in 1870, later said by Francis Meynell (and confirmed in a letter to this writer) to have been "the greatest artificer of the book who ever lived." If an artificer employs artful devices, subtle stratagems, and delicate maneuvers, and if these are absorbed into skillful arrangements of type for book design, we will be aware of some of the ingredients that entered into the charm and finish of the Bruce Rogers books.

Soon after graduation from Purdue University, Rogers came to Boston as a free-lance designer for the magazine *Modern Art*. Here he saw Kelmscott books and is quoted by Frederic Warde that "upon seeing Morris's printing, his whole interest in book production became rationalized and intensified. He abandoned the prevalent idea that a book could be made beautiful through the work of an illustrator alone, and determined instead to use that curiosity he had always felt as to type and paper, toward a study of the physical form of printed books." In 1896 Rogers joined The Riverside Press where he designed trade books and book advertisements for the next four years. Then, in the late 'nineties he induced George H. Mifflin, a senior partner at the Press, to establish a special department for the production of limited editions. What a happy combination of personalities and potentialities this was:

the proprietor of a solid, conservative business in Cambridge, Massachusetts, who gave full scope to the young designer out of the American cornbelt at the beginning of a new century.

During the next dozen years (1900–1912) Rogers completed sixty editions which set a wholly new approach to book design. Books were done with rare but somehow lighthearted discrimination. Each new title was an adventure down new paths for the designer, as it was for his collectors. Each book was different in design, format, type, paper, printing, and binding. Some were inventive and experimental, some derivative and allusive. Neither Rogers nor Updike had an American tradition on which to build. With scholarly logic they looked to historical sources for their criteria. Updike, a New Englander, naturally found antecedents in English workmanship. Rogers' blithe spirit was more in sympathy with the eloquence of fifteenth-century Venice and the grace and sophistication of sixteenth-century France. But along with tradition, Rogers had developed a style of his own. Here were the beautiful Riverside Press limited editions made in a commercial printing plant, at least a dozen of which were small masterpieces—the work of an “artist-typographer.” In his wide-ranging eclecticism Rogers might well be called the first modern book designer, the progenitor of the typographers who have made books since his time.

BRUCE
ROGERS

After sixteen years at The Riverside Press, Rogers became restive. In a letter he said he had “always looked forward to living, for a term of years at least, either in England or the Continent. . . . My present agreement with the Riverside Press expires next year. . . . They pay very well . . . but they give me no leisure except two weeks' vacation yearly. And now leisure for my own pursuits has come to mean more than money to me.” A summer in England in 1912 did not provide working opportunities. He then returned to the United States for five rather lean years, with, however, his newly designed and cut “Centaur” type a conspicuous achievement. It was first used in one of his superb books, Maurice de Guérin's *The Centaur*, printed in 1915 in an edition of one hundred and thirty-five copies at the Montague Press, the idealistic printing shop at the Dyke Mill in Massachusetts owned by Carl Purington Rollins, later the influential printer to Yale University.

In 1916 Emery Walker invited Rogers to come to England to form a partnership for the production of fine printing somewhat in the spirit of the Kelmscott and Doves presses. Rogers accepted with keen anticipation and with a commission in his pocket from The Grolier Club to reprint that part of Dürer's *Geometry* which deals with the design of letters for inscriptions. Entitled *On the Just Shaping of Letters*, the edition was completed late in 1917 under formidably trying working conditions in wartime London which B.R., as he came to be known, described in remarkable letters to his friend Henry W. Kent, then Secretary of the Metropolitan Museum of Art in New York. The partnership with Emery Walker soon foundered. There followed, to quote B.R., “a month of starvation in a miserable boarding house on Trumpington Street.” He

BRUCE
ROGERS

was about to return to the United States when Sydney Cockerell, Director of the Fitzwilliam Museum, formerly secretary to William Morris at the Kelmscott Press, determined to secure Rogers' services for the Cambridge University Press. Despite the gravity of the war, the Syndics appointed Rogers to be Adviser to the Press and to make recommendations for improvement of their books. Rogers soon delivered a lengthy statement which included the frank comment: "I cannot believe that any other printing-house of equal standing can have gone on for so many years with such an inferior equipment of types. . . . They are, in my opinion, bad beyond belief." To the credit of the Syndics the report was adopted and implemented as war and postwar conditions allowed. In 1950, in an official publication, Brooke Crutchley, the eminent University Printer, wrote: "It was the example of Bruce Rogers' painstaking quest for perfection as much as the report itself that was to put new life into the University Press, and it is a pleasure, thirty-three years later, to acknowledge once more the debt that Cambridge, as indeed the whole world, owes to a great craftsman and artist."

Many years had slipped by since Rogers had done the kind of work that could nourish his soul. He returned to the United States in 1919 and assumed duties as an active adviser to the Harvard University Press. Then, fortunately, he met William Edwin Rudge whose new building in Mount Vernon, outside New York City, housed a fine and well-equipped printing establishment. This became Rogers' haven during the prosperous and expansive 'twenties. In B.R.'s own words: "All in all, I spent eight productive years working with Rudge, and no collaboration could have been happier for me. He left me an entirely free hand and unhesitatingly backed up nobly even my most unpromising projects, with new types, papers, equipment — everything — whether they were likely to prove profitable or the reverse." Rogers was fifty years of age when he started with Rudge. During the ensuing eight fruitful years he made about a hundred books, many of which have become part of American typographic history. In 1927 B.R. began to stir the ingredients that became one of his masterpieces. He induced T. E. Lawrence to translate the *Odyssey* of Homer, but the scholar who had made a reputation for boldness and courage as Lawrence of Arabia expressed fear that his words would not be worthy of Rogers' bookmaking. With this translation under way, the urge came over Rogers to see his English friends again and to roam the English countryside. Besides, the Monotype people wished to cut his Centaur type under his immediate supervision. In 1928 he sailed for England where, during the next four years, he would produce his finest work.

In the First World War many Canadians lost their lives in the Belgian town of Ypres — pronounced "Wipers" by the soldiers. Ten years later the Canadian government built a memorial chapel where their young had died. The King of England wished to present a lectern Bible worthy of the occasion. But no Bible had been printed in Britain comparable to the Baskerville volume of 1763. The Oxford University Press

immediately set out to repair the omission. Bruce Rogers, then resident in London (1928) and recognized as the foremost typographer of his time, was commissioned to design a new folio Bible in the King James Version, in a volume not to exceed twelve hundred and fifty pages. John Johnson, then printer to Oxford University, suggested the Centaur type which was modified to fit. The story of the making of the Bible during its four years in production at the Oxford University Press was told by Rogers in a pamphlet issued by the Monotype Corporation in 1936.

These years in England saw the ultimate flowering of Bruce Rogers' genius. Three books can be chosen from this sojourn as among his best works. They are *The Odyssey of Homer*, 1932 (plate 119), printed with Emery Walker; *Fra Luca de Pacioli*, 1933 (plate 120), printed at the Cambridge University Press for The Grolier Club; and that crowning achievement, the Oxford Lectern Bible (plates 121, 122) published in 1935. This writer has yet to be contradicted in having stated that the Oxford Lectern Bible is the most important printed book of the twentieth century.

After returning to his home in New Fairfield, Connecticut, in 1932, a quarter century of life remained to Bruce Rogers. He clung to his *métier* and was responsible for a few fine volumes, especially for the Limited Editions Club of New York. Bruce Rogers' long life spanned great years in the history of the printed book. He began when printing was still within the province of the hand. It is a mark of his genius that he was able to cross the frontier to the area of the machine and to retain artistry and finesse in the transition. In Rogers' command of this fundamental change he showed himself to be a man of his time.

Having looked back to the impressive monuments of five hundred years of book-making, let us glance briefly at our own time and hazard some prophecy for the future. The great and noble folios which graced the libraries of ancestral homes are not relevant to the present way of life. Vast technological changes have already affected the production of books, including those made with esthetic devotion. However, the preservation of human thought has taken many forms since pictures were made on the walls of prehistoric caves and cuneiform strokes were baked into Sumerian clay tablets. A thousand years of the book as we have known it, first written then printed, are links in the long historic chain of the dissemination of accumulated knowledge. Staggering problems of storage and preservation are dictating great changes. The book in its present form may well continue far into the future. But if not, we can be sure that language and the alphabet will remain the fundamental means of communication; that literature, philosophy, and science will never fail man's restless search; neither will the urge for beauty fade. Whatever its name, whatever its form, something will always exist to uphold the civilized word. "In the beginning was the word." So it will be at the end.

PLATES

Page sizes for the following plates are given in inches, width by height. Exact chronological sequence has occasionally been sacrificed for more appropriate grouping.

The ornamental initial letters and decorations in fifteenth-century books were usually added by hand. Initials for plates 12, 13, 18, and 19 were apparently cut in wood and printed simultaneously with the text as were the famous two-color metal-cut initials for the Morgan copy of the 1459 Fust and Schoeffer Psalter, plate 4.

When preparing plates of books with large margins, a choice must be made. If the entire leaf is reproduced to show true page proportions, the type can become very small. In many of the following plates margins have been cropped in order to retain maximum size of the printed area. The problem is well illustrated in plates 10 and 11.

JOHANN GUTENBERG, Mainz, c. 1455

Bible in Latin (42-line) 11³/₄ x 16

On vellum. Actual size.

egipti de manu ysmahelitarum: a quibus
 p̄dudus erat. Fuitque dñs cū eo: et erat
 vir i cūdis prosp̄ agens. Habitauitque
 in domo dñi sui: qui optime nouerat
 dñm esse cū eo: et oīa que gereret ab eo
 dirigi i manu illi⁹. Inuenitque ioseph
 graciā coram dño suo: et ministrabat
 ei. A quo p̄positus omnibz gubernaba-
 bat credita sibi domū: et uniuersa que
 ei tradita fuerāt. Benedixitque dñs do-
 mui egypti p̄ter ioseph: et multiplica-
 uit tam i edibus n̄s in agris cundam
 ei⁹ substantiā. Nec quicq; aliud noue-
 rat: nisi panē quo uescebat. Erat autē
 ioseph pulchra facie: et decorus aspectu.
 Post multos itaq; dies. iniecit dña
 oculos suos in ioseph: et ait. Dormi
 mecū. Qui nequaquam acquiescens op̄i
 nephario: dixit ad eā. Ecce dñs meus
 omnibz michi traditis. ignorat quōd
 habeat in domo sua: nec quicq; ē quōd
 non sit in mea potestate. uel nō tradi-
 derit michi: preter te que uxor eius es.
 Quō ergo possū h̄c malū facē: et pecca-
 re i dñm meū? Quiuiscemodi uerbis per
 singulos dies loquebat: et mulier mo-
 lesta erat adolescenti: et ille recusabat
 stuprū. Accidit autē quadā die ut in-
 traret ioseph domū: et op̄is quippiā
 absq; arbitris faceret: et illa apprehensa
 lacrima uestimenti eius dicit. Dormi
 mecū. Qui relicto i manu eius pallio.
 fugit: et egressus ē foras. Cūq; uidisset
 mulier uestem in manibz suis: et se esse
 deceptam: uocauit ad se hoīes dom⁹
 sue: et ait ad eos. Eū introduxit virū
 hebreū: ut illuderet nobis. Ingressus
 est ad me: ut coiret mecū. Cūq; ego
 succlamassem: et audisset uocem meā:
 reliquit palliū quōd tenebam: et fugit fo-
 ras. In argumentū ergo fidei. retentiū
 palliū ostendit marito reitenti domū.

et ait. Ingressus ē ad me seru⁹ hebreus.
 quē adduxisti: ut illuderet michi. Cūq;
 audisset me clamare: reliquit palliū
 quōd tenebam: et fugit foras. Hīs audi-
 tis dñs: et nimium credulus uerbis con-
 iugis. iratus est valde: tradiditque io-
 seph in carcerem ubi uindicti regis custo-
 diebant: et erat ibi clausus. Fuit autē
 dñs cū ioseph et miseratus est illi⁹: et de-
 dit ei graciā in cōsp̄ctu principis car-
 ceris. Qui tradidit in manu illi⁹ uni-
 uersos uindos qui i custodia tenebāt:
 et quidquid fiebat. sub ip̄o erat: nec no-
 uerat aliquid. cūdis ei creditis. Dñs
 enī erat cū illo: et oīa op̄a ei⁹ dirigebat.

Hīs itaq; gestis: accidit ut
 peccatū duo eunuchi. pincerna
 regis egypti et pictor. dño suo. Iratus
 que contra eos pharao. nam alter pin-
 cernis p̄erat. alter pictoribz: misit eos
 in carcerem principis militū. in quo
 erat uindus et ioseph. At custos carce-
 ris tradidit eos ioseph: quō et ministra-
 bat eis. Aliquantulū t̄pis fluxerat: et illi
 in custodia tenebant. Viderūtque ambo
 somniū nocte una: iuxta interpretatio-
 nem congruā sibi. Ad quos cū intro-
 illet ioseph mane et uidisset eos tristē:
 sciscitauit⁹ ē dicens. Cur tristior ē hodie
 solito facies uestra? Qui responderūt.
 Somniū uidim⁹: et non est qui inter-
 p̄terur nobis. Dixitque ad eos ioseph.
 Nūquid nō dei ē interpretatio? Referte
 michi quid uideritis. Narrauit prior
 p̄positus pincernarū. Somniū suū. Vi-
 debam coram me uitam in qua erant
 tres p̄pagines uesce paulatim i gem-
 mas: et post flores uas maturescere:
 calicemque pharaonis in manu mea.
 Tuli ergo uas et repressi i calicem quē
 tenebam: et tradidi poculū pharaoni.
 Respondit ioseph. Nec est interpretatio

ro pulchriores. **Herth.** Denigra-
ta est sup carbones facies eorū:
et non sunt cogniti in plateis.
Adhesit cutis eorū ossibz: aruit
et facta est quasi lignū. **Theth.**
Melius fuit occisis gladio q̄ i-
terfectis fame: quā isti extabue-
rūt cōsumpti a sterilitate terre.
Ioth. Manus mulierū mise-
ricordiū roxerūt filios suos: fa-
cti sunt cibz eaz in cōtricione fi-
lie populi mei. **Caph.** Cōple-
uit dñs furorē suū: effudit irā
indignationis sue. Et succēdit
ignē in syon: ⁊ deuorauit fūda-
menta ei⁹. **Lamech.** Nō credide-
runt reges sere et uniuersi habita-
tores orbis: quā ingrederet hos-
tis et inimicus p portas iherlm.
Man. Prop̄ p̄cā pphetaz
eius et iniquitas sacerdotū eius:
q̄ effuderūt in medio ei⁹ sāgu-
inem iustoz. **Nun.** Errauerūt
recl in plateis: polluti sunt san-
guine. Lingz nō possent: tenu-
erunt laciniās suas. **Samech.**
Recedite polluti clamauerunt
eis: recedite abite: nolite tange-
re. Inurgati quippe sunt et com-
moti dixerūt: inter gētes nō ad-
det ultra ut inhabitet in eis. **Phē.**
Facies dñi diuisit eos: nō ad-
det ut respiciat eos. Facies sac-
dotū nō erubuerūt: neq; senū mi-
seri sūt. **Qū** adhuc s̄sisterem⁹
defecerūt oculi n̄ri ad auxiliū nos-

l: Ayn

trū vanū: cum respicerem⁹ attē-
ti ad gentē q̄ saluare non pote-
rat. **Sade.** Lubricauerūt vesti-
gia n̄ra i itinere plateaz n̄raz:
appropinquauit finis noster: cō-
pleti sūt dies n̄ri: q̄a venit finis
noster. **Coph.** Deliciores fue-
rūt psecutores n̄ri aquilis celi:
super iudices psecuti sunt nos:
in deserto insidiati sunt nobis.
Kes. Spirit⁹ oris n̄ri x̄ps dñs
captus ē in p̄cīs n̄ris: cui dixi-
mus: in umbra tua uiuem⁹ in
gētibz. **Sim.** Gaude et letare
filia edom q̄ habitas i tra hus.
Ad te quoq; pueniet calix: ine-
briaberis atq; nudaberis. **Thau.**
Cōpleta est iniquitas tua filia sy-
on: non addet ultra ut trāsmi-
gret te. Disitabit iniquitatē tuā
filia edō: discopiet p̄cā tua.
Explicauit Lamentationes.
Ierem. Incipit oīo eiusdem.
Recordare dñe qd accide-
rit nobis: intueere et re-
spice obprobriū n̄rū.
Hereditas n̄ra uersa est ad alie-
nos: domus n̄re ad extraneos.
Pupilli facti sumus absq; p̄re-
m̄res n̄re q̄si uidue. Aquā no-
strā pecunia bibim⁹: ligna no-
stra p̄cio cōparauim⁹. Seruicī
bz miabamur: lassīs nō dabat
requies. Egipto dedim⁹ manū
et assirijs: ut saturemur pane.
P̄res n̄ri peccauerūt et nō sūt:

poni solet. Ita dicitur ps in ij ma. In xliij autē si sic
 dicitur. Et in appōne et in cōpōne inueniuntur an b o
 g l m n r. et ante u et i loco consonantiū positas
 ut ebeto. educo. egero. eludo. emineo. enarro. euuo
 eripio. eueho. eijcio qd cōponit ab e et iaco. comi
 sa a m i. vñ debet scribi per duo i. Reliquis uero
 consonantibus sequentibus ex pōnuntur non e. scz c
 ut excubo. f ut efficio. effundo. effero. in quibus
 et similibus x in f cōmutatur euphoniae causa. H
 ut horreo. exhorreo. exhibeo. P ut expello. Q ut
 exquiro. T ut extendo. Vocalibus quoq; sequentibus
 tam in appōne q̄ in cōpōne ex pōnuntur. ut ex
 aro. exegi. exigo. exoletus. exulcero. exequatus.
 exaudio. S uero sequente x abijciuntur s. ut exequor
 ab ex et sequor. Sed queritur de hoc quod di
 cit ps. q̄ in x nulla sillaba terminatur in media
 dōne. nisi in compositis a pōne ex que integra
 manē p̄t sequente c r̄. Inueniuntur enī instantia in dex
 tera dextrorsus sexcenti sexdecim textus sexaginti
 ra. et similibus. Ad hoc dico q̄ ps obscure hic lo
 cutus ē Vnde predicta uerba a diuisis diuisimode ex
 ponuntur. Quidā enī dicunt q̄ intelligitur de com
 positis et non simplicibus. et sic non ē obiectō de
 textus quia simplex est. Q̄ autē desinat in x in
 media dōne testat ps dicens in xi li. x añceden
 te unū inuenio in tus. a textu textus. Sic ergo
 intelligitur de compositis. Sed quidam coartant
 hanc regulā ad composita ab aliqua pōne. et sic
 non esset questio de sexcenti. quia non ē compositi
 tū a prepōne s; a nomine. Et tūc est sensus. Nulla
 sillaba in iunctura cōpōnis desinat in x in aliq̄
 bus compositis a pōne. nisi in compositis ab ista
 pōne ex. que integra manere p̄t sequente c. et cete
 ra. Quidā uo dicunt q̄ generaliter intelligendū
 est quod dicit ps. Nam nulla sillaba in iunctura
 cōpōnis desinat in x nisi in compositis ab ex. Si
 ergo obijciatur de dextrorsum. Dico q̄ x ibi non
 ē in iunctura cōpōnis. siue in media dōne. seu
 in fine p̄mi componentis. siue in media dōne. seu
 in fine p̄mi componentis. p̄mo ē ibi r. Componi
 tur enim a dextera et usum. Et scias q̄ tūc dicitur
 x poni in iunctura cōpōnis. q̄ nichil additur in
 ter componentia. Sed tūc opponitur de sexcenti
 quia hic x est in iunctura cōpōnis. Componiuntur
 enim a sex et centum. Ad hoc dicunt quidā q̄ sex
 centi p̄ s debet scribi. q̄ x mutatur in s. Alij dñt
 q̄ x abijciunt et sic sexcenti et sexdecim scribuntur sine
 s et x. et h̄ magis michi placet. Sexaginta enī cō
 ponitur a sex et gentes quod ē decem. vñ non ē
 ibi x in iunctura cōpōnis. quia apponitur et ad
 ditur inter componentia. vnde nichil prohibet q̄n
 scribatur per x. Aliqui sunt qui intelligunt p̄dic
 tam regulam in simplicibus et compositis. vnde
 sic exponuntur uerba ps. In x nulla sillaba termina
 tur in media dōne. nisi sequente c ul' p ul' q uel r
 et hoc apparet in compositis a pōne ex que inte
 gra manere p̄t cū hijs uerbis excubo. expello. ex
 quiro extendo. Predicta regula sic intellecta est pla
 na. et uerificatur tam in simplicibus q̄ in compo
 sitis generaliter
Vocalis est. et ideo p̄t ter
 minare sillam et incipere. quacumq; conso
 nante sequente ul' p̄cedente. sicut omnes uo
 cales faciunt
In p̄grinis dōnibus semp
 in p̄ncipio inueniuntur sillabe. et si añcedat a
 lia sillaba necesse ē eam ul' in uocalem de
 sine. ut gaza. ul' in n. ut melanzoros. ul' in r. ut a
 nobazanes. Sed opponitur de achaz ubi 3 nō

in p̄ncipio si in fine sillabe est. Potest responderi q̄
 nomen hebreum ē p̄isti autē de latinis uel grecis
 dōnibus intelligit Et scias q̄ p̄gnum hic p̄pe
 appellatur grecū. Aliq̄n autē sub peregrino comp̄
 henditur greca dō et barbara. aliq̄n omnis dō
 que non est in p̄pria lingua de quatuor uariet

Diximus de litteris tertio sillabe
 Dominantibus sillam sive de accidentibus
 sillabe dicamus Scias ergo q̄ unicuiq; sil
 labe accidit tenor. spūs. tempus. numerus littera
 rū. Tenor acutus uel gr̄uis uel circumflexus In dō
 ne tenor siue accentus certus absq; ea dōne in
 certus non p̄t tamen sine eo esse Similiter spūs
 asper ul' leuis Tempus unū uel duo. Vel etia; ut
 quibusdam placet. unū et semis. ul' duo et semis
 uel tria. vñ si uocal' est breuis p̄ se. ut eo. vel si
 eam una consonans simplex consequit. ut caput
 Vñ et semis in cōmunibus sillbis. ut lacme.

Et sciendum q̄ non solum an l ul' r h̄ eadē an m
 ut sup̄ docuimus et n̄ posite mure faciūt commu
 nes. Preterea m an n posita fecerunt quidā com
 munes sillabas. Illud quoq; non ē p̄mittendū
 q̄ tribus consonantibus sequentibus p̄t fieri commu
 nis sillaba. q̄n in p̄ncipio sillabe sequentis post uoca
 lem correptam s et muta et post eam liquida seq̄
 tur. quippe cū s in metro subtrahi more soleat ue
 re. ut oracius sermonū li j. Liquimus insani riden
 tes p̄mia scribere. In longis natura uel pōne duo
 sunt tempa. ut dosars. Duo et semis. q̄n post uo
 calem natura longam una sequit consonans. ut
 sol. Tria q̄n post uocalem natura longam due cō
 sonantes sequuntur ul' una duplex. ut mons rex
 tamen in metro necesse ē unamquamq; sillabam
 ul' unius ul' duam accipi tempm. Numerus scilicet
 lzā; accidit sillabe. q̄ ut sup̄ diximus nō minus
 q̄ unius nec plus q̄ sex lzā; apud latinos p̄t in
 ueniri.

Amplius de accentu
 Completa iam p̄ dei gr̄am p̄
 ma pte huius opis que est
 de orthographia. nūc de secū
 da pte scz de accentu uidea
 mus. De accentu autē hoc
 mō dicemus. Primo osten
 demus quid sit accentus et
 quot sint. Secūdo ponemus
 regulas generales accentus
 et questionēs circa eas. Tercio manifestabimus q̄
 et quot loca obtineat accentus. et quare. Quarto
 autē ponemus quasdam regulas generales ualen
 tes ad accentū cuiuslibet sillabe. Quinto subiūge
 mus regulas sp̄ales de accentu p̄me et medie silbe.
 et sumitur h̄ largo mō accentus eadē ad t̄pūs. sex
 to dicemus de accentu p̄mum indeclinabiliū. Septi
 mo de sex impedimentis accentus. et de dubijs cir
 ca ea De Accentu generali

Accentus ē regularis modulacō uocis sc̄a in
 significatiua pronūciacōne p̄ncipaliter ad
 iacens unī sillabe. Regularis dicitur ad d̄am
 metricē modulacōnis et mēllire. que accentū non
 considerat regularem. Adiacet autē accentus regu
 laris p̄ncipaliter unī sillabe quib; s̄m ipsum tota
 lis dō iudicetur. Et dicitur accentus ab accinendo. i.
 ad consignificandū aliquid canendo. q̄n accentus
 ad hoc inuentus est ut significacō dōnis melius
 distinguar̄ Tres autem sunt accentus scz acutus.

B

Ecclie

Vir a Seruice dno. Eno vae.
qui no abijt in cosilio im-
pioꝝ: 7 in via peccatoꝝ no
stetit: et in cathedra pestile-
tie no sedit, Sed in lege

dni volutas eius: 7 in lege ei⁹ meditabit die
ac nocte, Et erit tanq̃ lignū qd plantatū est
secus decursus agrū: qd fructū suū dabit in
tpe suo, Et foliū ei⁹ no defluet: 7 oia quecuq̃
faciet prosperabunt, Non sic impij no sic: sed
tanq̃ puluis que proicit ventus a facie terre,
Ideo no resurgūt impij in iudicio: neq̃ peccō-
res in cosilio iustoz, Qm nouit dñs viā iu-
storū: et iter impioꝝ pibit, Gloria p̃ri, Gfdd

Quare fremuerūt gētes: 7 p̃ph̃i meditati
sūt inania, Astiterūt reges tre et prin-
cipes duenerūt in vnū: adūsus dñm 7 adūsus
xp̃m ei⁹, Dirūpam⁹ vincla eoz: 7 piciam⁹
a nobis iugū ipoz, Qui habitat in celis irri-
debit eos: et dñs subsannabit eos, Tūc lo-
quet̃ ad eos in ira sua: et in furore suo cōtur-
babit eos, Ego aut̃ cōstitutus sū rex ab eo

illudentes ad alterutrū cū scribis dicebāt. Alios saluos fecit: scīpm̄ non potest saluus facere. Cristus rex israel. descendat nunc de cruce: ut videamus ⁊ credamus. Et q̄ cū eo crucifixi erant quī abant̄ ei. Et sc̄a hora sexta: tenebre facte sūt p̄ totam terram vsq; in hora nonā. Et hora nonā exclamauit ihesus voce magna dicēs. Deloy. Deloy. lama sabactam. Quod est interpretatū. Deus meus. deus meus: ut quid dereliquisti me? Et quidam de circumstantib; audietes dicebant. Ecce heliam vocat. Currens autē vnus ⁊ implens spongiā aceto. circumponensq; calamo: potū dabat ei dicēs. Simite: videamus si veniat helias ad deponendū eū. Ihesus autē emissa voce magnā expirauit. Et velū tēpli scissus ē in duo: a sumo usq; deorsū. Videns autē centurio q̄ ex aduerso stabat. qz sic clamās expirasset: ait. Vere homo hic filius dei erat. Erant autē ⁊ mulieres delonge aspiciētes: inter quas erat maria magdalene. et maria iacobi minoris. et ioseph mater. et salome: et cū ess; in galilea sequebantur eum ⁊ ministrabant ei: ⁊ alie multe que simul cū eo ascenderāt iherosolimā. Et cū iam sero esset factum. qz erat parasceue quod ē ante sabbatū. venit ioseph ab arunathia nobilis decurio: qui tīpe eāt expectās regnū dei. Et audacter introuit ad pilatū: ⁊ petiit corpus ihesu. Pilatus autē mirabatur si iā obisset. Et accersito centurioe: interrogauit eū si iam mortuus ess;.

Cū cognouiss; a centurione: donauit corpus ioseph. Ioseph autē mercatus sindonē. ⁊ deponens eū inuoluit sindone: ⁊ posuit eū in monumento quod erat excisū de petra: ⁊ aduoluit lapidē ad ostiū monumenti. Maria magdalene ⁊ maria ioseph aspiciēbant ubi ponēt̄. **XVI** **C**ū trāsiss; sabbatū: maria magdalene ⁊ maria iacobi ⁊ salome emerūt aromata: ut venētes ungerēt ihesū. Et valde mane vna sabbatoeū. veniunt ad monumentū: orto iam sole. Et dicebant ad inuicē. Quis reuoluet nobis lapidē ab ostio monumenti? Et respicientes viderūt reuolutū lapidē. Erat quippe magnus valde. Et introeuntes in monumentū viderūt iuuenē sedentē in dextris

coopertū stola candida: ⁊ obstupuerūt. Qui dicit illis. Nolite expauescere. Ihesū quē nris nazarenū crucifixū: surrexit: nō est hic. Ecce locus: vbi posuerūt eum. Sed ite dicite discipulis eius ⁊ petro: qz p̄cedet vos in galileam. Ibi eū videbitis: sicut dixit vobis. At ille exeuntes fugerūt de monumento. Inuaserat enī eas tremor ⁊ pauor: ⁊ nemī quicq; dixerūt. Timebant enim. Surgens autē ihesus mane prima sabbati apparuit primo marie magdalene: de qua eiecerat septem demonia. Illa vadēs nūciauit hīs. qui cū eo fuerāt lugentib; ⁊ flentib;: et illi audientes qz viueret ⁊ visus ess; ab ea: non crediderūt. Post hęc autē duob; ex hīs ambulātib; ostensus ē in alia effigie euntib; in villā: illi euntes nūciauerūt ceteris: nec illis crediderūt. Nouissime autē recumbētib; illis vndeā apparuit: ⁊ exprobrauit incredulitatē eorū ⁊ duriciam cordis: qz hīs qui viderāt eū resurrexisse non crediderūt. Et dixit eis. Euntes in mundū vniuersū: p̄dicare euangelii omī creature. Qui crediderit ⁊ baptizatus fuerit: saluus erit: qui vērō non crediderit: cōdemnabitur. Signa autē eos. q̄ crediderint hęc sequēt̄. In nomine meo demonia eiciēt: linguis loquēt̄ nouis: serpētes tollēt. Et si mortiferum quid biberint: nō eis nocēbit. Super egros manus imponēt: ⁊ bñ habebūt. Et dñs quidē ihesus postq̄ locutus est eis. assumptus est in celū: ⁊ sedet a dextris dei. Illi autē p̄fecti p̄dicauerūt vbiq;: domo coopāte ⁊ firmate: sequētib; signis.

Explicat euangelium secundum Marcum. Incipi prefacō beati Ierōnimi presbiteri. **V**cas euangelii scdm̄ Lucā. Syrus. nacōe antiochēs. arte medicus. discipulus ap̄tōrū. postea paulum secutus usq; ad cōfessionē eius seruēs domino sine erumine: nam neq; vxorē vnq; habuit: neq; filios: septuaginta ⁊ quatuor ānoꝝ obiit in bithinia. plenus spū sancto. Qui cū iam scripta essent euangelia. p̄ matheū quidem in iudea. p̄ marcū autē in italia: scō instigante spiritu in achāie paratū hoc scripsit euangelii: significās etiam ip̄e in principio ante suū alia esse descripta. Cui extra ea que

et multa iam dixim⁹: et ubi uisum fuerit
oportunū esse dicem⁹. Causa ḡ magnitu-
dinis imperii romani nec fortuita est nec
fatalis: s̄m corū sn̄iam siue op̄ionem q̄ ea
dicūt esse fortuita: quę uel nullas cās h̄nt
uel nō ex aliquo rōnabli ordie uēientes:
et ea fatalia quę pr̄ter dei & hoīum uo-
lūtate cuiusdā ordis necessitate cōtingūt.
Prorsus diuina p̄uidētia r̄gna cōstituit
hūana. Quę si p̄ptere a q̄sq̄ fato tribuit:
quā ip̄am dei uoluntate uel pt̄atem fati
noīe appellat: sentēciam teneat: linguam
corrīgat. Cur .n. nō hoc p̄mū dicat quod
postea dicitur⁹ est: cū ab illo q̄sq̄ quęsierit
quid dixerit fatū? Nam id hoīes quādo
audiūt usitata loquēdi consuetudine: nō
intelligūt n̄ uim positiois siderū: qualis ē
q̄n q̄s nascit̄ siue concipit̄. q̄d aliq̄ alienat̄
a dei uolūtate: aliqui ex illa etiā hęc pen-
dere cōfirmāt. Sed illi q̄ sine dei uolūtate
decernere op̄inant̄ sidera q̄d agam⁹: uel
quid bonoz hēam⁹ maloz uel patiamur:
ab aurib⁹ oīum repellendi sunt. Non solū
eoz q̄ ueram religionē tenēt: s̄ qui deoz
qualiūcunq; licet flōz uolūt esse cultores.
Hęc enī op̄io q̄d agit aliud nisi ut nullus
oīno colat̄ aut rogetur d̄s? Contra quos
mō nobis disputatio non est instituta: sed

accepta q̄de; pt̄ate a summo deo arbitrio
suo ista decernere: s̄ in talib⁹ necessitatib⁹
in gerendis illius oīo iussa cōplere: ita ne
de ip̄o sciendum est: q̄d indignissimum
uisum est de stellarum uolūtate sentire.
Quod si dicunt̄ stelle significare pot̄ ista
q̄ facere: ut q̄i locutio quędā sit illa positio
p̄dicens futura nō agēs: nō .n. mediocriter
doctoz hoīm fuit ista sententia. nō q̄dem
ita solēt loqui mathematici: ut uerbi ḡa
dicant: Mars ita positus homicidā signi-
ficat s̄ homicidam nō facit. Verūtamen ut
cōcedam⁹ nō eos ut debēt loqui: et a p̄his
accipere oportere sermoīs regulam: ad ea
p̄nūcianda quę in siderū positioe rep̄re
se putant: q̄d sit de quo nihil unq̄ dicere
potuerūt: cur in uita geminoz: in actioib⁹
et in euentis: in professionibus: artibus:
honoribus: ceterisq; reb⁹ ad hūanā uitaz
p̄mētib⁹: atq; in ip̄a morte sit plerunq;
tanta diuersitas: ut similiores eis sint q̄tū
ad hęc actinet multi extranei: q̄ ip̄i inter
se gemini p̄ exiguo temporis interuallo
in nascēdo separati: in cōceptu aut p̄ unū
conubiū uno etiā momento seminati.

Quicero dicit Ipcratem **Ca.** sc̄dm.
nobilissimū medicū sc̄ptū reliq̄sse:
quosdam fr̄es cū simul egrotar̄ cepissent:

Boniam constat omnium rerum optandarum plenitudinem esse felicitatem: que non est dea sed donum dei: et ideo nullum deum colendum esse ab hominibus: nisi quod possunt eos facere felices. Unde si illa dea esset: sola colenda merito diceretur. Iam consequenter uideamus: quia cum deus qui potest et illa bona dare que habere possunt etiam non boni ac per hoc etiam non felices: romanum imperium tam magnam tanquam diuinitatem esse uoluerit. Quia enim hoc deorum flos illa quam colebant multitudo non fecit: et multa iam diximus: et ubi uisum fuerit oportunitatem esse dicemus. Causa ergo magnitudinis imperii romani nec fortuita est nec fatalis: sed eorum inquam siue opinionem que a dicitur esse fortuita: que uel nullas causas habet uel non ex aliquo rationabili ordine uidentes: et ea fatalia que preter dei et hominum uoluntatem cuiusdam ordinis necessitate contingunt. Prorsus diuina prouidentia regna constituent humana. Que si propter aliquam factam tribuit: quia ipsam dei uoluntatem uel preterit fati nomine appellat: sententiam teneat: linguam corrigat. Cur enim non hoc primum dicat quod postea dicitur est: cum ab illo quicquam quaesierit quid dixerit fati. Nam id homines quando audiunt usitata loquendi consuetudine: non intelligunt nisi uim positionis siderum: qualis est quam quod nascitur siue concipitur. quod aliquid alienat a dei uoluntate: aliqui ex illa etiam hanc pendere confirmant. Sed illi qui sine dei uoluntate decernere opinantur sidera quod agamus: uel quid bonorum habeamus malorum uel patiamur: ab auribus hominum repellendi sunt. Non solum eorum qui ueram religionem tenent: sed qui deorum qualiuncumque licet flos uolunt esse cultores. Hec enim opinio quod agit aliud nisi ut nullus omnino colatur aut rogetur deus. Contra quos modo nobis disputatio non est instituta: sed

contra eos qui pro defensione eorum quos deos putant xane religioni aduersantur. Illi uero qui positioni stellarum quodammodo decernentium qualis quicquid sit: et quod pueniat boni quid uel mali accidat ex dei uoluntate suspendunt: si easdem stellas putant habere hanc preteritatem traditam sibi a summa illius preterite ut uolentes ista decernant: magna celo faciunt iniuriam: in cuius uelut clarissimo senatu ac splendidissima curia opinantur scelera facienda decerni: qualia si aliqua terrena ciuitas decreuisset: generi humano decernente fuerat euerienda. Quale deinde iudicium de hominum factis deo relinquit: quibus celestis necessitas adhibetur: cum dominus ille sit et siderum et hominum. Aut si non dicunt stellas accepta quod preteritatem a summo deo arbitrio suo ista decernere: sed in talibus necessitatibus in gerendis illius omnino iussa complere: ita ne de ipso sciendum est: quod indignissimum uisum est de stellarum uoluntate sentire. Quod si dicunt stellas significare potest ista que facere: ut quod in locutione quodam sit illa positio predicans futura non agens: non enim medio cret doctorum hominum fuit ista sententia. non quodem ita solent loqui mathematici: ut uerbi gratia dicant: Mars ita positus homicidam significat sed homicidam non facit. Veritatem ut concedamus non eos ut debet loqui: et a philosophis accipere oportere sermonis regulam: ad ea preuenianda que in siderum positione reperire se putant: quod sit de quo nihil unquam dicere potuerunt: cur in uita geminorum: in actionibus et in euentibus: in professionibus: artibus: honoribus: ceterisque rebus ad humanam uitam pertinentibus: atque in ipsa morte sit plerumque tanta diuersitas: ut similiores eis sint quam ad hanc actionem multi extranei: qui ipsi inter se gemini per exiguo temporis interuallo in nascendo separati: in conceptu autem per unum concubitu uno etiam momento seminati.

Quicero dicit Ippocratem. **C**um scilicet nobilissimum medicum scriptum reliquisse: quosdam fratres cum simul egrotar cepissent:

ab radice plagam fibrasque aceto acri: & urina uetusta madefacere atque eo luto obruere sepe fodere. Olea si parum promiserit fructus nudatas radices hyberno frigori opponunt eaque castigatione proficiunt. Omnia haec annua caeli ratione constant & aliquando serius pascunt aliquando celerius: nec non ignis aliquibus prodest aut harudini. Ambusta namque densior mitiorque surgit. Cato & medicamenta quaedam componit mures quoque distributione ad maiorum arborum radices amphoram: ad minorum urnam amurcae & aquae portioem qua ablaqueatis prius radicibus paulatim affundi iubet. In olea hoc amplius stramentis ante circumpositis. Item fico huius praecipue ueterem terram aggregari radicibus. In futura ut non decidant grossi maiorque fecunditas nec scabra pueiat. Simili modo ne conuoluolus fiat in uinea amurcae congios duos decoqui in crassitudine mellis rursusque cubitum in his tertia parte & sulphuris quarta subdi usque quo exardescat. Sub tecto hoc uites circa capita ac sub brachiis ungui ita non fore conuoluolum. Quidam contenti sunt fimo huius mixturae suffire uineas flatu continuo tri duo plerique non minus auxilii & alimentum arbitrantur in urina quam Cato abdita in amurca modo pari aquae portione quonia per se noceat. Aliqui uolucra appellant aial praerodes pubescetes uuas quod ne accidat fales cum sint exactae fibrina pelle detegunt atque ita putant aut sanguine ut sino lini uolunt post putationem eadem. Sunt arborum pestes & formicae has abigunt rubrica ac pice liquida perunctis caudicibus: nec non et pisce suspeso iuxta in unum locum congregant: aut lupino trito cum oleo radices liniunt. Multi & has & talpas amurca necant. Contraque erucas & mala ne putrescant lacerti uiridis felle cacumina tagi iubet. Priuatim autem contra erucas ambiri arbores singulas a muliere icitati mensis nudis pedibus recincta. Item ne quod animal pastu malefico decerpit frondem fimo bouum diluto aspergi folia quoties imber interueniat quoniam obluitur ita uirus medicaminis. Mira quaedam excogitante solertia humana quippe cum auerti grandines carmine credant plerique cuius uerba inserere non equidem serio ausim: quae a Catone prodita contra luxata membra & unguenda harudinum fissurae. Item arbores religiosas lucosque succidi permisit sacrificio prius facto. Cuius rei rationem notionemque eodem uolumine tradidit.

C. Plinii uel historiae incipit libe. 18.

Quaerit maximus studium agriculturam facit C. 1.



