

# Birla Central Library

PILANI (Rajasthan)

Class No. *655.1...*

Book No. *M.B.L.F.....*

Accession No. *60264..*





FOUR CENTURIES OF  
FINE PRINTING





# FOUR CENTURIES OF FINE PRINTING

*Two Hundred and Seventy-two Examples  
of the Work of Presses established  
between 1465 and 1924*

*With an Introduction*

BY

STANLEY MORISON



LONDON

ERNEST BENN LIMITED

FIRST PUBLISHED IN A LIMITED FOLIO  
EDITION OF 400 COPIES, 1924  
SECOND (REVISED, OCTAVO) EDITION, 1949

MADE IN GREAT BRITAIN  
PUBLISHED BY ERNEST BENN LIMITED  
BOUVERIE HOUSE, FLEET STREET, LONDON, E.C.4  
AND PRINTED BY R. & R. CLARK LTD., EDINBURGH

## PREFACE

THIS is a volume of reproductions of pages and title-pages from books composed in the "roman" form of letter immediately related to that used by printers today for books, newspapers, catalogues, etc. The first roman was cut for two printers at Subiaco, near Rome, for a text of Cicero's *De Oratore* in 1465, and it is the first plate in the book. Printing of the fifteenth century has already been so considerably studied and is so amply illustrated elsewhere that the exhibits from this period are reduced to a minimum. Hence the bulk of the volume is devoted to the work of the four later centuries. The earlier pieces given will, I hope, be sufficient to introduce the reader to the work of the first Italian printers.

The specimens are grouped, as a rule, in order of time and place. Where possible the inclusion of specimens with which the reader may have become familiarised by illustration elsewhere has been avoided. In most instances the title-page best displays the book's typographical character and presents a representative exhibit of the style and skill of the individual printer. In numerous instances additional examples are shown, e.g. a number of pages are taken from the pretty 12mo *Calendrier Historial* (Jean de Tournes, Lyons, 1563) and from the splendid folio *Livre de Perspective* of Jean Cousin (Paris, 1560).

The illustrations are selected, in the main, from books of general interest rather than musical, legal, liturgical and biblical texts. The pages from the *Horae* of Geofroy Tory, or the *Bible*

and *New Testament* of Jean de Tournes, are shown for the interest of their decoration. In every case the type area of the original page is indicated, as most of the specimens are necessarily printed in reduced size in this octavo edition.

It is a pleasant duty to record my obligations to the officials of the British Museum, above all to Mr. A. F. Johnson; to MM. Châtelain and Beaulieux of the Library of the Sorbonne; Dr. Guido Biagi of the Laurenziana, Florence; to Mr. George Parker Winship of the Widener Library, Cambridge, U.S.A.; to the late Berkeley Updike of the Merrymount Press, Boston, U.S.A., and to Mr. Bruce Rogers, for kindly lending me specimens of their work; to the late A. W. Evans, Messrs. H. V. Marrot, A. Ehrman, A. Zwemmer and Ernest Maggs, for lending me scarce volumes from their collections; and to Mr. Conan Nicholas for assistance with the proofs and index.

My greatest debt, however, is to the admirably arranged Grisebach collection in the Library of the Berlin Kunstgewerbe Museum, to which, by the kindness of the Keeper, Dr. Peter Jessen, I was enabled to refer freely and informally at a time, soon after the end of the 1914-18 War, when visitors from Britain were few. From 1921 Dr. Jessen was good enough, by correspondence, to help my typographical studies that were then just beginning.

This book was my first published contribution to the study of printing. The original edition of 1924 was limited to 400 copies for Great Britain. The format measured 13 by 18 inches, comprising upwards of six hundred examples reproduced in collotype. A German edition was printed under the title *Meisterdrucke aus vier Jahrhunderten* and a French edition under the title *Les plus belles pages de l'imprimerie*. Some of the illustrations were later reproduced by the half-tone process in a volume which the present publishers entitled *The Art of the Printer*.

In the present demy octavo edition, only a few revisions in the text have been made. Some new examples have been added to the plates, of which nearly three hundred are included. The book is reprinted, after twenty-five years, on the initiative of the publishers of the original edition, and I desire to thank them for making it available to a wider public on both sides of the Atlantic.

S. M.

LONDON

*September 1948*



## CONTENTS

<i>Preface</i>	<i>page</i> 5
<i>Four Centuries of Fine Printing</i>	11
<i>Chronological List of Plates</i>	53
THE PLATES:	
XV Century	
Italy	65
XVI Century	
Italy	76
France	112
Switzerland	191
Germany	198
Low Countries	205
XVII Century	
France	206
XVIII Century	
France	212
Spain	238
Italy	242
England	247
XIX-XX Centuries	
France	268
Switzerland	284
England	288
United States of America	318
Holland	333
Germany	335
<i>Index of Printers and Craftsmen</i>	337





## FOUR CENTURIES OF FINE PRINTING

### I

As a definition I suggest that for the present purpose "printing" shall be the device of placing together moveable pieces of metal (types) each having upon its upper end a character in relief, which, being inked and impressed upon suitable material, leaves a mark, or "print".

The designing of the letters and their founding upon metal bodies precede the several processes involved in their composition into words, building into pages, inking and impressing upon the selected material. When all has been accomplished with ordinary care there will issue that very useful production, a piece of clear printing.