EQ VITVR NATVRA FRVGVV ORTO

rumque ac floz quaeque alia praeter arbores aut frutices benigna tellure praerueniunt uel per se tantum herbarum immensa contemplatione si quis existimet uarietate numerum flores odores colozque & succos ac uires eaz quas salutis ac uoluptatis hominum gratia gignit. Qua in parte primum omnium patrocinari terre & adesse cunctoz parenti iuuat: quae inter initia operis defensae: quonia tamen ipsa materia intus accedit ad reputationem eiusdem parentis & noxiam nostris eam criminibus urgemus nostra que culpam illi imputamus genuit uenena & quis iuenit

illa praeter hominem. Cauere ac refugere alitibus ferisque satis est: atque cum arbore exequat liniuntque cornua elephantum & duri saxo rinocerontes & apri detium ficas: sciuntque ad nocendum preparare se animalia quod tamen eoz excepto homine tela sua uenens suis tingit nos & sagittas cingimus & ferro ipsi nocentius aliquid damus. Nos et flumina inficimus & reze naturae elementa. Ipsum quoque quo uiuitur aerem in perniciem uertimus. Neque est ut putemus ignorari ea ab animalibus quae praeparauerint contra serpentium dimicationes quae post praerium ad medendum excogitaret indicauimus. Nec ab ullo praeter hominem ueneno pugnatur alieno. Fateamur ergo cul

oraculis ne prēliū ineat cohibent & exercitus omnis mērore ac stupore cōfectus
 est : Sed eo necessitatis uentum est ut uel audendo furtuna tentanda uel diucius
 stando extrema fames expectanda sit . Hec cū dixisset Alexander aristidē orabat
 ut ipse constius memoria teneret & neminē participē faceret . Cui tunc aristides
 iniquū esse Pausaniam | cui summa retū cōmissa erat hęc ignorare . Cum cęteris
 aut nullum se ante prēlium uerbum facturū . At si uicerint quod dii faxint oībus
 Alexandri uirtutem ac promptitudinem notam fore . Iis ultrocitoq; dictis Rex
 macedonū equo reuectus est . Tū Aristides ad Pausanię tabernaculū profectus
 quo instatu res esset exposuit | cęteris post aduocatis ducibus imperatū ut quisq;
 suos in ordinem instruerent & paratos quasi iam pede collato confligendum esset
 continerent . Per id ferme tempus pausanias ut scribit Herodotus Aristide cō-
 uento dignum putabat mutato loco athenienses dextro loco constituit & aduersus
 persas obici . melius enim cū ipsis decertaturos : cum & eorum belligerandi arte
 experti & recenti uictoria audaciores essent . Se autē Siuistro in cornu futurū quo
 ex loco gręcos qui medorum partes cōsectarentur exciperet . Reliqui Atheniēsū
 principes ualde superfluis in rebus occupatū & difficilē Pausaniā dietitabant |
 si cuncti suis in locis dimissis solus Athenienses uelut ilotes supra & infra collo-
 caret & arbitrato suo nūc pugnatissimę gēti obiectaret . Aristidis autē eos magno
 in errore uersarii docuit Nam si paulo ante cōtēdere cū tegeatis inquit ut sinistrū
 cornu haberetis ad uestrā amplitudinē pertinere credidistis | & eis iudicio prēlati
 uos honestatos censuistis In presentia Lacedemoniis sponte nobis ex dextro cō-
 cedentibus & quo Dammō sūmum nobis principatū conferentibus : cur gloriā
 nobis propositam non amatis : presertim cum in lucro ponere debeatis si uero
 aduersus Tribules & necessarios uestros sed Barbaros hostes nobis a natura da-
 tos dimicandum sit . Hęc cum differuissēt Athenienses sinistram Lacedemoniis
 aciem summo studio dare in dextram ipsi concedere . Plurimę se inuicē exortatū
 uoces disperse hostes aduētare : qui nec armis nec aīs superiores illi essent : quos
 apud Marathona profligassent . Ast eisdem artus maiorem eandem uestis uari-
 etatem eundem aureum circa mollia corpora & iules aīos apparatus . Nobis eadē
 arma & corpora & plerisq; secundis prēliis maiorem audatiam . Certamen uero
 non agrorū aut urbis causa ur maiores nostri sed pro trophis quę Marathone
 ac Salamine constituimus ut non Milciadis aut fortune sed Atheniēsū potius
 esse uideantur . Interea mutato loco aciem instruere & se inuicem cōponere solliciti .
 Hęc Thebani pertransfugas explorata Mardonio renuntiant . Qui ex tēplo siue
 Athenienses timeret siue cum Lacedemoniis maiori cum laude congredi uellet
 dextro cornu persas aduersus Lacedemonios instruxit . ceteros uero gręcos qui
 secum erāt aduersus Athenienses stare iussit . Palam autē mutatione acterū facta
 Pausanias iterū indextrum cornu se recepit & Mardonius sicut initio habuerat
 ut manum cum Lacedemoniis cōfereret in sinistrum reuertit . Eo die nihil actū
 gręcis in concilium uocatis lōgius castra mouere uisum atq; locū indagare unde
 oportune aquationes essent . propinqua enim omnia fluenta Barbari fedauerāt
 & maximo equitatu occupauerant . Sequenti nocte cum duces ad destinatum
 castris locum suos agerent multitudo uix constare ac difficile subsequi . Vt enim
 ex prioribus excesserunt munimentis magno numero uersus Plateensium urbem
 passim discurrere . Vnde cum sine imperio Palati dispergerentur & tabernacula

regis legis uirtutem scripturæ occultā esse ostendens his uerbis usus est: ut Anstaxus alter ex legatis conscripsit. Dignum autem ē inquit nō nulla eorum quæ ab eo audiuius breuiter ponere: præcipue quoniam temere quædā de punis atq; ipunis aialibus i lege scripta multi arbitrat̄ur. Interrogatus enim a nobis quāobrem si a deo uniuersa creata sunt impura nōnulla scriptura uocata: a quibus abstinēdum esse iubet: ita differuit. Vides quantā uim habet cōuersatio atq; consuetudo: malos eim hoies si cum improbis: laudabiles si cum probis cōuersant facile facit. Primum igitur legum diuinaȳ lator ita cucta deo patere ostēdit: ut nihil agi nihil excogitari possit quod eū lateat: deinde ceteros omēs hoies falso multitudinem deorum introducere docuit: quū ipsi multo præstatores sint q̄ dii sui quos uenerat̄: quoȳ simulacta lapidea uel lignea tanq̄ imagines eorum qui ad uitam sibi non nihil contulerunt adorant sensum ipsi habentes ea quæ insensata penitus sunt. Cur aut̄ oio quasi dii a gentibus coluntur illi qui ad usum humanæ uitæ aliqd̄ inuenerunt: quum non fecerint neq; produxerint ipsi quicquam: sed meliorem eorū quæ sunt usum excogitarit: aut cur hodie quoq; multi non adorantur: quum antiquioribus ad inueniēdum excogitandumq; multa sagaciores acutioresq; sint: Nam de Aegyptiis quidē nescio qd̄ dicere oporteat: baluas enim & serpētes & uiuos & mortuos uenerant. Hæc igitur ipsiciēs diuinus ille uir manibus ferreis & iuiolabili uallo a ceteris gētibus separe nos uoluit: quo pacto facilius corpore atq; aio imaculatos loq̄esq; ab huiuscemodi falsis opinioibus remotos fore uidebat: ut solū uerū deum præter ceteras gentes adorantes illi solūmodo inhareamus. Vnde factum est ut a nōnullis ægyptiorum sacerdotibus qui disciplinam nostram altius cōsiderarunt dei homines gens nostra sit appellata: quod nemini nisi deū uerū colat accedere potest. Nec id iniuria: reliquis enim cibo potui uestituiq; inhiantibus nostri omnibus istis contemptis per totam uitam de omnipotētia dei cogitant. Ne igit̄ conuersatione atq; consuetudine aliorum corrupti ad ipietatē eorum deseramur: ubi & potus tactus & auditus atque uisionis purificatione legali nos a ceteris separauit. Cuncta enim ab una potentia oipotentis dei gubernata naturali ratioē similia sunt: quis singula a quibus abstineamus & quibus utimur profundam habeant rationem: quorum unum aut alterum exempli gratia ponam: ne putes temere de rebus tam puiis a Moyse fuisse cōscriptum: sed omnia uideas ad probitatem hoium & iustitiz pfectionem sancte p̄tinere. Volucres eim omnes quibus utimur domestice mūdāq; sunt tritico aut leguminibus cōnutritæ: ut colūba turtures perdes anseres ceteraq; huiusmodi: quæ uero prohibita sūt

eat rapaces caribusq; aliarū auium nutriti comperies: a quibus agnis hædisq; rapis hoibus quoq; tam uiuis q̄ mortuis infertur iniuria: quæ omnia mento imunda noiauit: ut uel hinc rapina & exde nos deterret: & ad iustitiam hortaretur: moneretq; iustissime atq; pacifice uiuet: sicut omnes uolucres mūdæ quæ nulli auum nec omnino aliis iniuriant. Ita his quasi symbolis ad iustitiā itelligētes cōuertit. Nā si aialia huiusmodi tangenda non sunt propter imundiciē suam: quales erunt homines qui prauitate morū illis se similes reddūt: Omnia igitur hæc tropologicē sancteq; intellecta plurimum conferunt: consideratio eim unguis: iustane an contra sit distinguēdos esse singulos actus probe significat: quos qui nō distinguit omnes quasi pecora parentes simul & filia sorores & fratres: quodq; nec in pecudibus inuenitur mares inter se cōmiserunt: a quibus omnibus nos longe absumus. Vnde mirifice una & hunc distinguendi modum docuit: & uitæ constitutionisq; nra habendam esse memoriam monuit. Quum eim dixisset quācunq; unguam scindūt: adiecit & ruminat. Nihil enim aliud per ruminatiōē signat q̄ uitæ constitutionisq; nostræ ut dixi memoriam habentem uere: hoc uita alimento conseruatur. Ita & alibi iubet dicens. Memoria recordaberis domini dei tui qui fecit in te magna & mirabilia. Ingentia enim profecto sunt si quis diligenter considerat formatio corporis: alimēti dispensatio: & ad singula membra mirabilis transitus: ac multo magis sensuum uis mentis agitatio et summa uelocitas: unde singula quoq; artes iuentæ sunt. Quare monet memoria tenendū omnia quæ diximus diuina uirtute et fieri et gubernari: loca deide ac tēpora oibus accommodauit: ut semper ubique dei memoriā hēamus et incipientes quicq; agere et desinentes: et quom inter agendum sumus constituti: iā ubi et potus tā mundiciæ q̄ imundiciæ q̄ primitiis: quibus factis postea utimur ad deum nos conuertit. Præterea per uestitū etiam simile fecit. qd̄ plura. In ipsis quoq; ianuis præcepta dei scribere iussit: ut continuā eius hēremus memoria: et i manibus ipsis circūferre ipā uoluit: ut ostēderet omnia nobis iuste faciunda creatorem timentibus: et nra creatiois memoriam firmam retinentibus. Iubet enim siue quis dormitum eat: siue a lectulo recipiat: siue abulet: siue sedeat: dei opa sibi esse meditando: et in singulis dei potentiam qua sumus et possumus nō uerbis tantummo: uerū etiā cogitatione atq; aio admirandā laudandā amandā. Sed de cibo ac potu dicta sufficiant. De sensibus aut̄ ita iussit ut nihil audiendum nihilq; tangendum uelit quod imundum sit: et hoc simili quadam rōne. Rapaces eim prauaq; bestiolæ sūt: a quaȳ tactu nos prohibuit sicuti catæ ac mures pestifera quardam aialia et omino inutilia

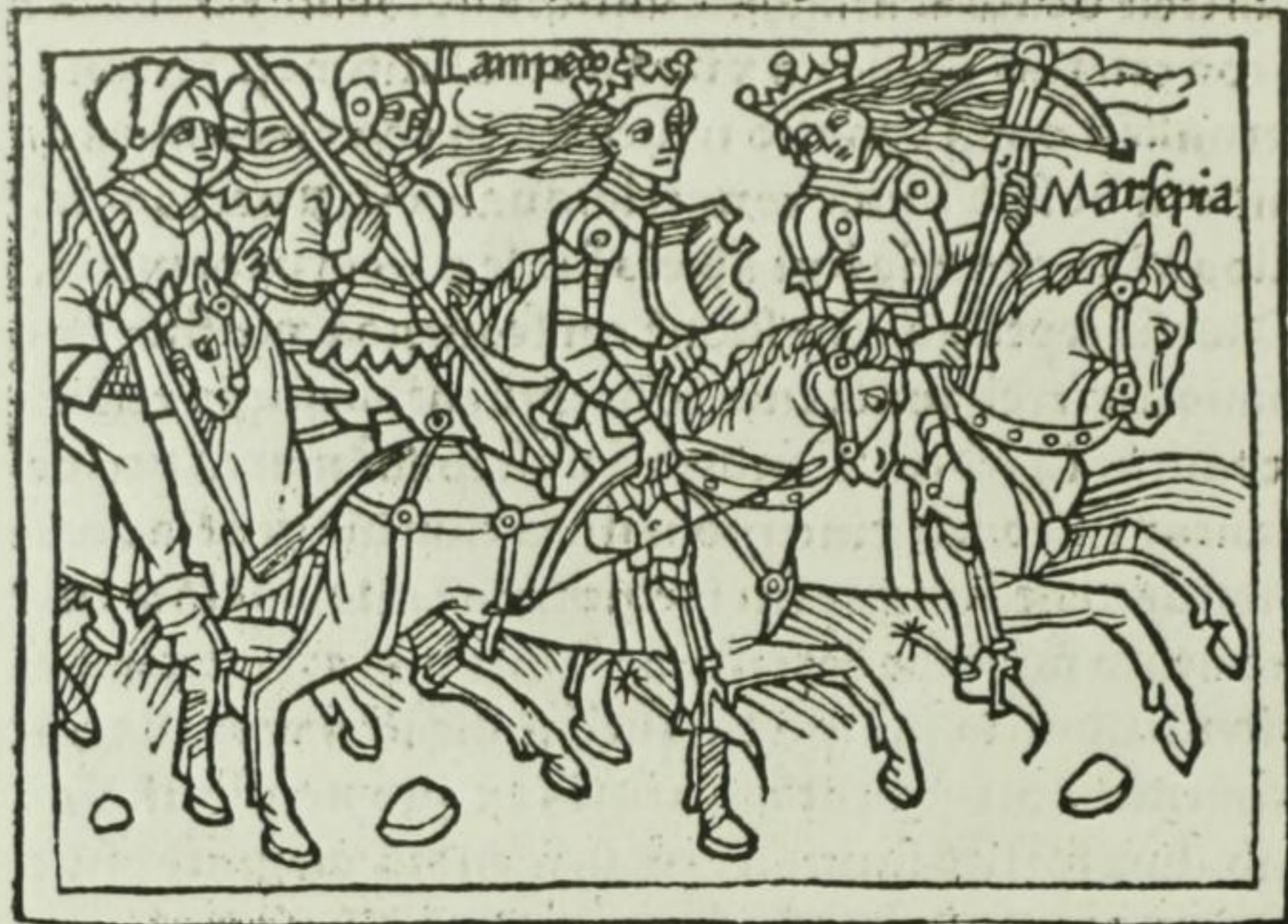
facit. Primum igitur legum diuinarum iator ita cuncta deo parere ostendit: ut nihil agi nihil excogitari possit quod eum lateat: deinde ceteros omnes homines falso multitudinem deorum introducere docuit: quum ipsi multo praestantiores sint quam dii sui quos uenerantur: quorum simulacra lapidea uel lignea tanquam imagines eorum qui ad uitam sibi non nihil contulerunt adorant sensum ipsi habentes ea quae insensata penitus sunt. Cur autem omnino quasi dii a gentibus coluntur illi qui ad usum humanae uitae aliquid inuenerunt: quum non fecerint neque produxerint ipsi quicquam: sed meliorem eorum quae sunt usum excogitarunt: aut cur hodie quoque multi non adorantur: quum antiquioribus ad inueniendum excogitandumque multa sagaciores acutioresque sint: Nam de Aegyptiis quidem nescio quid dicere oporteat: baluas enim & serpentes & uiuos & mortuos uenerant. Haec igitur inspicies diuinus ille uir moenibus ferreis & inuolabili uallo a ceteris gentibus separe nos uoluit: quo pacto facilius corpore atque animo immaculatos longeque ab huiusmodi falsis opinionibus remotos fore uidebat: ut solum uerum deum praeter ceteras gentes adorantes illi solummodo inhaeramus. Unde factum est ut a nonnullis aegyptiorum sacerdotibus qui disciplinam nostram altius considerarunt dei homines gens nostra sit appellata: quod nemini nisi deum uerum colat accidere potest. Nec id iniuria: reliquis enim cibo potui uestituique inhiantibus nostri omnibus istis contemptis per totam uitam de omnipotentia dei cogitant. Ne igitur conuersatione atque consuetudine aliorum corrupti ad impietatem eorum deferamur: cibi & potus tactus & auditus atque uisionis purificatione legali nos a ceteris separauit. Cuncta enim ab una potentia omnipotentis dei gubernata naturali ratione similia sunt: quibus singula a quibus abstinemus & quibus utimur profundam habeant rationem: quorum unum aut alterum exempli gratia ponam: ne putes temere de rebus tam praeuis a Moyse fuisse conscriptum: sed omnia uideas ad probitatem hominum & iustitiae perfectionem sancte pertinere. Volucres enim omnes quibus utimur domesticae mundaeque sunt tritico aut leguminibus connutritae: ut colubae turtures perdices anseres ceteraeque huiusmodi: quae uero prohibita sunt


11 Detail of plate 10. Actual size.

10 NICOLAUS JENSON, Venice, 1470

Eusebius: *De Evangelica Praeparatione* 9¹/₈ x 13¹/₄

De Marsipia & Lampedone reginis amazonū. C. xi




Arsipia seu marthesia & lampedo sorores
 fuere Amazonum inuicem regine / & ob il-
 lustrem belloꝝ gloriam sese martis vocauē
 filias Quaz qm̄ pēgrina sit historia paulo
 altiꝝ assumēda est / e scythia ergo ea rēpestare siluestri &
 fere in accessa exteris regione / & sub artheo se in ocea-
 num vsq; ab eulino sinu p̄tendente / Siliscus & scolo-
 picus (vt aiunt) regij iuuenes factione maioꝝ pulsi cū
 parte p̄loꝝ iuxta thermodobontē cappadocie amnem
 deuenē / & tirs occupatis aruis raptu uiuē & incolas
 latrocinijs infestare cepē. A quibus tractu temporis p̄
 insidias fere omnes trucidati sunt homines. Qd̄ cum
 egreferent viduate coniuges / & in ardorē vindicte de-
 uenissent feruide / cum paucis qui supuixerint uiris in
 arma prorupere. Et primo imperu facto hostes a suis
 demouere finibus inde vltro circumstantibus intulere
 bellum / demum arbitantes sūritū potius q̄ siugiū /
 si exteris adbererent hoīnibus / & feminas solas posse

·lxxxix.

natürlich künsten nie geübet haben. sunter die natü-
lichen meyster. vō denen ieronimus damaso schreibet
phisci. das ist natürlich meyster die ire augen vmb
vsachen zerkennen auff in die hymel lebent. vnn
vnder die erden vntz in die hellen versenckent in leicht
fertigkeit ire span. in vinsten ices gemütes gand er-
suchen tag vnd nacht darumb dz sy vil wissent vnd
wenig nach rechter weyheit künzent.

Das xxxix. Capitel von der andern kunst mathe-
matica das ist musica. von irem lob vñ nutz arbeit
vnd vngemach.



Musica die ander vnder den iij. wey-
senden künsten als oben gesaget ist.
leret die vil der propozion. in epni-
keit der stymmen zesamen fügen. di-
se kunst ist auch von den kreychen
allweg in grossen eten gehalten wor-
den. Es ward auch keyner der frey-
kunst gelect geschäget er wäre dan auch der musica
gelect worden. Was aber plato lobes d̄ guten mitchel-
lung der stymmen gäbe. das wirt auß dem bekant dz
er in thymo. schreybt. wañ er spricht. Musica ist die
aller mächtigste kunst der künsten. deren süßigkeit

Segge Iſrahelis kindere. du byſt een volck eenes harde nackes. ik ſchal eens i midde dines vp ſtaen vñ voordyligē dy. nu vpperſtūt legge vā dy alle dine ſijtheit. dat ik wete wat ik dō ſchal. Darūme leyde Iſrahelis kinder alle ere ſijtheit vā en. vā de berge oreb. dat is de kronen de en vp ere houet gefat werē an de berge oreb. Moyses nā dat tabernakel vñ ſette dat werne butē de woningē vñ richte de dat vp. vñ nome de ſynen namē dat tabernakel des vorbundes. Vñ alle dat volck dat pēinge klaghe hadde genck vth to de tabernakel des vorbūdes butē de wonyngē. Vñ wenne als Moyses vth wolde gaen tho dem tabernakel der vorbuntmiſſe. ſo ſtunde al dat volck vp. een iewe lick in der doere ſynes paulupns. vnde ſeghen Moysi na vpp ſynē rugge byth he in de tentē genck. Vñ als he in was gegangē in dat tabernakel des getuchmiſſe. ſo ſtech nedder een ſul eenes wolckē. vñ ſtund vor der doer. vnde de here ſprak mit Moysi vñ allermallik ſach dat dat de ſuyle des wolckē ſtund vor der doer des tabernackels. vñ ſe ſtundē vñ bedē vth de doeren erer wonyngen. Vñ de here ſprak to Moysi vā angeſichte in angeſichte recht als een mīſche plach to ſprekē to ſynē vrunde. Vñ als he do wedder quā to den wonyngē. ſyn dener Joſue Duns ſone een kint dat en gēck nicht van dem tabernakel. Vñ do ſprak Moyses tho dem herē. gebudeſtu dat ik dat volck vth leyde vñ ſeggeſt my nicht wen du mit my wylſt ſenden. vñ byſunder na deme du ſprekeſt.

Ick bekenne dy vth dynē namē vñ du heueſt gnade vunde by my. Is dat ik nu gnade vunden hebbe in dynem angeſichte. ſo wyſe my dyn angeſichte vp dat ik dy wytte. vñ dat ik gnade vynde vor dynē ogē. ſe an dyn volck deſſe lude. Vñ do ſprak god. Myn angeſichte ſchal vor dy hen gaen. vñ ik ſchal dy raſte geuen. vnde Moyses ſprak. vñ efte du vns nicht ſulue vor en geſt ſo leyde vns nicht vth deſer ſtede. wat yune mogen wy denne wete dī volck vñ ick dat wy gnade hebben vunde in dynem angeſichte. du en wandeles den myt vns dat wy geeret werden van allem volcke. de wonet vp der erden. Vñ do ſprak de here tho Moyses. See dat wort dattu geſprakē heueſt ſchal ik doen. du heueſt gnade vunde vor my vñ ik hebbe dy bekand vth dynem name. vñ he ſprak. Bewyſe my dyn glorie. vñ hee antworde. ick ſchal dy alle gud wyſen vñ vor dy geeſſchet werde in den namē des herē. vñ ſchal gnedich ſijn in de dat my behaget vnde ſprak vortmer. Du en machſt mī angeſichte nicht ſeen. my en ſchal neen mīſche ſeen vñ leuen. vnde vortmer ſprak he. ſee dat is een ſtad by my. vnde dat ſchaltu ſtaen vp dem ſteene. vñ als myn glorie en wech geyt. ſo ſchal ick dy ſetten in den ryt des ſteenes. vnde ſchal dy beſchermen myt myner rechterhant byth ick gae. vnde ick ſchal myn hant aff doen. vnde du ſchalt my vp den rugge ſeen. myn angheſichte en machſtu nicht ſeen.



Here endith the Wyff of Bathes prologe,
 And here begynnith her tale +

In olde dayes of kynge Artur
 Of Whiche Britous spekith gret honour
 Al Was this lond ful filled of fayre
 The elf quene With her ioly companie
 Daunced ful ofte in many a greue mede
 This Was the olde oppinion as I rede
 I speke of many an hundrid yeris a goo
 But now can noman se elphis mo
 For now the grette charite and praiers
 Of limytours and eke of othre freris
 That serchen euery lond and euery streme
 As thicke as motis in the somme beem
 Blissinge hallis chambres kechens and bolbris
 Citees Burghis castellis and eek touris
 Shoppis kernys Shypens and depries
 This makith that ther be no feyries
 For there as wont was to walke an elf
 There walkith now the limytour hym self
 In vndermelis and in moornyngis
 And seith his matyns and his thingis
 As he goth forth in his limytacion
 A woman may go sauely vp and down
 Vnder euery busshe or vnder euery tre
 There is none othre incubus but he
 And he ne wolde do hem ony dishonour
 And so befil that this kynge Artour
 Hadde in his hous a lusty bachelour

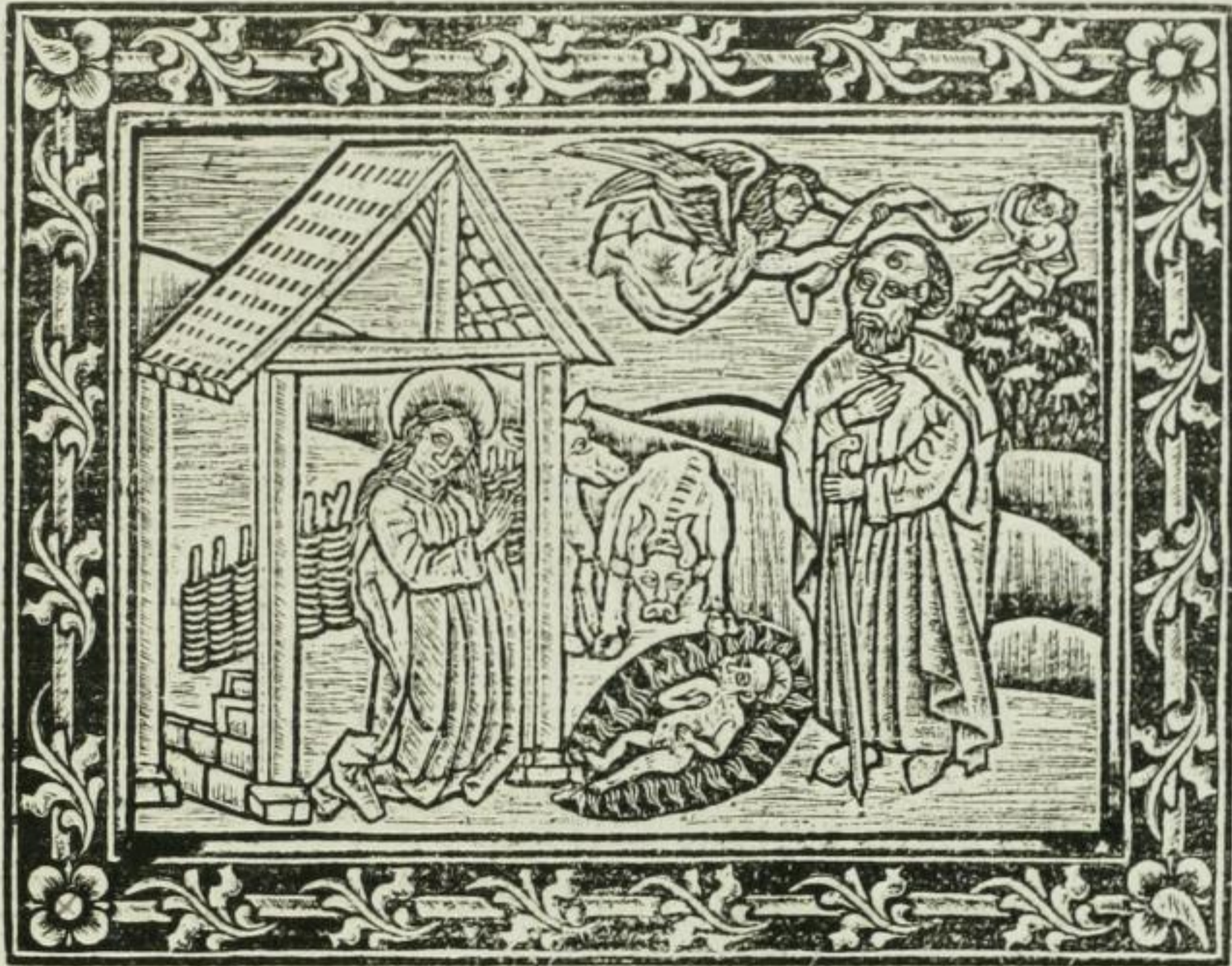
quasi ignorantibus ueritatem: sed quasi scientibus eam: et quoniam omne mendacium ex ueritate non est. Quis est mendax nisi is qui negat quoniam iesus non est christus: Hic est antichristus qui negat patrem et filium. Quis qui negat filium nec habet patrem. Qui confitetur filium et patrem habet. Vos quod audistis ab initio in uobis permaneat. Si in uobis permanerit quod audistis ab initio: et uos in filio et patre manebitis. Et hec est repromissio quam ipse pollicitus est uobis uitam eternam. Hec scripsi uobis de his qui seducunt uos. Et uos unctionem quam accepistis ab eo maneat in uobis. Et non necesse habetis ut aliquis doceat uos: sed sicut unctio eius docet uos de omnibus. Et ueritas est et non est mendacium. Et sicut docuit uos manete in eo. Et nunc filioli manete in eo: ut cum apparuerit habeamus fiduciam: et non confundamur ab eo in aduentu eius. Si scitis quoniam iustus est: scitote quoniam et omnis qui facit iusticiam ex ipso natus est. *Lectio quarta.*

Quidete qualem caritatem dedit nobis pater: ut filii dei nosemur et sciamus. Propter hoc mundus non nouit uos quia non nouit eum. Carissimi nunc filii dei sumus: et nondum apparuit nobis quid erimus. Scimus quoniam cum apparuerit similes ei erimus: quoniam uidebimus eum sicuti est. Et omnis qui habet hanc spem in eo: sanctificat se: sicut et ille sanctus est. Quis qui facit peccatum et iniquitatem facit. Et peccatum est iniquitas. Et scitis quia ille apparuit ut peccata tolleret: et peccatum in eo non est. Quis qui in eo manet non peccat: et omnis qui peccat non uidet eum nec nouit eum. Filioli nemo uos seducat. Qui facit iusticiam iustus est: sicut et ille iustus est. Qui facit peccatum ex diabolo est: quoniam ab initio diabolus peccat. In hoc apparuit filius dei: ut dissoluat opera diaboli. Quis qui natus est ex deo peccatum non facit: quoniam semen ipsius in eo manet: et non potest peccare quoniam ex deo natus est. In hoc manifesti sunt filii dei: et filii diaboli. Quis qui non est iustus: non est ex deo: et qui non diligit fratrem suum. Quonia hec est annunciatio quam audistis ab initio ut diligamus alterutrum. Non sicut chanaan qui ex maligno erat qui et occidit

fratres suos. Et propter quod occidit eum: Quoniam opera eius maligna erant: fratris autem eius iusta. Nolite mirari fratres si odit uos mundus. Nos scimus quoniam translati sumus de morte ad uitam quoniam diligimus fratres. Qui non diligit manet in morte. Quis qui odit fratrem suum homicida est. Et scitis quoniam omnis homicida non habet uitam eternam in se met ipso manentem. *Lectio quinta.*

In hoc cognouimus caritatem dei: quoniam ille animam suam pro nobis posuit: et nos debemus pro fratribus nostris animas ponere. Qui habuerit substantiam huius mundi: et uiderit fratrem suum necessitatem habere: et clauerit uiscera sua ab eo quomodo caritas dei manet in eo: Filioli mei non diligamus uerbo neque lingua sed opere et ueritate. In hoc cognoscimus quoniam ex ueritate sumus: et in conspectu eius suadebimus corda nostra: quoniam si reprehenderit nos cor nostrum maior est deus corde nostro: et nouit omnia. Carissimi si cor nostrum non reprehenderit nos fiduciam habemus ad dominum: ut quicquid petierimus accipiemus ab eo: quoniam mandata eius custodimus: et ea que sunt precepta coram eo facimus. Et hoc est mandatum eius ut credamus in nomine christi iesu filii eius: et diligamus alterutrum sic dedit mandatum nobis. Et qui seruat mandata eius: in illo manet et ipse in eo. Et in hoc scimus quoniam manet in nobis deus spiritu sancto quem dedit nobis. *Lec. vi.*

Carissimi nolite omni spiritui credere: sed probate spiritus si ex deo sint: quoniam multi pseudo prophetes exierunt in mundum. In hoc cognoscitur spiritus dei. Quis spiritus qui confitetur iesum christum in carne uenisse. ex deo est: et omnis spiritus qui soluit iesum ex deo non est: et hic est antichristus de quo audistis quoniam ueniet et nunc iam in mundo est. Vos ex deo estis filioli et uicistis eum quoniam maior est qui in uobis est: quam qui in mundo est. Ipsi de mundo sunt: ideo de mundo loquuntur: et mundus eos audit. Nos ex deo sumus. Qui nouit deus audit nos. Qui autem non est ex deo non audit nos. In hoc cognoscimus spiritum ueritatis



O Admirabile cōmerciū, creator gene-
 ris humani animatū corpus sumēs
 de uirgine nasci dignatus est, et procedēs
 homo sine semine largitus est nobis suā
 deitatē, Bepe quidē diuersis modis mul-
 tisp̄ mēsuris, humano generi bonitas di-
 uina cōsuluit, et plurima prouidentie sue
 munera, omnibus retro seculis clemen-
 ter imptiuit, Sed in nouissimis tempori-
 bus omnē sup̄abundantiā solite benigni-
 tatis excessit, quādo in x̄po ipsa ad pec-
 catores misericordia ad errātes ueritas,

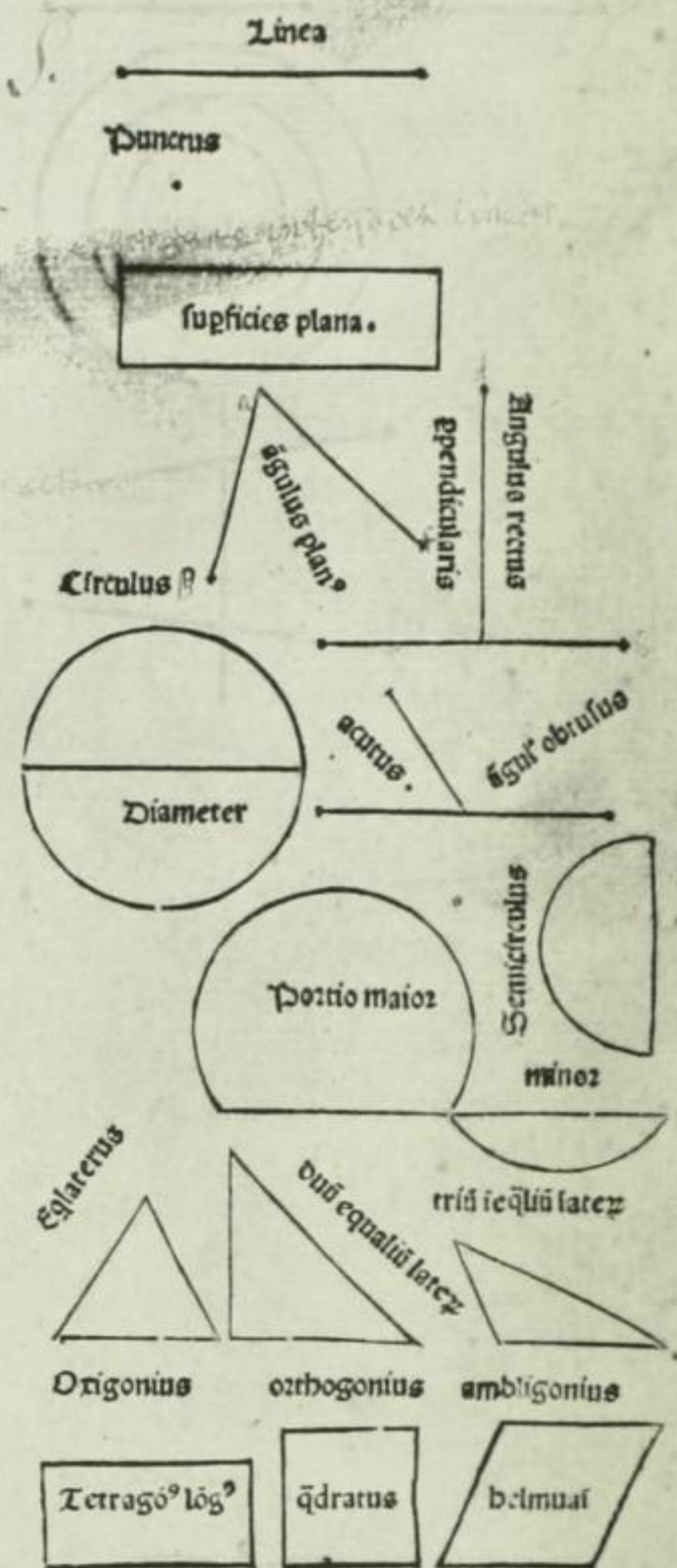
Præclarissimus liber elementorum Euclidis perspicacissimi: in artem Geometrie incipit quæsoelicissime:



Punctus est cuius pars non est. **L**inea est longitudo sine latitudine cuius quidam extremitates sunt duo puncta. **L**inea recta est ab uno puncto ad aliud brevissima extensio in extremitates suas utrumque eorum recipiens. **S**uperficies est quæ longitudinem et latitudinem habet: cuius termini quidam sunt linee. **S**uperficies plana est ab una linea ad aliam extensio in extremitates suas recipiens. **A**ngulus planus est duarum linearum alternus tractus: quæ expansio est super superficiem applicatioque non directa. **Q**uando autem angulum pertinet due linee recte rectilineus angulus nominatur. **Q**uoniam recta linea super rectam steterit duosque anguli utrobique fuerit æquales: eorum uterque rectus erit. **L**ineaque linee superstitas ei cui superstat perpendicularis vocatur. **A**ngulus vero qui recto maior est obtusus dicitur. **A**ngulus vero minor recto acutus appellatur. **T**erminus est quod uniuscuiusque finis est. **F**igura est quæ termino vel terminis pertinet. **C**irculus est figura plana una quædam linea peripheria nominatur: in cuius medio punctus est: a quo omnes linee recte ad circumferentiam exeuntes sibi invicem sunt æquales. **E**t hic quidam punctus centrum circuli dicitur. **D**iameter circuli est linea recta que super eum centrum transiens extremitatesque suas circumferentiam applicans circulum in duo media dividit. **S**emicirculus est figura plana diametro circuli et medietate circumferentiae contenta. **P**ortio circuli est figura plana recta linea et parte circumferentiae contenta: semicirculo quidem aut maior aut minor. **R**ectilinee figure sunt quæ rectis lineis continentur quarum quedam trilatera quæ tribus rectis lineis: quedam quadrilatera quæ quatuor rectis lineis. quedam multilatera que pluribus que quatuor rectis lineis continentur. **F**igurarum trilaterarum: alia est triangulus habens tria latera equalia. Alia triangulus duo habens equalia latera. Alia triangulus trium inequalium laterum. **H**æc iterum alia est orthogoniū: unum scilicet rectum angulum habens. Alia est amblygonium aliquem obtusum angulum habens. Alia est oxigoniū: in qua tres anguli sunt acuti. **F**igurarum autem quadrilaterarum: Alia est quadratum quod est equilaterum atque rectangulum. Alia est tetragonum longum: quæ est figura rectangula: sed equilatera non est. Alia est belmuaym: que est equilatera: sed rectangula non est.

ficiæ applicatioque non directa. **Q**uando autem angulum pertinet due linee recte rectilineus angulus nominatur. **Q**uoniam recta linea super rectam steterit duosque anguli utrobique fuerit æquales: eorum uterque rectus erit. **L**ineaque linee superstitas ei cui superstat perpendicularis vocatur. **A**ngulus vero qui recto maior est obtusus dicitur. **A**ngulus vero minor recto acutus appellatur. **T**erminus est quod uniuscuiusque finis est. **F**igura est quæ termino vel terminis pertinet. **C**irculus est figura plana una quædam linea peripheria nominatur: in cuius medio punctus est: a quo omnes linee recte ad circumferentiam exeuntes sibi invicem sunt æquales. **E**t hic quidam punctus centrum circuli dicitur. **D**iameter circuli est linea recta que super eum centrum transiens extremitatesque suas circumferentiam applicans circulum in duo media dividit. **S**emicirculus est figura plana diametro circuli et medietate circumferentiae contenta. **P**ortio circuli est figura plana recta linea et parte circumferentiae contenta: semicirculo quidem aut maior aut minor. **R**ectilinee figure sunt quæ rectis lineis continentur quarum quedam trilatera quæ tribus rectis lineis: quedam quadrilatera quæ quatuor rectis lineis. quedam multilatera que pluribus que quatuor rectis lineis continentur. **F**igurarum trilaterarum: alia est triangulus habens tria latera equalia. Alia triangulus duo habens equalia latera. Alia triangulus trium inequalium laterum. **H**æc iterum alia est orthogoniū: unum scilicet rectum angulum habens. Alia est amblygonium aliquem obtusum angulum habens. Alia est oxigoniū: in qua tres anguli sunt acuti. **F**igurarum autem quadrilaterarum: Alia est quadratum quod est equilaterum atque rectangulum. Alia est tetragonum longum: quæ est figura rectangula: sed equilatera non est. Alia est belmuaym: que est equilatera: sed rectangula non est.

De principijs per se notis: et primo de definitionibus earundem.



hæc sunt figurae

eodem modo sese habēt non omnino satis explorata sunt & diuturnius tempus eorū notitiā semp certiorē faciat. circaq; cosmographiā hoc aiaduertendū videtur: cū concessum sit: ex traditōibus vario in tpe editis: nō vnas nostri cōtinentis partes: ob excelsum sue magnitudinis: nōdū ad nostrā puenisse notitiā. aliq; vero non quēadmodū se se habēt ob paragrantiū negligentia: nobis minus diligenter traditas: alias autē esse: q̄ nūc aliter q̄ haften⁹ se se habēt siue ob corruptōes. siue ob mutatōnes. in qbus p̄ parte corruisse cognite sunt. Necessē nob̄ sit ad nouas t̄pis nostri traditōes magis intendere. liberādo t̄n̄ in expositōe illorū q̄ nūc tractantur. & in se lectiōe eorū q̄ haftenus tradita fuerit. quid sit: quid ue nō sit credēdū

De editione cosmographie marini.



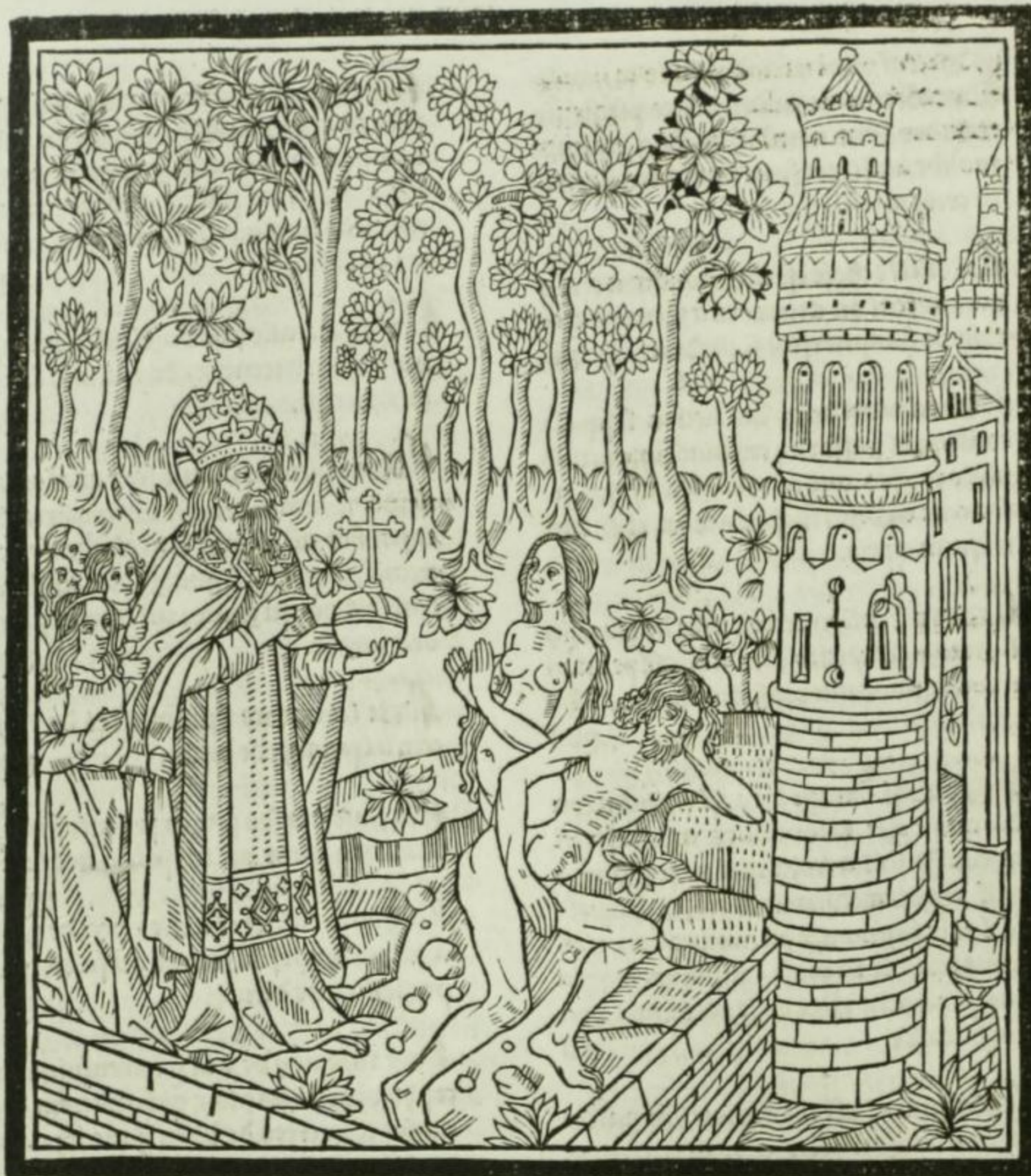
ARINVS igitur tyri⁹ tēpestatis nostre cosmographorū postremus: summo videtur studio huic materie se intulisse. Nā plura explorauisset: cognoscitur: p̄terea q̄ haftenus nota fuerāt. Deinde omnium ferme historicoꝝ q̄ eū p̄uenierant: notitiā diligētissime habita: nō tātū q̄cunq; ab alijs errata fuerāt emēdauit: sed etiā illa que ip̄e idē male tractauerat quēadmodum in editionibus p̄cte sue cosmographie. q̄ q̄ multa elimāt. licet aiadūtere. Sed si inspiceremus vltimo eius. operi nihil deesse satis & nobis foret. ex istis eius tātū commentarijs: absq; alioꝝ vestigatōe habitabile nostrā describere. Verū cū ip̄e videatur. quibusdā aiaduersione haud satis fidei digna assentiri. Preterea circa modū designationis noscatur sepius: neq; oportune facilitatis debitā curam agere: nō indigne moti sumus: vt ad rationē vsūq; putauimus fore comodius operi cōferre & viro. Quod q̄p̄ absq; verboꝝ insolētia. q̄ maxie id fieri poterit efficere conabimur. vtrūq; erroris ge-

nus attingētes breuiter. vt ratio ip̄a dicat. Primūq; id qd̄ ad historiā attinet quera- mus. ex q̄ opinatur ip̄e. ad maiorē longitudinē versus ortū solis. ac ad maiorē latitudinē in meridiē: quā fas sit: terrā nobis notā produci. Nō autē iniquius superficie distātiā tendentē ab occasu ad ortū solis longitudinē appellamus: atq; distātiā a septentrione in meridiē latitudinē: cū in motibus celestibus paralellos similiter nūcupemus. Preterea qd̄ q̄ maxime maiorē distātiā longitudinē dicimus. Plane qd̄ cōcessum ē ab om̄ibus. distātiā nostre habitabilis que ab ortu solis in occasum extenditur: multo maiorē ea esse: q̄ a septentrionē in meridiē uigit.

Emendatio latitudinis marini.



PRIMUM igitur latitudinis terminū ponit & ip̄e tylem insulā: sub paralelo qui plagam maxime septentrionalē terre nobis note diuidit quē paralellū ostendit quā potest dare: ab eqnodiali distare sexaginta & tribus gradibus. q̄lium ē meridianus circulus trecentorū & sexaginta. Eam autē latitudinē notat: triginta & vno millibus ac quingentis stadijs: velut gradus qlibet ex quingētis stadijs proponendum cōstet. Post hec regionem ethiopū Agisymbam nomie. & prasum promontoriū ponit sub paralelo: qui plagam maxime australē nobis cōgitā finit quē paralellū sub hyemali tropico sistit. Quare oīs latitudo inter eqnodialē & tropicū hyemalē: ac inter tyle & eqnodialē in vnū coacta: gradus fere septē & octuaginta cōplet. stadia vero q̄draginta & tria millia ac quingēta. Conatur autē rationē australis finis ostendere p̄ obseruatōnes q̄sdā fixarū vt ip̄e putat & p̄ itinera q̄dam terra mariq; facta: quorū q̄dlibet attingemus breuiter. In obseruatōe quidē fixarū: in tertio opis sui volumie sub his verbis memorat. Zodiacus supra torri



Ce chapitre est par maniere de prolo-
gue iusques ou il dist. Ce nest mie chose
conuenable: ou le premier chapitre com-
mence.

N Incois que ie dpe de
l'institution de l'ome
ou il sera demonstre
la naissance des deuy
citez tant come il tou-
che & appartient aux
creatures raisonnables mortelles. si com-
me ou liure precedent il a este demonstre

es anges / p lesquelles tant come nous
pouons sera prouue: comment aux ho-
mes et aux anges / compaignie ne soit
mie dicte estre desconuenable ne mal se-
ant / a ce que quatre citez / cest adire qua-
tre compaignies ne soient mie dictes estre
ordonnees Cestassauoir deuy des an-
ges: et deuy des homes Mais qui plus
est deuy: cestassauoir vne aux bons: l'au-
tre aux mauuais Non mie seulement
aux anges: mais aux hommes.

Declaration de ce liure.



In die epyphanie. Ad missam. Introit⁹

Hec aduenit dñator
dominus ⁊ regnum
in manu eius et po-
testas et imperium.

ps. Deus iudicium tuū
regi da: ⁊ iusticiam tuam filio regis. Glo-
ria patri. Sicut erat. kyrieleyso. Glo-
ria in excelsis deo.

Oratio

Deus qui hodierna die vnigeni-
tum tuum gētibus stella du-
ce reuelasti. concede propicius: vt q̄-
iam te ex fide cognouimus: vsq̄
ad contemplandam speciem tue
cellitudinis pducamur. Per eundē

Memoria nulla Lectio ysaie pphete lx

Surge illuminare iherusalem
quia venit lumen tuū. ⁊ glo-
ria dñi super te orta est. Quia ecce
tenebre operient terrā: ⁊ caligo pos-
pulos. Super te autē orietur dñs: ⁊
gloria eius in te videbitur. Et abu-
labunt gentes in lumine tuo. ⁊ re-
ges in splēdore ortus tui. Leua ī cir-

cuitu oculos tuos ⁊ vide: omēs isti
congregati sunt: venerūt tibi. fili-
tui delōge venient: ⁊ filie tue de la-
tere surgent. Tunc videbis ⁊ afflu-
es: ⁊ mirabitur: ⁊ dilatabit cor tuū:
quādo conuersa fuerit ad te multi-
tudo maris. fortitudo gentiū vene-
rit tibi. Inundatio cameloz operi-
et te: dromedarii madian et effa.
Omnes de sabba venient: aurū ⁊
thus deferentes: ⁊ laudē dño annū-
ciantes. R. Omnes de sabba venient
aurum et thus deferentes et laudem dño
annunciantes. v. Surge et illuminare
iherusalem quia gloria domini super te
orta est. R. Alleluia v. Vidimus stel-
lam eius in oriente et venimus cum mu-
neribus adorare dñm

Prosa

Epyphaniā domino canamus
gloriosā. Qua prolem dei ve-
re magi adorant. Immensā caldei
cuius perseq̄ venerantur poten-
tiam. Quem cuncti prophete ceci-
nere venturū gentes ad saluādas
Cuius maiestas ita ē inclinata vt
assumeret serui formā. Ante sc̄la q̄
de⁹ ⁊ tēpora homo factus ē ī maria
Balaā de quo vaticinās eribit ex
iacob rutilās inqt̄ stella. Et cōfrin-
get ducū agnia regiōis moab ma-
xima potētia. Huic magi munera
deferūt preclara auz̄ simul thus ⁊
mirrā. Thure deū predicant auro
regē magnū hominē mortalē mir-
ra. In sōnis hos monet angelus ne
redeāt ad regē cōmotū p̄pt̄ regna
Pauebat etenim niniū regē natū
verēs amittere regni iura. Magi



hundert vnd zweiff iar vnd starb. Enos aber lebet .lxxx. iar vñ gepar caynan. nach des gepurd lebet er achthundert vnd fünffzehen iar vñ gepar sün vnd töchter. vnd alle dye tag enos seyn worden newnhundert vnd fünff iar vnd starb. Vnd caynan lebet sibentzig iar vnd gepar malalehel. vñ caynan lebet darnach. do er gepar malalehel achthundert vñ viertzig iar vñ gepar sün vñ töchter. vnd alle die tag caynan wurden newnhundert vnd zehen iar vñ starb. Wan malalehel lebet funff vñ sechtzig iar vnd gepar iared. vñ malalehel lebet darnach. do er gepar iared achthundert vñ dreyssig iar. vñ gepar sün vñ töchter. vnd alle die tag malalehel wurden achthundert vñ funff vñ newntzig iar vnd starb. Vñ iared lebet hundert vñ zwey vñ sechtzig iar. vñ gepar enoch. vñ iared lebet darnach do er gepar Enoch achthundert iar vnd gepar sün vnd töchter vnd alle die tag iared seyn worden newnhundert vnd zwey vñ sechtzig iar vnd starb. aber enoch lebet funff vñ sechtzig iar

vñ gepar mathusalē. vñ enoch gieng mit got. vñ enoch lebet darnach do er gepar matusalē drey hundert iar vñ gepar sün vnd töchter vñ alle dy tag enoch wurde gemacht dreyhundert vñ fünf vñ sechtzig iar. vñ er gieng mit got vnd erschyn mit. wan got der nā oder erhube in. Vñ matusalē lebet hundert vnd siben vñ achtzig iar. vnd gepar lamech vñ mathusalē lebt darnach do er gepar lamech sibenhundert vñ zwey vñ achtzig iar. vnd gepar sün vnd töchter. vnd alle dye tag matusalē wurden newnhundert vnd newn vnd sechtzig iar. vnd starb. Wann lamech lebet hundert vnd zwey vnd achtzig iar. vnd gepar enen sün. vñ hieß sei namē noe sagend. Der wirt vnser tröstē vñ dē arbeitē vñ vñ dē werckē vnser hend i der erde. der. der hertz hat geflücht. vnd lamech lebt darnach. do er gepar noe funff hundert vñ fünf vñ neuntzig iar vñ gepar sün vñ töchter. vñ alle dy tag lamech wurde sibehundert vñ sibe vñ sibetzig iar vñ starb. Vñ noe aber do er alt ward funf hundert iar do gepar er sem cham vñ iaphet



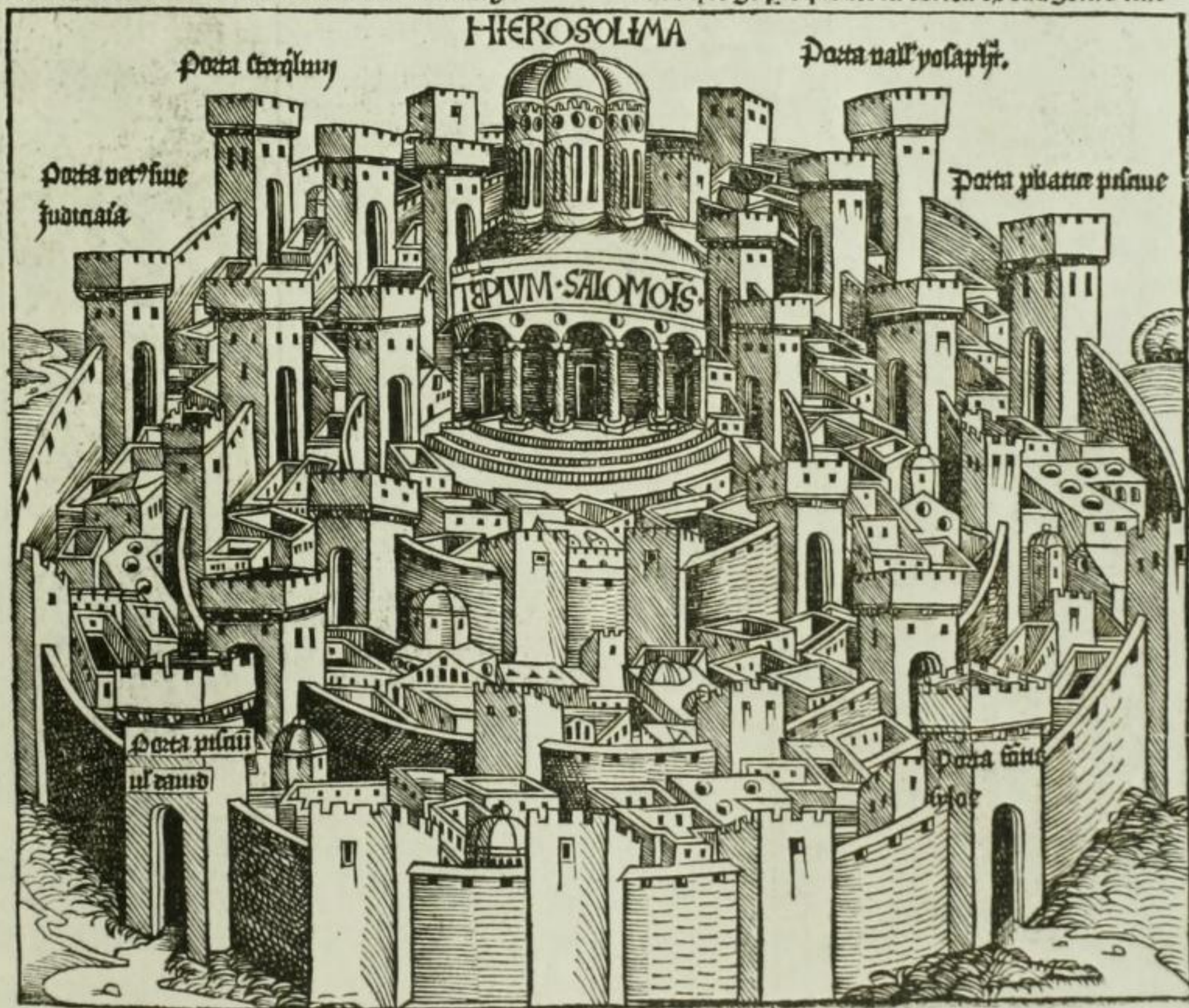
Das .VI. Capitel. wie
got der herr vmb bosheit willen der menschen die werlt lyef vergeen in dem wasser vnd hieß noe ein archen machen sich vnd die seynen dar yn zuenthaltē.

Und do dye menschen hette angefangē manigualtig zerwer dē auf der erdē vñ hette geborn töch

ter. Die sün gotz sahē dy töchter der menschen dz sy warē schön sy namē in weyber auß allē dē die sy eruelten. Vñ got der sprach. Mein geist wirt mit beleybē in den mensche ewiglich. wan er ist fleysch. Vñ dy tag werden zwaintzig vñ hundert iar. Vñ i dē tagē warē ryfen auf der erdē. Vñ darnach do dy sün gottes warē eingegangē zu dē töchtern der mēschē. vñ dy gebare dyf sein dy gewaltigē vñ der welt der berümtē man. Do aber got sah dz vil rebels der mēschē

Hierosolima nomē urbis in palestina me-
tropolis iudeorū: pri^o Jeb^o, postea salē.
Stercio hierosolima. vltio belia dicta. Cu-
ius urbis prim^o p̄ditor fuit (vt Joseph^o testat)
Canaan q̄ iust^o appellat^o erat rex. Et h̄ qdē mel-
chisedech sacerdos dei altissimi dicebatur. Qui
cū ibidē phanū edificass̄ illud Solimā appella-
uit. solimi fuerūt ppli iuxta liciā q̄s homer^o pu-
gnatissimos: et a bellerophōte deuictos dicit. et
in mōtū bitasse. Et corneli^o tacit^o cū de iudeorū
origine opionē narrat ait. Alij clara iudeorū ini-
tia solimos carmib^o celebratā homer^o gētē p̄di-
tam vrbē hierosolimā noie suo fecisse. vñ Iuue-
nalis interpres legū solimaz. q̄ ciuitas cananee
gētis vsq; ad tpa dauid regi bitatio fuit. Nec io-
sue iudeorū p̄iceps eos cananeos seu tebuscos
expellere potuit. Dauid tebuscis expulsis cū ci-
uitatem reedificasset eā hierosolimā. i. munitissi-
mā nūcupauit. Hui^o vrb̄ situs et munitio petro-
sa erat. et triplici muro cingebatur. q̄ vt Strabo
ait inter^o aq̄s abundans exteri^o vō oino siccam
fossam hēbat i lapide excisam. xl. pedū pfundū-
tate. latitudo vō. cc. l. Et lapide aut exciso educta
erant celeberrimi tēpli menia. Nec hierosolima
lōge clarissima vrbium oriētis sup̄ duos colles
erat p̄dita iternuallo discretos i quā dom^o creber-
rime desinebat. Collū alter q̄ supior citas excel-
sior et i p̄lixitate directior castellū dauid diceba-
tur. Alter q̄ inferiorē sustinet citates vndiq; decli-
nis ē vall^o i medio ad syloā ptinz ita fōrē q̄ dulcē
ē vocabāt. firmissime at̄ dō salomōis altiorūq; i

terra regū opa ornata fuit. agrippa eē p̄tes citatē
addiderat et cinxerat. Exuberās em̄ miltitudine
paulati extra menia sp̄ebat. Noiata ē ps addi-
ta noua citas. Om̄e at̄ citatē i giro spacū. xxx. et
trib^o stadijs finiebat. Et si i toto admirabil^o. ter-
cius mur^o admirabilior ob excellētiaz turri q̄ ad
septētrionē occidētēq; surgebat i āgulo. de q̄ sol-
le orto arabia p̄spici poterat et mare vsq; ad fi-
nes hebreorū. Et iuxta eā turri yppico: et due q̄s
herodes i ātū muro edificauerat. Mirabil^o fuit
lapidū magnitudo ex secto marmore cādido ita
adūati vt single turres singla saxaviderēf. h̄ijs
i septētrionali pte aula r̄gia p̄stāstissima p̄iugeba-
tur. Aduro alto cincta acyrietate saxozū ornata
Adite deniq; portic^o p̄ arcū flexe colūneq; i sin-
gulis: q̄ iter eas s̄o diuo patebat spacū vbi erāt
viridaria cū cisternis eneis. q̄b^o aq̄ effundebat.
Pudet dicere h̄ r̄gia q̄ fuerat cū flāma ab itesti-
nis insidiatorib^o oia p̄sumpsit. De exadio tñ h^o
regie vrb̄ iser^o patebit: vrbē aut̄ sacraz reddidit
mors xp̄i. Plac̄ sac̄ i eo loco videre possumus
Amnē. i. q̄ lot^o ē xp̄s. Tēplū seu tēpli ruinas i q̄
docuit. locū vbi cū sūma būlitate passus ē corpe
vt nos ai passionib^o libaret. sepulcrū vbi factissi-
mū illū corpe s̄stitit. Et vñ ascēdit in celū. q̄ ad
iudiciū r̄uersur^o credit. vbi vēr^o et fluctib^o ipauit
vbi deiq; elegit idoctos atz iopes piscatores. q̄
rū hamis et r̄hetib^o piscarēf ipatores et r̄ges ge-
tiuz. vbi cecos illūiauit. leprosos mūdauit. pa-
raliticos erexit. mortuos suscitauit. Adultaq; et
alia q̄ lōge p̄seq̄ tediosū cēt. cū ex euāge. nō sint



Ca. attñ. Da. Datus interceptit sermonē Carini dicēs: qd ergo petis. s. tibi fieri aliud
 Ca. ut ducā Philomenā. i. habeā in cōiugē. Da. Ridiculū cū exclamatione & irrisio
 ne legendū est & deest hoīem. i. o hoīem. ridiculū. i. plurimū ridendū & illudēdū
 Ca. fac ut ad me uenias huc siqd poteris. i. uel si aliqd poteris inuenire. uel si aliquo
 modo poteris huc ue/
 nire. Da. quid: id ē cur
 ueniam ad te. nihil ha/
 beo. i. nihil sum cōmē/
 tus quod tibi exre sit.
 Ca. attamē siqd habue
 ris scilicet uenito. Da.
 age hērtātis aduerbiū
 & uix cōcedentis ueniā
 ad te scilicet Ca. siquid
 habueris scilicet ero domi: id est continebo me domi quo me possis facile cōueni
 re. Da. tu Misis operire: id est expecta me hic parūper. i. aliquādiu. Mi. quapropter
 id est quare te opperiar. Da. opus est facto. i. facere ita. Mi. matura. i. ppera cū mo
 deratione. Da. inquā: i. dico tibi. adero. i. præsens ero. iam. i. statim hic.

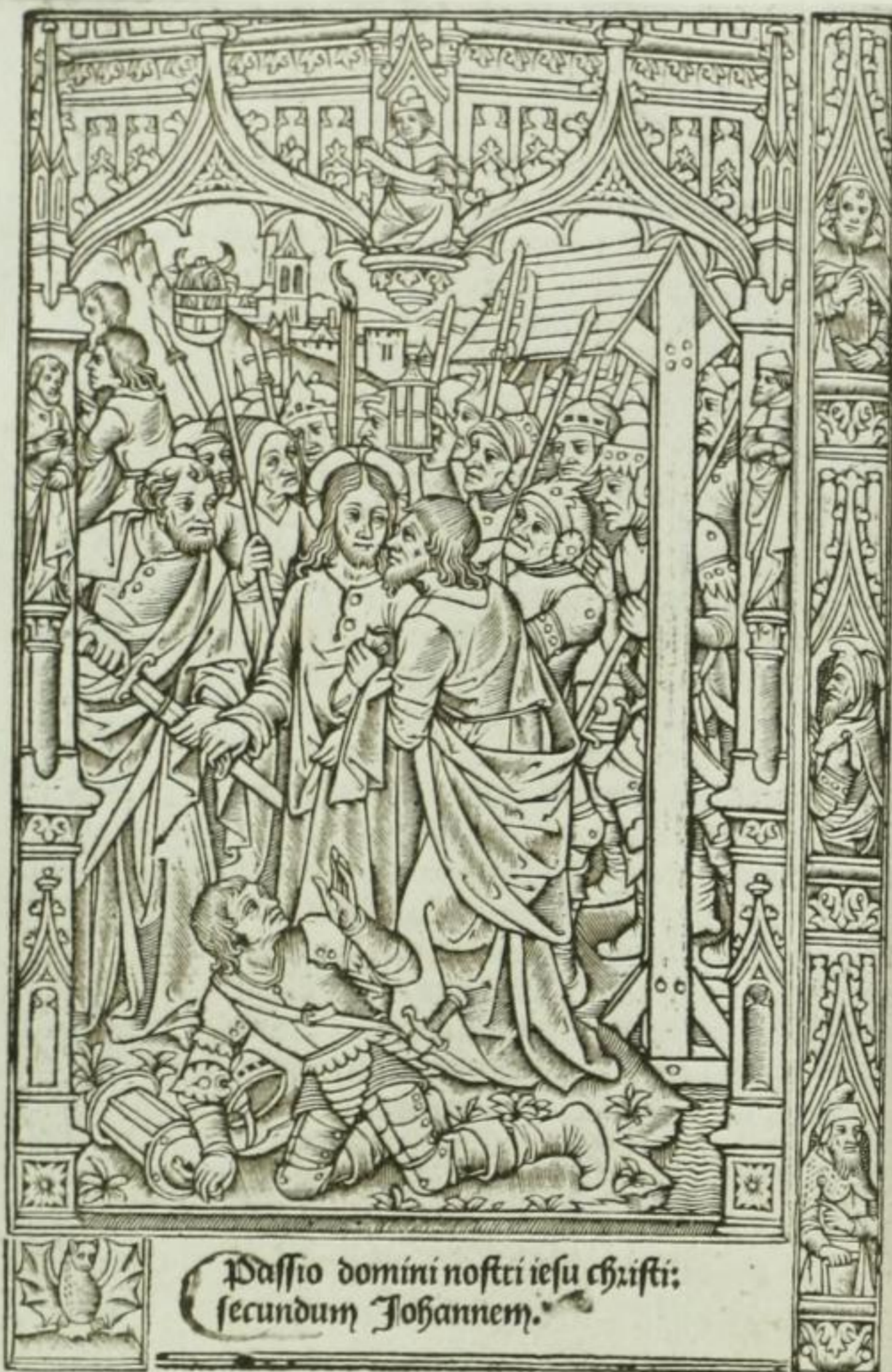
Ca. attñ. Da. qd ergo: Car. Ut ducā. Da. Ridiculum
 Ca. huc face ad me ut uenias / si quid poteris. Da.
 Quid ueniā: nihil habeo. Ca. Attamē si qd. Da. age
 ueniam. Ca. si qd: domi ero. Da. tu misis (dū exeo)
 parūper opire me hic. Mi. quapropter: Da. ita facto
 opus est. Mi. matura. Da. iam inquā / hic adero.



Ayre hath name for he be
 ryth the fyre. and is bo-
 ren of the water as Pli-
 dre sayth/ And some of
 thapre perrepyth to þ
 erthi party. and some to
 heuenly kynde as Beda sayth/ For tho-
 uer party of thapre is pure & clene. cleze
 ealy & losse. for meuyng of stormes of
 wynde & of weder maye not retche ther
 to. & soo it perrepyth to heuenly kynde/
 And the nether party is nyghe to þ spe-
 re of water & of erthe. and is troubligre
 te & thycke corpulent. & full moyste erth
 vapours as longyth to erth party/ And
 this party of ayre bryngith forth of it-
 selfe dyuerse kyndes of thynges/ ¶ For as
 Plydre sayth ayre strongly meuyd ma-
 kyth wyndes lyghtnyng & thondryng
 drawe togdyer it makyth clowdes thyc-
 ke & reyny/ And whan it is congelyd it
 makyth snowe & hayle. And whan it is
 dysparlyd it is cleze weder as Plydre sa-
 yth & Beda also/ And hath more thyn-
 nesse & clezenesse thane other elementes/
 And Constantyn sayth þ ayre is a alþ
 ple element substancyaly moyste & hote
 by his owne kynde and substauce. he is
 moyste/ and by kinde of the rouidnesse &
 spere that nyghe to he is hote. and
 therefore by propriete of eyther qualyte þ
 ayre stretchyth hē kyndly al aboute fro
 þ ouer pte of erth & water to the spere of
 fyre/ And by substylte of his substauce &
 thynnesse ayre is cleze & bryghte/ And so
 by cause of his clezenesse he receyuyth in-
 fluence of the vertue of heuen & Impres-
 syon & pryntynge of the lighte of þ sōne
 And ayre yeuyth brethe to all men and
 beestes. & is brethynge of all men & beel-
 tes. and propre dwellinge place of foules
 & byrdes / And noo creature wyth soule

maye lyue and endure withoute ayre.

¶ And by cause of his substancyall lyg-
 htenesse ayre is kyndly meuable and al-
 so chaungable / and maye be tomyd in
 to contrary qualytes/ Therefore ofte ty-
 mes he is chaungyd by vapoures of the
 erthe and of the see/ ¶ For yf the vapour
 stycke and is corrupte and venemouse/
 the ayre is corrupted and Infected to the
 whyche suche pestilencyall vapour is me-
 delyd/ ¶ And yf smoke is resoluyd and
 comyth of pure substauce and clene. &
 is of good sauour and smelle by Inco-
 poracyon and medelyng wyth suche a
 swete smoke the ayre receyuyth and ta-
 kyth a qualitee that is frendly to kynde
 ¶ Also the ayre that biclpyyth vs is to
 vs moost prouffitable and necessary for
 uedeof breth. and also for contynual fou-
 stryng and noutysshynge of the spyry-
 tuell lyfe/ ¶ And yf the ayre is cleze and
 bryghte and clene/ thenne the humoures
 and spyrytes shall be cleze and bryghte/
 And yf he is troublly and mysty / humo-
 urs shal be troublous. and spyrytes shal
 be grete and thycke. and Infected as Con-
 stantyne sayth and Philarectus also/
 ¶ And soo the ayre is þ element of bodi-
 es and of spyrytes/ For ventynge of ayre
 comynge to spyrytes is cause of amende-
 ment of theym. and of clenynge and of
 purgacyon and of scragynge and lettyn-
 ge humours that they be not brennyd /
 ¶ For ayre receyuyd and drawen by the
 lounge to the herte. and by the herte to
 all the body yeuyth temperamente ther-
 to/ And so the ayre transpoyth and cha-
 ungyth moost the body / for he passyth
 to the Inuer parties and to the spyrytes
 And is medelyd wyth the substauce of
 theym whyche gyuen lyfe to the body/
 ¶ And soo yf that the ayre is pure cleze
 & iiii



Passio domini nostri iesu christi:
secundum Johannem.

Cressus est dñs iesus cū discipulis
suis trās torrentē cediō vbi erat or-
tus in quem introiuit ipse et discipuli eius.
Sciebat autē et iudas q̄ tradebat eū locū
q̄ frequenter iesus cōuenerat illuc cū disci-
pulis suis. Judas ergo cū accepisset cohō-
tē a pōtificibus et phariseis mīstros venit
illuc cū laternis et facibus et armis. Iesus
itaq̄ sciēs oīa que vētura erāt sup eū pro-
cessit et dixit eis. Quē q̄ritis? Respōderūt
ei. Iesum nazarenū. Dixit eis iesus. Ego
sum. Stabat autē et iudas qui tradebat eū
cum ipsis. Et ergo dixit eis ego sum: abie-
tunt retrorsū et ceciderūt in terrā. Iterū er-
go interrogauit eos. Quē q̄ritis? Illi autē
dixerūt. Iesum nazarenū. Respōdit iesus
Dixi vobis q̄ ego sum. Si ergo me que-
ritis: sinite hos abire. Et impletur sermo
quē dixit. Quia quos dedisti michi nō per-
didi ex eis quemq̄. Simon ergo petrus ha-
bens gladiū eduxit eū et percussit pōtificis
seruū et abscidit auriculam eius dextram.
Erat autē nomen seruo malchus. Dixit
ergo iesus petro. Mitte gladium tuū in da-
ginā. Calicē quē dedit michi pater non bi-
bam illū. Cohors ergo et tribunus et mini-





A D precedent liure est as-
sez dit du ciel filz de lait
et du iour / mais quant
on explique sa lignee & ge-
neracion / on dit titan a

uoir este son filz de beste. Et ce diēt les
anciens theologiens comme lactence
tesmongne en son liure des diuines in-
stitutions. Theodōce dit et assure q̄
la terre fille de demogorzon fut sēme

ὅταν δὲ μὴ δὴ τὸ οἰκείου ἐὰν μὴ ἢ τὸ δ' ὑπὸ τὸ ᾱ, αὐτὴ
 μὴ ἔσαι ἀληθὴς· ἢ ἑτέρα δὲ ψευδὴς· ἐγχορεῖ γὰρ τὸ ᾱ πλείο-
 σεν ὑπάρχειν, ἀδὲ ὅσον ὑπάλμηλα· ἐὰν δὲ μὴ ἢ τὸ δ' ὑπὸ τὸ
 ᾱ, αὐτὴ μὴ· ἀεὶ δὴλον ὅτι ὅσον ψευδὴς· καταφατικὴ γὰρ λαμ-
 βάνεται· τὴν δὲ δ' ἔνδεχεται καὶ ἀληθὴ εἶναι καὶ ψευδῆ·
 ὅθεν γὰρ κωλύει τὸ μὴ ᾱ τῷ δ' μηδενὶ ὑπάρχειν· τὸ δὲ δ' τῷ β̄
 παρτὶ οἷον ζῶον· ἐπιστήμη· ἐπιστήμη δὲ, μὴ σκῆ· ὅθεν αὐμῆτε
 τὸ ᾱ μηδενὶ τῷ δ'· μῆτε τὸ δ' μηδενὶ τῷ β̄· φανερόν ὅτι ὅ-
 τε μὴ ὄντος τῶ μέσου ὑπὸ τὸ ᾱ, ἢ ἀμφοτέρων ἐγχορεῖ ψευ-
 δὴς εἶναι· καὶ ὅποτεραν ἔλυχε· ποσαχῶς μὴ ὅσω ἢ δὴ τῶ-
 νων ἐγχορεῖ γίνεσθαι τὰς κατὰ συλλογισμὸν ἀπάτας, ἐμ-
 τε γὰρ ἀμέσοις· ἐν γὰρ δὴ ἀπδείξεως, φανερόν· φανερόν
 δὲ ἐστὶ ὅτι εἴτ' αἰσθησὶ ἐκλέλοιπεν, ἀνάγκη ἐπιστήμῃ τινὰ ἐκ-
 λελοιπέναι· ἢν ἀδύνατον λαβῆ εἴπερ μανθάνομεν, ἢ ἐπα-
 γωγῆ ἢ ἀποδείξεως· ὅσον δὴ μὴ ἀπόδειξις ἐκτὶ καθόλου· ἢ δὲ
 παγωγῆ ἐκ τῶν κατὰ μέρος ἀδύνατον δὲ τα καθόλου θεωρη-
 σαι, μὴ δὲ παγωγῆς· ἐπεὶ ἢ τὰ ὅσον ἀφαιρέσεως λεγόμενα, ἔ-
 σαι δὲ παγωγῆς γνώριμα· κἀντισ βέληται γνώριμα πρὸς
 εἶν, ὅτι ὑπάρχει ἐκάστω γένει ἕνεια ἢ εἰ μὴ χρεῖσά εἰσιν, ἢ γὰρ
 ορδὲ ἐκαστον· ἐπαχθῆναι δὲ μὴ ἔχοντας αἰσθησῶν, ἀδύνατον·
 τὸ γὰρ καθέκαστον ἢ αἰσθησῶν· ὅσον ἔνδεχεται λαβεῖν αὐτῶν
 τὴν ἐπιστήμην οὔτε γὰρ ἐκ τῶν καθόλου ἀνὴ ἐπαγωγῆς· ὅτε
 δὴ τῆς ἐπαγωγῆς ἀνὴ τῆς αἰσθησεως· ὅσον δὲ πᾶς συλλογισ-
 μὸς δὴ τῶν ὅσον· ἐστὶ ὅσον δὴ κινῆσαι δυνάμενος, ὅτι ὑπάρχει
 τὸ ᾱ τῷ γ̄, δὴ τὸ ὑπάρχειν τῷ β̄ ἢ τῷ γ̄· ὅσον δὲ σερη-
 τικός, τὴν μὴ ἑτέραν πρότασιν ἔχων, ὅτι ὑπάρχει τὸ ἀλλο-
 ῶ· τὴν δὲ ἑτέραν, ὅτι ὅσον ὑπάρχει· φανερόν ὅτι αἰμῆ
 ἀρχαὶ ἐστὶ ἀιλεγόμενα ὑποθέσεις, αὐταί εἰσι λαβόντα γὰρ
 ταῦτα, ὅσον ἀνάγκη δὴ κινῆσαι· οἷον ὅτι τὸ ᾱ τῷ γ̄ ὑπάρχει
 δὴ τῷ β̄· πάλιν δὲ ὅτι τὸ ᾱ τῷ β̄, δὴ ἀλλοῦ μέσου· ἐστὶ ὅτι τὸ

falo aliquando subexesa uentos admi-
ferit aestuantes, per quos idonea flam-
mae materies incenderetur. Habes,
unde incendia oriantur Aetnae tuae:
habe nunc quomodo etiam orta per-
durent: in quo quidem nolo ego te il-
lud admirari, quod uulgus solet: magnū
esse scilicet tantas flammās, tam immen-
sos ignes post hominum memoriam sem-
per habuisse, quo alerētur: quid est enim
magnum ipsi magistrae rerum omniū,
et parenti naturae? quid arduum; quid
illa tandem non potest? qui stellas; qui
solem; qui coeli conuexa; qui terras o-
mnes, ac maria; qui mundum deniq; ip-
sum, quo nihil est admirabilius, uel po-
tius extra quem nihil est, quod admire-
ris; saepe sine admiratione intuemur;
iisdem nobis esse Aetna miraculum po-
test? caue sis tam imprudens fili; ut tu id
putes: nam si naturam respicimus; nihil
in Aetna est, quod mirum uoces: si rem.



POLIPHILLO QUIVI NARRA, CHE GLI PARVE AN-
 CORA DI DORMIRE, ET ALTRONDE IN SOMNO
 RITROVARSE IN VNA CONVALLE, LAQVALE NEL
 FINE ERA SERATA DE VNA MIRABILE CLAVSURA
 CVM VNA PORTENTOSA PYRAMIDE, DE ADMI-
 RATIONE DIGNA, ET VNO EXCELSO OBELISCO DE
 SOPRA. LAQVALE CVM DILIGENTIA ET PIACERE
 SVBTILMENTE LA CONSIDEROE.



DA SPAVENTEVOLE SILVA, ET CONSTI-
 pato Nemore euaso, & gli primi altri lochi per el dolce
 somno che se hauea per le fesse & prosternate mebre dif-
 fuso relict, me ritrouai di nouo in uno piu delectabile
 sito assai piu che el præcedente. Elquale non era de mon-
 ti horridi, & crepidinose rupe intorniato, ne falcato di
 strumosi iugi. Ma compositamente de grate montagniole di non tro-
 po altecia. Siluose di giouani quercioli, di roburi, fraxini & Carpi-
 ni, & di frondosi Esculi, & Ilice, & di teneri Coryli, & di Alni, & di Ti-
 lie, & di Opio, & de infructuosi Oleastri, dispositi secondo laspecto de
 gli arboriferi Colli. Et giu al piano erano grate siluule di altri siluatici

arboſcelli, & di floride Geniſte, & di multiplice herbe uerdiffime, quiui uidi il Cythiſo, La Carice, la commune Cerinthe. La muſcariata Panachia el fiorito ranunculo, & ceruicello, o uero Elaphio, & la ſeratula, & di uarie affai nobile, & de molti altri proficui ſimplici, & ignote herbe & fiori per gli prati diſpenſate. Tutta queſta laeta regione de uiridura copioſamente adornata ſe offeriua. Poſcia poco piu ultra del mediano ſuo, io ritrouai uno ſabuleto, o uero glareoſa plagia, ma in alcuno loco diſperſamente, cum alcuni ceſpugli de herbatura. Quiui al gliochii mei uno iocundiffimo Palmeto ſe appraſento, cum le foglie di cultrato mucrone ad tanta utilitate ad gli ægyptii, del ſuo dolciſſimo fructo ſæcũde & abundante. Tra lequale racemoſe palme, & piccole alcune, & molte mediocre, & laltre drite erano & excelſe, Electo Signo de uictoria per el reſiſtere ſuo ad lurgente pondo. Ancora & in queſto loco non trouai incola, ne altro animale alcuno. Ma peregrinando ſolitario tra le non denſate, ma interuallate palme ſpectatiſſime, cogitando delle Rachelaide, Phafelide, & Li byade, non eſſere forſa a queſte comparabile. Ecco che uno affermato & carniuoro lupo alla parte dextra, cum la bucca piena mi apparue.



AENE.

E recta, ingenti tedis, atq; ilice secta,
 I ntenditq; locum fertis, et fronde coronat
 F unerea, super exuias, ensemq; relictum,
 E ffigiemq; toro locat haud ignara futuri.
 S tant aræ circum, et crines effusa sacerdos
 T er centum tonat ore deos, Herebumq; Chaosq;
 T er gemnamq; Hecaten. tria Virginis ora Diana.
 S parferat et latices simulatos fontis Auerni,
 F alcibus et messæ ad lunam quæruntur ahenis
 P ubentes herbæ nigri cum lacte ueneni,
 Quæritur et nascentis equi de fronte reuulsus,
 E t matri præreptus amor.
 I psamola, manibusq; piis altaria iuxta
 V num exuta pedem uinclis in ueste recincta
 T estatur moritura deos, et conscia fati
 S ydera, tum si quod non æquo fœdere amantes
 C uræ numen habet, iustumq; memorq; precatur.
 N ox erat, et placidum carpebant fessa soporem
 C orpora per terras, syluæq; et sæua quierant
 A equora, cum medio uoluuntur sydera lapsu,
 C um tacet omnis ager, pecudes, pictæq; uolucres,
 Quæq; lacus late liquidos, quæq; aspera dumis
 R ura tenent, somno positæ sub nocte silenti
 L enibant curas, et corda oblita laborum.
 A t non infelix animi Phœniis, nec unquam
 S oluitur in somnos, oculis ue, aut pectore noctem
 A cipit, ingemnant curæ, rursusq; resurgens
 S æuit amor, magnôq; irarum fluctuat æstu.
 S ic adeo insistit, secumq; ita corde uolutat,
 E n quid agam? rursus ne procos irrisa priores

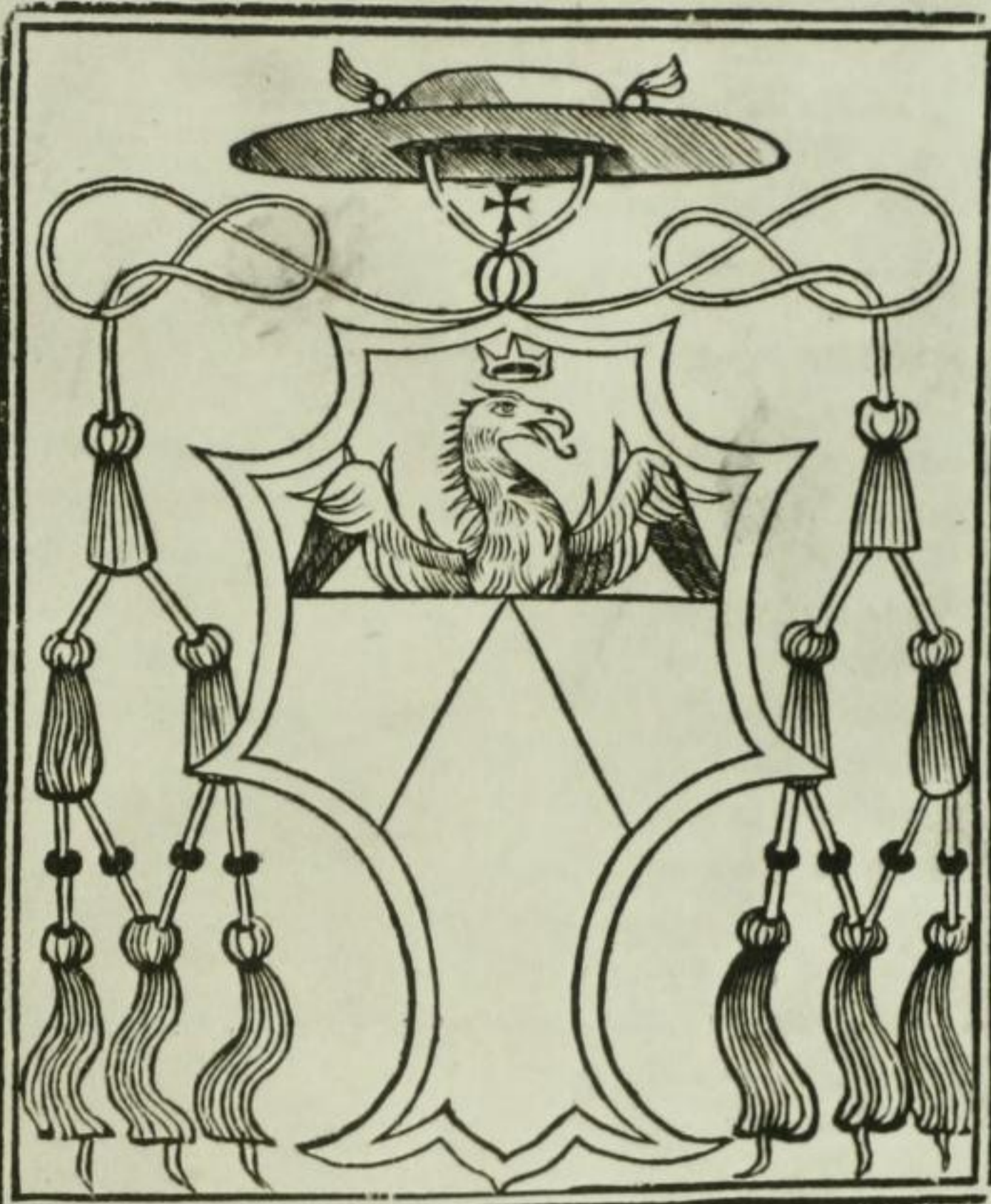
Experi

LIB .IIII.

E xperiar? numadumq; petam connubia supplex,
 Quos ego sum toties iam dedignata maritos?
 I liacas igitur classes, atq; ultima Teucrum
 I ussa sequar? quia ne auxilio iuuat ante leuatos,
 E t bene apud memores ueteris stat gratia facti.
 Quis me autem (fac uelle) sinet? ratibusq; superbis
 I rrisam accipiet? nescis heu perditâ, nec dum
 L aomedontæ sentis periuria gentis?
 Quid tum? sola fuga nauas comitabor ouantes?
 A n Tyriis, omniq; manu stipata meorum
 I nsequar? et quos Sidonia uix urbe reuelli,
 R ursorum agam pelago, et uentis dare uela iubebo?
 Quid morere, ut merita es, ferroq; auerte dolorem.
 T u lachrymis euicta meis, tu prima furentem
 H is germana malis oneras, atq; obuias hosti.
 N on licuit thalamu ex pertem sine crimine uitam
 Degere more feræ, tales nec tangere curas,
 N on seruata fides cineri promissa Sichæo.
 T antos illa suorum pebat pectore questus,
 A enas celsa in puppi, iam certus eundi,
 C arpebat somnos, rebus iam rite paratis,
 H uic se forma dei uultu redeuntis eodem
 O btulit in somnis, rursusq; ita uisa monere est,
 O mnia Mercurio similis, uocemq; coloremq;
 E t crines flauos, et membra decorâ iuuentæ.
 N ate Dea, potes hoc sub casu ducere somnos?
 N ec quæ circumstant te deinde pericula cernis
 D emens? nec zephyros audis spirare secundos?
 I lla dolos, dirumq; nefas in pectore uersat,
 C erta mori, uarioq; irarum fluctuat æstu.