Printing can be much more than this. When all these processes are conducted by a man of exceptional talent and skill the result of his work will be an exceptional piece of printing. The *fine* printer begins where the careful printer has left off. For "fine" printing something is required in addition to care—certain vital gifts of the mind and understanding. Only when these are added to a knowledge of the technical processes will there result a piece of design, *i.e.* a work expressing logic, consistency and personality. Fine printing may be described as the product of a lively and seasoned intelligence working with carefully chosen type, ink and paper. Of all the printer's materials, that which contributes most immediately to the fineness or otherwise of the product is his type. Though a competent designer may, by the agreeable disposition of his lines, go

far towards redeeming the page from the original sin of bad letter, the work, whatever his cunning, will never be above criticism. The necessity of fine letter to fine printing is, however, too plain to need justification here. It is otherwise with the principles of selection of fine letter: these are less obvious. Apart from that will-o'-the-wisp "legibility", what light can be thrown on the question: in what does fine letter, the necessary preliminary to fine printing, consist?

First it must be borne in mind that a fine book is more than "something to read". The amateur looks for character in printing. The book, therefore, which essays to rank above the commonplace, will, while not failing in its essential purpose, carry the personality of its maker no less surely than that of its author and its subject. The problem of the typographer is to achieve an individual book without doing violence to its essential purpose, or to any accidental character conferred by an artist or book-decorator. Thus the whole mystery of fine typography lies in the perfect reconciliation of these interests. Moreover, there is here no master-formula: almost every book is a challenge to the artist-typographer.

The practice of varying the type with the nature of the text goes farther back than the age of its invention, and there can be no doubt that in our own day the vast increase, not only of printing but of kinds of printing, requires the use of different kinds of type. In the early history of the craft the conservatism of the clerical and legal professions long secured the retention of gothic types for liturgical and legal texts. The letter which we call "roman" was then largely restricted to classical texts, but is today in universal use even by ecclesiastics and lawyers. There is, in consequence, little opportunity for the use of black letter. This, as I think, unfortunate result makes us even less patient of the notion that there is, or may be, a best of all types of universal application and appropriateness. Satisfaction indeed comes no more easily to the typographical than to any other

enthusiast. Whether of today or yesterday, the fine printer in his zeal is continually adding here and modifying there. In his wisdom he changes his type-form but little; for, as the reading public is multiplied to a figure beyond the imagination of any Aldus or Plantin, the alphabetical code must of necessity remain stable. The bizarre evolutions of the German calligrapher between the wars are the experiments of those to whom the roman letter is still a relative novelty. In much of its finest work the rest of the world is going back for its models to the day when the roman letter was a novelty to all save the Romans.

Here indeed the typographer and the calligrapher find their first *datum*: that set of capitals evolved by the epigraphers of first-century Rome. These are the master patterns which must rule our alphabets. This is not to say that the only satisfactory capitals are those which exactly reproduce these classical forms or which are built according to the geometrical formulae elaborated by Luca de Pacioli in 1509, or the copies made by Dürer in 1525 and Tory in 1529. These mechanical devices afford an admirable exercise—and no more. The fine letter must be as free from the mechanical perfection of set-square and compass as from the monotony of laboured characterisation. It must be understood then, that by requiring types to be built according to the essential form of classical roman inscribed letters, we do not by the same rule exclude either the individuality of the craftsman or the felicity of the tool he uses, but only the tendency towards corruption and complication of originally pure and simple lines.

What the craftsman of trained eye and hand can do with the classical roman shape may be seen from the lettering round the finest portrait medals of the renaissance. I need do no more than cite such a finished example as Pisanello's "Malatesta" and "Lysippus Junior's" portrait medal of himself. A comparison will reveal the fact that whereas the essential form is the same, the characterisation is very different. The difference is to

be found in the craftsman and his tool. *Tot homines*. . . . There need therefore be no fear that with the classical capitals as a basis we are keeping the art of letter design in a strait waist-coat. Thus, in a word, it is for the typographer to meditate upon the ancient forms, to digest them, to make them his own and then to draw. He will find that it requires consummate sensitiveness and skill, first to form the letters and, secondly, so to set them upon type bodies that none is conspicuous in weight and that each sorts with the greatest fellowship of feeling and colour with the small letters. These small letters, lower-case as printers call them (or in the language of palaeographers, *minuscules*), represent an even more difficult problem.

Here we have a set of models possessing nothing like the authority and finality of the simple classic roman capitals. We have inherited instead a series of mixed forms, some extending above and others below the normal lines; some of these are simple rigid letters like v w x z immediately derived from the capitals, and others are more complex and curved forms like g q, etc., which afford a maximum of opportunity for modification, variation and corruption. Is there an essential form of these letters? By what authority may we impose it? A little history may tell us.

Lower-case letters developed during the sixth to the eighth century, through the uncial and half-uncial stages. Independence was secured in the eighth century, when the so-called caroline minuscule (still essentially roman in derivation) was developed. It is this type of writing mediated to us by scribes of the fifteenth century which is the model for our lower-case letters. The caroline minuscule when wrought to perfection was a magnificent letter; it was clear, symmetrical and, above all, simple. Nevertheless succeeding centuries witnessed the engrafting upon it of a very important and far-reaching modification, *i.e.* a gradual movement from the original, round and open, into a pointed and condensed character. This is our so-called "gothic".