G

MARCI VIGERII SAONEN
SIS SAN. MARIAE TRANS
TIBE. PRAESBI. CAR. SENO
GALLIEN. DECACHORDVM
CHRISTIANVM IVLIO. II.
PONT. MAX. DICATVM.



| | | | |
|------------------------------|------------------------------|---|-------------------------------------|
| אל משה את האהל ואת כל | אל משה את האהל ואת כל | α. tectū & vniterfam | ad moysen: τ οια vasa eius: τ |
| כליו קרסיו קרשיו נריו ושמדיו | כליו קרסיו קרשיו נריו ושמדיו | supellectilem: anulos | anulos eius: et collinas eius: τ |
| ואדניו ואת מנסה עורת האילים | ואדניו ואת מנסה עורת האילים | tabulas: vectes: columnas: ac bases: opertorium de pellibus arietum | τ οια vasa eius: τ parillos eius: τ |
| המאדמים ואת מנסה ערת | המאדמים ואת מנסה ערת | rubricatis: & aliud o perimentum de hyacinthis | τ οια vasa eius: τ opimēta pelles |
| התחשים ואת פרנת הפסקו את | התחשים ואת פרנת הפסקו את | pellibus: velum: arcam: vectes: | τ οια vasa eius: τ opimēta pelles |
| ארון העדת ואת נדיו ואת | ארון העדת ואת נדיו ואת | propiciatorium: mensam cum vasis suis: | τ οια vasa eius: τ opimēta pelles |
| הכפרת את השלחן את כל כליו | הכפרת את השלחן את כל כליו | propositionis panibus: candelabrum: lucernas: | τ οια vasa eius: τ opimēta pelles |
| ואת לחם הפנים את המנרה | ואת לחם הפנים את המנרה | vtensilia earum: oleo: altare aureum: thymiamata ex aromatis: | τ οια vasa eius: τ opimēta pelles |
| הטודה את נרתיה נרת המערכה | הטודה את נרתיה נרת המערכה | tentorium in introitu tabernaculi: altare encum: retiaculum: | τ οια vasa eius: τ opimēta pelles |
| ואת כל כליה ואת שמן המאור: | ואת כל כליה ואת שמן המאור: | vecetes: vasa eius: omnia labrum cum basi sua: tentoria atrii: | τ οια vasa eius: τ opimēta pelles |
| ואת מזבח הזהב ואת שמן המעשה | ואת מזבח הזהב ואת שמן המעשה | columnas: cum basibus suis: tentorium in introitu atrii: funiculosq; illius: | τ οια vasa eius: τ opimēta pelles |
| ואת קטרת הסמים ואת מסך | ואת קטרת הסמים ואת מסך | parillos: nihil ex o vasis defuit que in ministerii tabernaculi: | τ οια vasa eius: τ opimēta pelles |
| פתח האהל את מזבח הנחשת | פתח האהל את מזבח הנחשת | rectū federis iussa sūt fieri. Vestes quoq; quibus sacerdotes vtuntur in sanctuario aarō scilicet filii eius: | τ οια vasa eius: τ opimēta pelles |
| ואת מנבר הנחשת אשר לו את | ואת מנבר הנחשת אשר לו את | obtulerunt filii israel: sicut preceperat dominus. Que postq; moyses cūcta vidit completa: benedixit eis. | τ οια vasa eius: τ opimēta pelles |
| נדיו ואת כל כליו את הכיר ואת | נדיו ואת כל כליו את הכיר ואת | | |
| כננו את קלעי החצר את עמדיה | כננו את קלעי החצר את עמדיה | | |
| ואת אדניה ואת המסך לעשר | ואת אדניה ואת המסך לעשר | | |
| החצר את מיתריו ויתותיה ואת | החצר את מיתריו ויתותיה ואת | | |
| כל כל עבדת המשכן לאהל מועדו | כל כל עבדת המשכן לאהל מועדו | | |
| את ננדי השרד לשרת נפקדש | את ננדי השרד לשרת נפקדש | | |
| את ננדי הקדש לאהרון הכהן | את ננדי הקדש לאהרון הכהן | | |
| ואת ננדי בניו לכהן ככל אשר | ואת ננדי בניו לכהן ככל אשר | | |
| צוה יהוה את משה כן עשו בני | צוה יהוה את משה כן עשו בני | | |
| ישראל את כל העבדה וירא | ישראל את כל העבדה וירא | | |
| משה את כל המלאכה והנה | משה את כל המלאכה והנה | | |
| עשו אתה כאשר צוה יהוה כן | עשו אתה כאשר צוה יהוה כן | | |
| עשו ויברך אתם משה: | עשו ויברך אתם משה: | | |

Psittua chal. **Interp. chal.**
 ad moysen τ οια vasa eius: τ opertoria de pellibus arietum rubricatis: et opertoria de pellibus hyacinthis: velū qd ex tenditur: arcam testimonij τ vectes ei: τ propiciatorium: mensam τ οια vasa eius: τ panes propositionis: candelabrum mundissimū: τ lucernas que ordinantur et omnia vasa eius: τ oleum ad illuminandum: altare aureū τ oleum vnctionis: thymiamata aromati. Tentoria quoque quod erat in ostio tabernaculi: altare encum: et retiaculi eius encum: vectes eius τ οια vasa eius. Labrum τ basim eius: cortinas atrij eius collinas suis et cum basibus suis: velum quoque ad ostium atrij: funiculos eius τ parillos eius τ omnia vasa ministerij tabernaculi federis: vestes quoque ministerij ad ministrandum in sanctuario: vestes sanctas aaron sacerdotis τ vestes filiorū eius vt ministrarent. iuxta omnia que precepit dñs moysi: ita fecerunt filij israel omne opus. Et dicit moyses omne opus τ ecce fecerant illud sicut preceperat dominus ita fecerunt: benedixit q; eis moyses. Ca. 40.

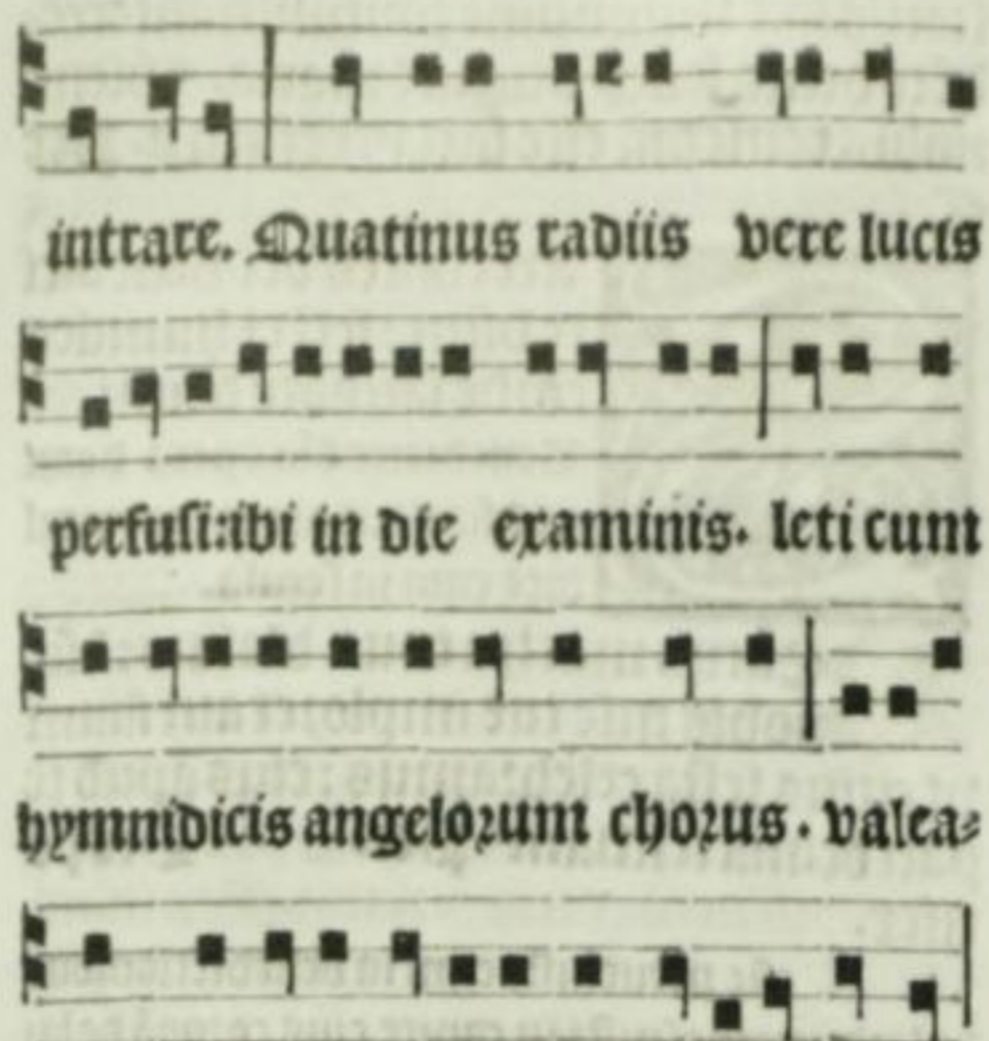
Ca. xl. וירא משה את כל המלאכה והנה עשו אתה כאשר צוה יהוה כן עשו ויברך אתם משה:



36

¶ **U**nfalo dem was nicht süunt
Rein schalkheit als Ich sagen wil
Es was in rechter winterzeit
Darinn gebönnlich vil schne leit
Ging Onfalo zum Helden dar
Sprach her? Ich sage Euch fürwar
Dort steet in der aw vil wildprec
So ferr Ir darü ein lust het





mus videre faciem indefessi solis.
hic mutet vocē suā quasi legendo. Qui
tecū vivit & regnat in unitate spiritus
sancti deus. Per oīa sēcula sēculorū. Respondeatur
Amen. hic aspergantur cādele aqua be-
nedicta & thurificetur. Deinde sequatur
Dñs vobiscum. Oremus. Oratio.

Domine sancte pater opus lumen in
deficiens. quod es conditor omnium luminum
bene. dic hoc lumen tuis fidelibus. in
honore nominis tui portandum. quatinus a te
sanctificati. atque benedicti lumine tue clari-
tatis accendamus et illuminemur. et pro-
picius concedere digneris: ut veluti eodem
igne. quondam illuminasti moysen famu-
lum tuum: ita illumines corda nostra et sensus
nostros. quatinus ad visionem eterne clari-
tatis pervenire mereamur. Per christum dominum
nostrum. Amen. Oremus. Oratio.

Omnipotens sempiternus deus qui unigeni-
tum tuum ante tempora de te genuisti. sed
temporaliter de maria virgine incarnatum.
lumen verum et indeficiens. ad repellendas
humani generis tenebras. et ad incenden-
dum lumen fidei et veritatis misisti in mun-
dum. concede propicius: ut sicut exterius cor-
porali. ita etiam interius luce spirituali. irra-
diari mereamur. Per eundem. Peracta can-
delarum benedictione distribuatur: et interim
cātetur an. Lumen ad revelationem. ps. Quia
dimittis. totus ps. dicitur cum Gloria pa-
tri. et post unumquemque b. repetatur an.
Ad missam. Officium.



Suscepimus
deus misericordiam tuam: in medio
templi tui: secundum
nomen tuum deus: ita et laus
tua in fines terre: iustitia
plena est dextera tua. ps.

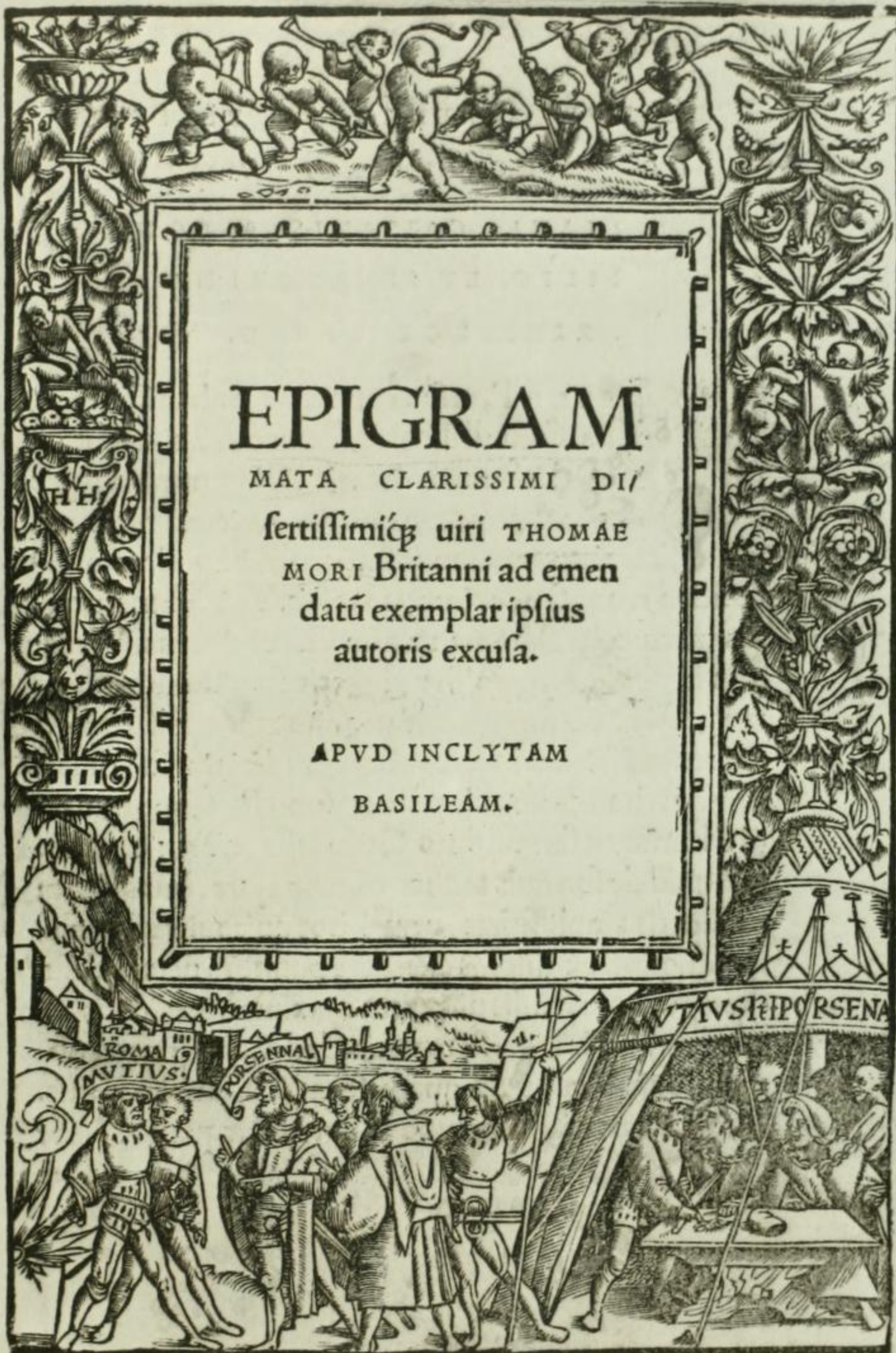
Magnus dominus et laudabilis nimis: in civitate
dei nostri in monte sancto eius.

Omnipotens sempiternus deus. maiestatem
tuam supplices exoramus: ut sicut unigenitus
filius tuus hodierna die. cum nostre
carnis substantia in templo est presentatus
ita nos facias purificatis tibi mentibus
presentari. Per eundem. *Leō malachie pphē. iiii*

Ecce dicit dominus deus. Ecce ego mitto
angelum meum. qui preparabit viam ante
faciem meam. Et statim veniet ad templum
sanctum suum dominator: quem vos queritis: et
angelus testamenti quem vos vultis. Ecce
enim venit dicit dominus exercituum. Et quis
poterit cogitare diem adventus eius. Et quis
stabit ad videndum eum: Ipse enim quasi ignis
conflans: et quasi herba fullonum. Et sedebit
conflans et emundans argentum: et purgabit
filios levi. Et conflabit eos quasi aurum.
et quasi argentum. et erunt domino offerentes
sacrificia in iustitia. Et placebit domino
sacrificium iuda et hierusalem: sicut dies se-
culi. et sicut anni antiqui. Dicit dominus: opus

*Ex. Suscepimus deus misericordiam tuam: in medio
templi tui. secundum nomen tuum domine: ita et laus
tua in fines terre. Sicut audivimus. ita et vidimus
in civitate dei nostri in monte sancto eius. *Alfa. b.*
Iudorabo ad templum sanctum tuum: et confitebor
nomini tuo. *hac die dicitur sequentia: licet infra. lxx.
hoc festum contigerit.* *Sequentia.**

Hac clara die turba: festiva dat pro-
conia. Mariam corrependo: sym-
phonia nectarea. Undi domina: quod es sola
castissima: virginum regina. Salutis cau-
sa: vite porta: atque celi referta gratia. Nam
ad illam sunt nuntia: olim facta angelica.
Ave maria: gratia dei plena per secula
et precedens seculis: hac die tamen. Mulierum
pia agmina: intra semper benedicta. Vir-
go et gravis: mater intacta: ple glorio-
sa. Qui contra maria: hec reddit famina
b. iiii.



EPIGRAM

MATA CLARISSIMI DI/
fertissimicq; uiri THOMAE
MORI Britanni ad emen
datū exemplar ipsius
authoris excusa.

APVD INCLYTAM
BASILEAM.

CANZONE
DEL TRISSINO
AL SANTISSIMO
CLEMENTE
SETTIMO
P.M.

Prendi dunque Signor la bella impresa,
Che t'ha serbato il ciel mill'anni, e mille;
Per la piu gloriosa, che mai fosse;
E certo, al suon de' l'honorate squille
Si moverà l'Europa in tua difesa,
E farà l'armi insanguinate, e rosse
Del Turco sangue; e pria vorrà, che l'osse
Restin di là, che la vittoria resti.
Non è da dubitar, che Dio non presti
Ogni favor a quel, che ti destina.
Parmi, che la ruina
D'e' Turchi posta sia ne' le tue mani,
E l' tur la Grecia da le man d'e' cani:
Veggio ne' la mia mente il grave scempio
Di quelle genti; e con vittoria grande
Tornarsi lieto il mio Signore in Roma.
Veggio che fiori ogniun d'intorno s'pande;
Veggio le s'poglie opime andare al tempio;
Veggio a molti di lauro ornar la chioma;
Veggio legarsi in verso ogn' Idioma,
Per celebrar si gloriosi fatti;
Veggio narrar sin le parole, e gliatti,

¶ Diffusa est gratia in labijs tuis. R. Propterea benedixit te deus in æternū. Kyrie eleison. Chri-
ste eleison. Kyrie eleison. ¶ Domine exaudi ora-
tionē meā. R. Et clamor meus ad te veniat. orō

DEus qui salutis æternę beatę Marię vir-
ginitate fecunda humano generi præ-
mia præstitisti, tribue quæsimus, vt ipsā
pro nobis intercedere sentiamus, per quā me-
ruimus autorem vitę suscipere dominum no-
strum Iesum Christum filium tuum. R. Amē.

¶ Pro sanctis añ. Sancti dei omnes intercedere
dignemini pro nostra omniumq; salute. ¶ Læ-
tamini in domino, & exultate iusti. R. Et glo-
riamini omnes recti corde. Oratio.

PRôtege domine populum tuum, & apo-
stolorum tuorum Petri, & Pauli, & alio-
rum apostolorū patrocinio confidentem
perpetua defensione conserua. Oratio.

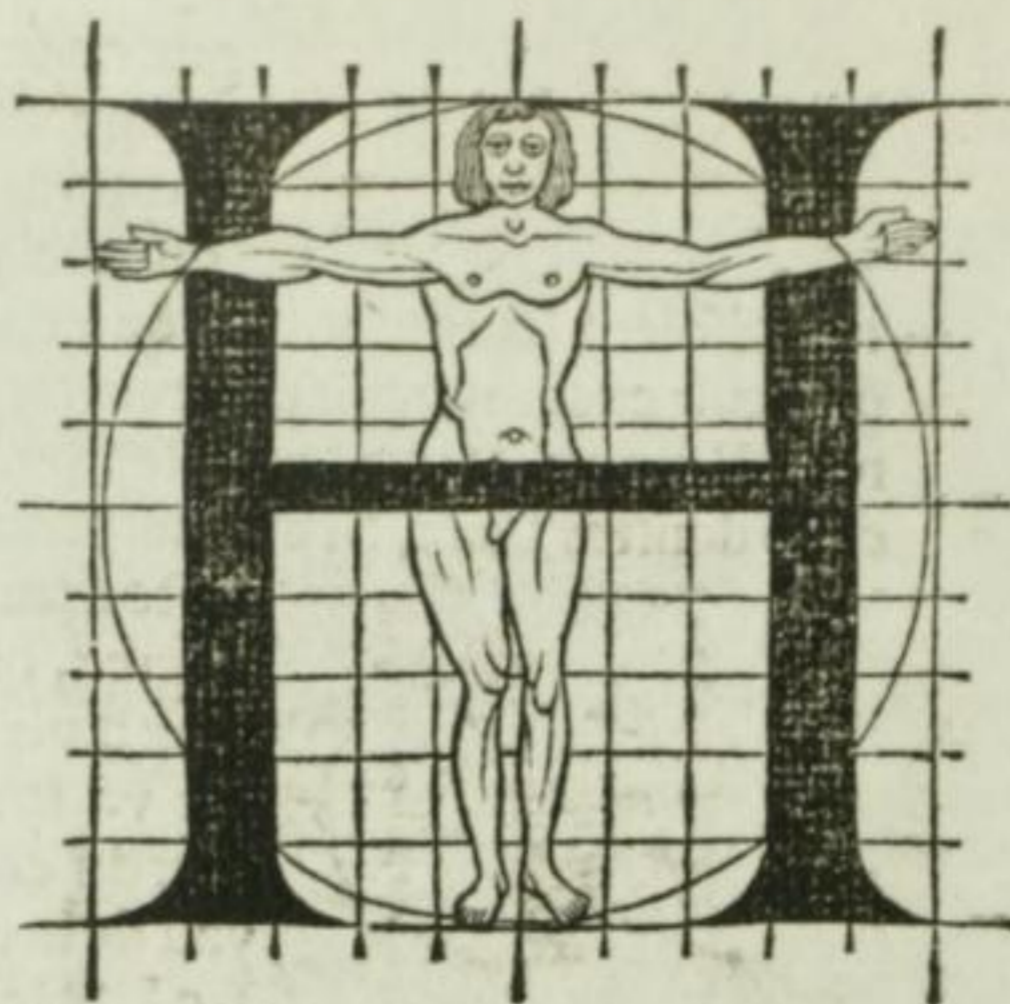
OMnes sancti tui quæsimus domine nos
vbicq; adiuuēt, vt dum eorū merita reco-
limus, patrocina sentiamus, & pacem
tuā nostris concede tēporibus, & ab ecclesia tua
cunctā repelle nequitia: iter, actus, & volūta-
tes nostras, & omniū famulorū tuorū in salutis tuę
prosperitate dispone. benefactorib; nostris sem-
piterna bona retribue, & omnibus fidelibus de-
functis requiē æternā concede, Per dominū no-
strū Iesum Christū filiū tuū, qui tecū viuit, & re-
gnat in vnitatis spiritus sancti deo, Per oīa secu-
la seculorū. Amē. ¶ Dñe exaudi orationē meā.
R. Et clamor me; ad te veniat. ¶ Benedicamus
dño. R. Deo gr̄as. ¶ Fidelium animæ defunctorū
per misericordiā dei requiescāt in pace. Amen.



Ad sextam Versus.

DEus in adiutorium meū intende.
R. Domine ad adiuuandū me fe-
stina. Gloria patri, & filio, & spi-
ritui sancto. Sicut erat in princi-
pio, & nunc, & semper, & in secu-
la seculorum. Amen. Alleluia. Hymnus.

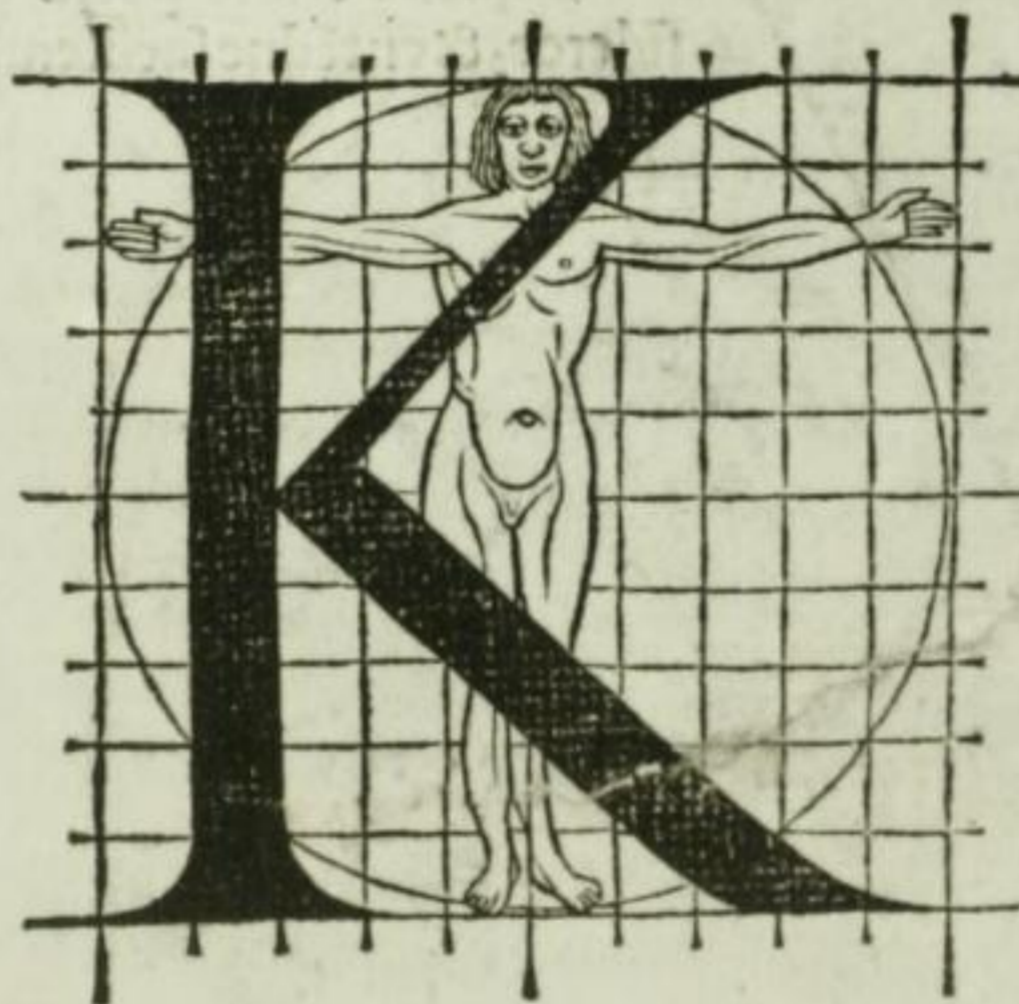
LAspiration a doncques son tra-
uerfant traict sus la ligne centri-
que & diametralle, iustement au des-
sus du penyl du corps humain, pour
nous monstrier que nosdictes lettres
Attiques veulent estre si raisonnable-
ment faictes, quelles desirent sentir
en elles avec naturelle raison, toute
conuenable proportion, & lart dar-
chitecture, qui requiert que le corps
dune maison ou dūg Palaix soit plus
esleue depuis son fondement iusques
a sa couuerture, que nest la dicte cou-
uerture, qui represente le chef de tou-
te la maison. Si la couuerture dune
maison est excessiuemēt plus grande
que le corps, la chose est difforme, si non en Halles & Granches, desq̄lles la cou-
uerture commence pour la plus part bien pres de terre, pour euitier limpetuositi-
te des grans ventz, & tremblemens de la terre. Doncques noz lettres ne volāt
craindre le vent des enuyeux maldifans, veullent estre erigees solidemēt en qua-
drature, & brisees, comme iay dict, au dessus de leur ligne centrique & diame-
tralle. Excepte le dict A, qui a son traict trauerfant iustement assiz soubz la di-
cte ligne diametralle.



Ordon-
nance du
trauerfant
traict au
corps hu-
main.

Notable
singulier.

ON peut veoir a la figure cy pres
designee commāt la briseure de
la lettre K, est assize sus le point de la li-
gne trauerfant par le centre & penyl
du corps humain, ayāt les piedz ioints
lequel centre cōme iay tousiours dict,
est sus le penyl. La briseure des aultres
lettres que ie laisse pour ceste heure a
faire, les renuoyant en leur renc abece-
daire, sera tousiours aussi assize sus la
dicte ligne centrique & diametralle.



Ordon-
nance
pour la
briseure
des let-
tres au
corps hu-
main.

IAy dict nagueres ou ie traictois de
laspiration, que noz lettres Atti-
ques veulent sentir larchitecture : & il
est vray, considere que A, represente vng pignon de maison, veu quil est figu-
re en pignon. Laspiration H. represente le corps dune maison, entendu que la
partie de dessouzbz la ligne trauerfante que iay dicte centrique & diametralle,
est pour soubz elle constituer Sales & Chambres basses. Et la partie de dessus
est pour faire pareillement Sales haultes, ou Chambres grandes, & Chambres
moyennes. Le K. a cause de sa briseure, nous signifie degrez a monter en
droicte ligne iusques a vng estage, & dicelluy pour mōter aussi en droicte li-
E. j.

Lettres
Attiques
veulent
sentir lar-
chitectu-
re.

Princeps iuduetur mœrore. Et
quiescere faciam superbiã po
tentium.

EZECHIE. VII



Vien, prince, avec moy, & delaisse
Honneurs mondains tost finissantz.
Seule suis qui, certes, abaisse
L'orgueil & pompe des puissantz.

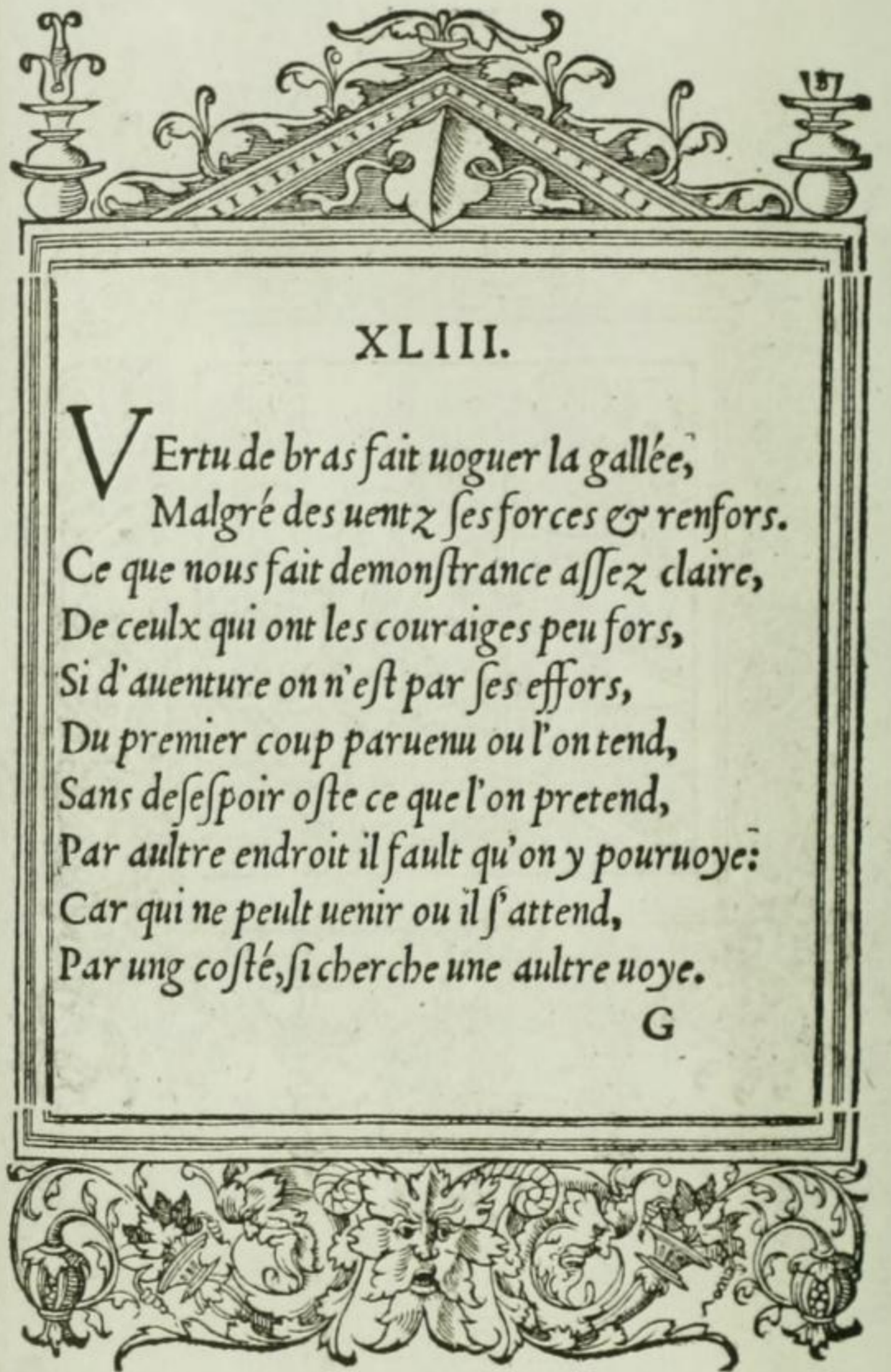
Ipse morietur. Quia nō habuit disci
plinam, & in multitudine stultitiæ
suæ decipietur.

PROVER. V



Il mourra, Car il n'a receu
En soy aulcune discipline,
Et au nombre sera deceu
De folie qui le domine.

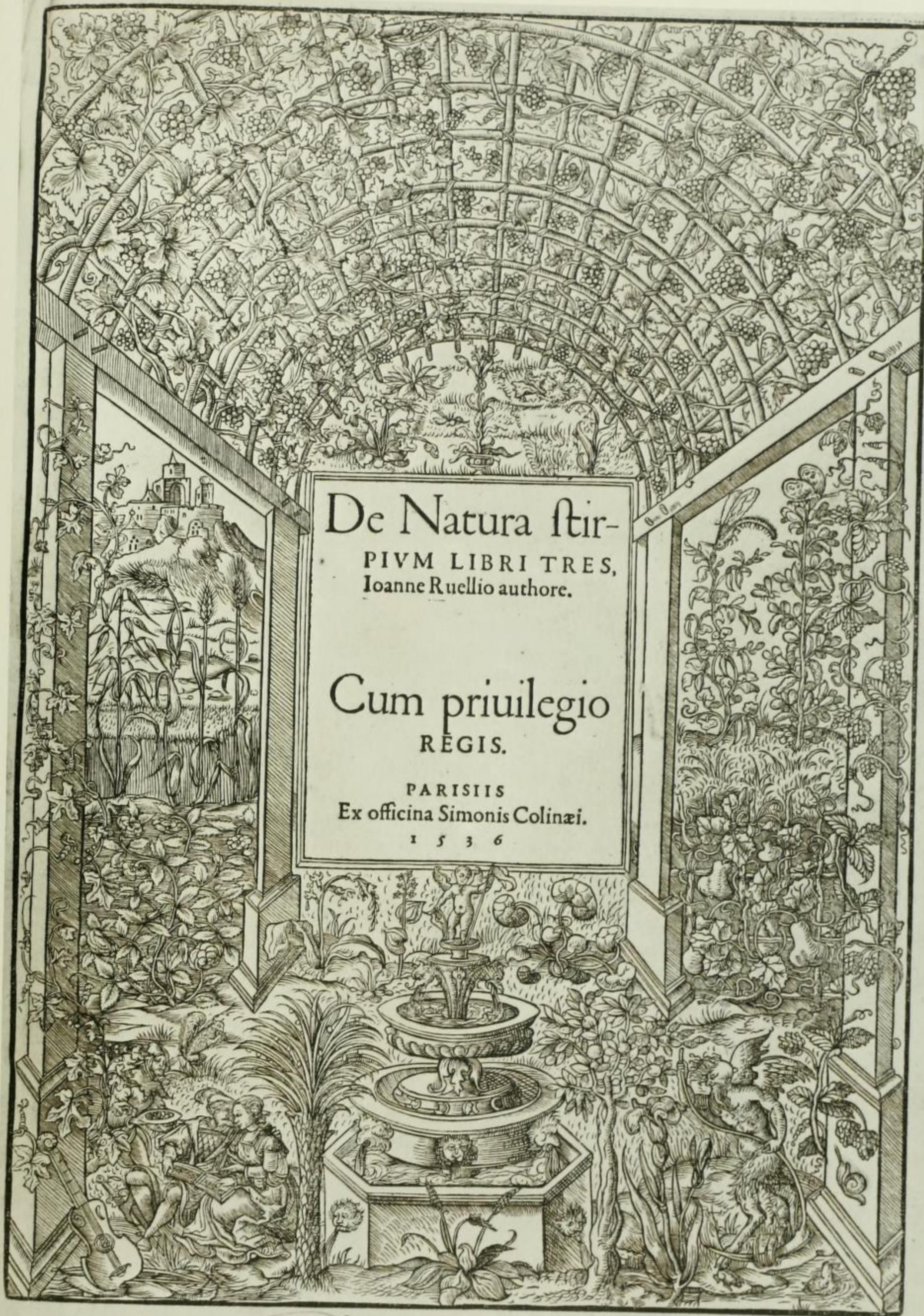
D iij



XLIII.

Vertu de bras fait uoguer la gallée,
Malgré des uentz ses forces & renfors.
Ce que nous fait demonstrance assez claire,
De ceulx qui ont les couraiges peu fors,
Si d'aventure on n'est par ses efforts,
Du premier coup parueniu ou l'on tend,
Sans desespoir oste ce que l'on pretend,
Par aultre endroit il fault qu'on y pouruoye:
Car qui ne peult uenir ou il s'attend,
Par ung costé, si cherche une aultre uoye.

G



De Natura stir-
PIVM LIBRI TRES,
Ioanne Ruellio auctore.

Cum priuilegio
REGIS.

PARISIIS
Ex officina Simonis Colinæi.
1 5 3 6

Sim. de. Colines. medicus. sup. 54

aperiat, & humores exugat. Ad eosdem vsus lignum valet, minore tamen effe-
ctu. Ex aqua coctum potu torminibus, cōuulsis, cruditatibus, venenatorum icti-
bus, item quibus vrina ægrè it, auxilio est. Capitis vulneribus cum iride sicca
conuenit: ossium squamas extrahit. Spissamentis vnguentorum ad domandum
5 oleum adijcitur. Calfacit & resiccat in secundo ordine. Opobalsamum tenuio-
ribus constat particulis. hoc nihil efficacius esse ad glutinanda vel citra cicatri-
cem vulnera, sibi vulgus persuasit. Quod si recipimus, mirū est Theophrastum,
Dioscoridem, Galenum aut ignorasse, aut nihil prodidisse: nam Strabo ad capi-
tis tantum dolores commendauit.

10

¶ *Agalochum.*

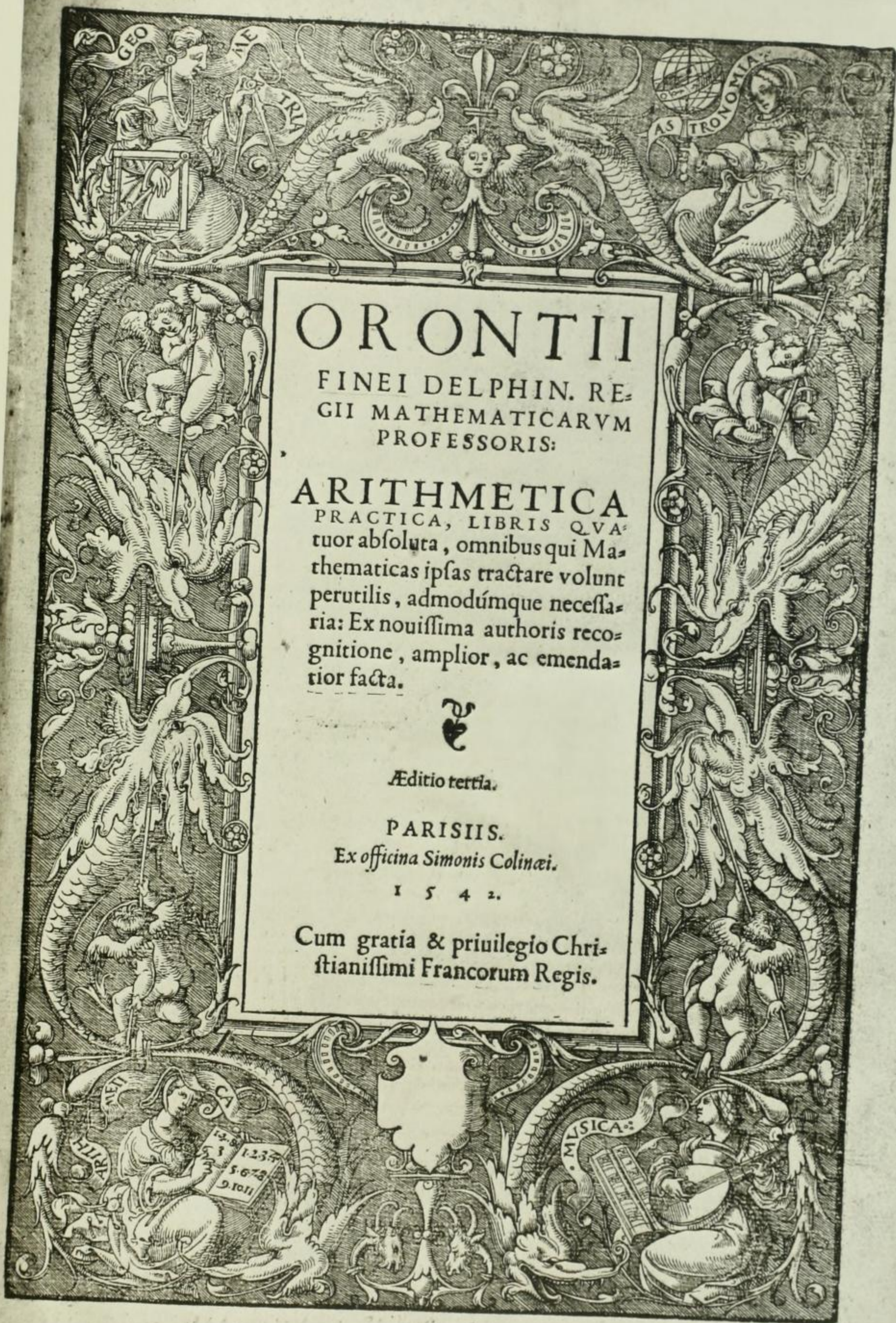
Cap. XXXVI.