The gothic script plainly represents not so much a departure from, as a variation of, the caroline letter. It is often of the greatest beauty; and it may be contended with some show of reason that, by transforming curves into joints, the gothic writers secured for their alphabet a greater degree of homogeneity than resides either in the caroline or in the neo-caroline letter to which we as printers are immediately indebted for our present-day types.

With the fifteenth century there came an intensely deliberate reversion to an aesthetic based in an enthusiasm for the civilisation and culture of ancient Rome. The eyes of all, including calligraphers, became fascinated by pre-gothic art and literature. Thus it happened that, for the transcription of classical texts, the scribes under the direction of artists and scholars turned aside from their inherited black letter and founded a new hand upon the basis of that in which their classical originals were most frequently preserved. Since known as neo-caroline, the new hand was anything but a reproduction even of the ninth-century minuscule. Perhaps, however, the experiment is most noteworthy in respect to its treatment of the majuscules. A whole-hearted reversion to the ancient stone letters marked the capitals of the new script in its mature form.

This early renaissance hand, though founded upon the caroline minuscule, is significantly different from its predecessors. Its minuscule is slightly compressed, though very much rounder than the pointed gothic which it supplanted; its perpendiculars are well proportioned, and over all there is a note of the characteristic elegance which was so diligently sought by the scribes of the time. They were immediately concerned to rival the beauty of all existing manuscripts; and in spite of the appeal of fine codices in the half-uncial and caroline scripts, there can be little doubt that their ambition was realised. It may be argued, and I think successfully, that the finest gothic MSS. of the thirteenth century are uniquely beautiful, that the gothic

letter in its best form possesses a picturesqueness, a vigour, versatility and a dramatic quality not surpassed by the pure roman letter. Nevertheless the greater simplicity and elasticity of the pure roman letter predestined for it a much wider use. Nor is the renaissance hand merely practical. Even in its earliest form it is exceedingly beautiful.

Among the earliest MSS. in this letter is a Valerius Flaccus written in Florence by one Antonio di Mario, who completed it—according to the colophon on his last page—in December of the year 1429 (MS. Laur. 39, 35, cf. Vitelli e Paoli, *Collezione fiorentina di facsimili paleografici*, Firenze, 1886, serie latini, tav. 48). In this MS. the majuscules retain certain gothic characteristics though the minuscules are well formed. The new letter was not perfected for a decade or two. The exact year of the foundation at Florence of Niccolò de' Niccoli's school of calligraphy is apparently not known; but the famous humanist died in 1447, and it is suggested by the Neapolitan scholar Nicola Barone that the MS. to which we have referred is the outcome of his foundation. This would mean that the school was founded *circa* 1425. However it may have been, it is certain that there were other humanists beside Niccoli, men like Poggio for example, who founded schools for teaching the new hand, and that Florence was the centre of a movement which spread rapidly. The seventeenth general council, which debated for nine months the relations of the eastern and western Churches, was held at Florence, 1439; and it is likely enough that on this occasion the advantages of the new script were noticed by the secretaries and notaries who came in the train of hundreds of bishops of the west. Certain it is that the new hand soon conquered Rome. It was accepted by Nicholas V in 1447 for use in the Vatican chancery as the distinctive hand for the engrossing of papal briefs—but with a difference. The roman practice was to slope the minuscules while retaining upright majuscules.

## II

And this brings us to the thorny subject of nomenclature, involving definition where none exists. So far in this discussion I have ventured to allude to the renaissance hand as a pure roman hand. It is known to Italian palaeographers as the *scrittura umanistica* (so Barone, Carta, Vitelli, Biagi), to the French as *écriture de la renaissance* (de Wailly, Giry), and to the Germans *humanistische Schrift* (Steffens). In the opinion of English palaeographers "humanistic" is a thoroughly unscientific term. They find it preferable to use *roman* just as the printer does. But the term "roman" will sound well only to those who think of gothic, beneventan or other national hands as essentially "non-roman". The difficulty increases with the development of the sloping form of the same minuscule. It has always been the English custom to distinguish upright and inclined letters of this renaissance kind, whether in MS. or in print, by the terms roman and italic respectively, in spite of the obvious fact that the so-called roman is most probably florentine, and the so-called italic perhaps roman. We have accustomed ourselves to regard italic as essentially a sloped letter. It will be found, I think, that in this matter of terminology, whether calligraphical or typographical, the Germans have the best of it; for our "roman", their equivalent is "antiqua", for italic, "kursiv". The term "antiqua" is not without excellent precedents. A very fine Athanasius exists in the Biblioteca Nazionale at Turin. It was written in an upright hand at Naples in 1492-93 by Ioannes Rainaldus Mennius for Ferdinand of Aragon. When Professor Nicola Barone was working in the Neapolitan archives he came across a receipt signed by the calligrapher: "Giovanni Rinaldo Mennio . . . riceve 6 duc. per la scrittura in lettera antica di 4 quinterni dell' opera de Atanasio" (so N. Barone, *Cedole di tesoreria dell' archivi di stato di Napoli*, 148/678). Other similar



terms may be found in contemporary use, *lettera antica nuova*, *lettera rotonda*, and, applied to capitals only, *lettera romana*, *lettere romane antiche*. On the other hand the more running, ligatured and less formal script used in diplomatic documents and in correspondence was known as *cancellerescha* (which is little use when we recollect the running gothic script of the eleventh to the fourteenth centuries current under the same name), and also *corsiva*. Nearly always the *corsiva* was slightly inclined. Cursive hands are, however, found in which the letters are upright, or mostly upright. In nearly every instance the capitals are upright. We are accustomed to think of cursive, or italic, as essentially a sloped letter, whereas there remain specimens of this type in which all the current characteristics of the cursive script exist, except that neither the capital nor the lower-case is sloped. It will be seen, therefore, that a scientific terminology to cover the roman letter in its fourteenth-, fifteenth- and sixteenth-century variations is overdue. That the matter is an important one and not of mere specialist interest will be appreciated when it is desired to make a classification of types. Fortunately it is not necessary to do this in any considerable detail, since the present volume does not attempt a complete history of the roman letter, but rather an exhibition of the growth of typographical style.

Since a one-volume treatment of the subject must accept severe limitations, I have sought to exemplify the development of the typography which employs that union of the ancient roman capitals with the mid-fifteenth-century lower-case, which we call "roman type". The examples begin with a page from Cicero's *De Oratore* printed by Schweynheym and Pannartz at Subiaco in 1465. The type appears to agree with a scientific definition of the word "roman", and would have been recognised by contemporary calligraphers as an adequate reproduction of the hand they knew and practised as humanistic. The two Germans, removing from Subiaco, set up a press in Rome in the palace of the De' Massimi family. Here they

printed a Cicero (1467) in a roughly cast roman letter of little grace, compared with which the Da Spira type (1470) clearly represents a vast improvement; but not an absolute invention as was boldly claimed by the brothers.

A rather more mellow appearance attaches to the work of Nicolas Jenson, produced from 1470; but it does not materially differ from that of the Da Spiras—it would seem that their example was far from lost upon Jenson. The latter's editions, however, quickly achieved a higher reputation than was secured by any other printer. Jenson's associate and successor, Herbort, issued a catalogue of books for sale (? 1482) which, after the manner of advertisers, contained a lengthy commendation of Jenson's types wherein exaggeration was certainly not lacking. After speaking of the correctness of the Jenson editions he proceeds to claim that "the quality and value of his types is another marvel to relate for it ought to be ascribed rather to divine inspiration than human wit". The panegyrist is, however, well within the mark when he claims that "the characters are so methodically and carefully finished by that famous man that the letters are not smaller or larger or thicker than reason demands or than may afford pleasure".

In spite of Jenson's almost divinely assisted craftsmanship, fine writing nevertheless was elsewhere so highly esteemed that even his printing failed to please many contemporary collectors of books. The bibliophiles of Florence insisted that it was so inferior to the manuscript as to be unworthy of their libraries. It may be well to point out here that whatever preferences some of us may have for the illuminations and miniatures of an earlier age, it can well be claimed that calligraphy was at its best during the hundred and twenty years after the foundation of the writing schools in Florence by Niccolò de' Niccoli, Poggio Bracciolini and others. The productions of these schools were at their finest just at the time when there were issuing from the Venetian press the books of Jenson which modern amateurs

are prone to rank as the finest achievement of all time. Their excellence almost persuades one authority to doubt that they were made with human hands. Notwithstanding, it may be judged that the Florentine *conoscenti* were right in their preference for the work of Antonio Sinibaldi, Pietro Strozzi and Gherardo di Giovanni del Ciriago and other scribes, whose work was utilised by Lorenzo the Magnificent, Federigo duke of Urbino, and by Ferdinand of Aragon, who even put himself to the pains of bringing Sinibaldi and Strozzi to Naples.

Quite apart from the matter of decoration which all printers before, and many after Erhard Ratdolt, left to professional designers outside the office, it is certain that Jenson's letters are individually less satisfactory than those of Sinibaldi; nor is this surprising. Twelve years before Nicolas Jenson settled at Venice as typesetter and printer he was mint-master at Tours. In the exercise of this craft such lettering as he needed to engrave would almost exclusively have been capitals, just as the founder of the medallic art, Pisanello, never employed lower-case. But with Sinibaldi the conditions were very different; his eye and pen were practised in the formation of fine lower-case and in the achievement of the greatest possible ease in combination of capitals and small letters. In any case, the elasticity and freedom of his pen gave it tremendous advantages in combining power over that of the metal punch and type body; and in addition it was an essential point of the Florentine calligraphic school to follow a manuscript tradition which had existed at least since the caroline reform of the ninth century. Sinibaldi and his peers, unlike Jenson, made their upper-case noticeably shorter than the ascending lower-case letters b d f l, etc., and by this means prevented their capitals from becoming conspicuous when combined with the small letters. Jenson elevated his capitals almost to the height of these ascending letters and thereby gave his printed page a certain spottiness; that is to say, the eye is attracted to the masses of form and colour

representing the capitals. In homogeneity, therefore, the finest Florentine manuscript is superior to the printed book of Jenson, as it must inevitably be in respect of elasticity, sharpness, decoration and, above all, of personality.