15

Galochum nostro orbi tantum nomine cognitum, quum (vt
Dioscoridi placet) ex Arabia & India lignum aduehatur, thyi-
no simile, varium punctis maculosumque, gustu spissante, cum
quadam amaritudine. cute corioque verius quàm cortice ve-
stitur, qui penè versicolor est. Commanducatum aut collutum
decocto, suauitatem commendat animæ. Aëtius è Græcis pri-
mus quantum equidem inuenerim, à nonnulla similitudine coloris aloës, vt ar-
bitror, xylaloën appellauit: quem posteriorum medicorum vulgus nomine te-
nus insequitur. Officinæ *lignum aloës* vocant. Galenus hoc in simplicium censu
20 silentio prætermisit. Paulus Aegineta Indicum esse lignum testatur, thuiæ pro-
ximum, odoratum, quod sua iucunditate ijs os commendat, quibus anima fœ-
tet: singularem in suffitionibus gratiam habet. Radix denarij pondere pota me-
detur, quibus lentore putri stomachus languet. Solutum eundem firmat ven-
triculum. iocinerosis, dysentericis, laterum doloribus præsidio est. Aëtius arbo-
25 ris esse lignum tradit in varijs orientalium oris, simul & eorum qui plus ad Au-
strum spectant, natum, nulloque ab alijs lignis discrimine notatur. Quantum
ad odoris rationem pertinet, non aliàs odoratus futurum, quàm vbi teredini-
bus diu patens computruit: siquidem marcere sibi suauiore adsciscit odo-
rem. Quare locorum incolæ in frustra dissectum sub terra condunt, & aggere
30 multo obruunt. deinde quum sufficienti tempore emarcuerit, negotiatoribus
vendunt. Aegyptij & alij delibrant ipsum, corticemq; ligni abijciunt. Huius fa-
stigia summa quatuor celebrantur, quorum notius est Indicum, deinde Sapphi-
cū ex vrbe Sappho, Speon & Hygron, quod ipsum deinde in quaternas species
cōciditur, de quibus nunc dicere fuerit operosum. Arabicæ familiæ authores vo-
35 lunt agalochum baccas ferre purpureas piperis minuti similitudine, quapropter
piperallam cœperūt nominare. Sed lignū duntaxat in vsu est, quod nulli volunt
cariei esse obnoxium, verum odorem spirare non angustū. Quod ex meridie deue-
nit, fragrantius quidē esse, sed tineosum. Agalochum in myrepsico thymiama-
te idem esse putat Aëtius quod taron, quod authore Plinio ex casia & cinnami
40 confinio inuehitur per Nabathæos Troglodytásq; ijs vicinos. Verum mágones
officinarū persæpe pro agalochu aspalathum substituunt manifesto errore: quū
agalochum maculis interstinctū, ac punctis quibusdam variatū spectetur: aspalá-
thus verò subrubescit, subtérq; corticē atra quadam rutilat purpura, vnico cō-
tentus colore. is spinarum vallo cingitur, illud glabrū potius, nec vllis armatum

k.ij.



ORONTII

FINEI DELPHIN. RE-
GII MATHEMATICARVM
PROFESSORIS:

ARITHMETICA

PRACTICA, LIBRIS QVA-
tuor absoluta, omnibus qui Ma-
thematicas ipsas tractare volunt
perutilis, admodumque necessa-
ria: Ex nouissima authoris reco-
gnitione, amplior, ac emenda-
tior facta.



Æditio tertia.

PARISIIS.

Ex officina Simonis Colinæi.

1 5 4 2.

Cum gratia & priuilegio Chri-
stianissimi Francorum Regis.

c Creticum, cuius etiam herbæ notæ omnes huic nostræ cõueniunt, neq; etiam facultates quas similes Dauco cretico habet, discrepant. Alterum Apio syluestri, uel, ut antea diximus, Laserpitio simile est: aromatum modo odoratum, acre, gustanti odoratum & feruens. Tertiũ folijs Coriandro assimilatur, flore candido, capite & semine Anethi, in quo umbella erraticæ Pastinacæ similis est, semine oblongo plenum, sapore ut Cuminum acri.

LOCVS.

Primum in petrosis & apricis locis nascitur, nusquam uerò in Germania copiosius quàm in Martianæ syluæ quibusdam pratis prouenit. Reliqua duo genera in altis montibus gignuntur.

TEMPVS.

Iunio & Iulio mensibus florent.

TEMPERAMENTVM.

Semen Dauci admodum calefacit & exiccat. Idem etiam, sed minori efficacia, facit herba.

VIRES. EX DIOSCORIDE.

Omnium Daucorum semen calefaciendi uim obtinet. Potum menses, fœtus, & urinas mouet. Torminibus liberat. Tussis diutinas lenit. Succurrit phalangiorum moribus cum uino potum. Oedemata illitum discutit. Ex alijs feminis tantũ usus est, ex Cretico radice etiam, quæ cum uino præsertim ad uenenata bibitur.

EX GALENO.

Dauci semen efficax admodum tum mouendæ urinæ medicamentũ, tum prouocandis mensibus. Multum etiam discutere foris impositum ualet. Ipsa etiam herba eandem uim obtinet, semine tamen inferiorem, nimirum ob aqueæ humiditatis misturam.

EX PLINIO.

Vehementer urinam impellit. Creticum magis contra serpentes pollet. Bibitur è uino drachma una, datur & quadrupedibus percussis, aduersatur phalangio, capitis dolori medetur, tussi subuenit, stranguriæ medetur drachma feminis. Eius radix in uino pota, dysenteriam sistit. Contusis & euersis potũ duobus obolis in mulsi cyathis tribus subuenit, aut si febris adsit in aqua mulsa. Menses & secundas potum facillimè pellit. Calculos eijcit. Folia omnia tela infixæ corpori extrahunt.

DE DRACONTIO MAGNO ▶ CAP ▶ LXXXVI ▶

NOMINA.

PAKONTIA *μεγαλη, η δρακόντιο μεγα* Græcis, Dracunculus maior Latinis, nonnullis Serpentaria maior dicitur. Officinis ignota herba. Germani Schlangenstrauch uocant. Nomen autem à figura sumpsit: caulis enim glaber, purpureisq; respersus lituris, uersicolori facie, corpus anguinum representat & æquat longitudine. Vertex quoque sinuoso oris hiatu linguam exerens cruentam, caput exprimit. Atque hinc est quod ueteribus etiam Romanis Colubrina ac Serpentaria nuncupata sit: uel sic dicta, Plinio autore, quod è terra ad primas serpentiũ uernationes exeat, rursusq; cum hõdem se in terram recondat, nec omnino occultata ea appareat serpens.

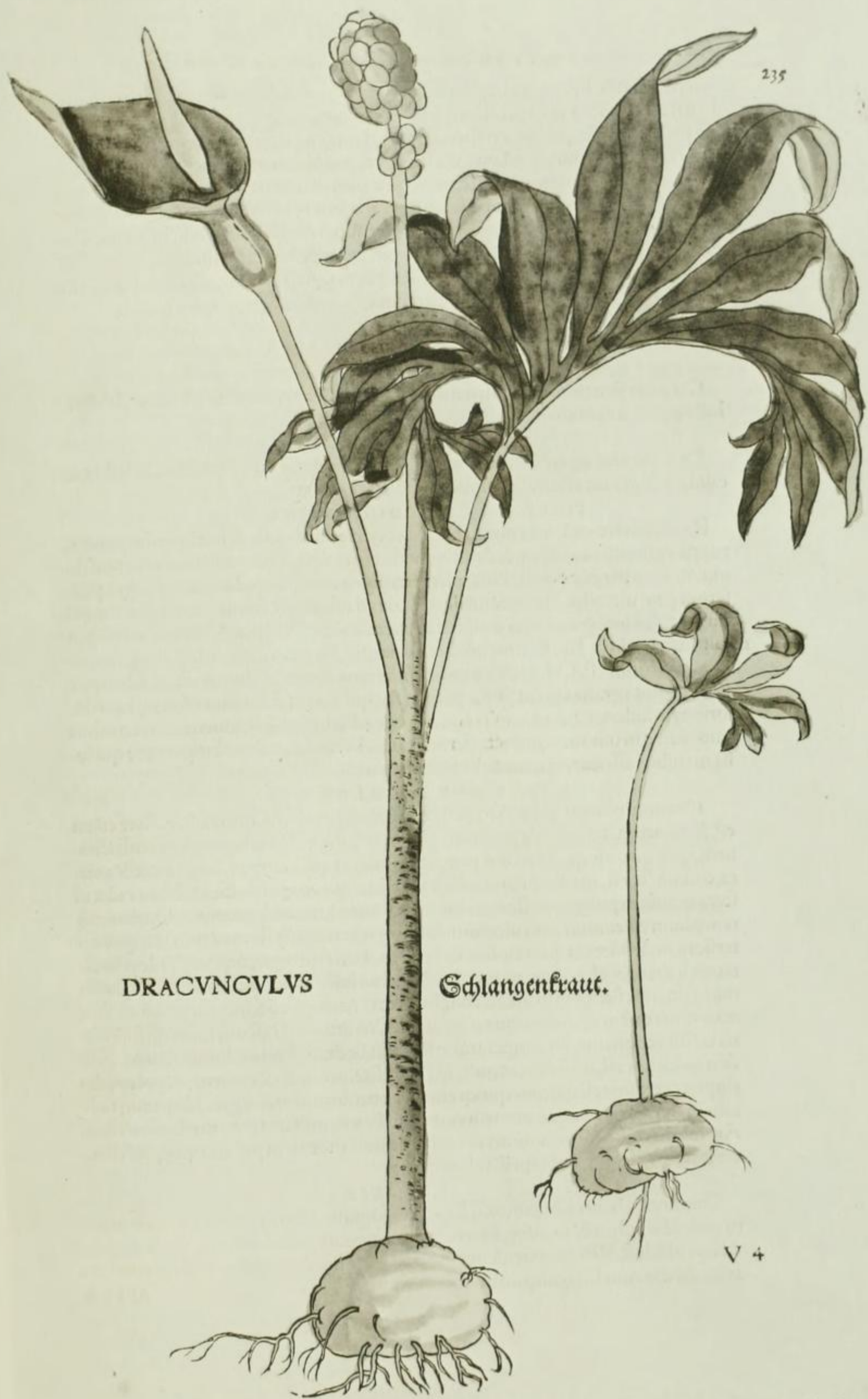
FORMA.

Caulẽ habet glabrũ læuumq; rectũ, bicubitalẽ, baculi crassitudine, uersicolorẽ, ut angui similis uideat, purpureis etiã maculis abundat. Folia fert Rumicis inflexa, & plicata. Fructũ in summo caule racemosum, coloris inter initia cineracei, postea q; maturuit crocei & punicei. Radicẽ grandẽ, rotundã, candidã, tenui cortice uestitã. Ex qua deliniatione omnib. perspicuũ sit, plantã eam cuius picturã exhibemus, esse Dracunculũ maiorẽ. Simplici enim caule attollit, binũ cubitũ alto, leui glabrõue, recto, baculi crassitudine, uersicolorib. anguiũ maculis uariiegato, purpureis etiã intercur-

Serpentaria
maior.
Dracunculus in
de dicta.



Colubrina.



DRACUNCVLVS

Schlangenfraut.

Rad. Dracunculus

femur à coxendicis osse diuulsi. trahentiq; mihi, unà cum brachijs ac manibus, scapulæ quoq; subsecutę sunt. deerāt tamen alterius manus digiti, & patella utraq; unà cum pede altero. Quis itaq; crura & brachia (relicto cū totius corporis trunco, capite) clam repetitis uicibus domum detulisset, ut thoracē qui catena alte firmabatur nancisceret, extra ciuitatē me uesperī excludi passus sum: tantoq; obtinendorum ossium desiderio & studio ardebam, ut media nocte in illa corporum multitudine quod expetebā diuellere nō horruerim, haud mediocri labore ac industria, sine arbitris, palum cōscendens. Verū detracta ossa procul illinc deferēs, in secretiori loco condidi, frustatimq; altera die per aliā ciuitatis portā domū detuli. Porro quū ligamenta rescindere cœpisset, nihil ob egregiā eorum duriciē promoui, ac illa feruēte aqua emollire coactus sum: utq; uoti compos redderem, omnia ossa tandē tacite ita coxi, illisq; emūdati illud sceleton extruxi, quod Louanij apud longe amicissimum mihi GISEBERTVM CARBONEM, insignē ac uario disciplinarū genere instructū medicū, meumq; à puero studiorū commilitonē asseruatur. Atq; id sceleton adeo pręproperē parauī, & manū ac pedem, duasq; patellas nō minori labore & industria aliunde conquisiui, ut omnibus persuaserim id me Lutetia aduexisse, quo omnē subreptorū ossium suspiciōē delerem. quamuis eius urbis Prætor postmodū adeo medicinæ candidatorū studijs fauit, ut quoduis corpus à se impetrari gauderet: ac ipse nō uulgariter Anatomes cognitione afficeretur, mihiq; illic Anatomem administranti sedulo astaret. Quum igitur primum tentantibus nobis adeo promptē negociū successerit, quid nunc futurū existimandum, postquam cōponendi quoq; rationem alijs descripsimus: & præter subiungendas nunc tabulas, in plurimis Academijs, uel nostra opera, sceleta uisuntur: Verūm non hominis solum ossa, sed, uel Galeni nomine, simiæ & canum, ac Aristotelis etiā gratia auium pisciumq; & reptilium inuicem connexa, aut saltem disiuncta apud medicinæ & naturalis philosophiæ studiosum esse oporteret. Nisi fortē hanc philosophiæ partē ad nos nihil pertinere arbitremur, satisq; esse nobis persuadeamus, si nostris syrupis, citra Anatomem imponere mortilibus, & loculos opplere possimus.

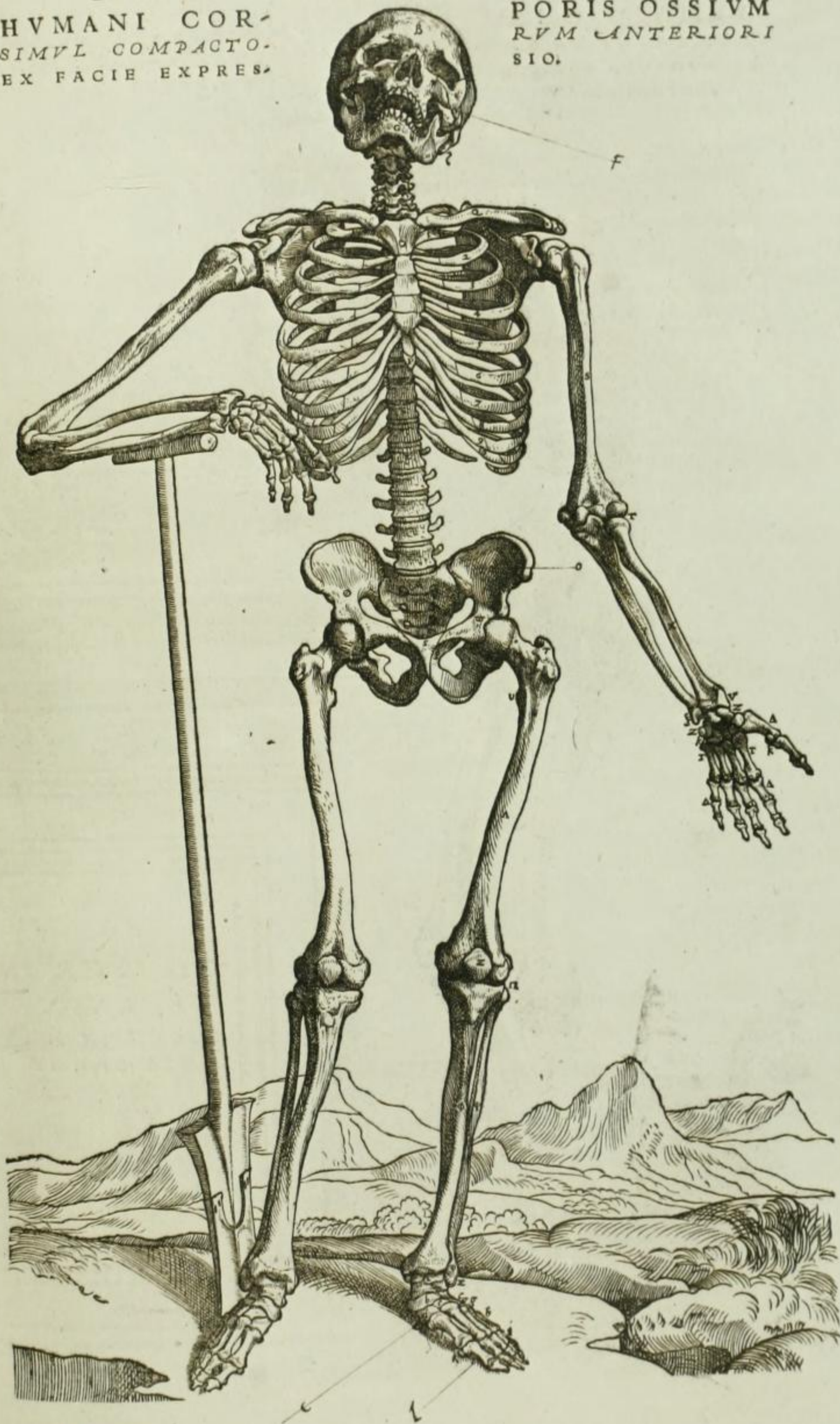
DE OSSIVM NUMERO. CAP. LX.



PARVM dubito plerosq; alicubi à me ossium quoq; numerū desideraturos: quibus nullum aliud consiliū dari uelim, quā, ut ex singulis huius libri Capitibus illū petant. prolixius enim esset, hęc omnia recēlere. Quāuis ne tantillum laboris subterfugisse uidear, non enumeratis appendicibus, & ossibus ita ut in prouectioris ætatis hominibus se habent, cōstitutis, ad hunc modum ea recēlere nihil impedit. Caluariæ ossa uiginti sunt, octo quidem capitis, & maxillæ superioris duodecim: ita tamen, ut iugalia priuatim nō enumerentur, quum quorundam illorum uiginti ossium partes seu sedes tantū sint, propriaq; circūscriptiōe destituantur. auditus organi ossa quatuor sunt, duo scilicet ad singulas aures. dentes sunt triginta duo. maxillæ inferioris os unicum, ossis u referentis ossicula sunt ferē undecim. Vertebrae uiginti quatuor. sacri ossis ossa sex. coccygis autem quatuor. costæ uiginti quatuor. Pectoris ossis tria numerauimus ossa, alijs autē septena recēsentur. sed age hac enumeratione tria tantum sint: & aliās ex tuo arbitratu, quot uisum tibi fuerit. scapulæ duæ: totidem clauiculæ. & humeri duo. ulnæ duæ. radij duo. brachialis ossa sedecim, utriusq; scilicet manus octo, octo item postbrachialis ossa, in utraque manu quatuor. digitorum ossa triginta: utriusq; manus nimirū quindecim. sesamina ossicula in singulis manibus ut minimū sunt duodecim, ac proinde iam uiginti quatuor illa in manibus recēseamus. Ossa sacri ossis lateribus commissa, duo. femora duo. duo tibiariū ossa. fibulæ duæ. duæ patellæ. duæ calces. tali duo. na uicularia ossa duo. tarli ossa octo, in utroq; pede quatuor. decem pedij ossa, in utroq; pede quinque. uiginti octo digitorum pedis ossa, cuiusq; nimirum pedis quatuordecim. pedis sesamina ossicula similiter atq; in manibus uiginti quatuor, quāuis nonnulla sint prorsus cartilaginea. Ac proinde si hæc ossa in unum numerū reijcies, uniuersa erunt (si rectē addo) trecenta & quatuor. quibus si pectoris ossa quatuor adhuc adijci uelles, & maxillæ inferioris duo ossa statueres, essent trecenta & septem. Verum si priuatim omnes appendices (quū ossa sint propria circūscriptiōe in pueris terminata) enumerare lubeat, facile dictum nuper numerū semel, ac rursus dimidio duplicares. quod uel hinc colliges, si uertebras, femora, tibiæ ossa, atque alia quæ multis appendicibus donantur, in memoriā reuocaueris. Rursus si ossa ut in pueris uisuntur subduxeris, Dij boni quantū ossium aceruum cumulabis: quum omnes uertebræ, aut tribus aut duobus consistant ossibus: & ossa quæ sacro coarctantur, tribus, idq; generis reliqua: adeo ut cuiq; suo arbitratu ossium numerum confingere sit integrum.

HVMA

DE HVMANI CORPORIS FABRICA LIBER I. 163
HVMANI COR-
SIMVL COMPACTO-
EX FACIE EXPRES-
PORIS OSSIVM
RVM ANTERIORI
SIO.





H E B R A E A, Chaldaea, Graeca & Latina nomina virorum, mulierum, populorum, idolorum, urbium, fluuiorum, montium, caeterorumque locorum quae in Bibliis leguntur, restituta, cum Latina interpretatione.

Locorum descriptio è Cosmographis.

I N D E X praeterea rerum & sententiarum quae in iisdem Bibliis continentur.

H I S accesserunt schemata Tabernaculi Mosaici, & Templi Salomonis, quae praesente Francisco Vatablo Hebraicarum literarum Regio professore doctissimo, summa arte & fide expressa sunt.



EX OFFICINA P A R I S I I S T Y P O G R A P H I R E G I I .
M. D. XL.

CVM PRIVILEGIO REGIS.

Liber Deuteronomii, hebraice Elle haddebarim.

CAP. I.

Breuis repeti-
tio gestorū, a
mansione in
mōte Horeb,
vsque ad man-
sionem in Ca-
des-barne.

Nume. 11. e.

Moyfes legem
explanat.

Moyfes nō va-
lens solus ad-
ministrare po-
pulū, cōstituit
secū & alios.
exod. 18. c.

Principes qua-
les esse debeāt

Iudiciū iustū.
iohan. 7. d.
Infra 16. d. le-
uit. 19. c. pro-
uer. 14. c. ecclī
41. a. iac. 1. a.

Mittuntur ex-
ploratores. nu-
me. 13. a.

Popul⁹ incre-
dulus nō vult
ascendere.

Exod. 13. d.

Incredulus po-
pulus non vi-
debit Terram
promissam.
num. 14. d.
Caleb.



HAEC SVNT VERBA quæ locutus est Moyfes ad omnem Is-
rael trās Iordanem in solitudine campestri, contra Mare-rubrum,
inter Pharan & Thophel & Laban & Haseroth, vbi auri est pluri-
mum. vndecim diebus de Horeb per viam mōtis Seir vsque ad Ca-
des-barne. Quadragesimo anno, vndecimo mēse, prima die mē-
sis locutus est Moyfes ad filios Israel omnia quæ præceperat illi
Dominus vt diceret eis: postquā percussit Schon regē Amorrhæo-
rū, qui habitauit in Hesebon: & Og regē Basan, qui mansit in Asta-
roth, & in Edraī trās Iordanē in Terra-Moab. Cœpitq; Moyfes ex-
planare legē & dicere, Dominus Deus noster locutus est ad nos in Horeb, dicens, Sufficit vo-
bis quod in hoc mōte māstis: reuertimini, & venite ad montē Amorrhæorū, & ad cætera quæ
ei proxima sunt campestria atque montana & humiliora loca contra meridiem, & iuxta litus
maris, Terram-Chananæorū, & Libani vsque ad flumē magnū Euphraten. En, inquit, tradidi
vobis: ingredimini & possidete eam, super qua iurauit Dominus patribus vestris Abraham,
Isaac, & Iacob, vt daret illā eis, & semini eorū post eos. Dixique vobis illo in tempore, Non
possum solus sustinere vos: quia Dominus Deus vester multiplicauit vos, & estis hodie sicut
stellæ cæli, plurimi. Dominus Deus patrū vestrorū addat ad hunc numerū multa milia, & be-
nedicat vobis sicut locutus est. Non valeo solus negotia vestra sustinere, & pōdus ac iurgia.
Date ex vobis viros sapientes & gnaros, quorū conuersatio sit probata in tribubus vestris, vt
ponā eos vobis principes. Tunc respōdistis mihi, Bona res est quā vis facere. Tulique de tribu-
bus vestris viros sapientes & nobiles, & constitui eos principes, tribunos, & cēturiones, & quin-
quagenarios ac decanos, qui docerent vos singula. Præcipiq; eis, dicēs, Audite illos, & quod
iustum est iudicate: siue ciuis sit ille, siue peregrinus. Nulla erit distantia personarum, ita par-
uum audietis vt magnum: nec accipietis cuiusquam personā, quia Dei iudicium est. Quod si
difficile vobis visum aliquid fuerit, referte ad me, & ego audiam. Præcipique omnia quæ fa-
cere deberetis. Profecti autem de Horeb, transiuimus per eremum terribilē & maximā so-
litudinem quā vidistis, per viam mōtis Amorrhæi, sicut præceperat Dominus Deus noster
nobis. Cūmq; venissemus in Cades-barne, dixi vobis, Venistis ad montē Amorrhæi, quē Do-
minus Deus vester daturus est vobis. Vide Terrā quā Dominus Deus tuus dabit tibi: ascende
& posside eam, sicut locutus est Dominus Deus noster patribus tuis: noli timere, nec quicquā
pauas. Et accessistis ad me omnes, atque dixistis, Mittamus viros qui consyderēt Terrā: &
renuntient per quod iter debeamus ascendere, & ad quas pergere ciuitates. Cūmq; mihi ser-
mo placuisset, misi ex vobis duodecim viros, singulos de tribubus suis. Qui cum perrexissent,
& ascendissent in montana, venerunt vsque ad Vallem-botri: & consyderata terra sumētes de
fructibus eius, vt ostenderēt hubertatē, attulerūt ad nos, atque dixerūt, Bona est Terra quā Do-
minus Deus noster daturus est nobis. Et nolulistis ascendere, sed increduli ad sermonem Do-
mini Dei nostri murmurastis in tabernaculis vestris, atque dixistis, Odit nos Dominus, & id-
circo eduxit nos de Terra-Aegypti, vt traderet nos in manu Amorrhæi, atque deleret. Quō
ascēdemus: nūtiū terruerūt cor nostrū, dicētes, Maxima multitudo est, & nobis statura proce-
rior: vrbes magnæ, & ad cælum vsque munitæ, filios enacim vidimus ibi. Et dixi vobis, Nolite
metuere, nec timeatis eos: Dominus Deus qui ductor est vester, pro vobis ipse pugnabit, sicut
fecit in Agypto cunctis videntibus, & in solitudine ipsi vidistis. Portauit te Dominus Deus
tuus, vt solet homo gestare paruulū filiū suū, in omni via per quā ambulastis, donec veniretis
ad locū istū. Et nec sic quidē credidistis Domino Deo vestro, qui præcessit vos in via, & meta-
tus est locū in quo tētoria figere deberetis, nocte ostendēs vobis iter per ignē, & die per colū-
nam nubis. Cūmq; audisset Dominus vocē sermonū vestrorū, iratus iurauit & ait, Non vi-
debit quispiam de hominibus generationis huius pessimæ Terrā bonā, quā sub iuramēto pol-
licitus sum patribus vestris: præter Caleb filiū Iephone. ipse enim videbit eā, & ipsi dabo Ter-
rā quā calcauit, & filiis eius, quia secutus est Dominū. Nec mirāda indignatio in populū, cum

A

B

C

* & (Vet. Di. o. Ge. p.)

D

— Vet. Di. l. Gel. F. S.

noſter datur⁹ est nobis. (Vet. Di. o. l. Ge. o. l. p. dat. Vet. Ge. p. S. Di. o.)

E

— vestri. (Vet. Cōpl.)

F



ΕΚΚΛΗΣΙΑΣΤΙΚΗΣ ΙΣΤΟΡΙΑΣ ΘΕΟ.

δωλείτου ἑπισκόπου κύρου λόγου πέντε. λόγος α΄.

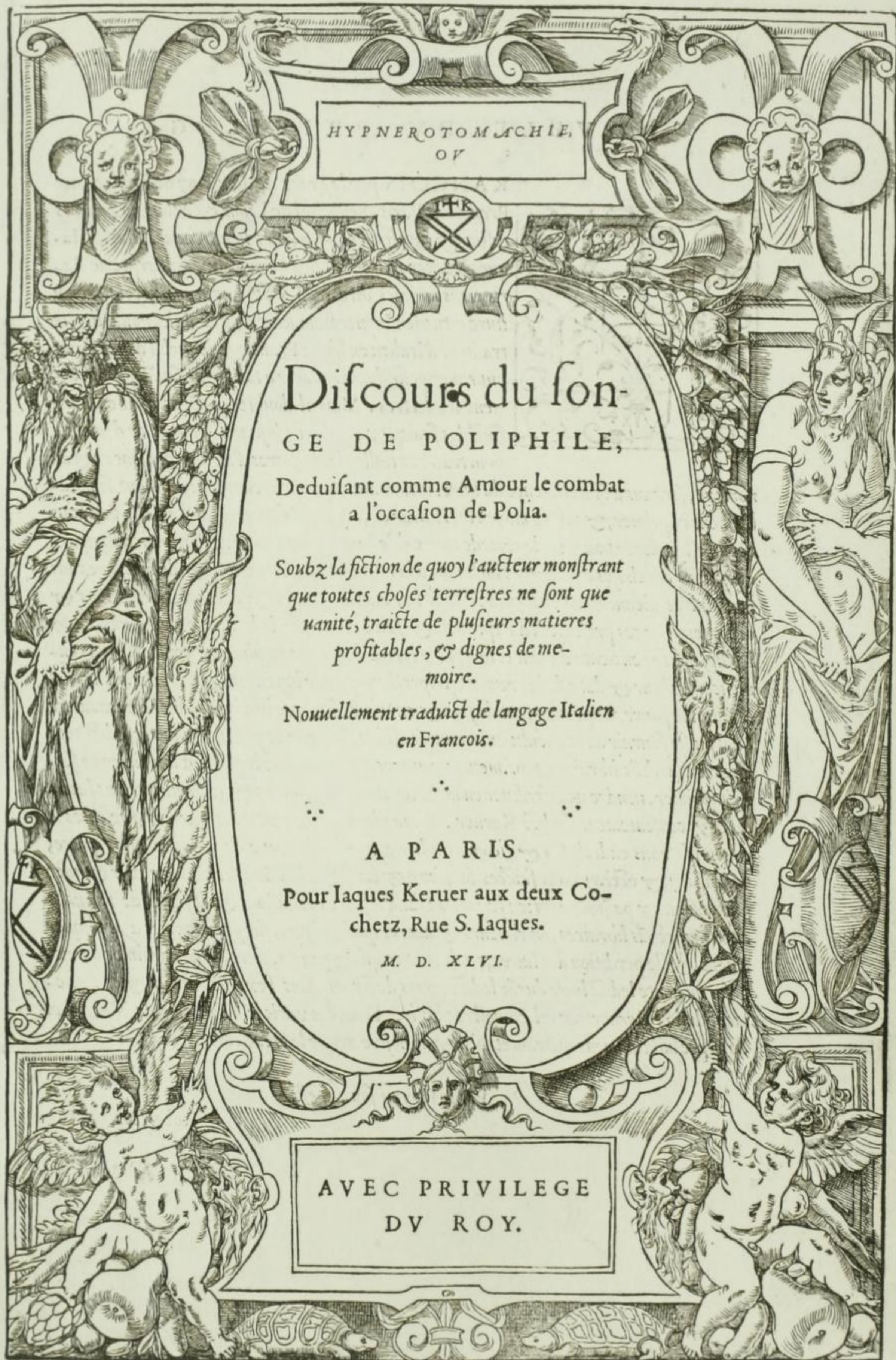


Ὡς γὰρ αἱ μὲν σαρμίσαι καὶ τοῖχοις τὰς παλαιὰς ἐγ-
 γραφούλας ἰσορείας, τέρψιν μὲν τοῖς ὄρασι παροσφέ-
 ρουσι. τῆν δὲ γεγραμμένων τὴν μνήμην, ὅτι πλη-
 ρον αὐτοῦ σαρμ φιλῶσι. λογγραφοὶ δὲ ἀπὸ τῆν
 σαρμίδων, τὴν βίβλους, ἀπὸ τῆν γραμμάτων, τοῖς τὴν λόγων
 ἀπὸ τῆν κεγραμμένων, διαρχετέραν ἔμονι μωτέραν
 τῆν πεπραγμένων ποιούσι τὴν μνήμην. ὁ γὰρ γέ-
 νος λαοῦ τῆν λογγραφῶν τῆν τέχνην. τούτου
 δὴ χάριν καὶ τὴν ἐκκλησιαστικῆς ἰσορείας τὰ λα-
 πόμωρα συγγραφαὶ πειράσομαι. οὐ γὰρ ὅσον ἠήθην λαμπερῶν ἔργων καὶ
 ὀνησιφόρων διηγημάτων ὁ κλέος παρδείν, ἔστω ἰῆς κλήτης συλαύμωρον. ἀπὸ γὰρ δὴ
 τοῦτο καὶ τῆν σιωπῆτων ἴνες, ὅτι τὸνδε με τὸν πόνον πολλακίς πρῶτως ἔωρα. ἐγὼ
 δὲ τῆν μὲν ἐμαυτοῦ διωάμει τόδε ὁ ἔργον σαθμώμωρος, τῆν ἐγχείρησι ὀρρωδῶ.
 θαρράν δὲ τῆν φιλολίμω δοτῆρι τῆν ἀγαθῶν, μείζοσι ἢ κατ' ἐμαυτὸν ἐγχαρά.
 Δυσέβιος μὲν οὐκ ὁ παλαιστίνος, ἀπὸ τῆν ἱερῶν ἀποστόλων τῆν ἰσορείας ἀρξάμω, μέγρη
 τῆν κωνσταντίνω θεοφιλοῦς βασιλέας, τὰ τῆν ἐκκλησιαστικῆς συμβεβηκότα σιωεγραφαί.
 ἐγὼ δὲ τῆν συγγραφεῆς ἐκείνης ὁ τέλος, ἀρχὴν τῆν ἰσορείας ποιήσομαι.

α) Τῶν ἀνοσιουργῶν ἐκείνων καὶ δυσεβῶν κατὰ λυθέντων τυραννῶν, μαξεντίου
 φημὶ καὶ μαξιμίνου καὶ λικινίου, κατηνωάθη τῆν ἐκκλησιαστικῆς ἡ ζήτη, ἡ οἱ ἀγασ-
 ρες ἐκείνοι κατὰ πέρ ἴνες κατὰ γίδες ἐκίνησαν, καὶ γαλιώης λοιπὸν ἀπὸ λαουε σα-
 θερῆς, τῆν ερβολίων παυλαμῶν ἀνέμων. καὶ κωνσταντίνος δὲ ὁ πρῶτος φημὸς
 βασιλέας, ὅς ἐκ ἀπὸ ἀνδρῶτων, ὅσδε δὲ ἀνδρῶτων, ἀπὸ ἔρανόθεν τῆν τῆν ἱερῶν
 ἀπόστολον ἰῆς κλήσεως τῆν ἔτυχε, τῆν τῆν αὐτῆς ἐσφυτῶν. νόμωις γὰρ ἔ-
 γραφε, ἡ μὲν εἰδῶλοισ ἀπείργων, δομῶσαι δὲ τῆς ἐκκλησιαστικῆς πρῆγῶν. ἔ-
 ἀρχοντας μὲν πῆς κοσμουμῶοις ἐφίση τοῖς ἔσπεσι, γράμῶν κελῶν τοῖς ἱερέας,
 καὶ τοῖς παροινῶν εἰς τούτοις ἐπιχρῶσιν, ὅλε, θεοῖ ἀπειλῶν. τότε δὴ, οἱ μὲν τῆν κα-
 τὰ λυθείσας ἐκκλησιαστικῆς ἀνήγαγον. οἱ ἡ ἑτέρας ἄρυτέρας ἀνωκοδόμωι καὶ λαμ-
 περτέρας. Τῆτων οὕτω δρωμῶν, τῆν μὲν ἡμέτερα, χαρῆς ἡ ἐμπλεα καὶ
 θυμηδίας τῆν δὲ τῆν ἐνδύων, κατηφείας καὶ ἀθυμίας μεσά. τῆν μὲν γὰρ τῆν εἰδῶ-
 λων ἀπεκέχρητο τελμῆ. ἐν δὲ τῆν ἐκκλησιαστικῆς ἐορῆ καὶ πρῆγῶν ἐπετελοῦν
 συχιά. ἀλλ' ὁ παμπόνηρος καὶ βασκῶνος δαίμων, ὁ τῆν ἀνδρῶτων ἀγασαρ, ἐκ
 ἡ ἔχεν ὅς οὐείων φερομῶν τῆν ἐκκλησιαστικῆς ὄραν, ἀλλὰ τῆν κακομηχῶοις ἐ-
 κίνῆ βουλας κατὰ λυσαι φιλονεχῶν τῆν ἔστω τοῦ ποιητοῦ καὶ δεσπότη τῆν ὄλων κυ-
 βερνωμῶν.



Actius egregii artificis manu depictus in templo Di-
ui Gothardi ad lauam introeuntibus conspicitur.
Videmus etiam parem eius effigiem in templo Di-
ui Marci, extra Beatricem portam. Sed statua exi-
mix cælaturæ ex Lunensi marmore sepulchro im-
posita, depictæ similitudinem exactè reddit.



HYPNEROTOMASCHIE,
OV

Discours du son-
GE DE POLIPHILE,
Deduisant comme Amour le combat
a l'occasion de Polia.

*Soubz la fiction de quoy l'aucteur monstrant
que toutes choses terrestres ne sont que
vanité, traicte de plusieurs matieres
profitables, & dignes de me-
moire.*

*Nouvellement traduit de langage Italien
en Francois.*

A PARIS

Pour Jaques Keruer aux deux Co-
chetz, Rue S. Jaques.

M. D. XLVI.

AVEC PRIVILEGE
DV ROY.



L'ARCHITETTURA
DI LEONBATTISTA
ALBERTI

*Tradotta in lingua Fiorentina da Cosimo
Bartoli Gentilhuomo & Accade-
mico Fiorentino.*

Con la aggiunta de
Disegni.

IN FIRENZE. M. D. L.
Appresso Lorenzo Torrentino Impressor Ducale.

191
TRIOMPHO QVARTO DI

MESSER FRANCESCO PETRARCA,
NELQVALE SI VEDE LA FAMA DELLE
NOSTRE OPERATIONS, MAL GRADO
DELLA MORTE, RESTAR NELLA
MEMORIA DE CLIHVOMINI,



DEL TRIOMPHO DI FAMA.
CAPITOLO PRIMO.



D A P O I , che morte
trionphò nel uol=
to,
Che di me spesso triom=
phar solea ;
Et fu del nostro mon=
do il suo sol tolto ;
Partisi quella dispie=
tata & rea

*Pallida in uista, horribile & superba,
Che'l lume di beltate spento hauea ;
Quando mirando intorno su per l'herba
Vidi da l'altra parte giunger quella,
Che trahè l'huom del sepolcro, e'n uita il serba,*



H A V E N D O
noi ueduto il fen=
sitiuo appetito del
mondo, La ragio=
ne de l'appetito,
Et la morte de la
ragione triumphare, Hora nel pre=
sente quarto triòpho, in tre cap=
distinto, uedremo, com'a princi=
pio dicemmo, la fama da infinita
moltitudine d'huomini famosi ac=
compagnata, a la morte predomi=
nare. Onde'l Poeta dice, Che da=
poi che morte triomphò del bel
uolto di Madonna Laura per essa
ragione intesa, quale spesse uolte
di lui soleua triumphare, e del no

MARGVERITES

DE LA MARGVERITE
DES PRINCESSES,
TRESILLVSTRE
ROYNE
DE
NAVARRÉ.



A LYON,
PAR JEAN DE TOURNES.

M. D. XLVII.

Avec Priuilege pour six ans.

LA COCHE.

319

*Ainsi pourrez par ce tresseur refuge
Avoir le Roy que desirez, pour iuge.
Qui sans refus d'un cœur doux & humain
Regardera venant de telle main
Tout ce discours; qui est digne de luy,
Et l'Escriture aura pour son appuy
Celle qui peut la defendre de blasme,
Et l'excuser comme vne œuvre de femme.
Ainsi pourra courir sa charité
Deuant les yeux de la seuerité
Du Roy qui fait à tous iugement droit,
Ce que i'ay trop failly en chasque endroit.*



*Lors d'un accord, sur le poinct, nous trouuâmes
Dedens la Coche au logis arrivâmes.
La nuit me feit aux trois donner l'adieu
Non pour dormir; mais pour trouver un lieu,*

On

seens, qui n'estoient point des enfans d'Israël: c'esta fauoir, les enfans de ceux là, qui estoient demourez apres eux en la terre, lesquels les enfans d'Israël n'auoient peu abolir. Mais Salomon ne permit point seruir aucun des enfans d'Israël: mais ilz estoient gens de guerre, & ses ministres, & ses Princes, & ses Capitaines, Ducs de ses chariots, & de ses cheuaucheurs. Ceux ci estoient les Princes des officiers constituez sus les ouurages de Salomon || cinq cens cinquante, qui auoient la domination sus le peuple qui faisoit les ouurages. Or la fille de Pharaon monta de la cité de Dauid, en sa maison que Salomon lui auoit edifiee, lors il edifia aussi Mello. Chacun an, par trois fois Salomon offroit holocaustes, & oblations pacifiques sus l'autel qu'il auoit edifié au Seigneur, & faisoit encensemens sus icelui, deuant le Seigneur. Ainsi ayant paracheué la maison, le Roy Salomon fit des nauires en Aziongaber, qui estoit pres d'Eloth, au riuage de la mer rouge en la terre d'Edom. Et Hiram enuoya ses seruiteurs en ceste multitude de nauires, qui estoient mariniers, & fauoient que c'estoit de la mer, avec les seruiteurs de Salomon: lesquels vindrent en Ophir, & de là prindrent de l'or, quatre cens & vingt talens: & les apporterent au Roy Salomon.

La

2. chr. 8. b. c.

La Royne de Saba vient à Salomon pour voir la magnificence & ouir la sapience d'icelui, & lui fait grans presens. CHAP. X.



LA Royne de Saba oyant la renommee de Salomon, au nom du Seigneur, s'en vint pour le tenter par questions obscures. Laquelle entra en Ierusalem, avec moult grosse puissance de gens, & chameaux portans espiceries, & grande abondance d'or, & pierres precieuses: & s'en vint à Salomon, & parla à lui, tout ce qu'elle auoit en son cœur. Et Salomon lui declaira toutes ses paroles, & rien n'estoit caché au Roy qu'il ne lui enseignast. Lors la Royne de Saba voyant toute la sagesse de Salomon, & la maison qu'il auoit edifiee, & les viandes de

2. chr. 9. a

matt. 12. d

Luc 11. d

demades,

r dessus

la plora par sept iours. Aussi en toute l'espace de sa vie nul ne troubla Israël, ne aussi par plusieurs ans apres sa mort. Et le iour de la feste de ceste victoire, est receu des Ebrieux au nombre des saints iours, & est honoré des Iuifs, depuis ce temps là iusques au iour present.

Fin du liure de Iudith.



LE LIVRE DE
ESTHER.



Ahasuerus faisant un grand festin ha reieté Vasthis sa femme, par ce qu'elle n'auoit obeï à son commandement. CHAP. I.

A PRES qu'Ahasuerus, qui re-
gnoit depuis Inde iusques en
Ethiopie, sus cent vingt & sept
Prouinces, se fut assis sus le thron-
e de son Royaume en Susa, ville capitale
de

Ahasuerus,
qui est aus-
si appellé
Artaxerxes



Cy commence le Prologue de messire Jehan
Froissart, sur les Croniques de France
& d'Angleterre, & autres
lieux voisins.

*



F I N que les honorables emprises & nobles auētures & faicts-d'armes, par les guerres de France & d'Angleterre, soyent notablement enregistrés & mis en memoire perpetuel, parquoy les preux ayent exemple deuz encourager en bien faisant, ie vueil traicter & recorder Histoire de grand' louenge. Mais, auant que ie la commence, ie requier au Sauueur de tout le monde, qui de neant crea toutes choses, qu'il vueille creer & mettre en moy sens & entendement si vertueux, que ie puisse continuer & perseuerer en telle maniere que tous ceux & celles, qui le lirōt, verront, & orront, y puissent prendre ebatement & exemple, & moy enchoir en leur grāce.