In the light of the welcome that printing received at Venice we cannot but be surprised at the coldness shown to it at Florence. In so mean an estimate was typography held in the city of Cimabue, Giotto and Michelangelo that its first book was issued almost two years after the publication of Jenson's Eusebius; and, much more to our astonishment, only six years before the introduction of printing into London. Nor is the first Florentine printing of anything but the slightest interest. It was a Virgil printed by Cennini, a capable goldsmith enough, but who, unlike the Venetians, lacked the patronage of the artists and nobles of his city; yet he worked at a time of unparalleled enthusiasm for scholarship and for letters. The celebrated Medici Library, begun in 1444 by Cosimo, and opened by him to all scholars, contained thousands of Greek and Latin books. Federigo Montefeltro, duke of Urbino, was another enthusiast who by means of his ample resources strove to emulate Cosimo's example. That great bookseller of Florence, Vespasiano da Bisticci, *princeps librariorum florentinorum*, played a great part in assembling the collections of the Medici and of the Aragonese Court at Naples. His *Vite di uomini illustri del secolo XV* describes at length the library made by the duke with his help, and he adds the words: "In this library all the books are superlatively good, all are written with the pen; and were there a single printed book it would have been ashamed in such company. All are most beautifully illuminated and written on vellum."

It cannot be doubted that these words were written with great deliberation and feeling. Vespasiano was himself a master scribe and at that time the largest employer of copyists in all Italy. Printing would need to be fine to satisfy the taste of such

a man, and though we may well admit in parenthesis that Vespasiano's vested interests as well as his sympathies lay in the scriptoria, it is demonstrable that his judgement was sincere. At least he could hardly have been expected to be a friend to such poor printing as Cennini produced. In this connection it may be recalled that, according to the estimate of their latest biographer, the Medici family alone spent upon books a sum equal in present money to some three millions sterling. An immense sum therefore passed through the hands of Vespasiano to the Florentine scribes, illuminators and miniaturists. Venice—in spite of its maritime trade and wealthy syndics, at this time on the decline—never knew such spendthrift enthusiasts as the Medici.

Lorenzo, however, was induced to patronise printing, and actually accepted the dedication of several volumes issued by the Giuntas of his city. But nothing better illustrates the temperamental difference between Florence and Venice in their attitude to printing than the fact that as many as 4000 or more books or editions were produced in the latter city during the fifteenth century. The typography of Venice thus reflects both the high accomplishment of its artists and the progressive instinct of an essentially vigorous maritime city. The Florentine school, on the other hand, while going beyond the excellence of the Venetian school in painting and knowing no rival in sculpture, pursued the arts of miniature-painting and of calligraphy with a conservatism in which printing could find little or no place. We cannot doubt that masterpieces greater than Venice ever gave us awaited the collaboration of Sinibaldi the scribe and Gherico the miniaturist with a craftsman-printer of Jenson's calibre; but by the time of the death of Lorenzo the Magnificent, Florentine printing was hardly out of its cradle, and except for experiments in illustration, offers scant typographical interest before the time of Lorenzo Torrentino (1547).

Thus the mightiest intellectual and artistic centre of modern

times, surpassed in conservatism only by Rome itself, almost refused to admit the printing press. The consequences were notable. The irresistible practical advantages of the invention were welcomed by a city which, if it lacked in some degree the cultivation and the artistic competence of its neighbouring city, enjoyed the compensation of greater practicality and clearer vision.

Venice naturally gained by its position on the great highway between Germany and Italy over the Brenner Pass, and thus, being one of the first important places which German craftsmen would meet on their way south, it assumed a position in the art of typography which quickly grew to be paramount. The mere invention in 1469 by Johann van Speier (da Spira) of what is now recognised to be a really fine roman letter conferred upon the city a distinction which his successors more than maintained. It remains a matter for keen regret that the manuscript tradition of subordinating the majuscules in the interest of homogeneity was not followed in the city of Venice, whose typographical authority became, with the advent of Jenson, nothing less than magisterial. The renowned Frenchman's books, even though their pages are marred by heavy capitals, are technically fine, business-like volumes. They secured such a reputation that though many have criticised his press-work none has ventured to criticise either his composition or the design of his type. His setting is careful, he leaves no ugly white at the end of his sentences, and if his books were often spoiled by hand decoration it was not of the master's application. Jenson's services to typography are undoubtedly unique, but it may be perhaps that his work has been honoured more by superstitious adoration than by discerning worship. His books are not novelties, and herein lay Jenson's strength: he worked carefully within the limits of a fine if rigid convention. It is important to note this in appraising early printing.

## III

The tradition, or at least the memory, of fine writing which the local scribes bequeathed to the printers who ousted them, protected the fifteenth-century printed book from the introduction of novelties, experiments and eccentricities. The printer's necessity was to make his book as much as possible like the scribe's. The writers communicated to their successors not only the craft of drawing letters but the equally high mystery of handsomely placing the matter upon the page—or we should rather say, *pair* of pages, since it is impossible to open any text without envisaging the pair. Much of the grandeur of early books is due to the generosity of their margins, and it may be that present-day amateurs have more to learn from the *mise en page* of Jenson than from anything else of his. The press-work of these books is often as bad as good. In this matter Ratdolt is considerably Jenson's superior, but both appreciated the fact that as they had chosen to work in roman letter so they were bound to leave aside the gothic and its ideal, the black page. The rounder, slighter, roman letter means not a black but a grey page. The roman means indeed a totally different sort of book, slenderer type, therefore greyer page, thinner paper, and slighter binding. In a word, the roman book is a typical renaissance product, just as the black letter is gothic. The lightness of line in the roman character naturally induced a correspondingly fine line in book illustration. The grey page therefore (and it is worth repeating) is the renaissance product just as the black page is the mediaeval. And here it may be observed that the wood-cutters who supplied the decorations and illustrations to early Italian books were not necessarily the artists of the designs but merely the artificers. They were competent craftsmen, making it their business to effect the greatest harmony between the printer's type and their cut. If in many

cases it may be felt that their title devices and illustrations tend to be so large as to be more successful as single sheets, there can be no two opinions about the *Poliphilus* (1499) of Aldus Manutius. Here indeed the wood-engravers produced a masterpiece. In spite of the excellence of Francesco Griffo's roman letter the volume owes its reputation entirely to its cuts. Nevertheless this fine type, and even more its first state used in Pietro Bembo's dialogue *De Aetna*, printed by Aldus in 1495, justifies a paragraph as well as a picture. The type is indeed a notable one. It is clear, open but not too round, and bold without being black.