On dit, & il est vray, que tous edifices sont massonnés & ouurés de plusieurs sortes de pierres, & toutes grosses riuieres sont faictes & rassemblees de plusieurs surgeons. Aussi les sciences sont extraictes & compilees de plusieurs Clercs: & ce, que l'un scet, l'autre l'ignore. Non-pourtant rien n'est, qui ne soit sceu, ou loing ou pres.

Donc, pour attaindre à la matiere que i'ay emprise, ie vueii commencer premierement par la grāce de Dieu & de la benoiste vierge Marie (dont tout confort & auancement viennent) & me vueil fonder & ordonner sur les vrayes Croniques, iadis faictes par reuerend homme, discret & sage, monseigneur maistre Jehan le Bel, Chanoine de Saint-Lambert du Liege: qui grand' cure & toute bonne dirigēce meit en ceste matiere, & la continua tout son viuant au plus iustement qu'il peut, & moult luy cousta à la querre & à l'auoir: mais, quelques fraiz qu'il y fist, riens ne les plaingnit. car il estoit riche & puissant (si les pouuoit bien porter) & estoit de soy-mesme large, honorable, & courtois: & volontiers voyoit le sien despendre. Aussi il fut en son viuant moult aimé & secret à monseigneur messire Jehan de Haynaut: qui bien est ramenteu, & de raison, en ce liure. car de moult belles & nobles aduenues fut il chef & cause, & des Roys moult prochain. parquoy le dessusdit messire Jehan le Bel peut delez luy veoir plusieurs nobles besongnes: lesquelles sont contenues cy-apres. Vray est que ie, qui ay empris ce liure à ordonner, ay par plaifance, qui à ce m'a tousiours encliné, frequenté plusieurs nobles & grans Seigneurs, tant en France qu'en Angleterre, en Escocce, & en plusieurs autres pais: & en ay eu la congnoissance deuz: & ay tousiours, à mon pouuoir, iustement enquis & demandé du faict des guerres & des auentures, & par especial depuis la grosse bataille de Poitiers, ou le noble Roy Jehan de France fut pris. † car deuant i'estoye encores moult ieune de sens & daage. Nonobstant si empris ie assez hardiment, moy issu de l'escole, à dicter & à ordonner les guerres dessusdites, & porter en Angleterre le liure tout compilé: si-comme ie fei, & le presentay adonc à Ma-dame Philippe de Haynaut, Royne d'Angleterre: qui liement & doucement le receut de moy, & m'en fit grand profit. Et peut estre que ce liure n'est

De qui Froissart a pris la presente Histoire.

† De quel temps estoit Froissart, sur quoy faut noter qu'il ne porta que partie de ce premier volume à la Royne Philippe. car vous verrez qu'il racomptera la mort d'icelle, selon l'ordre des temps, en cedit premier & present volume.

a mic

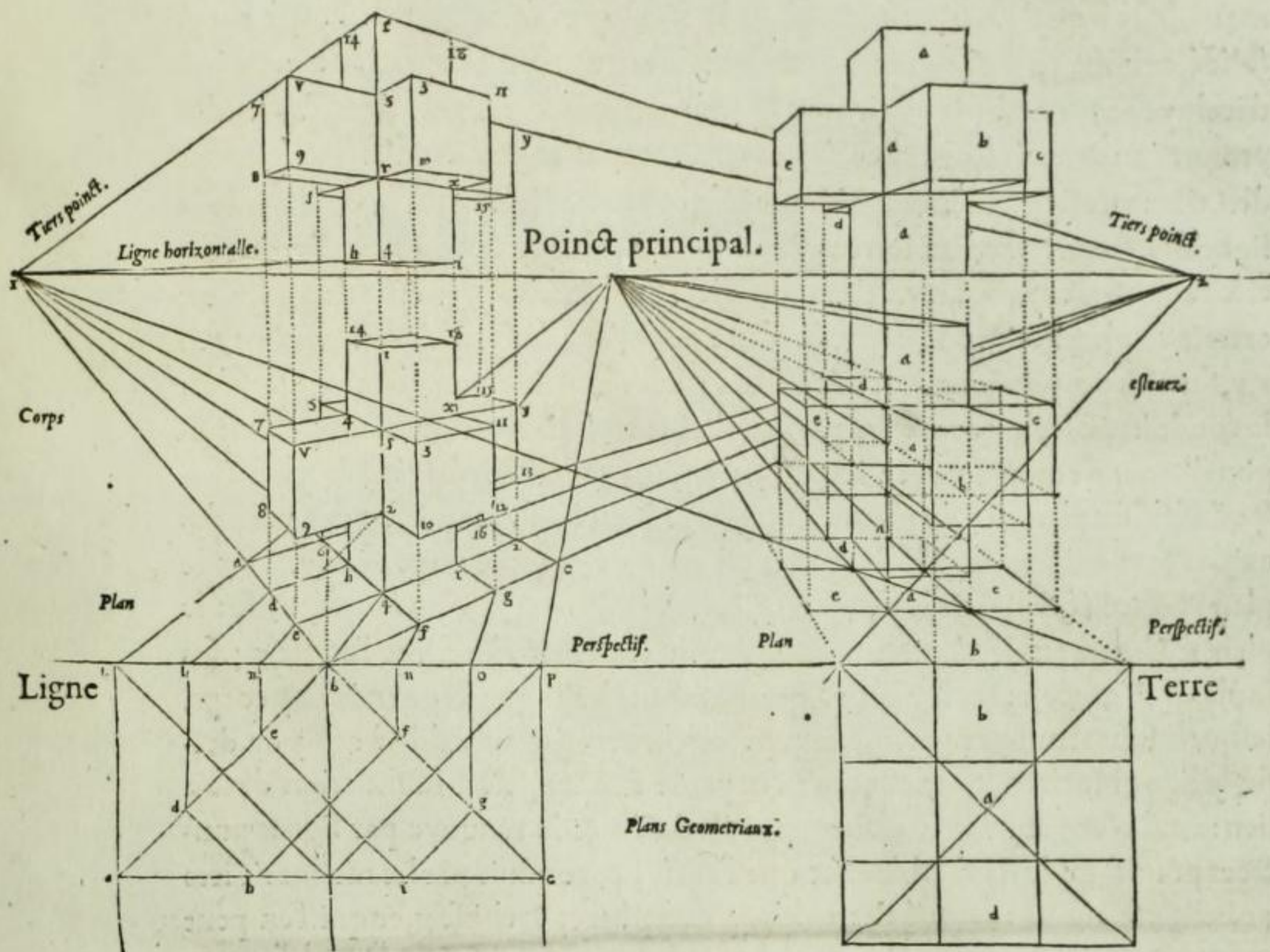
Neptune. Et lon sacrifie aussi à Neptune tous les huietiemes iours de chasque mois, à cause que le nōbre de huit est le premier cubique, procedant de nombre per, & le double du premier nombre quarré, qui represente une fermeté immobile, proprement attribuee à la puissance de Neptune, lequel pour ceste raison nous surnommons Asphalius & Gæiochus, qui ualent autant à dire comme, assurant & affermissant la terre. F

Romulus.



LES Historiens ne s'accordent pas à escrire, par qui ne pour quelle cause le grand nom de la uille de Rome, la gloire duquel s'est estendue par tout le monde, luy ait esté premierement imposé: pource que les uns tiennent que les Pelasgiés, apres auoir couru la plus grande partie de la terre habitable, & auoir dompté plusieurs nations, finalement s'arresterent au lieu ou elle est à present fondee: & que pour leur grande puissance en armes, ilz imposèrent le nom de Rome à la uille qu'ilz bastirent, qui signifie en langage Grec, puissance. Les autres disent H que apres la prise & destructiō de Troie, il y eut quelques Troiens qui s'estans fauluez de l'espee, s'embarquerent sur des uaisseaux qu'ilz trouuerent d'auenture au port, & furent iettez par les uens en la coste de la Thoscane, ou ilz posèrent les ancrs pres la riuere du Tybre: & là leurs femmes se trouuans desia si mal, qu'elles ne pouuoient plus nullement endurer le trauail de la mer, il y en eut une, la plus noble & la plus sage de toutes, nommee Rome, qui cōseilla à ses compaignes de mettre le feu en leurs uaisseaux. ce qu'elles feirent: dont leurs marys du commencement furent bien mal contens: mais depuis estans I contrains par la necessité de s'arrester au pres de la uille de Pallantium, quand ilz ueirent que leurs affaires y prosperoient mieux qu'ilz n'eussent osé esperer, y trouuans la terre fertile, & les peuples uoisins doux & gracieux qui les receurent amiablement, entre autres honneurs qu'ilz feirent en recompence à ceste dame Rome, ilz appellerēt leur uille de sō nom, cōme de celle qui auoit esté cause de la bastir. Et dit on que de la cōmencea la coustume qui dure encores auiourdhuy à Rome, que les femmes saluent leurs parés & leurs marys en les baissant en la bouche, pource que lors ces dames Troienes saluerent & caresserēt ainsi leurs marys, apres leur auoir brullé leurs nauires, en les priant de uouloir appaiser leur courroux & maltalent contre elles. Les autres disent que Rome fut fille d'Italus & de Lucaria, ou bien de Telephus filz de Hercules, & femme d'Æneas, autres disent, d'Ascanius filz d'Æneas, laquelle donna son nom à la uille. Autres y en a qui tiennēt, que ce fut Romanus filz d'Vlysses & de Circe, qui fonda Rome: autres ueulent dire que ce fut Romus filz d'Emathion, que Diomedes y enuoia de Troie. Les autres escriuēt que ce fut un Romis tyran des Latins, qui chassa de ce quartier la, les Thoscās, lesquels partans de la Thessalie estoient premierement passez en la Lydie, & puis de la Lydie en Italie. Qui plus est, ceulx mesmes qui tiennent que Romulus (cōme il y a plus d'apparence) fut celuy qui donna le nom à la uille, ne sont pas d'accord K

de Jehan Cousin.



VANT à ces figures differentes de regards, encor' qu'elles soient semblables, si y a il difference quant à l'execution. Touchât les interieures parties de ces figures ne vous en diray rien: pource que ceste precedente vous en donne suffisante intelligence d'icelles. En ceste figure les regards sont differentes, & les corps veuz sus la ligne Horizontale, & souz icelle: & veuz aussi par l'angle, comme voyez en ceste cy souz la ligne Horizontale, laquelle cômenceray par son plan Geometrial, lequel est icy souz la ligne Terre, n'estant que demy, & veu angulairement, comme en voyez icy trois pointes, a. b. c. distinct de trois portions egalles, d. e. f. g. lesquelles portions sont tirees de lignes droittes selon la situation d'iceluy quarré, comme est icy, d. h. e. i. f. h. g. i. Icelles lignes & coings, a. d. e. f. g. c. sont renuoyez par lignes droittes iusques à la ligne Terre, comme est icy, a. k. d. l. e. m. (le. b. n'a point de renuoy, pource qu'il touche à la ligne Terre), f. n. g. o. c. p. depuis la ligne Terre, sont renuoyez au poinct Principal: puis de. b. tireres lignes aux deux Tiers poinct, merquez. i. 2. Icelles deux lignes k & p. tireres au poinct Principal, faisant leurs sections sus les lignes Visualles, comme voyez sus ce plan Perspectif, merqué de mesmes caractheres que le Geometrial: & toutes icelles lignes, f. g. c. tirees au Tiers poinct, 1. & aussi, a. d. e, tirees au Tiers poinct. 2: vous donnent vostre plan Perspectif semblable au Geo-

G j

HADRIANI

IVNII MEDICI

EMBLEMATA,

AD

D. ARNOLDVM COBELIVM.

EIVSDEM

AENIGMATVM LIBELLVS,

AD

D. ARNOLDVM ROSENBERGV M.



ANTVERPIÆ,
Ex officina Christophori Plantini.

M. D. LXV.

CVM PRIVILEGIO.

EMBLEMA XXVII.

33

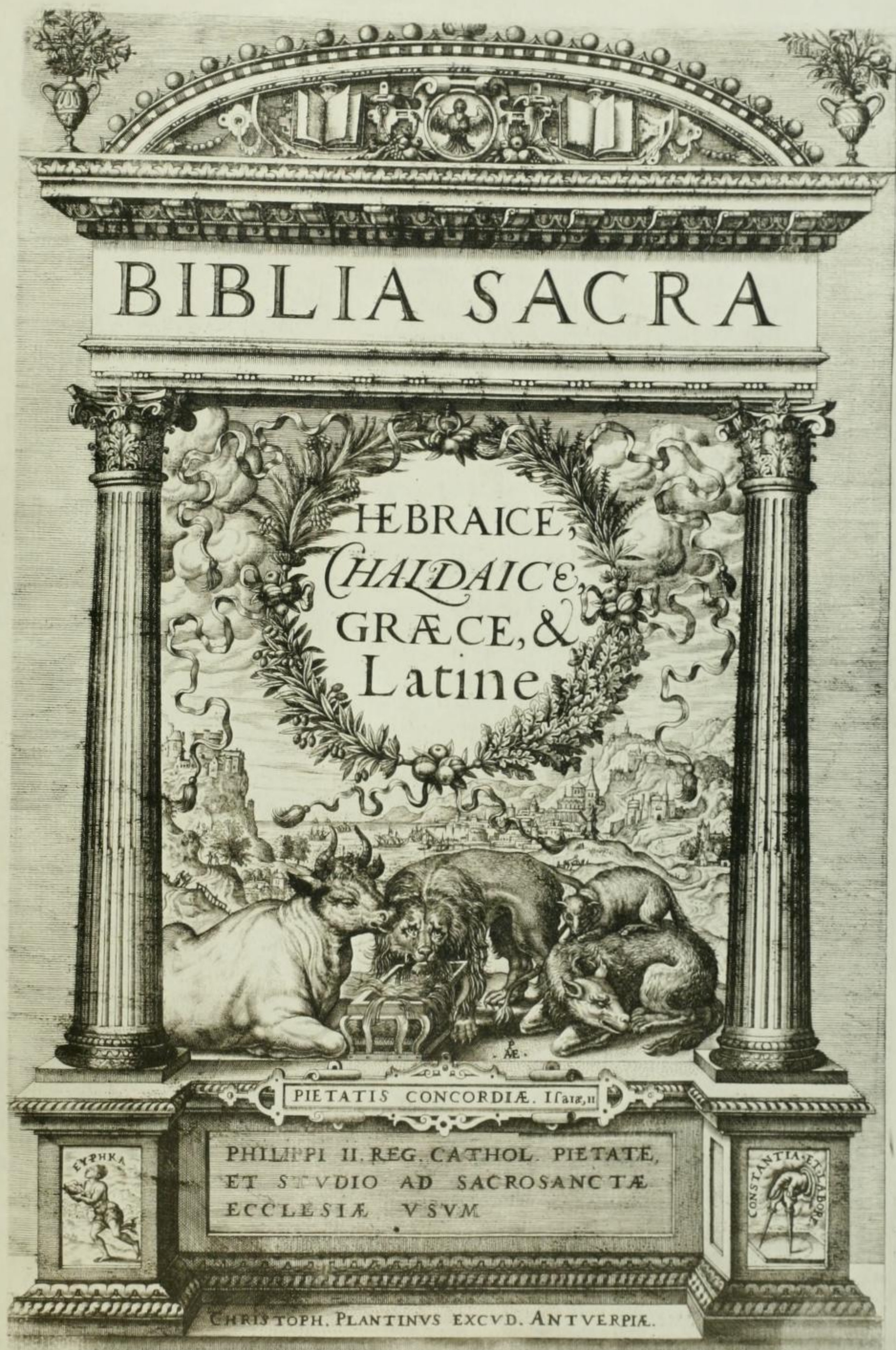
Sermo de Deo apertus, mens sit occulta.
Ad Iohannem Becanum Medicum clarissimū.



*Persea fert linguæ similes, sacra Isidi, frondes:
Typum' que cordis poma turgida exprimunt.
Sermo, index animi, de numine sentit aperte;
Cor caco operculo intus arcanum tegit.*

C

Prin-



63 CHRISTOPHER PLANTIN, Antwerp, 1569–1572
Bible, Polyglot 11 x 16⁵/₈

וַיִּמַח אֶת-כָּל-הַיְקוּם אֲשֶׁר עַל-פְּנֵי הָאֲדָמָה מֵאָדָם
 עַד-בְּהֵמָה עַד-רֶמֶשׂ וְעַד-עוֹף הַשָּׁמַיִם וַיִּמְחוּ מִן-הָאָרֶץ
 וַיִּשְׁאַר אֶדְנֹה וְאִשְׁרָתוֹ בַּתֵּבָה׃ * וַיִּגְבְּרוּ הַמַּיִם
 עַל-הָאָרֶץ חֲמִשִּׁים וּמֵאֵרֶת יוֹם׃
 ח * וַיִּזְכֹּר אֱלֹהִים אֶת-נֹחַ וְאֶת-כָּל-הַחַיָּה וְאֶת-
 כָּל-הַבְּהֵמָה אֲשֶׁר אִתּוֹ בַּתֵּבָה וַיִּטְבַּר אֱלֹהִים רוּחַ-עַל-
 הָאָרֶץ וַיִּשְׁכַּח הַמַּיִם׃ * וַיִּסְכְּרוּ מַעֲיַנֵּת תְּהוֹמוֹ וְאֶרְבַּת
 הַשָּׁמַיִם וַיִּכְלֹא הַנֶּשֶׁם מִן-הַשָּׁמַיִם׃ * וַיִּשְׁכּוּ הַמַּיִם
 מֵעַל הָאָרֶץ הַלֹּךְ וּשׁוֹב וַיִּחְסְרוּ הַמַּיִם מִקְצֵה חֲמִשִּׁים
 וּמֵאֵת יוֹם׃ * וַתֵּנַח הַתֵּבָה בַּחֹדֶשׁ הַשְּׁבִיעִי בְּשִׁבְעָה-
 עָשָׂר יוֹם לַחֹדֶשׁ עַל הַרֵי אֲרָרָט׃ * וְהַמַּיִם הָיוּ הַלֹּךְ
 וְחָסוּר עַד הַחֹדֶשׁ הָעֲשִׂירִי בְּעֲשִׂירֵי בָּאָחַד לַחֹדֶשׁ נִרְאוּ
 רֵאשֵׁי הַהָרִים׃ * וַיְהִי מִקֵּץ אַרְבַּעִים יוֹם וַיִּפְתַּח נֹחַ
 אֶת-חַלּוֹן הַתֵּבָה אֲשֶׁר עָשָׂה׃ * וַיִּשְׁלַח אֶת-הָעֶרֶב
 וַיֵּצֵא יֵצוּא וּשׁוֹב עַד-יָבֶשֶׁת הַמַּיִם מֵעַל הָאָרֶץ׃
 * וַיִּשְׁלַח אֶת-הַיּוֹנָה מֵאֵתוֹ לִרְאוֹת הַקָּלוּ הַמַּיִם מֵעַל
 פְּנֵי הָאֲדָמָה׃ * וְלֹא-מָצְאָה הַיּוֹנָה מְנוּחַ לְכַף-רַגְלָהּ
 וַתָּשָׁב אֵלָיו אֶל-הַתֵּבָה כִּי מַיִם עַל-פְּנֵי-כָל-הָאָרֶץ
 וַיִּשְׁלַח יָדוֹ וַיִּקְחֶהָ וַיָּבֵא אֵתָהּ אֵלָיו אֶל-הַתֵּבָה׃
 * וַיַּחַל עוֹד שְׁבַעַת יָמִים אַחֲרָיִם וַיִּסַּף שַׁלַּח אֶת-הַיּוֹנָה
 מִן-הַתֵּבָה׃ * וַתָּבֵא אֵלָיו הַיּוֹנָה לַעֲת עֶרֶב וְהֵנִיחָהּ
 עָלֶיהָ זֵיט טָרֵף בְּפִיהָ וַיֵּדַע נֹחַ כִּי-קָלוּ הַמַּיִם מֵעַל
 הָאָרֶץ׃ * וַיַּחַל עוֹד שְׁבַעַת יָמִים אַחֲרָיִם וַיִּשְׁלַח
 אֶת-הַיּוֹנָה וְלֹא-יָסְפָה שׁוֹב אֵלָיו עוֹד׃ * וַיְהִי בְּאַחַת
 וָשֶׁשׁ-מְאוֹת שָׁנָה בְּרֵאשִׁוֹן בְּאַחַד לַחֹדֶשׁ חָרְבוּ
 הַמַּיִם מֵעַל הָאָרֶץ וַיִּסַּר נֹחַ אֶת-מִכְסֵה הַתֵּבָה וַיֵּרָא
 וְהֵנָּה חָרְבוּ פְּנֵי הָאֲדָמָה׃ * וּבַחֹדֶשׁ הַשְּׁנִי בְּשִׁבְעָה
 וָעֶשְׂרִים יוֹם לַחֹדֶשׁ יָבֵשׁוּ הָאָרֶץ׃
 * וַיְדַבֵּר אֱלֹהִים אֶל-נֹחַ לֵאמֹר׃
 * צֵא מִן-הַתֵּבָה אַתָּה וְאִשְׁתְּךָ וּבְנֵיךָ וּנְשֵׂי בְנֵיךָ אִתְּךָ׃

11 * Et deleuit omnem substantiam quæ erat su-
 per terram, ab homine usque ad pecus, tam re-
 ptile, quam volucres cæli: & deletæ sunt de
 terra. Remansit autem solus Noe, & qui cum
 eo erant in arca. * Obtinueruntq; aquæ terrâ
 centum quinquaginta diebus. CAP. VIII.
 12 R Ecordatus autem Deus Noe, cunctorum-
 A que animantium, & omnium iumento-
 rum quæ erant cum eo in arca: adduxit spiri-
 tum super terram, & imminutæ sunt aquæ:
 13 * Et clausi sunt fontes abyssi, & cataractæ ce-
 li: & prohibita sunt pluuiæ de cælo. * Reuer-
 sæque sunt aquæ de terra, euntes & redeuntes:
 & cæperunt minui post centum quinquagin-
 14 ta dies. * Requieuitque arca mense septimo,
 vicesimoseptimo die mensis super montes Ar-
 15 menia. * At verò aque ibant & decresebāt
 usque ad decimum mensem. Decimo enim
 mense, prima die mensis, apparuerunt cacu-
 16 mina montium * Cumque transissent qua-
 draginta dies, aperiens Noe fenestram arcæ
 17 quam fecerat, * Dimisit coruum, qui egre-
 diebatur & reuertebatur, donec siccarétur a-
 18 quæ super terram. * Emisit quoque colum-
 B bam post eum, vt videret si iam cessassent aquæ
 19 super faciem terræ. * Quæ cum non inue-
 nisset vbi requiesceret pes eius, reuersa est ad
 eum in arcam. Aquæ enim erant super vniuer-
 20 sam terram. Extenditque manum suam, & ap-
 prehensam intulit in arcâ. * Expectatis autē vl-
 21 tra septē diebus aliis, rursus dimisit columbā
 ex arca. * At illa venit ad eum ad vesperā, portans
 ramū oliuæ virentibus foliis in ore suo. Intel-
 22 lexit ergo Noe qd cessassent aquæ super terrā.
 23 * Expectauitq; nihilominus septē alios dies, &
 emisit colubā, quæ nō est reuersa vltra ad eum.
 24 * Igitur sexcentesimo primo anno, primo men-
 C se, prima die mensis, imminutæ sunt aquæ su-
 per terram. Et aperiens Noe tectum arcæ, as-
 25 pexit, viditque quod exiccata esset superfi-
 26 cies terræ. * Mense secundo, septimo & vicesi-
 mo die mēsis, arefacta est terra. * Locutus est au-
 27 tē De⁹ ad Noe, dicens: * Egredere de arca tu, &
 vxor tua, filij tui, & vxores filiorū tuorū tecū.

תרגום אונקלוס

21 וסחא ית כל יקוהא דעל אפי ארעא סאינשא עד בעירא עד רחשא ועד עופא דשמיא ואהסחיא סן ארעא ואשחאר ברס נח ודעסיה
 22 כהבוקא: * ודכיד יי ית נח ויה כל חיהא ויה כל בעירא דעסיה כתיבוקא ואעבר יי רחא על ארעא ונחו סיא: * ואסחכרו סכעו
 23 ההוקא וכיו שמיא ואחלי סטרא סן שמיא: * ותבו סיא מעל ארעא אזלין וחוכין וחסרו מיא ססוף סאה וחמשין יוסין:
 24 * ונתח חיבוקא בירחא שביעאה בשבעה עשר יוסא לירחא על טורי קרדו: * וסיא חיו אזלין וחסרין עד ירחא עשיראה כעשיראה בחד
 25 לירחא אהחיו או רישי טוריא: * ותח ססוף ארבעין יוסין ופתח נח ית כנאת חיבוקא דעבר: * ושלח ית עורבא ונפק סיפק
 26 והאיב עד דבישו סיא מעל ארעא: * ושלח ית יונה סלוחיה לסחיו אס קלו סיא מעל אפי ארעא: * ולא אשכחח יונרה
 27 סנח לפרסח רגלה ונתח לוחיה לזיבוקא ארי סיא על אפי כל ארעא ואושים יריה ונסכה ואעיל יתה לוחיה לחיבוקא: * ואוריך עוד
 28 שבעא יוסין אחרנין ואוסוף שלח ית יונה סן חיבוקא: * ואחת לוחיה יונה לעידן דקשא וקא טרף וקא חביר סחה כפכה וידע נח ארי
 29 קרו סיא מעל ארעא: * ואוריך עוד שבעא יוסין אחרנין ושלח ית יונה ולא אוסיפת למיכח לוחיה עוד: * ותח בשית סאה
 30 וחרא שנין כקדסאה בחד לירחא נגובו סיא מעל ארעא ואעדי נח ית חופאה דחיבוקא ונחא וקא נגובו אפי ארעא: * וכירחא הנגבא בעשרין
 31 ושבעא יוסא לירחא יבשה ארעא: * וסליל יי עם נח לסיסר: * פוק סן חיבוקא את ואהרך ובנך ונשי בנך עסך:

* Et deleuit omne surgens quod erat super faciem terræ, ab homine usque ad pecus, & reptilia, & volucres cæli: & deleta sunt de terra. & remansit Noe solus, & qui cum eo in arca.

* Et exaltata est aqua super terram diebus centum quinquaginta.

CAP. VIII.

ET recordatus est Deus Noe, & omnium bestiarum, & omnium iumentorum, & omnium volatilium, & omnium reptilium reptantium, quæcumque erant cum eo in arca. & induxit Deus spiritum super terram, & cessauit aqua: * Et cooperiti sunt fontes abyssi, & cataractæ cæli. * Et remissa est aqua vadens à terra: & imminuebatur aqua post centum quinquaginta dies. * Et sedit arca in septimo mense, septima & vigesima mensis, super montes Ararat. * Aqua diminuebatur usque ad decimum mensem. apparuerunt autem capita montium in decimo mense, prima mensis.

Et factum est post quadraginta dies, & aperuit Noe fenestram arce, quam fecit: * Et misit coruum ad videndum, si cessauit aqua. & exiens, non est reuersus, donec siccaretur aqua à facie terræ.

* Et emisit columbam post eum, vt videret, si cessauit aqua à facie terræ. * Et non inueniens columba requiem pedibus suis, reuersa est ad eum in arcam, quia aqua erat super omnem faciem terræ: & extendens manum suam, accepit eam, & induxit eam ad se in arcam.

* Et expectans ultra septem dies, emisit columbam ex arca: * Et reuersa est ad eum columba, & habebat folium oliuæ festucam in ore suo. & cognouit Noe, quod cessauit aqua à facie terræ.

* Et expectans adhuc septem dies, emisit columbam: & non addidit reuerti ad eum ultra.

* Et factum est in vno & sexcentesimo anno, in vita Noe, primo mense, defecit aqua à facie terræ. & aperuit Noe tectum arce, quam fecit: & vidit quod defecit aqua à facie terræ.

* In autem secundo mense, septima & decima die, arefacta est terra. & septima & vigesima mensis aperuit arcam. * Et ait Dominus Deus Noe, dicens: * Egredere de arca tu, & filij tui, & vxor tua, & vxores filiorum tuorum tecum:

* καὶ ἐξήλειψε πᾶν τὸ ἀνάστημα, ὃ ἦν ἐπὶ τοῦ ὕδατος τῆς γῆς, ἀπὸ ἀνθρώπου ἕως κτήνους, & ἐρπετῶν, & πετεινῶν τοῦ ἔρανου· καὶ ἐξηλείφθησαν ἀπὸ τῆς γῆς. & κατελείφθη νῶε μόνος, & οἱ μετ' αὐτῶ ἐν τῇ κιβωτῷ. * καὶ ὑψώθη τὸ ὕδωρ ἐπὶ τῆς γῆς ἡμέρας ἑκατὸν πενήκοντα. η'.

* Καὶ ἀνεμίση ὁ θεὸς τὴν νῶε, & πάντων τῶν θηρίων, & πάντων τῶν κλιμῶν, & πάντων τῶν πτερυγίων, & πάντων τῶν ἐρπετῶν τῶν ἐρπόντων, ὅσα ἦν μετ' αὐτῶ ἐν τῇ κιβωτῷ. & ἐπήγαγεν ὁ θεὸς πνεῦμα ἐπὶ τῆς γῆς, & ἐκόπασεν τὸ ὕδωρ.

* καὶ ἐπεκαλύφθησαν αἱ πηγαὶ τῆς ἀβύσσου, & οἱ καταράται τῆς ἔρανου. * καὶ ἐνεδίδετο τὸ ὕδωρ πορθυόμενον ἀπὸ τῆς γῆς, & ἠλατινοῦτο τὸ ὕδωρ, μὲν ἑκατὸν πενήκοντα ἡμέρας. * & ἐκάθισεν ἡ κιβωτὸς ἐν τῷ ἐβδόμῳ μῶντι, ἐβδόμη & εἰκάδι μῶντος, ἐπὶ τὰ ὄρη τὰ Ἄραράτ.

* τὸ ὕδωρ ἠλατινοῦτο ἕως ἑδεκάτου μῶντος, ὠφθησαν δὲ αἱ κεφαλαιῶν ὄρεων ἐν τῷ δεκάτῳ μῶντι, τῇ πρώτῃ μῶντος. * & ἐγένετο μετὰ τεσσαράκοντα ἡμέρας: & ἀνέωξε νῶε τὴν θυρίδα τῆς κιβωτοῦ, ἣν ἐποίησε.

* & ἀπέσειλε τὸν κόρακα ἰδεῖν, εἰ κεκόπακε τὸ ὕδωρ. & ἐξελθὼν, οὐκ ἀνέσρεψεν, ἕως ἑξηρησθήναι τὸ ὕδωρ ἀπὸ τοῦ ὕδατος τῆς γῆς. * & ἔξαπέσειλε τὴν φεισερᾶν ὀπίσω αὐτῶ, ἰδεῖν, εἰ κεκόπακε τὸ ὕδωρ ἀπὸ τοῦ ὕδατος τῆς γῆς.

* & μὴ εὐρύσσει ἡ φεισερα ἀνάπαυσιν τοῖς ποσὶν αὐτῆς, ἵσπερ ἔσπερεν πρὸς αὐτὸν εἰς τὴν κιβωτὸν, ὅτι ὕδωρ ἦν ἐπὶ πᾶν τὸ πρὸς ὄψον τῆς γῆς: & ἐκλείνας τὴν χειρὰ αὐτῶ, ἔλαβεν αὐτὴν, & εἰσήγαγεν αὐτὴν πρὸς αὐτὸν εἰς τὴν κιβωτὸν.

* & ἔπιπτον ἐπὶ τῆς ἡμέρας, ἔξαπέσειλε τὴν φεισερᾶν ἐκ τῆς κιβωτοῦ. * & ἀπέσρεψε πρὸς αὐτὸν ἡ φεισερά: & εἶχεν φύλλον ἐλαίας κάρφον ἐν τῷ στόματι αὐτῆς. & ἐγὼ νῶε, ὅτι κεκόπακε τὸ ὕδωρ ἀπὸ τοῦ ὕδατος τῆς γῆς.

* & ἔπιπτον ἐπὶ τῆς ἡμέρας, ἔξαπέσειλε τὴν φεισερᾶν, & ἐπρὸς τὸ ἐπιστρέψαι πρὸς αὐτὸν ἐπι.

* & ἐγένετο ἐν τῷ ἐνὶ & ἑξακοσιοσῷ ἔτει, ἐν τῇ ζωῇ τοῦ νῶε, τὸ πρῶτον μῶντος ἔξελιπε τὸ ὕδωρ ἀπὸ τοῦ ὕδατος τῆς γῆς. & ἀπεκαλύφθη νῶε τὴν σέλιω τῆς κιβωτοῦ, ἡ ἐποίησεν. & εἶδεν, ὅτι ἔξελιπε τὸ ὕδωρ ἀπὸ τοῦ ὕδατος τῆς γῆς.

* ἐν τῷ ἰσθλίῳ μῶντι ἐπὶ τῆς δεκάτης ἡμέρας ἔξηρανθη ἡ γῆ. & ἐβδόμη & εἰκάδι τῶ μῶντος ἀνέωξε τὴν κιβωτὸν. * & εἶπεν κύριος ὁ θεὸς τῷ νῶε, λέγων * ἔξελθε ἐκ τῆς κιβωτοῦ σου, & οἱ υἱοὶ σου, & ἡ γυναῖξ σου, & αἱ γυναῖκες τῶν υἱῶν σου μετ' ἑσέ:

CHALDAICAE PARAPHRASIS TRANSLATIO.

Et deleuit omnem substantiam quæ erat super faciem terræ, ab homine usque ad iumentum, usque ad reptile, & usque ad volucres cæli: & deleta sunt de terra: & relictus est solummodo Noe, & qui cum eo erant in arca. Et prauauerunt aquæ super terram centum & quinquaginta diebus.

CAP. VIII.

ET recordatus est Deus Noe, & omnium animalium & omnium iumentorum quæ erant cum eo in arca: & transire fecit Deus ventum super terram: & cessarunt aquæ.

Et reuerse sunt aquæ desuper terram, euntes & reuertentes: & diminuta sunt aquæ post centum & quinquaginta dies. Et quieuit arca in mense septimo, in decima septima die mensis, super montes Aradu.

Et factum est in fine quadraginta dierum, & aperuit Noe fenestram arce quam fecerat: Et emisit coruum; & egrediebatur & reuertebatur, donec siccarentur aquæ desuper terram.

Et emisit columbam à se, vt videret si alleuiatæ fuissent aquæ desuper faciem terræ. Et non inuenit columba requiem plantæ pedis sui. & reuersa est ad eum in arcam: quoniam aquæ erant super faciem vniuersæ terræ: & extendit manum suam, & tulit eam; & induxit eam secum in arcam.

Et expectauit adhuc septem diebus alijs, & rursus emisit columbam ex arca. Et venit ad eum columba in tempore vespertino: & ecce folium oliuæ quod decerpserat ore suo: & cognouit Noe quod aquæ imminutæ erant desuper terram. Et expectauit ultra septem diebus alijs; & emisit columbam; & nunquam est reuersa ad eum amplius.

Et factum est in sexcentesimo & vno anno, prima die mensis, siccatae sunt aquæ desuper terram: & abtulit Noe tectum arce: & vidit, & ecce siccata erat facies terræ. Et in mense secundo, vigesima septima die mensis, arefacta est terra. Et locutus est Deus cum Noe, dicens: Egredere de arca tu, & vxor tua, & filij tui, & vxores filiorum tuorum tecum.

21 And the people stood afarre off, and Moses drew neere vnto the thicke darkenes, where God was.

22 And the LORD said vnto Moses, Thus thou shalt say vnto the children of Israel, See haue seene that I haue talked with you from heauen.

23 Ye shall not make with me gods of siluer, neither shall ye make vnto you gods of gold.

24 An Altar of earth thou shalt make vnto me, and shalt sacrifice thereon thy burnt offerings, and thy peace offerings, thy sheepe, and thine oxen: In all places where I record my Name, I will come vnto thee, and I will blesse thee.

25 And * if thou wilt make mee an Altar of stone, thou shalt not † build it of hewen stone: for if thou lift vpon thy toole vpon it, thou hast polluted it.

26 Neither shalt thou goe by by steps vnto mine Altar, that thy nakednesse be not discovered thereon.

CHAP. XXI.

1 Lawes for men seruants. 5 For the seruant whose eare is boared. 7 For women seruants. 12 For manslaughter. 16 For stealers of men. 17 For cursers of parents. 18 For smiters. 22 For a hurt by chance. 28 For an ox that goareth. 33 For him that is an occasion of harme.

NOW these are the Iudgements which thou shalt set before them.

2 * If thou buy an Hebrew seruant, six yeeres he shall serue, and in the seventh he shall goe out free for nothing.

3 If he came in † by himselfe, he shall goe out by himselfe: if he were married, then his wife shall goe out with him.

4 If his master haue giuen him a wife, and she haue borne him sonnes or daughters; the wife and her children shall be her masters, and he shall go out by himselfe.

5 And if the seruant † shall plainly say, I loue my master, my wife, and my children, I will not goe out free:

6 Then his master shall bring him vnto the Iudges, hee shall also bring him to the doore, or vnto the doore post, and his master shall boare his eare through with an aule, and he shall serue him for euer.

7 And if a man sell his daughter

to be a mayd seruant, shee shall not goe out as the men seruants doe.

8 If she † please not her master, who hath betrothed her to himselfe, then shall he let her be redeemed: To sell her vnto a strange nation hee shall haue no power, seeing he hath dealt deceitfully with her.

9 And if he haue betrothed her vnto his sonne, he shall deale with her after the maner of daughters.

10 If he take him another wife, her food, her rayment, and her duety of marriage shall he not diminish.

11 And if he doe not these three vnto her, then shall she goe out free without money.

12 * He that smiteth a man, so that he die, shall be surely put to death.

13 And if a man lye not in wait, but God deliuer him into his hand, then * I will appoint thee a place whither hee shall flee:

14 But if a man come presumptuously vpon his neighbour to slay him with guile, thou shalt take him from mine Altar, that he may die.

15 And he that smiteth his father, or his mother, shall be surely put to death.

16 And he that stealeth a man, and selleth him, or if he be found in his hand, he shall surely be put to death.

17 And * hee that † curseth his father or his mother, shall surely be put to death.

18 And if men strue together, and one smite † another with a stone, or with his fist, and he die not, but keepeth his bed:

19 If hee rise againe, and walke abroad vpon his staffe, then shall hee that smote him, be quit: onely he shall pay for † the losse of his time, and shall cause him to be thoroughly healed.

20 And if a man smite his seruant, or his mayd, with a rod, and hee die vnder his hand, hee shall be surely † punished:

21 Notwithstanding, if he continue a day or two, hee shall not be punished, for he is his money.

22 If men strue, and hurt a woman with child, so that her fruit depart from her, and yet no mischief follow, he shall be surely punished, according as the womans husband will lay vpon him, and hee shall pay as the Iudges determine.

23 And

* Deut. 7. 5. ioh. 8. 31.
† Hebr. build them with hewing.

† Hebr. be euill in the eyes of, &c.

* Leuit. 24. 17.

* Deut. 19. 3.

* Leuit. 25. 47. deut. 15 17. iere. 34. 14.

† Hebr. with his body.

† Hebr. saying, shall say.

* Leuit. 20. 9. prou. 20. 10. math. 15. 4. marke 7. 10.
† Or, curseth.
† Or his neighbour.

† Hebr. ceasing.

† Hebr. a- uenged.



DE
IMITATIONE
CHRISTI
LIBER PRIMVS.

Admonitiones ad spiritualem vitam vtilis.

CAPVT I.

*De imitatione Christi, & contemptu
omnium vanitatum mundi.*



VI sequitur me, non
ambulat in tenebris:
dicit Dominus. Hæc
sunt verba Christi, qui-
bus admonemur, quatenus vitam

A

MEDAILLES

SUR

LES PRINCIPAUX EVENEMENTS

DU REGNE

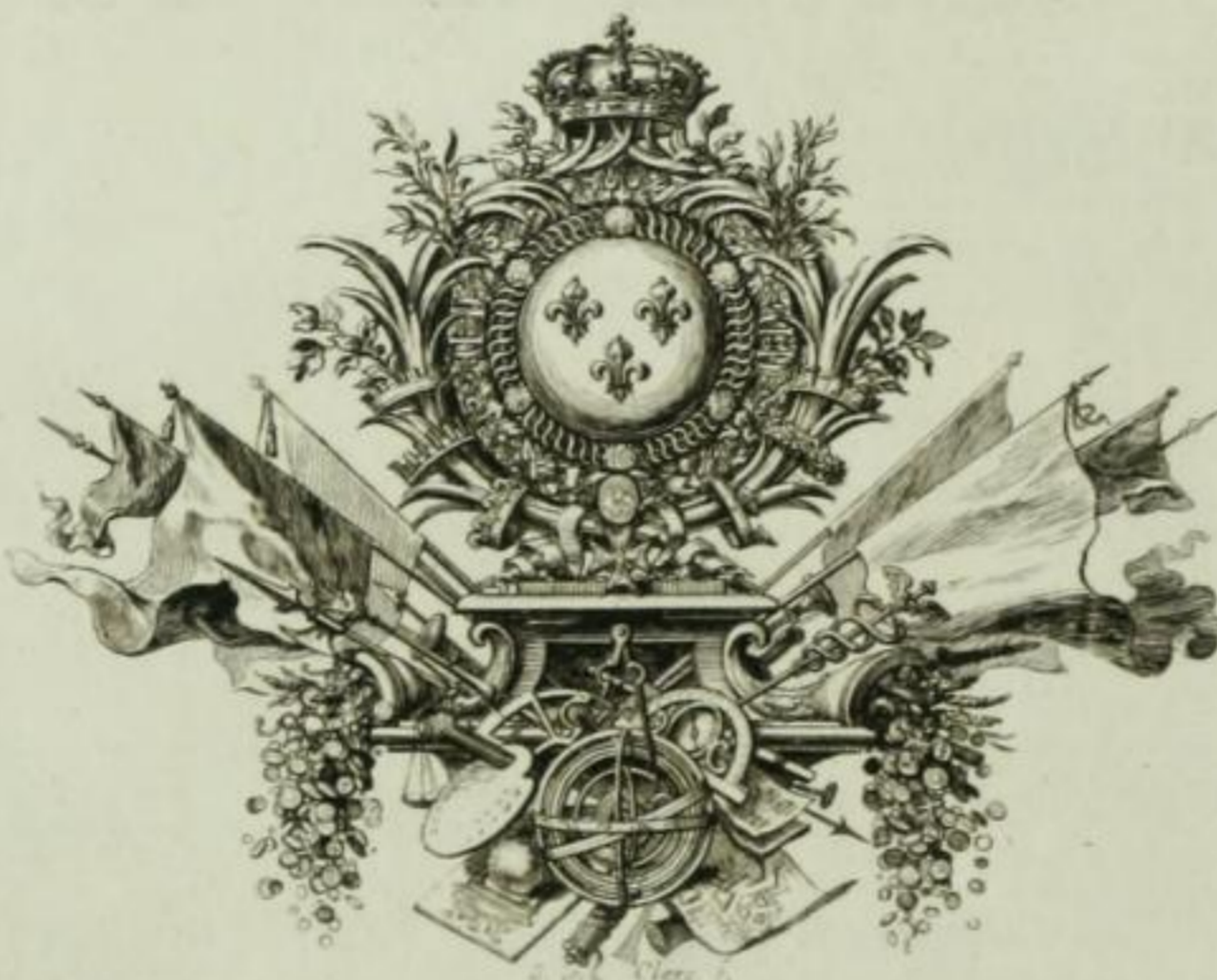
DE

LOUIS LE GRAND,

AVEC

DES EXPLICATIONS HISTORIQUES.

Par l'Académie Royale des Médailles & des Inscriptions.



A PARIS,
DE L'IMPRIMERIE ROYALE.