To those interested in printing types, as for the purpose of this discussion we must necessarily be, the type of the *De Aetna* (1495) offers a problem. Typefounding describes it as an "old face" or as a "venetian". It is, as a design, the direct progenitor of the letter-form we know by the nineteenth-century nickname of "old face" or "old style"; it is not a venetian, if Jenson's letter is typical of that school of type forms. The type of the *De Aetna* has little or nothing in common with the latter, and the point is worth stressing, because Venetian printing of the succeeding century gradually drew away from Jenson's model and, as we shall see, by 1560 was using almost exclusively a set of entirely different characters. The type of the *De Aetna* and of the beautiful *St. Katharine of Siena* gives a hint of this approaching change.

It may be noted that, from the time of his establishment as a printer until his death, Aldus never employed types which were immediately based on the Jenson model, nor did he employ them when, through marriage, much of Jenson's material came into his hands. Whether or not the Aldine letters are an improvement upon those of his illustrious predecessor is a matter of taste, but it will at least be agreed that they differ in many important respects. To our eyes they may claim to possess a much more "present day" feeling than is conveyed



in the letters of the earlier master. The finest floriated initials give the *Poliphilus* a unique splendour; but it is unfortunate that Aldus, who published this work on commission and not as a venture of his own, should not have taken more pains with the production. The press-work is but average, and he made shift with at least two sets of initials, of which one series is demonstrably poor and inconsistent.

Though Aldus's merits as a fine printer have, like those of Jenson and Plantin, been exaggerated, his influence upon the printed book is certainly important. He began printing and publishing with great energy in 1495, and before the end of the century had printed some thirty-seven volumes, among them a five-volume Aristotle and other fine folios. His reputation, however, was made with books of smaller format. Aldus, indeed, wrought a remarkable change in publishing, and the *Poliphilus* is practically his last example of a large book. One of his literary friends, Urceus Codrus, wrote to Aldus in 1498, saying that he was pleased with the craftsmanship and accuracy of the Aristotle, but was indignant at the price. He added that with the money paid for Aldus's five volumes he could have purchased ten of the largest and best MSS. in Latin. Aldus's answer to this was the octavo series begun in 1501; and here we have at once the inception of the modern book and the modern publishing method.

The type of the *De Aetna* equally marks the new epoch in typography. The fame of the publisher added to the prestige of the new letter. It was copied in France (by Garamond, Colines and others), and later made its reappearance in Venice cast from French punches and with an added note of conscious elegance and technical perfection. The Jenson letter was no match for this newcomer, and we soon find that the taste of Venetian printers preferred these French copies and the French manner of display. Aldus's sons, for instance, are to be found using them in 1550. Thus Italian and French typography merged

in the stream of that vigorous "old face" tradition which took its rise from the type of the Aldine *De Aetna*, and, as we shall see, suffered temporary eclipse during the eighteenth and nineteenth centuries, but which renewed its youth and strength under Pickering, until at the present day we find it dominating the finest typography of two continents. But this is to anticipate.

In spite of the illustrious and unique *Poliphilus*, Aldus was not greatly interested in typographical decoration. His work is, in the main, without ornament. As has been said, it is perhaps the case that Aldus has been over-praised. His reputation largely rests upon the cursive letter of Francesco Griffo, which he was the first to employ, and the octavo classics set in this letter, which are very workman-like volumes, thus gave the cursive a European advertisement. But there was another variety of cursive, based on the more formal chancery hand of the writing masters, which had its importance in the history of italic type. Lodovico degli Arrighi da Vicenza was employed at Rome as a "scrittore de' brevi apostolici" and as a writing master he was the first to print specimens of his hand. From 1524 to 1527 he was a printer at Rome, using two founts of italic of greater distinction and formality than the Aldine model. Their influence can be traced among other Italian printers and also at Paris. Arrighi's first fount was secured by Janiculo at Vicenza and the second fount passed to the Roman printer, Antonio Blado. Blado was a connection of Aldus and became papal printer in 1545, a position which he held until his death in 1567. Many of the productions of his press are notable and one or two are quite remarkable. His press early discerned the uses of the floret, and later of those units which combine to form arabesque ornaments (printers' flowers). Blado maintained his individual style throughout his career. His sons, however, were, like other Italian printers, obviously influenced by the charming title-pages to the productions of perhaps the most prolific of the sixteenth-century Venetian presses, that of

the Gioliti. These volumes, in spite of their inferiority to the work, say, of Ratdolt, possess many points of interest. The Gioliti were, for instance, one of the earliest Italian houses to use printers' flowers. In the matter of decoration the craft is less indebted than might be imagined to Venetian inspiration. As I have previously remarked, the Ratdolt influence had borne no fruit and the appropriate typographical decoration of the printed page remained a problem—and, since it is human to decorate—an urgent problem.