M. DCCII.



LA PAIX DE L'ITALIE,
PAR LA MEDIATION DU ROY.

LA guerre allumée entre le Pape Urbain VIII, & le Duc de Parme au sujet du Duché de Castro, dont le Pape s'estoit emparé, avoit donné occasion aux Princes d'Italie de prendre les armes pour leur propre seûreté. Les Vénitiens, le grand Duc de Toscane, & le Duc de Modène firent une ligue entr'eux en faveur du Duc de Parme. On commit reciproquement diverses hostilitéz, & l'on prit des Places de part & d'autre. Le Duc de Parme s'estoit avancé jusqu'aux portes de Rome, où il avoit jetté la terreur, & cette guerre pouvoit devenir funeste à toute l'Italie, lorsque le Roy interposa sa médiation. Le Cardinal Bichi, nommé Plénipotentiaire par Sa Majesté, fit divers voyages à Rome, à Florence, à Venise, & près des Ducs de Parme, & de Modène, & s'employa si efficacement dans cette négociation, qu'il conclut heureusement le Traité de Paix entre sa Sainteté, & les Princes liguez, avec l'entiere satisfaction de toutes les parties interessées. Le Pape rendit au Duc de Parme Castro & Montalto, & le grand Duc restitua au Pape plusieurs Places de l'Estat Ecclesiastique, qu'il avoit prises, ce qui restablit dans l'Italie une parfaite tranquillité.

C'est le sujet de cette Médaille. L'Italie avec ses attributs ordinaires y est representée assise. Les mots de la Légende, REX PACIS ARBITER, signifient, *le Roy arbitre de la Paix*. Ceux de l'Exergue, ITALIA PACATA. M. DC. XLIV. *la Paix renduë à l'Italie. 1644.*





THE
History of the Rebellion, &c.
 BOOK II.

Pfal. LII. 2, 4.

*Thy Tongue deviseth Mischiefs, like a sharp Rasour, working
 deceitfully:*

Thou lovest all devouring words, O thou deceitful Tongue.

Pfal. LV. 21.

*The words of his Mouth were smoother than Butter, but War
 was in his Heart: his words were softer than Oyl, yet were
 they drawn Swords.*



IT was towards the end of the Year 1633, when the King return'd from Scotland, having left it to the Care of some of the Bishops there to provide such a Liturgy, and such a Book of Canons, as might best suit the nature and humour of the Better sort of that People; to which the rest would easily submit: and that, as fast as they made them ready, they should transmit them to the Arch-Bishop of *Canterbury*, to whose assistance the King join'd the Bishop of *London*, and Doctor *Wren*, who, by that time, was become Bishop of *Norwich*; a man of a severe fowr nature, but very Learned, and particularly versed in the old Liturgies of the *Greek*, and *Latin* Churches. And after his Majesty should be this way certified of what was so sent, he would recommend, and enjoyn the Practice, and Use of both to that his Native Kingdom. The Bishops there had somewhat to do, before they went about the preparing the Canons, and the Liturgy; what had pass'd at the King's being there in Parliament, had left bitter Inclinations, and unruly Spirits in many of the most popular Nobility; who watch'd only for an opportunity to Enflame the People, and were well-enough contented to see Combustible matter every day gather'd together, to contribute to that Fire.

THE promoting so many Bishops to be of the Privy-Council, and to fit in the Courts of Justice, seem'd at first wonderfully to facilitate all

L 2

that

*Affairs in
 Scotland after
 the King's re-
 turn thence,
 relating chiefly
 to the compo-
 sing a Liturgy
 and Canons.*



C. JULII CÆSARIS

Ante Chr.
LVI.
U.C. Farr.
DCXCVII.

COMMENTARIORUM

D E

BELLO GALLICO

LIBER II.



QUUM esset Cæsar in citeriore Gallia in hibernis, ita uti supra demonstravimus; crebri ad eum rumores afferebantur, litterisque item Labieni certior fiebat, omnes Belgas, quam tertiam esse Galliæ partem dixeramus, contra populum R. conjurare; obsi-

§. 1.
Belgarum
omnium con-
tra P. R. con-
juratio.

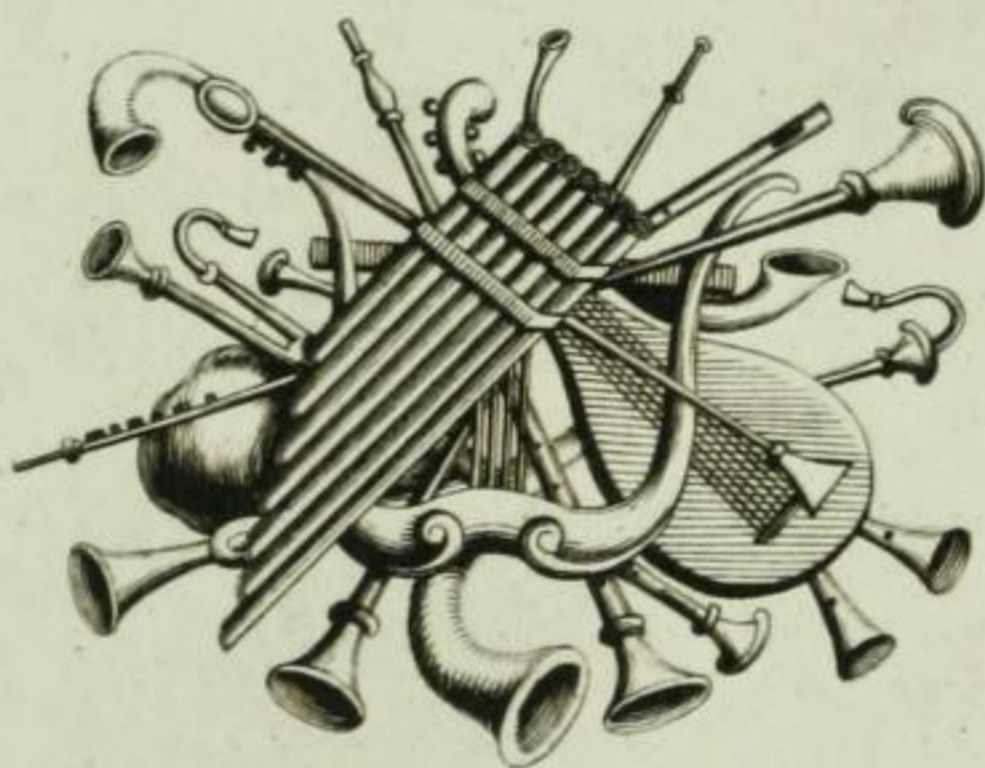
desque inter se dare: Conjurandi has esse causas: primum, quod vererentur, ne, omni pacata Gallia, ad eos exercitus noster adduceretur: deinde, quod ab nonnullis Gallis sollicitarentur; partim qui ut Germanos diutius in Gallia versari nolu-
erant, ita populi R. exercitum hiemare atque inveterascere in Gallia moleste ferebant; partim qui mobilitate & levitate animi, novis imperiis studebant: ab nonnullis etiam, quod in Gal-

I 2

lia

1938, 04

Q V I N T I
H O R A T I I F L A C C I
O P E R A.
V O L . I .



L O N D I N I
A E N E I S T A B V L I S I N C I D I T
I O H A N N E S P I N E
M D C C X X X I I I .

M. T. CICERO'S
CATO MAJOR,
OR HIS
DISCOURSE
OF
OLD-AGE:

With Explanatory NOTES.



PHILADELPHIA:
Printed and Sold by B. FRANKLIN,
MDCCLXIV.

FABLE II.

LE CORBEAU ET LE RENARD.

Maître Corbeau sur un arbre perché,
 Tenoit en son bec un fromage:
 Maître Renard, par l'odeur alléché,
 Lui tint à peu près ce langage.
 Hé bon jour, Monsieur du Corbeau!
 Que vous êtes joli! Que vous me semblez beau!
 Sans mentir, si votre ramage
 Se rapporte à votre plumage,
 Vous êtes le phénix des hôtes de ces bois.
 A ces mots, le Corbeau ne se sent pas de joie:
 Et pour montrer sa belle voix,
 Il ouvre un large bec, laisse tomber sa proie.
 Le Renard s'en fait, & dit: mon bon Monsieur,
 Apprenez que tout flatteur
 Vit aux dépens de celui qui l'écoute:
 Cette leçon vaut bien un fromage sans doute.
 Le Corbeau honteux & confus
 Jura, mais un peu tard, qu'on ne l'y prendroit plus.



LE CORBEAU ET LE RENARD. Fable II.

74 CHARLES ANTOINE JOMBERT

Paris, 1755-1759

Jean de La Fontaine: *Fables Choisies Mises en Vers*11 $\frac{1}{8}$ x 16



LE CALENDRIER
DES VIEILLARDS.

Nouvelle tirée de Bocace.

PLUS d'une fois je me suis étonné
Que ce qui fait la paix du mariage,
En est le point le moins considéré.
Lorsque l'on met une fille en ménage,
Les pere & mere ont pour objet le bien;
Tout le surplus, ils le comptent pour rien;
Jeunes tendrons à vieillards appariens;
Et cependant je vois qu'ils se foucient
D'avoir chevaux à leur char attelés
De même taille, & mêmes chiens couplés.
Ainsi des bœufs, qui de force pareille
Sont toujours pris : car ce seroit merveille
Si, sans cela, la charrue alloit bien.
Comment pourroit celle du mariage
Ne mal aller, étant un attelage
Qui bien souvent ne se rapporte en rien ?
J'en vas conter un exemple notable.

ON sçait qui fut Richard de Quinzica,
Qui mainte fête à sa femme allégua,
Mainte Vigile, & maint jour fériable,

E ij

PUBLII VIRGILII

MARONIS

BUCOLICA,

GEORGICA,

E T

AE NE I S.

BIRMINGHAMIAE:

Typis JOHANNIS BASKERVILLE.

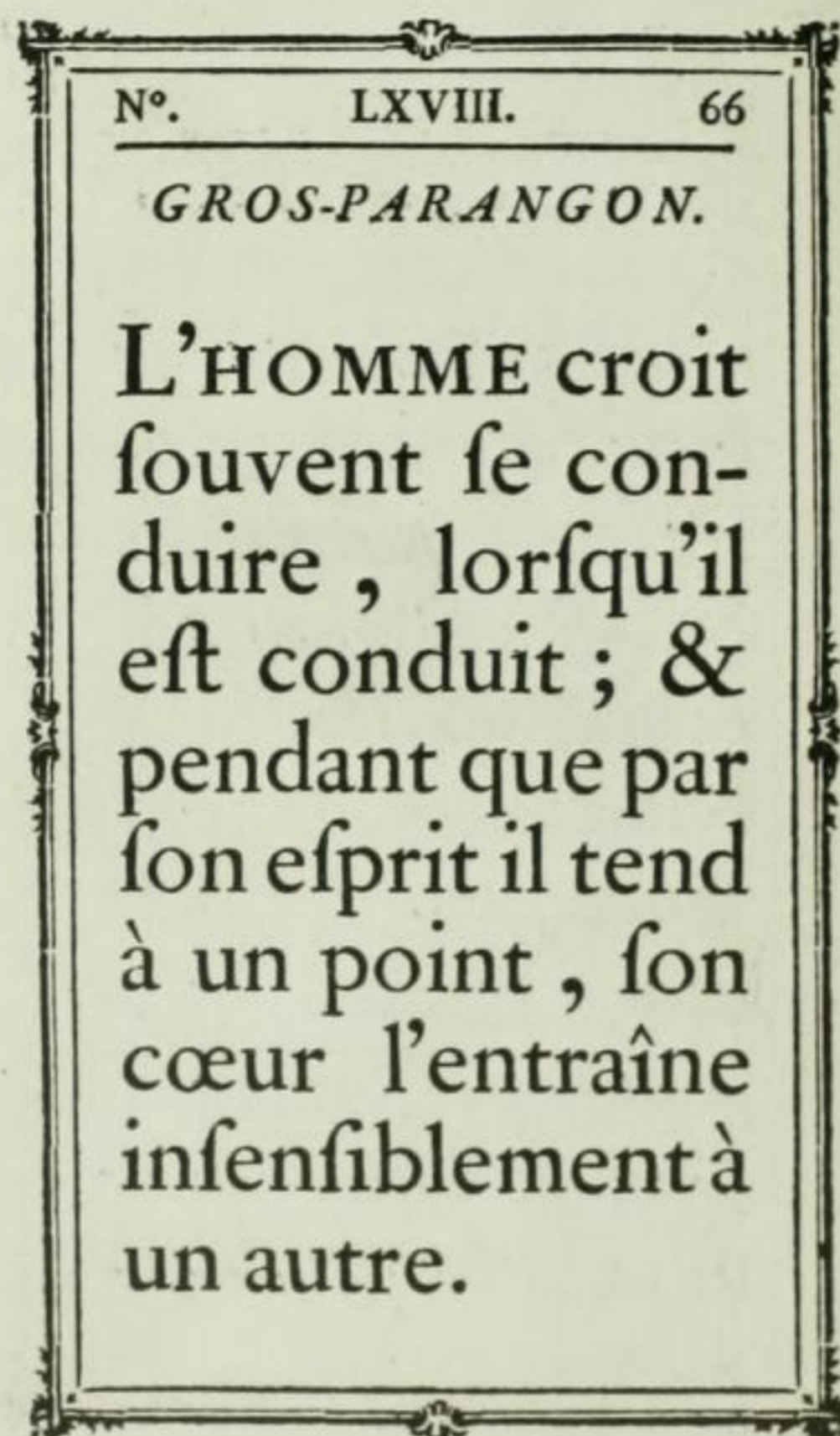
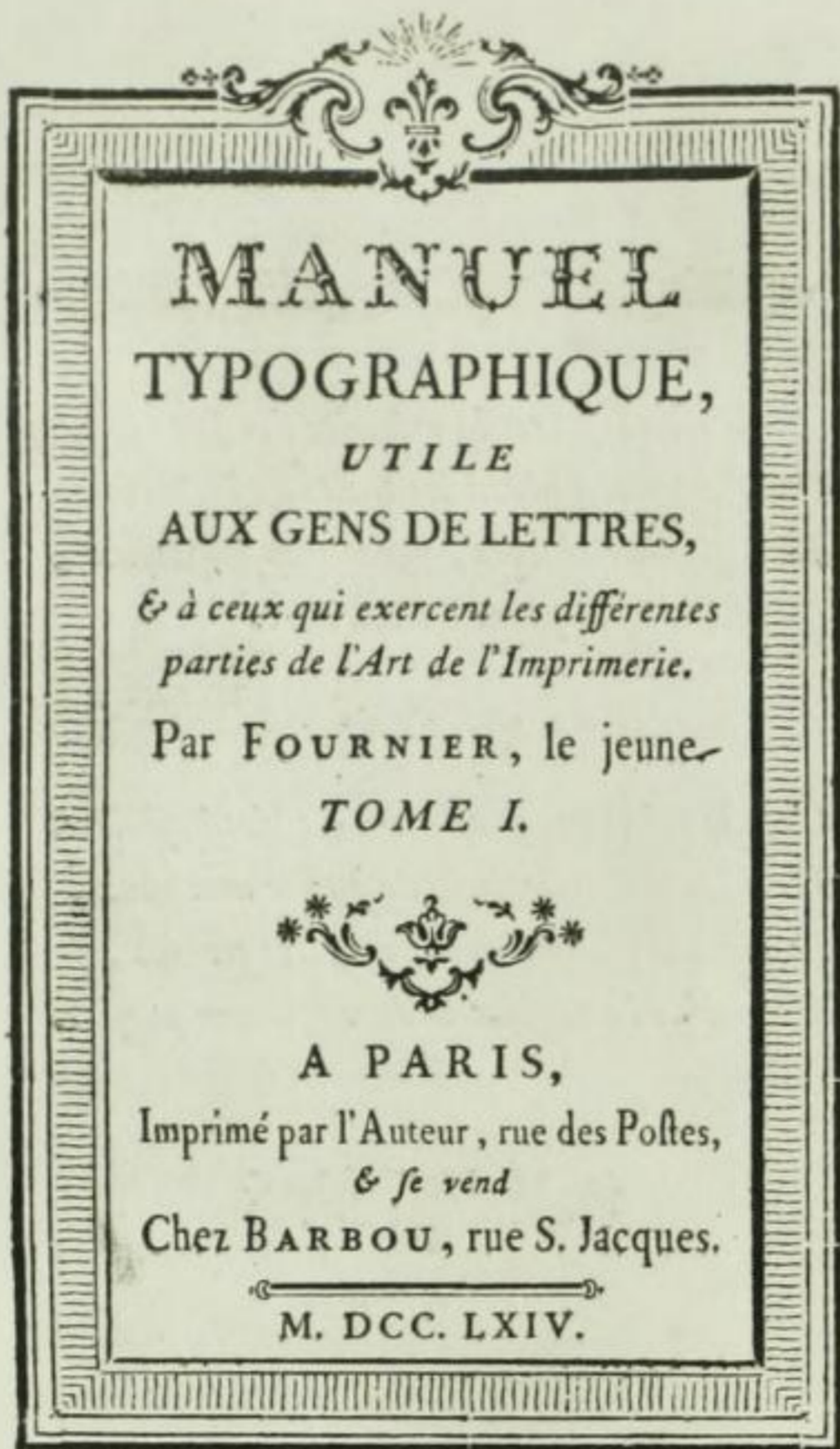
MDCCLVII.

JUVENALIS SATYRA VI. 73

Jamque eadem summis pariter, minimisque libido:
Nec melior pedibus filicem quæ conterit atrum;
Quam quæ longorum vehitur cervice Syrorum.
Ut spectet ludos, conducit Ogulnia vestem,
Conducit comites, fellam, cervical, amicas,
Nutricem, et flavam, cui det mandata, puellam.
Hæc tamen argenti superest quodcumque paterni
Lævibus athleticis, ac vasa novissima donat.
Multis res angusta domi est: sed nulla pudorem
Paupertatis habet; nec se metitur ad illum,
Quem dedit hæc posuitque modum. Tamen utile quid sit,
Prospiciunt aliquando viri; frigusque, famemque,
Formica tandem quidam expavere magistra.
Prodiga non sentit pereuntem fœmina censum:
At velut exhausta redivivus pullulet arca
Nummus, et e pleno semper tollatur acervo,
Non unquam reputat, quanti sibi gaudia constant.
Sunt quas eunuchi imbelles, ac mollia semper
Oscula delectent, et desperatio barbæ,
Et quod abortivo non est opus. Illa voluptas
Summa tamen, quod jam calida et matura juvena
Inguina traduntur medicis, jam pectine nigro.

K

Ergo



PARADISE LOST,

A P O E M.

THE AUTHOR

J O H N M I L T O N .



G L A S G O W :

PRINTED BY ROBERT AND ANDREW FOULIS,
PRINTERS TO THE UNIVERSITY,
M.DCC.LXX.

LES
BAISERS,
PRÉCÉDÉS
DU MOIS DE MAI,
POÈME.



A LA HAYE,
Et se trouve à Paris,
Chez LAMBERT, Imprimeur, rue de la Harpe.
ET DELALAIN, rue de la Comédie Française.

M. DCC. LXX.



LA GUERRA
DE JUGURTA

P O R

CAYO SALUSTIO CRISPO.



IN causa alguna se queixan los hombres de que su naturaleza es flaca y de corta duracion ; y que se gobierna mas por la suerte , que por su virtud. Porque si bien se mira , se hallarà por el contrario , que no hai en el mundo cosa mayor , ni mas excelente ; y que no la falta vigor ni tiempo , si solo aplicacion e industria. Es pues la guia y el gobierno entero de nuestra vida el animo ; el qual , si se encamina a la gloria por el sendero de la virtud , harto

C. SALLUSTII CRISPI
IUGURTHA.

IALSO queritur de natura sua genus humanum , quod imbecille , atque ævi brevis , sorte potius , quam virtute , rega-

tur. Nam contra reputando , neque majus aliud , neque præstabilius invenias ; magisque naturæ industriam hominum , quam vim , aut tempus deesse. Sed dux , atque imperator vitæ mortalium , animus est : qui ubi ad gloriam virtutis via grassa-

N

LECTO VSI FVERINT: QVAM LICENTIAM QVVM ET IPSE ANACREON MINIME RESPVERIT, VITIO NE VERTENDVM ILLI ERIT, SI EIVS DICTIO, SCRIBENDIQVE RATIO CONSTANter *IONICA* ALICVI NEQVAQVAM VISA SIT?

CAPVT IX.

HACTENVS DE GALLIS, GERMANIS, BATAVIS ANACREONTIS INTERPRETIBVS, ATQVE ENARRATORIBVS DIXI. NVNC AD BRITANNOS VENIO, QVI QVEMADMODVM IN VNIVERSAE NATVRAE INVESTIGATIONE, IN MA-

THEMATICIS DISCIPLINIS, IN PHILOSOPHICIS MEDITATIONIBVS CAETERIS PLERVMQVE ANTESTARE VIDENTVR; SIC ETIAM IN ANTIQVIS SCRIPTORIBVS INGENIOSE, DISERTEQVE VERTENDIS, ENVCLEANDISQVE SVMMAM, ET SINGVLAREM LAVDEM OBTINERVNT. PRIMVM, QVOD ANGLICA TYPOGRAPHIA RERV ANACREONTICARVM SPECIMEN EXHIBVIT, FVIT ODARIORVM EDITIO LONDINI CVRATA ANNO MDCLVI AD FIDEM LAVDATI EXEMPLARIS H. STEPHANI. TVM COMPTISSIMIS, ET SVAVISSIMIS HISCE CARMINIBVS EXPLICAN-

Q.

HORATII

FLACCI

OPERA

PARMAE

IN AEDIBVS PALATINIS

CID ID CC LXXXI.

TYPIS BODONIANIS.

delle lettere; a dimostrar il quale se possono i doviziosi cercare sfoggiati volumi superbamente impressi, sarà ufficio dell'arte tipografica il somministrarne. Converralle adunque perciò trovar il bello nel grande, come abbiám veduto che per lo comodo ella dee trovarlo nel piccolo.

Ma il bello in che direm noi che consista? Forse più che in altro in due cose; nella convenienza, che la mente appaga, soddisfatta quando riflettendo ella scorge le parti tutte d'un'opera cospirare a uno stesso intento, e nella proporzione, che contenta gli sguardi, o più veramente la fantasia, la qual serba in sè certe immagini e figure, alle quali ciò che più conformasi più le piace. E la

✻ — CORALE — ✻

Quousque tan-
dem abutêre, Ca-
tilina , patientiâ
nostrâ? quamdiu
etiam furor iste
tuus nos eludet?
quem ad finem se-

◊ — COMACCHIO — ◊

THE
DRAMATIC WORKS
OF
SHAKSPEARE

REVISED

BY GEORGE STEEVENS.

VOL. III.

LONDON:

PRINTED BY W. BULMER AND CO.

Shakspeare Printing-Office,

FOR JOHN AND JOSIAH BOYDELL, GEORGE AND W. NICOL:

FROM THE TYPES OF W. MARTIN.

MDCCCLII.



THE TRAVELLER.

Remote, unfriended, melancholy, slow,
Or by the lazy Scheld, or wandering Po;
Or onward, where the rude Carinthian boor
Against the houseless stranger shuts the door;
Or where Campania's plain forsaken lies,
A weary waste, expanding to the skies;
Where-e'er I roam, whatever realms to see,
My heart, untravell'd, fondly turns to thee:
Still to my Brother turns, with ceaseless pain,
And drags at each remove a lengthening chain.

THE
SEASONS,

BY
James Thomson.

ILLUSTRATED WITH
ENGRAVINGS

BY
F. BARTOLOZZI, R. A. AND P. W. TOMKINS,

Historical Engravers to Their Majesties;

FROM
ORIGINAL PICTURES

PAINTED FOR THE WORK

BY
W. HAMILTON, R. A.

LONDON:

PRINTED FOR P. W. TOMKINS, NEW BOND-STREET.

THE LETTER-PRESS BY T. BENSLEY.

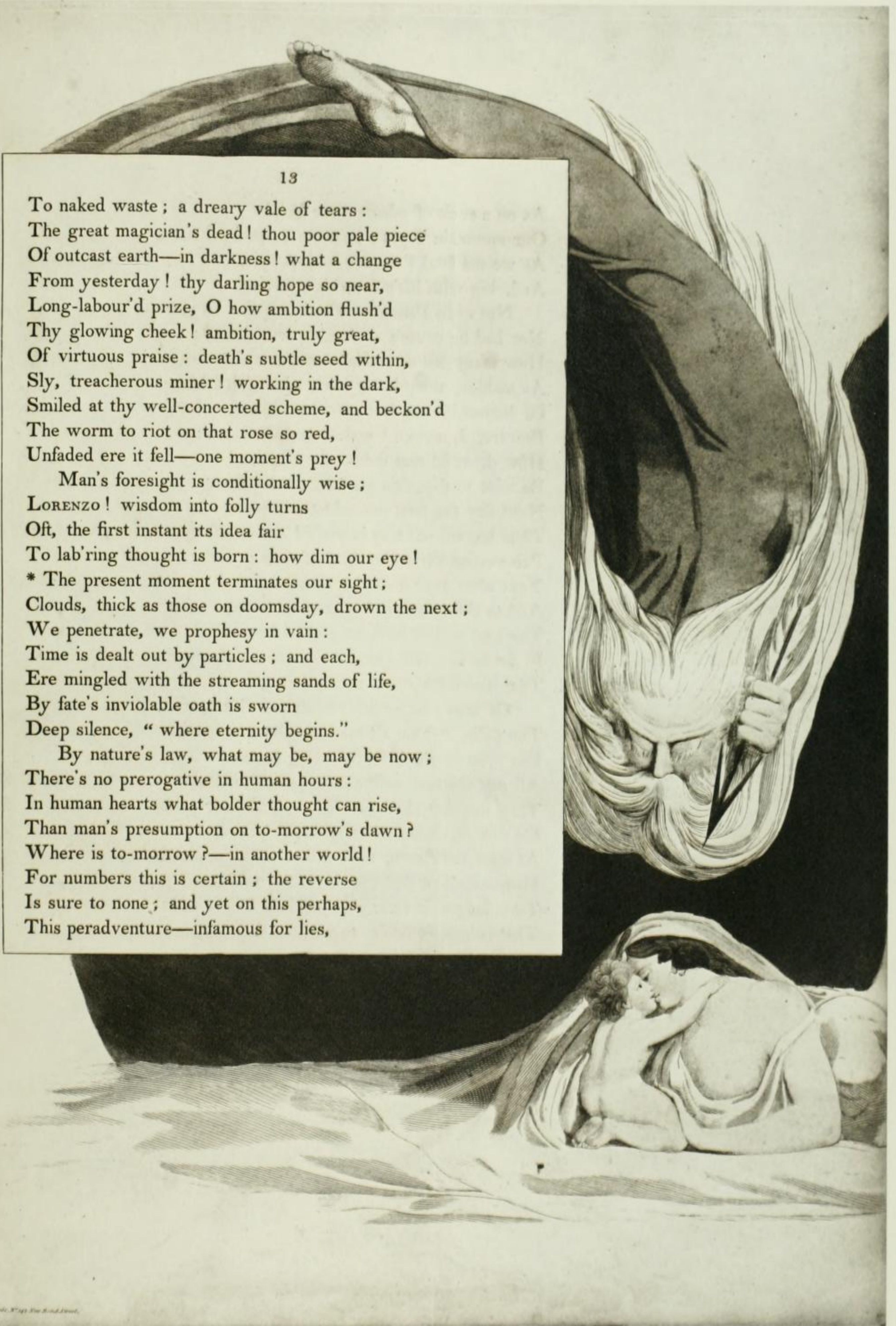
THE TYPES BY F. FIGGINS.

MDCCXCVII.

To naked waste ; a dreary vale of tears :
 The great magician's dead ! thou poor pale piece
 Of outcast earth—in darkness ! what a change
 From yesterday ! thy darling hope so near,
 Long-labour'd prize, O how ambition flush'd
 Thy glowing cheek ! ambition, truly great,
 Of virtuous praise : death's subtle seed within,
 Sly, treacherous miner ! working in the dark,
 Smiled at thy well-concerted scheme, and beckon'd
 The worm to riot on that rose so red,
 Unfaded ere it fell—one moment's prey !

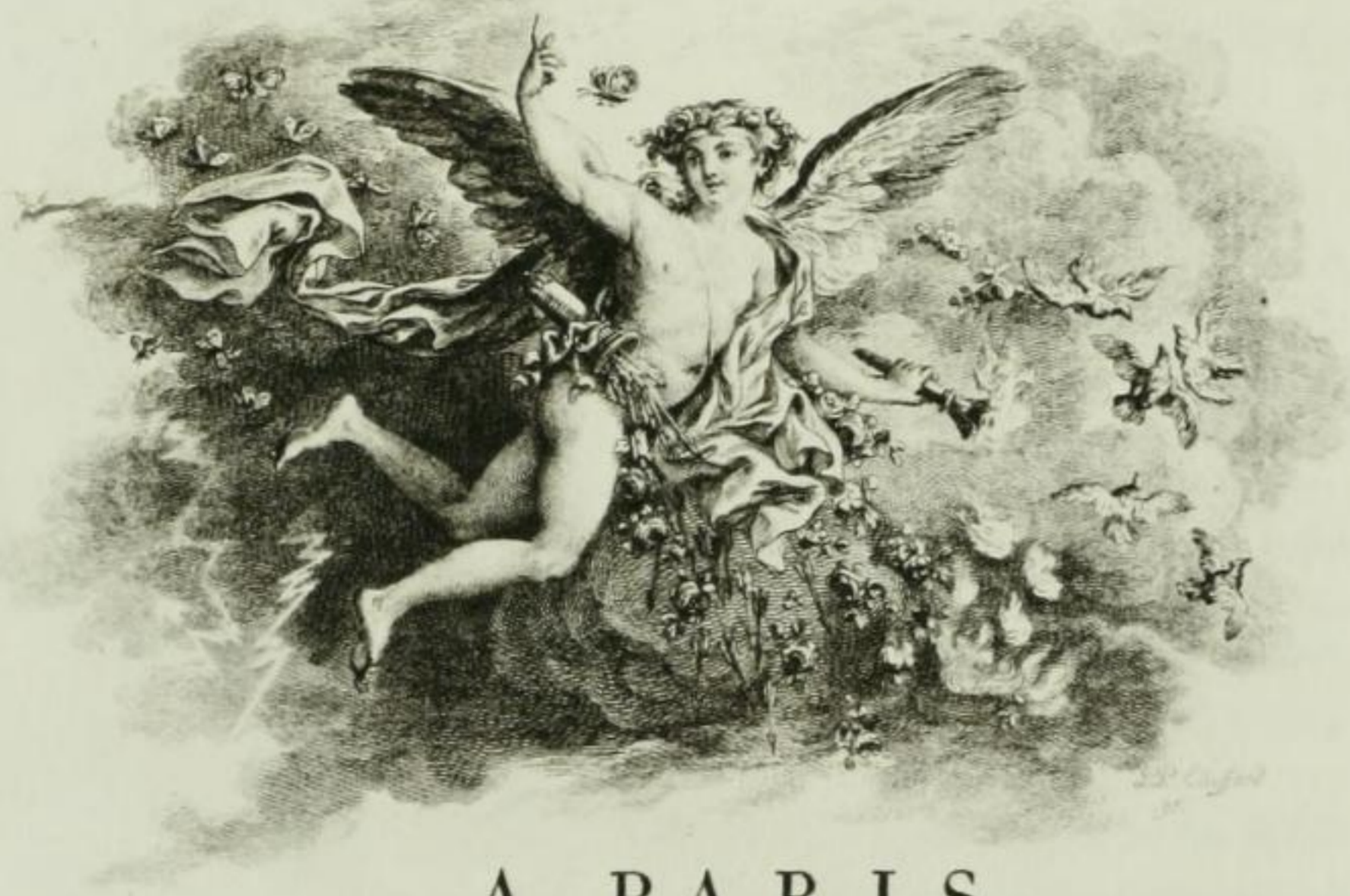
Man's foresight is conditionally wise ;
 LORENZO ! wisdom into folly turns
 Oft, the first instant its idea fair
 To lab'ring thought is born : how dim our eye !
 * The present moment terminates our sight ;
 Clouds, thick as those on doomsday, drown the next ;
 We penetrate, we prophesy in vain :
 Time is dealt out by particles ; and each,
 Ere mingled with the streaming sands of life,
 By fate's inviolable oath is sworn
 Deep silence, " where eternity begins."

By nature's law, what may be, may be now ;
 There's no prerogative in human hours :
 In human hearts what bolder thought can rise,
 Than man's presumption on to-morrow's dawn ?
 Where is to-morrow ?—in another world !
 For numbers this is certain ; the reverse
 Is sure to none ; and yet on this perhaps,
 This peradventure—infamous for lies,



CONTES
ET
NOUVELLES EN VERS.
PAR
JEAN DE LA FONTAINE.

TOME PREMIER.



A PARIS,
DE L'IMPRIMERIE DE P. DIDOT L'AÎNÉ.

L'AN III DE LA RÉPUBLIQUE.

M. DCC. XCV.

PUBLII
VIRGILII MARONIS
GEORGICA.

LIBER PRIMUS.

QUID faciat lætas segetes, quo sidere terram
Vertere, Mæcenas, ulmisque adjungere vites,
Conveniat; quæ cura boum, qui cultus habendo
Sit pecori; apibus quanta experientia parcis;
Hinc canere incipiam. Vos, o clarissima mundi
Lumina, labentem cœlo quæ ducitis annum,
Liber, et alma Ceres, vestro si munere tellus
Chaoniam pingui glandem mutavit arista,
Poculaque inventis Acheloïa miscuit uvis;
Et vos, agrestum præsentia numina, Fauni,
Ferte simul, Faunisque, pedem, Dryadesque puellæ:
Munera vestra cano. Tuque o, cui prima frementem
Fudit equum magno tellus percussa tridenti,
Neptune; et cultor nemorum, cui pinguia Cææ



OEUVRES
DE
JEAN RACINE.

TOME PREMIER.



À PARIS,

DE L'IMPRIMERIE DE PIERRE DIDOT L'AÎNÉ,

AU PALAIS NATIONAL DES SCIENCES ET ARTS.

AN IX; M. DCCCL.

THE
Complete Angler
OR THE
CONTEMPLATIVE MAN'S RECREATION
BEING A DISCOURSE OF RIVERS FISH-PONDS
FISH AND FISHING WRITTEN BY
IZAACK WALTON
AND
INSTRUCTIONS HOW TO ANGLE FOR A TROUT OR
GRAYLING IN A CLEAR STREAM BY
CHARLES COTTON
WITH ORIGINAL MEMOIRS AND NOTES BY
SIR HARRIS NICOLAS
K. C. M. G.



LONDON
WILLIAM PICKERING
1836

de l'amitié, se réveillaient dans leur âme, une religion pure, aidée par des mœurs chastes, les dirigeaient vers une autre vie, comme la flamme qui s'envole vers le ciel, lorsqu'elle n'a plus d'aliment sur la terre.



es devoirs de la nature ajoutaient encore au bonheur de leur société. Leur amitié mutuelle redoublait à la vue de leurs enfants, fruit d'un amour également infortuné. Elles prenaient plaisir à les mettre ensemble dans le même bain et à les coucher dans le même berceau. Souvent elles les changeaient de lait. « Mon amie, disait madame » de La Tour, chacune de nous aura deux enfants, » et chacun de nos enfants aura deux mères. » Comme deux bourgeons qui restent sur deux arbres de la même espèce, dont la tempête a brisé toutes les branches, viennent à produire des fruits plus doux, si chacun d'eux, détaché du tronc maternel, est greffé sur le tronc voisin; ainsi, ces deux petits enfants, privés de tous leurs parents, se remplissaient de sentiments plus tendres que ceux de fils et de fille, de frère et de sœur, quand ils venaient à être changés de mamelles par les deux amies qui leur



LONDRES, AU MOYEN AGE.

LONDRES

De nombreux voyages en Angleterre, et des séjours fréquents et prolongés dans la capitale des Trois-Royaumes, nous ont fait pénétrer assez intimement dans la vie anglaise; nous en connaissons les contrastes, et nous en avons sondé les mystères; nous avons, à plusieurs reprises, étudié ses aspects divers, multiples et changeants. — Et pourtant, au moment de prendre la plume pour écrire la première page d'un livre qui s'appellera LONDRES, nous comprenons si bien la grandeur et la difficulté de notre tâche, que nous éprouvons un mouvement d'hésitation et de doute. L'impossibilité de tout dire et la certitude d'être incomplet se présentent à nous avec une évidence désespérante. Nous

THE SPHINX BY OSCAR WILDE



WITH DECORATIONS BY CHARLES RICKETTS
LONDON, MDCCCXCIV
ELKIN MATHEWS AND JOHN LANE, AT THE SIGN OF THE BODLEY HEAD.

THE SPHINX



N A DIM CORNER OF MY ROOM FOR LONGER THAN
MY FANCY THINKS

A BEAUTIFUL AND SILENT SPHINX HAS WATCHED ME THROUGH THE SHIFTING GLOOM.
INVIOLEATE AND IMMOBILE SHE DOES NOT RISE SHE DOES NOT STIR
FOR SILVER MOONS ARE NAUGHT TO HER AND NAUGHT TO HER THE SUNS THAT REEL.
RED FOLLOWS GREY ACROSS THE AIR THE WAVES OF MOONLIGHT EBB AND FLOW
BUT WITH THE DAWN SHE DOES NOT GO AND IN THE NIGHT-TIME SHE IS THERE.
DAWN FOLLOWS DAWN AND NIGHTS GROW OLD AND ALL THE WHILE THIS CURIOUS CAT
LIES COUCHING ON THE CHINESE MAT WITH EYES OF SATIN RIMMED WITH GOLD.
UPON THE MAT SHE LIES AND LEERS AND ON THE TAWNY THROAT OF HER
FLUTTERS THE SOFT AND SILKY FUR OR RIPPLES TO HER POINTED EARS.
COME FORTH MY LOVELY SENESCHAL! SO SOMNOLENT, SO STATUESQUE!
COME FORTH YOU EXQUISITE GROTESQUE! HALF WOMAN AND HALF ANIMAL!
COME FORTH MY LOVELY LANGUOROUS SPHINX! AND PUT YOUR HEAD UPON MY KNEE!
AND LET ME STROKE YOUR THROAT AND SEE YOUR BODY SPOTTED LIKE THE LYNX!
AND LET ME TOUCH THOSE CURVING CLAWS OF YELLOW IVORY AND GRASP
THE TAIL THAT LIKE A MONSTROUS ASP COILS ROUND YOUR HEAVY VELVET PAWS!

A THOUSAND

98 CHARLES RICKETTS (Designer and Illustrator), London, 1894

Oscar Wilde: *The Sphinx* 6³/₄ x 8⁵/₈

They shift the moving Toyshop of their Heart ; 100
 Where Wigs with Wigs, with Sword-knots Sword-knots
 strive,

Beaux banish Beaux, and Coaches Coaches drive.

This erring Mortals Levity may call,

Oh blind to Truth! the *Sylphs* contrive it all.

Of these am I, who thy Protection claim, 105
 A watchful Sprite, and *Ariel* is my Name.

Late, as I rang'd the crystal Wilds of Air,

In the clear Mirror of thy ruling *Star*

I saw, alas! some dread Event impend,

Ere to the Main this morning's Sun descend, 110

But Heav'n reveals not what, or how, or where :

Warn'd by thy *Sylph*, oh pious Maid beware!

This to disclose is all thy Guardian can.

Beware of all, but most beware of Man!

He said : when *Shock*, who thought she slept too long,
 Leap'd up, and wak'd his Mistress with his Tongue. 116

'Twas then, *Belinda*! if Report say true,

Thy Eyes first open'd on a *Billet-doux* ;

Wounds, *Charms*, and *Ardors*, were no sooner read,

But all the Vision vanish'd from thy Head. 120

And now, unveil'd, the *Toilet* stands display'd,

Each Silver Vase in mystic Order laid.



And they are gone: aye, ages long ago
 These lovers fled away into the storm.
 That night the Baron dreamt of many a woe,
 And all his warrior-guests, with shade and form
 Of witch, and demon, and large coffin-worm,
 Were long be-nightmar'd. Angela the old
 Died palsy-twitch'd, with meagre face deform;
 The Beadsman, after thousand aves told,
 For aye unsought-for slept among his ashes cold.

HYPERION. A Fragment.

Hyperion

BOOK I.



EEP in the shady
 sadness of a vale
 Far sunken from the
 healthy breath of morn,
 Far from the fiery noon,
 and eve's one star,
 Sat gray-hair'd Saturn,
 quiet as a stone,
 Still as the silence round
 about his lair;

Forest on forest hung about his head
 Like cloud on cloud. No stir of air was there,
 Not so much life as on a summer's day
 Robs not one light seed from the feather'd grass,
 But where the dead leaf fell, there did it rest.
 A stream went voiceless by, still deadened more

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HEERE BIGYNNETH THE KNYGHTES TALE ✽✽✽✽✽✽✽
 JAMQUE DOMOS PATRIAS, SCITHICE POST ASPERA GENTIS PROELIA
 LAURIGERO, et cetera (Stat. Theb. xii. 519.) ✽✽✽✽✽✽✽



AS OLDE STORIES TELLEN US,
 Ther was a duc that highte Theseus;
 Of Atthenes he was lord and governour,
 And in his tyme swich a conquerour,
 That gretter was ther noon under the sonne.

ful many a riche contree hadde he wonne;
 That with his wysdom and his chivalrye
 He conquered al the regne of femeny,
 That whilom was ycleped Scithia;
 And weddede the queene Ypolita,
 And broghte hire hoom with hym in his contree
 With muchel glorie and greet solemnytee,
 And eek hir faire suster Emelye.
 And thus with victorie and with melodye
 Lete I this noble duc to Atthenes ryde,
 And al his hoost, in armes hym bisyde.
 And certes, if it nere to long to heere,
 I wolde have toold yow fully the manere,
 How wonnen was the regne of femeny
 By Theseus, and by his chivalrye;
 And of the grete bataille for the nones
 Bitwixen Atthenes and Amazones;
 And how asseged was Ypolita,
 The faire hardy queene of Scithia;
 And of the feste that was at hir weddyng,
 And of the tempest at hir hoom comyng;
 But al that thyng I moot as now forbere.
 I have, God woot, a large feeld to ere,
 And wayke been the oxen in my plough.



PRÉFACE DU TRADUCTEUR

La version faite par Amyot des Pastorales de Longus, bien que remplie d'agrément, comme tout le monde sait, est incomplète et inexacte; non qu'il ait eu dessein de s'écarter en rien du texte de l'auteur, mais c'est que d'abord il n'eut point l'ouvrage grec entier, dont il n'y avoit en ce temps-là que des copies fort mutilées. Car tous les anciens manuscrits de Longus ont des lacunes et des fautes considérables, et ce n'est que depuis peu qu'en en comparant plusieurs, on est parvenu à suppléer l'un par l'autre et

B.

soutenu et comme échauffé par les oranges qui se maintinrent, à leur tour, sans s'adultérer, appuyés et, en quelque sorte, attisés qu'ils furent par le souffle pressant des bleus.

En fait de meubles, des Esseintes n'eut pas de longues recherches à opérer, le seul luxe de cette pièce devant consister en des livres et des fleurs rares ; il se borna, se réservant d'orner plus tard, de quelques dessins ou de quelques tableaux, les cloisons demeurées nues, à établir sur la majeure partie de ses murs des rayons et des casiers de bibliothèque en bois d'ébène, à joncher le parquet de peaux de bêtes fauves et de fourrures de renards bleus, à installer près d'une massive table de changeur du *xv^m* siècle, de profonds fauteuils à oreillettes et un vieux pupitre de chapelle, en fer forgé, un de ces antiques lutrins sur lesquels le diacre plaçait jadis l'antiphonaire et qui supportait maintenant l'un des pesants in-folios du *Glossarium mediæ et infimæ latinitatis* de du Cange.

Les croisées dont les vitres, craquelées, bleuâtres, parsemées de culs de bouteille aux bosses piquetées d'or, interceptaient la vue de la campagne et ne laissaient pénétrer qu'une lumière feinte, se vêtirent, à leur tour, de rideaux taillés dans de vieilles étoles, dont l'or assombri et quasi sauré, s'éteignait dans la trame d'un roux presque mort.

Enfin, sur la cheminée dont la robe fut, elle aussi, découpée dans la somptueuse étoffe d'une dalmatique florentine, entre deux ostensoirs, en cuivre doré, de style byzantin, provenant de l'ancienne Abbaye-au-Bois de Bièvre, un merveilleux canon d'église, aux trois compartiments séparés, ouvragés comme une dentelle, contient, sous le verre de son cadre, copiées sur un authentique vélin, avec d'admirables lettres de missel et de splendides enluminures, trois pièces de Baudelaire : à droite et à gauche, les sonnets portant ces titres « La Mort des Amants » — « L'Ennemi » ; — au milieu, le poème en prose intitulé : « Any where out of the world — N'importe où, hors du monde ».



II.

APRÈS la vente de ses biens, des Esseintes garda les deux vieux domestiques qui avaient soigné sa mère et rempli tout à la fois l'office de régisseurs et de concierges du château de Lourps, demeuré jusqu'à l'époque de sa mise en adjudication inhabité et vide.

Il fit venir à Fontenay ce ménage habitué à un emploi de garde-malade, à une régularité d'infirmiers distribuant, d'heure en heure, des cuillerées de potion et de tisane, à un rigide silence de moines claustrés, sans communication avec le dehors, dans des pièces aux fenêtres et aux portes closes.

Le mari fut chargé de nettoyer les chambres et d'aller aux provisions, la femme, de préparer la cuisine. Il leur céda le premier étage de la maison, les obligea à porter d'épais chaussons de feutre,



IN THE BEGINNING

GOD CREATED THE HEAVEN AND THE EARTH. ¶ AND THE EARTH WAS WITHOUT FORM, AND VOID; AND DARKNESS WAS UPON THE FACE OF THE DEEP, & THE SPIRIT OF GOD MOVED UPON THE FACE OF THE WATERS.

¶ And God said, Let there be light: & there was light. And God saw the light, that it was good: & God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

¶ And God said, Let there be a firmament in the midst of the waters, & let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: & it was so. And God called the firmament Heaven. And the evening & the morning were the second day.

¶ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: & it was so. And the earth brought forth grass, & herb yielding seed after his kind, & the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening & the morning were the third day.

¶ And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, & years: and let them be for lights in the firmament of the heaven to give light upon the earth: & it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, & to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day.

¶ And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales, & every living creature that moveth, which the waters brought forth abundantly, after their kind, & every winged fowl after his kind: & God saw that it was good. And God blessed them, saying, Be fruitful, & multiply, and fill the waters in the seas, and let fowl multiply in the earth. And the evening & the morning were the fifth day.

¶ And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the



SCÈNE PREMIÈRE.

ÉLIANTE, PHILINTE.

PHILINTE.

Non, l'on n'a point vu d'âme à manier si dure,
Ni d'accommodement plus pénible à conclure :
En vain de tous côtés on l'a voulu tourner,
Hors de son sentiment on n'a pu l'entraîner ;
Et jamais différend si bizarre, je pense,
N'avoit de ces Messieurs occupé la prudence.
« Non, Messieurs, disoit-il, je ne me dédis point,
Et tomberai d'accord de tout, hors de ce point.
De quoi s'offense-t-il ? et que veut-il me dire ?

..



walt, ihr Werthschätzenden: und dieß ist eure verborgene Liebe und eurer Seele Glänzen, Zittern und Überwallen. **¶** Aber eine stärkere Gewalt wächst aus euren Werthen und eine neue Überwindung: an der zerbricht Ei und Eierchale. **¶** Und wer ein Schöpfer sein muß im Guten und Bösen: wahrlich, der muß ein Vernichter erst sein und Werthe zerbrechen. **¶** Also gehört das höchste Böse zur höchsten Güte: diese aber ist die schöpferische. – **¶** Reden wir nur davon, ihr Weisesten, ob es gleich schlimm ist. Schweigen ist schlimmer; alle verschwiegenen Wahrheiten werden giftig. **¶** Und mag doch Alles zerbrechen, was an unseren Wahrheiten zerbrechen – kann! Manches Haus giebt es noch zu bauen! –

¶ **ALSO SPRACH**
ZARATHUSTRA

VON DEN ERHABENEN

STILL ist der Grund meines Meeres: wer erriethe wohl, daß er scherzhafte Ungeheuer birgt! **¶** Unerfütterlich ist meine Tiefe: aber sie glänzt von schwimmenden Räthseln und Gelächtern. **¶** Einen Erhabenen sah ich heute, einen Feierlichen, einen Büsser des Geistes: oh wie lachte meine Seele ob seiner Häßlichkeit! **¶** Mit erhobener Brust und Denen gleich, welche den Athem an sich ziehn: also stand er da, der Erhabene, und schweigsam: **¶** Behängt mit häßlichen Wahrheiten, seiner Jagdbeute, und reich an zerrissenen Kleidern; auch viele Dornen hiengen an ihm – aber noch sah ich keine Rose. **¶** Noch lernte er das Lachen nicht und die Schönheit. Finster kam dieser Jäger zurück aus dem Walde der Erkenntniß. **¶** Vom Kampfe kehrte er heim mit wilden Thieren: aber aus seinem Ernste blickt auch noch ein wildes Thier – ein unüberwundenes! **¶** Wie ein Tiger steht er immer noch da, der springen will; aber ich mag diese gespannten Seelen nicht, unhold ist mein Geschmack allen diesen Zurückgezogenen. **¶** Und ihr sagt mir, Freunde, daß nicht zu streiten sei über Geschmack und Schmecken? Aber alles Leben ist Streit um Geschmack und Schmecken! **¶** Geschmack: das ist Gewicht zugleich und Wagschale und Wägender; und wehe allem Lebendigen, das ohne Streit um Gewicht und Wagschale und Wägende leben wollte! **¶** Wenn er seiner Erhabenheit müde würde, dieser Erhabene: dann erst würde seine Schönheit anheben, – und dann erst will ich ihn schmecken und schmackhaft finden. **¶** Und erst, wenn er sich von sich selber abwendet, wird er über seinen eignen Schatten springen – und, wahrlich! hinein in seine Sonne. **¶** Allzulange saß er im Schatten, die Wangen bleichten dem Büsser des Geistes; fast verhungerte er an seinen Erwartungen. **¶** Verachtung ist noch in seinem Auge; und Ekel birgt sich an seinem Munde. Zwar ruht er jetzt, aber seine Ruhe hat sich noch nicht in die Sonne gelegt. **¶** Dem Stiere gleich sollte er thun; und sein Glück sollte nach Erde riechen, und nicht nach Verachtung der Erde. **¶** Als weißen Stier möchte ich ihn sehn, wie er schnaubend und brüllend der Pflugchar vorangeht: und sein Gebrüll sollte noch alles Irdische preisen! **¶** Dunkel noch ist sein Antlitz; der Hand Schatten spielt auf ihm. Verschattet ist noch der Sinn seines Auges. **¶** Seine That selber ist noch der Schatten auf ihm: die Hand verdunkelt den Handelnden. Noch hat er seine That nicht überwunden. **¶** Wohl liebe ich an ihm den Nacken des Stiers: aber nun will ich auch noch das Auge des Engels sehn. **¶** Auch seinen Helden-Willen muß er noch verlernen: ein Gehobener soll er mir sein und nicht nur ein Erhabener: – der Äther selber sollte ihn heben, den Willenlosen! **¶** Er bezwang Unthiere, er löste Räthsel: aber erlösen sollte er auch noch seine Unthiere und Räthsel, zu himmlischen Kindern sollte er sie noch verwandeln. **¶** Noch hat seine Erkenntniß nicht

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NQUELLA PARTE del libro della mia memoria, dinanzi alla quale poco si potrebbe leggere, si trova una rubrica, la quale dice: Incipit Vita Nova. Sotto la quale rubrica io trovo scritte le parole, le quali è mio intendimento d'assemblare in questo libello, e se non tutte, almeno la loro sentenza. Nove fiata già, appresso al mio nascimento, era tornato lo cielo della luce quasi ad un medesimo punto, quanto alla sua propria girazione, quando alli miei occhi apparve prima la gloriosa donna della mia mente, la quale fu chiamata da molti Beatrice, i quali non sapeano che si chiamare. Ella era già in questa vita stata tanto, che nel suo tempo lo cielo stellato era mosso verso la parte d'oriente delle dodici parti l'una d'un grado: sì che quasi dal principio del suo anno nono apparve a me, ed io la vidi quasi alla fine del mio nono anno. Ella apparvemi vestita di nobilissimo colore, umile ed onesto, sanguigno, cinta ed ornata alla guisa che alla sua giovanissima etade si convenia. In quel punto dico veracemente che lo spirito della vita, lo quale dimora nella segretissima camera del cuore, cominciò a tremare sì fortemente, che apparia ne' menomi polsi orribilmente; & tremando disse queste parole: Ecce Deus for-

bi

tior me, qui veniens dominabitur mihi. In quel punto lo spirito animale, il quale dimora nell'alta camera, nella quale tutti li spiriti sensitivi portano le loro percezioni, si cominciò a maravigliare molto, & parlando specialmente allo spirito del viso, disse queste parole: Apparuit iam beatitudo vestra. In quel punto lo spirito naturale, il quale dimora in quella parte, ove si ministra lo nutrimento nostro, cominciò a piangere, & piangendo disse queste parole: Heu miser! quia frequenter impeditus ero deinceps. D'allora innanzi dico ch'Amore signoreggiò l'anima mia, la quale fu sì tosto a lui disposta, e cominciò a prendere sopra me tanta sicurezza e tanta signoria, per la virtù che gli dava la mia imaginazione, che mi convenia fare compiutamente tutti i suoi piaceri. Egli mi comandava molte volte, che io cercassi per vedere quest'angiola giovanissima: ond'io nella mia puerizia molte fiata l'andai cercando; e vedea la di sì nobili e laudabili portamenti, che certo di lei si potea dire quella parola del poeta Omero: Ella non pare figliuola d'uomo mortale, ma di Dio. Ed avvegna che la sua immagine, la quale continuamente meco stava, fosse baldanza d'amore a signoreggiarmi, tuttavia era di sì nobile virtù, che nulla volta sofferse, che Amore mi reggesse senza il fedele consiglio della ragione in quelle cose, là dove cotal consiglio fosse utile a udire. E però che soprastare

i

μηρούς τε κνήμας τε καὶ ἄμφω χεῖρας ὑπερθεῖν
αὐχένα τε στιβαρὸν μέγα τε σθένος, οὐδέ τι ἤβης
δεύεται, ἀλλὰ κακοῖσι συνέρρηκται πολέεσσιν.
οὐ γὰρ ἐγὼ γέ τί φημι κακώτερον ἄλλο θαλάσσης
ἄνδρα γε συγχεῦσαι, εἰ καὶ μάλα καρτερὸς εἴη.
Τὸν δ' αὖτ' Εὐρύαλος ἀπαμείβετο φώνησέν τε·
(Λαοδάμαν, μάλα τοῦτο ἔπος κατὰ μοῖραν ἔειπες.)
αὐτὸς νῦν προκάλεσσαι ἰὼν καὶ πέφραδε μῦθον.
Αὐτὰρ ἐπεὶ τό γ' ἄκουσ' ἀγαθὸς πάσις Ἀλκινόοιο,
στῆ ῥ' ἐς μέσσον ἰὼν καὶ Ὀδυσσεῖα προσέειπε·
Δεῦρ' ἄγε καὶ σύ, ξεῖνε πάτερ, πείρησαι ἀέθλων
εἴ τινά που δεδάηκας, ἔοικε δὲ ἴδμεν ἀέθλους.
οὐ μὲν γὰρ μείζον κλέος ἀνέρος, ὄφρα κ' ἔησιν,
ἢ ὅ τι ποσσὶν τε ῥέξει καὶ χερσὶν ἔησιν.
ἀλλ' ἄγε πείρησαι, κέδασον δ' ἀπὸ κήδεα θυμοῦ.
(σοὶ δ' ὁδὸς οὐκέτι δηρὸν ἀπέσσεται, ἀλλὰ τοι ἤδη
νηῦς τε κατεΐρυσται καὶ ἐπαρτέες εἰσὶν ἑταῖροι.)
Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
Λαοδάμαν, τί με ταῦτα κελεύετε κερτομέοντες;
κήδεά μοι καὶ μάλλον ἐνὶ φρεσὶν ἢ περ ἄεθλοι,
ὃς πρὶν μὲν μάλα πολλὰ πάθον καὶ πολλὰ μόγησα,
νῦν δὲ μεθ' ὑμετέρῃ ἀγορῇ νόστοιο χατίζων
ἦμαι, λισσομένοσ βασιλῆά τε πάντα τε δῆμον.
Τὸν δ' αὖτ' Εὐρύαλος ἀπαμείβετο νεϊκέσέ τ' ἄντην·
Οὐ γὰρ σ' οὐδέ, ξεῖνε, δαήμονι φωτὶ εἴσκω
(ἄθλων οἷά τε πολλὰ μετ' ἀνθρώποισι πέλονται),
ἀλλὰ τῷ ὃς θ' ἄμα νηὶ πολυκλήιδι θαμίζων,
ἀρχὸς ναυτάων οἷ τε πρηκτῆρες ἔασι,
φόρτου τε μνήμων καὶ ἐπίσκοπος εἰσὶν ὁδοίων
(κερδέων θ' ἀρπαλέων, οὐδ' ἀθλητῆρι ἔοικας).
Τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς·
Ξεῖν', οὐ καλὸν ἔειπες· ἀτασθάλωι ἀνδρὶ ἔοικας.
οὕτως οὐ πάνθ' ὅσσα θεοὶ χαρίεντα διδοῦσιν
ἀνδράσιν, οὔτε φυῆν οὔτ' ἄρ φρένας οὔτ' ἀγορητῦν.

§ 135-168

Knecht sein. Denn auch des Menschen Sohn ist 45 nicht gekommen, daß er sich dienen lasse, sondern daß er diene und gebe sein Leben zur Bezahlung für viele.

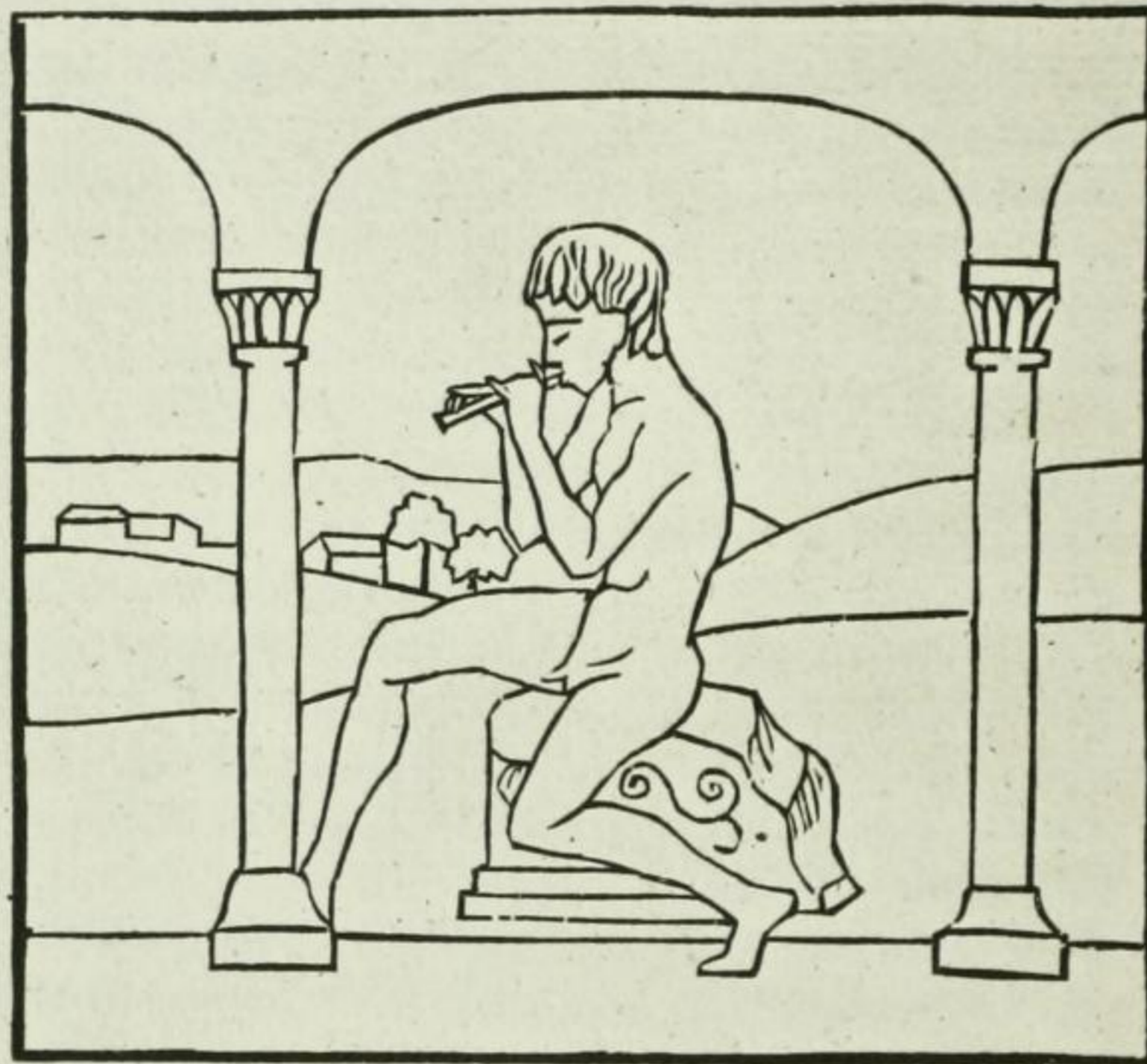
† Und sie kamen gen Jericho. Und da er aus Je- 46 richo ging, er und seine Jünger und ein großes Volk, da saß ein Blinder, Bartimäus, des Timäus Sohn, am Wege und bettelte. Und da er hörte, 47 daß es Jesus von Nazareth war, fing er an, zu schreien und zu sagen: Jesu, du Sohn Davids, erbarme dich mein! Und viele bedrohten ihn, er 48 sollte stillschweigen. Er aber schrie viel mehr: Du Sohn Davids, erbarme dich mein! Und Jesus 49 stand still und ließ ihn rufen. Und sie riefen den Blinden und sprachen zu ihm: Sei getrost! Stehe auf, er ruft dich! Und er warf sein Kleid von sich, 50 stand auf und kam zu Jesu. Und Jesus antwor- 51 tete und sprach zu ihm: Was willst du, daß ich dir tun soll? Der Blinde sprach zu ihm: Rabbi- ni, daß ich sehend werde. Jesus aber sprach zu 52 ihm: Gehe hin, dein Glaube hat dir geholfen.

Und alsbald ward er sehend und folgte ihm nach auf dem Wege.

1 † Und da sie nahe an Jerusalem kamen, gen Beth-
phage und Bethanien, an den Ölberg, sandte
2 er seiner Jünger zwei und sprach zu ihnen: Ge-
het hin in den Flecken, der vor euch liegt. Und
alsbald, wenn ihr hineinkommt, werdet ihr fin-
den ein Füllen angebunden, auf welchem nie ein
Mensch gesessen hat; löset es ab und führet es
3 her! Und so jemand zu euch sagen wird: Warum
tut ihr das? so sprecht: Der herr bedarf sein; so
4 wird ers alsbald hersenden. Sie gingen hin und
fanden das Füllen gebunden an die Tür, außen
5 auf der Wegscheide, und lösten es ab. Und etliche,
die dastanden, sprachen zu ihnen: Was macht
6 ihr, daß ihr das Füllen ablöset? Sie sagten aber
zu ihnen, wie ihnen Jesus geboten hatte, und die
7 ließen es zu. Und sie führten das Füllen zu Jesu
und legten ihre Kleider darauf, und er setzte sich
8 darauf. Viele aber breiteten ihre Kleider auf den
Weg; etliche hieben Maïen von den Bäumen und

DIE ECLOGEN VERGILS

IN DER URSPRACHE UND DEUTSCH
ÜBERSETZT VON RUDOLF ALEXANDER
SCHROEDER ; MIT ILLUSTRATIONEN



GEZEICHNET UND GESCHNITTEN
VON ARISTIDE MAILLOL

¶ ELEGY ON HIS MISTRESS

By our first strange and fatal interview,
By all desires which thereof did ensue,
By our long starving hopes, by that remorse
Which my words' masculine persuasive force
Begot in thee, and by the memory
Of hurts, which spies and rivals threatened me,
I calmly beg. But by thy father's wrath,
By all pains, which want and divorcement hath,
I conjure thee, and all the oaths which I
And thou have sworn to seal joint constancy,
Here I unswear, and overswear them thus;
Thou shalt not love by ways so dangerous.
Temper, O fair love, love's impetuous rage;
Be my true mistress still, not my feigned page.
I'll go, and, by thy kind leave, leave behind
Thee, only worthy to nurse in my mind
Thirst to come back; oh! if thou die before,
My soul from other lands to thee shall soar.
Thy, else almighty, beauty cannot move
Rage from the seas, nor thy love teach them love,
Nor tame wild Boreas' harshness; thou hast read
How roughly he in pieces shivered
Fair Orithea, whom he swore he loved.
Fall ill or good, 'tis madness to have proved
Dangers unurged; feed on this flattery,
That absent lovers one in the other be.
Dissemble nothing, not a boy, nor change
Thy body's habit, nor mind's; be not strange
To thyself only. All will spy in thy face
A blushing womanly discovering grace.
Richly clothed apes are called apes, and as soon
Eclipsed as bright, we call the moon the moon.



LA DIVINA COMMEDIA
OR THE DIVINE VISION OF
DANTE ALIGHIERI
IN ITALIAN &
ENGLISH



*The Italian text edited by Mario Casella of the
University of Florence with the English version
of H. F. Cary and 42 illustrations after
the drawings by Sandro Botticelli.*

*The Nonesuch Press
1928*

Ready to drop upon me, that when I wak'd
I cri'de to dreame againe.

Ste. This will prove a brave kingdome to me,
Where I shall have my Musicke for nothing.

Cal. When *Prospero* is destroy'd.

Ste. That shall be by and by:
I remember the storie.

Trin. The sound is going away,
Lets follow it, and after do our worke.

Ste. Leade Monster,
Wee'l follow: I would I could see this Taborer,
He layes it on.

Trin. Wilt come?
Ile follow *Stephano*.

Exeunt.

Scena Tertia.

(Another part of the
island.)

*Enter Alonso, Sebastian, Anthonio, Gonzallo,
Adrian, Francisco, &c.*

Gon. By'r lakin, I can goe no further, Sir,
My old bones akes: here's a maze trod indeede
Through fourth rights, & Meanders: by your patience,
I needes must rest me.

Al. Old Lord, I cannot blame thee,
Who, am my selfe attach'd with wearinesse
To th' dulling of my spirits: Sit downe, and rest:
Even here I will put off my hope, and keepe it
No longer for my Flatterer: he is droun'd
Whom thus we stray to finde, and the Sea mocks
Our frustrate search on land: well, let him goe.

Ant. I am right glad, that he's so out of hope:
Doe not for one repulse forgoe the purpose
That you resolv'd t'effect.

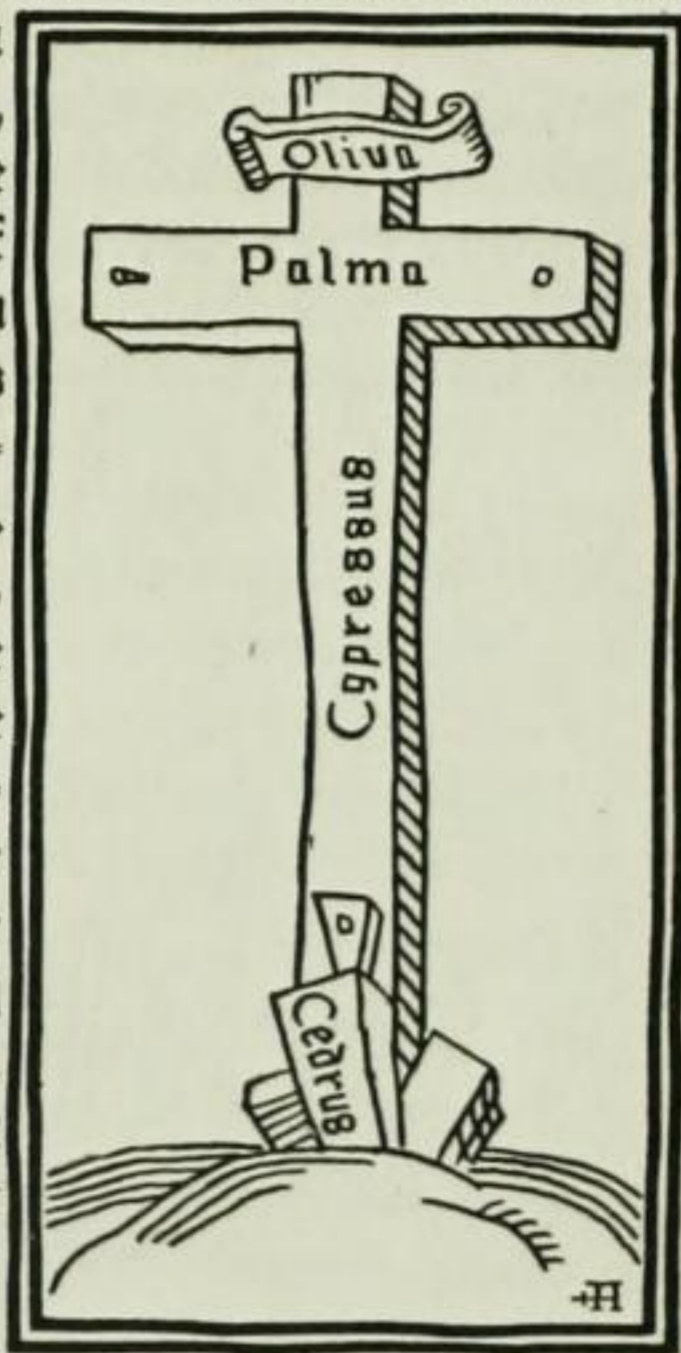
(Aside to Seb.)

CAPITULUM II. OF THE CROSSE AND THE CROUNE
OF OURE LORD JESU CRIST.

In Costantynoble is the Cros of our Lord Jesu Crist, and his Cote withouten Semes, that is clept Tunica inconsutilis, and the Spounge, and the Reed, of the whiche the Jewes zaven oure Lord Eyselle and Galle, in the Cros. And there is on of the Nayles, that Crist was naylled with on the Cros. And some Men trowen, that half the Cros, that Crist was

don on, be in Cipres, in an Abbey of Monkes, that Men callen the hille of the holy Cros, but it is not so: for that Cros, that is in Cypre, is the Cros, in the whiche Dyamas the gode Theef was honged onne. But alle Men knowen not that, and that is evylle y don. for for profyt of the Offtyng, thei seye, that it is the Cros of oure Lord Jesu Crist. And zee schulle undre- stonde, that the Cros of oure Lord was made of 4 manere of Trees, as it is conteyned in this Vers, In Cruce fit Palma, Cedrus, Cypressus, Oliva, for that pece, that wente upright fro the Erthe to the heved, was of Cy- presse, and the pece, that wente overthwart, to the whiche his hands wer- en nayled, was of Palme, and the stock, that stode within the Erthe, in the whiche was made the Morteys, was of Cedre, and the Table aboven his

heved, that was a fote and an half long, on the whiche the Tittle was writen, in Ebreu, Grece and Latyn, that was Olyve. And the Jewes maden the Cros of theise 4 manere of Trees: for thei trowed that oure Lord Jesu Crist scholde han honged on the Cros, als longe as the Cros myghten laste. And ther- fore made thei the foot of the Cros of Cedre. for Cedre may not, in Erthe ne in Watte, rote. And therefore thei wolde, that it scholde have lasted longe. for thei trowed, that the Body of Crist sholde have stonken, ther- fore thei made that pece, that went from the Erthe upward, of Cypres: for it is welle smellynge, so that the smelle of his Body scholde not greve Men, that wenten forby. And the overthwart pece was of Palme: for in the Olde Testament, it was ordyned, that whan on overcomen, he scholde be crowned with Palme: And for thei trowed, that thei hadden the Victorye of Crist Jesus, therefore made thei the overthwart pece of Palme. And the Table of the Tytle, thei maden of Olyve, for Olyve



6

disgusted with everything he possesses? Plato said long ago that the best stomachs are not those which refuse all food." "But," said Candide, "is there not pleasure in criticising, in finding faults where other men think they see beauty?" "That is to say," answered Martin, "that there is pleasure in not being pleased." "Oh! Well," said Candide, "then there is no one happy except me—when I see Mademoiselle Cunegonde again." "It is always good to hope," said Martin. However, the days and weeks went by; Cacambo did not return and Candide was so much plunged in grief that he did not even notice that Paquette and Friar Giroflée had not once come to thank him.

HOW CANDIDE AND MARTIN SUPPED WITH SIX STRANGERS AND WHO THEY WERE



C H A P T E R X X V I

ONE evening when Candide and Martin were going to sit down to table with the strangers who lodged in the same hotel, a man with a face the colour of soot came up to him from behind and, taking him by the arm, said: "Get ready to come with us, and do not fail." He turned round and saw Cacambo. Only the sight of Cunegonde could have surprised and pleased him more. He was almost wild with joy. He embraced his dear friend. "Cunegonde is here, of course? Where is she? Take me to her, let me die of joy with her." "Cunegonde is not here," said Cacambo. "She is in Constantinople." "Heavens! In Constantinople! But, were she in China, I would fly to her; let us start at once." "We will start after supper," replied Cacambo. "I cannot tell you any more; I am a slave, and my master is waiting for me; I must go and serve him at table! Do not say anything; eat your supper, and be in readiness." Candide, torn between joy and grief, charmed to see his faithful agent again, amazed to see him a slave, filled with the idea of seeing his mistress again, with turmoil in his heart,

LINES 31-33

The Apennines, interrupted by the strait of Messina, are continued in Sicily by the range anciently called Pelorus. The region of Falterona and Casentino, then well wooded and well watered, has become, owing to deforestation, rather dry. Heavy rains, like that described in Canto v, were then more common.

LINE 43
Porciano.LINE 46
Arezzo.LINE 50
*Florence. The Florentines are again called wolves in Paradiso xxv, 6.*LINE 53
Pisa.

LINES 58-66
The ferocious Podestà (chief magistrate) of Florence in the first year of Dante's exile. Here of course the language is wholly figurative. Since the Florentines are wolves, the city itself becomes a grim wood containing their dens.

- 31 For from its fountain,—where the waters pour
so amply from that rugged mountain chain
torn from Pelorus, seldom teeming more,
34 As far as where it renders up again
that which the heaven absorbs from out the flood,
wherefrom the rivers have their flowing train,—
37 Virtue is driven like a serpent brood,
the enemy of all, or through mischance
of place, or scourge of evil habitude.
40 Whence so disnatured are the habitants
of that unhappy vale, it would appear
that Circe had them in her maintenance.
43 Among foul hogs, of acorns worthier
than other viands made for use of men,
it first directs its puny thoroughfare;
46 Curs it encounters, coming downward then,
more snarling than their power gives warranty,
and turns from them its muzzle in disdain;
49 The more it flows on downward swellingly,
the more the dogs grown wolves are found by this
accursed ditch of evil destiny,
52 Which then, descending many a deep abyss,
finds fraudulent foxes such as do not fear
to be entrapt by any artifice.
55 Nor do I curb my tongue lest others hear:
and good for this man to remember well
the things true prophecy is making clear.
58 I see thy grandson, who becomes a fell
hunter of those wolf-creatures, terror giving
to all who by the cruel river dwell.
61 He traffics in their flesh while it is living,
then slaughters them as would a wild-beast hoar;
many of life, himself of praise bereaving.

THE BOOK OF
COMMON PRAYER
and Administration of the Sacraments
and Other Rites and Ceremonies
of the Church

ACCORDING TO THE USE OF THE
PROTESTANT EPISCOPAL CHURCH
IN THE UNITED STATES OF AMERICA



Together with The Psalter
or Psalms of David

PRINTED FOR THE COMMISSION
A. D. MDCCCCXXVIII

beheld the linen clothes laid by themselves, and departed, wondering in himself at that which was come to pass.

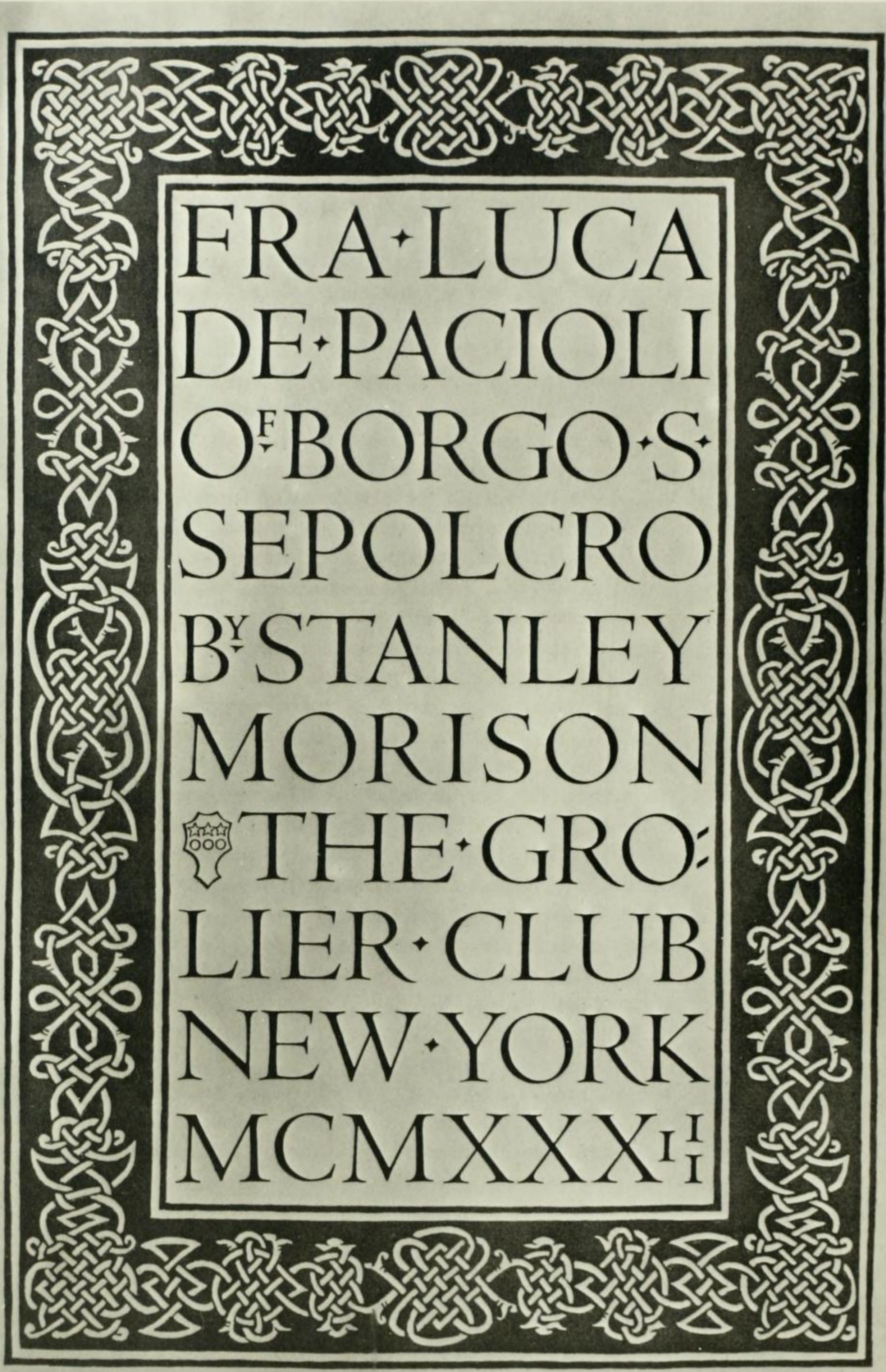



BEHOLD, TWO OF THEM WENT THAT SAME DAY TO A VILLAGE CALLED EMMAUS, WHICH WAS FROM JERUSALEM ABOUT THREEScore furlongs. And they talked together of all these things which had happened. And it came to pass, that, while they communed together and reasoned, Jesus himself drew near, and went with them. But their eyes were holden that they should not know him. And he said unto them, What manner of communications are these that ye have one to another, as ye walk, and are sad? And the one of them, whose name was Cleopas, answering said unto him, Art thou only a stranger in Jerusalem, and hast not known the things which are come to pass there in these days? And he said unto them, What things? And they said unto him, Concerning Jesus of Nazareth, which was a prophet mighty in deed and word before God and all the people: And how the chief priests and our rulers delivered him to be condemned to death, & have crucified him. But we trusted that it had been he which should have redeemed Israel: and beside all this, to day is the third



BOOK I

By now the other warriors, those that had escaped headlong ruin by sea or in battle, were safely home. Only Odysseus tarried, shut up by Lady Calypso, a nymph and very Goddess, in her hewn-out caves. She craved him for her bed-mate: while he was longing for his house and his wife. Of a truth the rolling seasons had at last brought up the year marked by the Gods for his return to Ithaca; but not even there among his loved things would he escape further conflict. Yet had all the Gods with lapse of time grown compassionate towards Odysseus—all but Poseidon, whose enmity flamed ever against him till he had reached his home. Poseidon, however, was for the moment far away among the Aethiopians, that last race of men, whose dispersion across the world's end is so broad that some of them can see the Sun-God rise while others see him set.



FRA LUCA
DE PACIOLI
OF BORGO S
SEPOLCRO
BY STANLEY
MORISON
 THE GRO
LIER CLUB
NEW YORK
MCMXXXI

THE
HOLY BIBLE

Containing the Old and New
Testaments : Translated out
of the Original Tongues and
with the former Translations
diligently compared and re-
vised by His Majesty's special
Command

Appointed to be read in Churches

OXFORD
Printed at the University Press
1935

The First Book of Moses, called GENESIS

CHAPTER I

IN THE BEGINNING GOD CREATED THE HEAVEN AND THE EARTH.
¶2 And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. ¶3 And God said, Let there be light: and there was light. ¶4 And God saw the light, that it was good: and God divided the light from the darkness. ¶5 And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

¶6 And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters. ¶7 And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so. ¶8 And God called the firmament Heaven. And the evening and the morning were the second day.

¶9 And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. ¶10 And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. ¶11 And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so. ¶12 And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. ¶13 And the evening and the morning were the third day.

¶14 And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years: ¶15 And let them be for lights in the firmament of the heaven to give light upon the earth: and it was so. ¶16 And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. ¶17 And God set them in the firmament of the heaven to give

light upon the earth, ¶18 And to rule over the day and over the night, and to divide the light from the darkness: and God saw that it was good. ¶19 And the evening and the morning were the fourth day. ¶20 And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. ¶21 And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good. ¶22 And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth. ¶23 And the evening and the morning were the fifth day.

¶24 And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. ¶25 And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good.

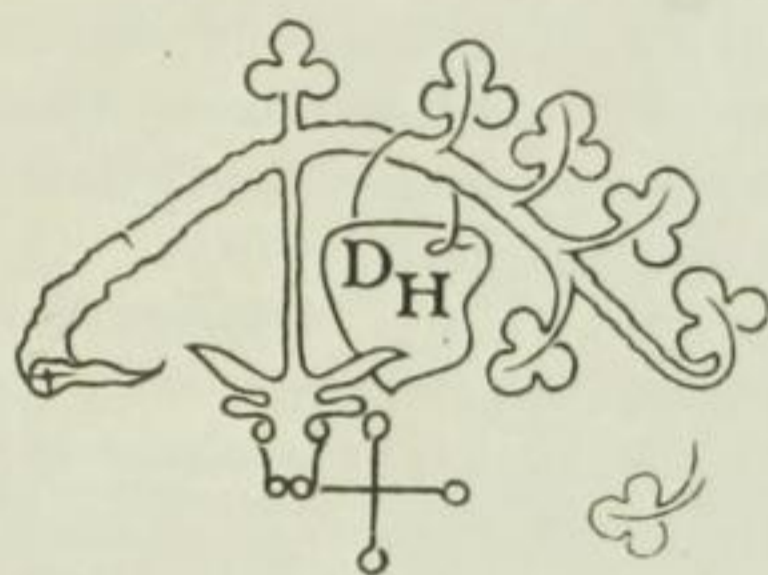
¶26 And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth. ¶27 So God created man in his own image, in the image of God created he him; male and female created he them. ¶28 And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.

¶29 And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for meat. ¶30 And to every beast of the earth,

B

I

PAPERMAKING BY HAND IN AMERICA



DARD HUNTER

CHILlicothe, OHIO
UNITED STATES OF AMERICA
MOUNTAIN HOUSE PRESS
Anno Domini 1950

Lieblich tönt die gehämmerte Sens' und die Stimme des
Landmanns/
 Der heimkehrend dem Stier gerne die Schritte gebeut/
 Lieblich der Mutter Gesang/
die im Grase sitzt mit dem Söhnlein/
 Satt vom Sehen entschiefs; aber die Wolken sind rot/
 Und am glänzenden See/wo der Hain das offene Hoftor
 Übergrünt und das Licht golden die Fenster umspielt/
 Dort empfängt mich das Haus
und des Gartens heimliches Dunkel/
 Wo mit den Pflanzen mich einst liebend der Vater erzog/
 Wo ich frei/wie Geflügelte/spielt auf lustigen Ästen/
 Oder ins treue Blau blickte vom Gipfel des Hains.
 Treu auch bist du von je/treu auch dem Flüchtlinge blieben/
 Freundlich nimmst du/wie einst/
Himmel der Heimat/mich auf.
 Noch gedeihen die Pfirsiche mir/mich wundern die Blüten/
 Fast/wie die Bäume/steht herrlich mit Rosen der Strauch.
 Schwer ist worden indes
von Früchten dunkel mein Kirschbaum/
 Und der pflückenden Hand reichen die Zweige sich selbst.
 Auch zum Walde zieht mich/wie sonst/in die freiere Laube
 Aus dem Garten der Pfad oder hinab an den Bach/
 Wo ich lag/und den Mut erfreut' am Ruhme der Männer/
 Ahnender Schiffer; und das konnten die Sagen von euch/
 Dass in die Meer' ich fort/in die Wästen musst/
ihr Gewaltgen!
 Ach/in des mich umsonst Vater und Mutter gesucht.
 Aber wo sind sie?
du schweigst? du zögerst? Hüter des Hauses!
 Hab ich gezögert doch auch! habe die Schritte gezählt/
 Da ich nahe'/und bin/gleich Pilgern/stille gestanden.
 Aber gehe hinein/melde den Fremden/den Sohn/
 Dass sich öffnen die Arm' und mir ihr Segen begegne/
 Dass ich geweiht/und gegönnt wieder die Schwelle mir sei!
 Aber ich ahnd es schon/in heilige Fremde dahin sind
 Nun auch sie mir/und nie kehret ihr Lieben zurück.

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THE NYMPHS OF FIESOLE

BY GIOVANNI BOCCACCIO WITH THE WOODCUTS
MADE BY BARTOLOMMEO DI GIOVANNI FOR A LOST
QUATTROCENTO EDITION, WHICH WERE
USED TO ILLUSTRATE VARIOUS LATER
TEXTS AND HAVE NOW BEEN
REASSEMBLED AND
RECUT



EDITIONES OFFICINAE BODONI · VERONA
MDCCCCLII

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