The primitive impulse to decorate was followed by a satisfaction equally natural—the flowers and the leaves of the way-side became the simple ornament of the building, the table or the person. They found their inevitable echo in plastic art with its conventional garland and festoon, and the ornament won its way into every handicraft; the papyrus, the manuscript and finally the printed page is so adorned. The Venetian printers were rather slow in transferring decoration in the current taste to wood or metal blocks, and the first decorated title-page, that to Müller's *Kalender* published by Ratdolt in 1478, did not interest his fellow-craftsmen sufficiently to secure many imitators. In this matter Ratdolt, the son of a carpenter and wood-carver, was in advance of his time, and the rich borders of his Appian remain strangely isolated examples. His colleagues contented themselves with allowing the professional illuminators to decorate the printed sheets; and thus the principles of typographical decorations were somewhat tardily developed in spite of their considerable public interest.

The twofold inheritance of Venice as a leading renaissance city and the commercial gateway to the east brought with it a skill in two modes of floral decoration, the naturalistic form derived from classical art and the conventional form imported from the Mahomedan east. Ratdolt's decorative work affords examples of both these. His *Kalender* bears a particularly fine classical floral border, while the opening page of the Appian

already referred to is framed in a border of conventional entrelacs. In varying forms, but by no means at once, these two streams of ornament overflow the typography and book decoration of the fifteenth and sixteenth centuries.

Italy gave Europe the finest type forms, the finest decorations and the finest printing-papers of the fifteenth century, but its primacy in two most important points was destined to be lost in the early years of the sixteenth. It was from France that the printed book was next to receive its formative influences.

#### IV

The printing of France, of course, owes its introduction to travelling German craftsmen. Strangely, they began with a type of the Roman kind, but the strength of public opinion in favour of the older style brought them back to the black letter. In one form or another the gothic type with appropriately heavy ornament ruled until the generation of Jodocus Badius and the first of the Estiennes. Henri of this dynasty, like his contemporaries, first used gothic derived types and ornaments, which he discarded when, like so many lesser men in Florence, Paris, Lyons and Basle, he yielded to the profitable temptation of copying Aldus. This was but a temporary phase, however. The first distinctly French contribution to the makings of the fine book was not delayed for long. The period during which the work of the best Parisian printers, Henri and Robert Estienne and Simon de Colines, exhibited obvious evidences of external influences, first of Venice and secondly of Basle, was succeeded by a time of great local enthusiasm for the renaissance which, rapidly assimilated by the French Church and the court, brought a new skill into the Arts and Crafts, and to printing a native style. By 1525 the French renaissance,

though originally Italian in almost every line, possessed a soul of its own. The work of designers, craftsmen and decorators imported from Italy by Francis I, penetrated architecture and the handicrafts. In book production, however, it was a native-born genius who effected in an incredibly short time that change from the gothic type and decoration to the roman type which it took almost two hundred years to do in England. The work of Geofroy Tory marks a new epoch in printing. He was a many-sided genius, a typical renaissance scholar. Originally lecturer in philosophy and sometime reader in the offices of Gilles de Gourmont and Henri Estienne, his enthusiasm for typography and the graphic arts led him to experiment with printing and publishing. A prolonged sojourn in Italy greatly affected him; after publishing with Simon de Colines, he established himself as bookseller, engraver and printer, and he became the most powerful European influence in these crafts. Henceforth the work of the Parisian press is composed in lighter faces of type and correspondingly lighter wood-engraved illustrations. The heavy types, initials and borders derived from Basle and used by Jodocus Badius were discarded by his son-in-law successor, Michel Vascosan, in favour of Tory's criblé initials and graceful entrelacs.

Many other fine printers followed the new taste, and Tory gathered round him a number of craftsmen whom he trained in the method of the finest Italian wood-engravers, achieving nevertheless an individual note in his style. To pure typography as to book-illustration his contributions were epoch marking, if indirect. He was a great enthusiast for pure roman letter. He made two or three sets of ornamental initial letters related in design and colour to the type of the page and to the head-piece. He was a most fertile creator of floral evolutions, of which he made beautiful use in title-pages, borders and decorations. Thus the Pot Cassé was the symbol of a new spirit in printing. Indebted as he was to Italy, Tory was not a slavish imitator, as is

proved by his *Heures* of 1525. It is not in the least surprising that the office of Imprimeur du roy in the French language was created for him in 1530. The leading Parisian printers of a later day strove to continue Tory's styles and the craft used his blocks for almost a generation after his death. The typefounder, Claude Garamond, became a figure of prime importance. The early cursives of Colines, which are derived partly from Aldus and partly from Arrighi, are probably his own work; and an enthusiasm for the type of the *Poliphilus* evidently prompted the cutting of the types used in the *Terentianus* of 1531. In the year 1530, a succession of strikes resulted in the separation of typefounding from printing, and Garamond established himself as a founder. After his death his types were sold to Plantin and others in the Low Countries, while Guillaume Le Bé was at Venice, and another pupil, Robert Granjon, carried the Garamond designs and his own italics to Florence and Rome. Types in these designs duly appeared in England and Spain, and in a few years French fashions dominated the whole of European typography, and initiated that powerful tradition which lives in William Caslon's so-called "old face", cut *circa* 1725. After Denys Janot, Parisian printing became obviously inferior to that of Lyons. The next creative impulse came from this city, which had early given a welcome to the craft but whose style, having fallen for a period under the influence of Basle, evolved a character of its own *circa* 1540.

In spite of the distinction given to the Basle press by the competence of Froben, the cuts of Holbein and a series of bold types, the city did not long retain any importance as a centre of printing style. Its affinities were German, and though a number of admirable books in the Basle style were put forth, its influence, though at first strongly exerted upon early Parisian and Lyonnese craftsmen, was temporary. Geofroy Tory's achievement rapidly overcame it. The latter's floriated headbands and initials were carried wherever the victorious Garamond

letters were called for. Antwerp with Plantin, Frankfurt with the Egenolffs and the Wechels, and, of course, most of Switzerland and Italy came under the spell of the Parisian fashion. The national characteristics which had been so consistent a feature of the manuscripts gave way before the success of Tory's solution of the problem confronting every printer, that of uniting the type and the decoration in one colour, in one weight, and, if possible, in one convention. In many parts of the Continent and particularly Holland the imitations of Tory's style flourished for generations. We find them a consistent feature in that very overrated series, the 12mo Elzevirs, copied indeed, but without yielding the slightest pleasure.

In France, however, a fine solution of the same problem was worked out in another convention by the great Lyonnese printer Jean de Tournes, in association with the wood-engraver Bernard Salomon. Some of the printers of this city have earned a reputation for their unscrupulous imitation of Venetian models. The enterprise of Jean de Tournes, however, went far beyond this; and to him we owe a number of the very finest achievements of printing.

Jean de Tournes I was born in Lyons in 1504, and was apprenticed to the Trechsels. Afterwards he became foreman to Sebastian Gryphius, whose brother Francis had for some time worked in Paris. To what extent de Tournes was inspired by Tory's work it is not possible to say. It is, however, to the hand of Bernard Salomon that de Tournes was indebted for the marvellous arabesques which give his editions such notable distinction. Colines' 1543 *Book of Hours* includes a number of borders in precisely the same convention, but *le petit Bernard* (as he was known) carried it to an even finer conclusion. Thus, there appeared in French typography beautiful large floating fleurons such as those in the *Marguerites*. Though many of these afterwards appeared in Paris, their usage was invariably finer in Lyonnese work. They represent indeed a contribution to

standard typographical decoration of the very first importance and that in a double degree. *Le petit Bernard's* preoccupation with the arabesque, his interest in engraving, and a family connection with one of the finest of all typefounders, Robert Granjon, perhaps assisted the latter to carry further the idea of placing decorative units upon type bodies which may be found in its simplest form in the title-pages of Antonio Blado of Rome from about 1530, and which there were copies of binders' tools. Granjon transformed the simple and complete *petit-fer* into a unit which would admit of the most marvellous combinations. This happy invention was, however, not too quickly received in France. Some varieties were used in Lyons and others in Paris, but it was in Venice, in Antwerp, in Frankfurt, in Nuremberg, in Rome, and in London, that they received the heartiest welcome. In the Netherlands, Granjon's dexterity was especially appreciated. The poet Van Vaernewyck of Gand, for instance, writes that Granjon "has as many ingenious ideas as hairs to his head", and he adds that he has seen a glorious arabesque as large as a man's hand made up from forty-eight pieces.

Examples of these interesting ornaments occur in work executed in Antwerp; rich and pleasant as these are, the eye is perhaps even better pleased by a series Granjon cut later and which are put to magnificent use by the brothers Le Preux, first at Paris, then at Lausanne and finally at Geneva.

Christopher Plantin holds a foremost position among the great printers of the past. It should be remarked at once, however, that his eminence is due more to his great activity as a publisher. At the same time it must be conceded that Plantin was not the man to rest content with accepted methods of book illustration, no matter how honoured by time and school. He was one of the first to extend the use of printers' flowers which had recently arrived in Antwerp. Plantin secured large supplies of fresh varieties, thus giving notable support to a fashion which



long endured in England. Plantin's later intimacy with the artists of the Low Countries led him first to commission wood-cut borders in the current and fast decaying renaissance style. Later he employed the engraved plate, to which he gave very extensive use. The engraved title-page quickly became a European vogue, spreading at once to France and even to England, at that time a backwater in printing. Plantin's affection for copper engravings did not stop at the title-page. He engaged the foremost artists and practitioners to design and execute the illustrations to the liturgical books, a patent for which he had secured in 1565. His books, unfortunately, exhibit a distinct tendency towards excessive decoration. Plantin was far from possessing that exact sense of values which characterises so many fine books issued in Paris and Lyons from 1520 to 1570. In fact, it would not be too much to say that as a printer Plantin has not merely been over-written but overrated. The truth is that Plantin editions are more distinguished by their number than by their typography. Before Plantin's arrival there were already in Antwerp several printers the excellence of whose work is certainly not surpassed by that of the newcomer. The fine madrigal books of Jean Bellère (with whose assistance Plantin was to issue his first book) come readily to the memory. There were also smaller printing shops where fine work was done. Such was the office of Jean Loe, who printed many of the theological and philosophical disputations for the University of Louvain, then, as now, the headquarters of scholasticism. Still another worthy Antwerp printer was Stelsius, who, in spite of his rather mean Bible, wrought well and consistently in a number of pretty little volumes. When Plantin arrived in 1554 he found Antwerp printing already prosperous and distinguished, and it cannot justly be said that he raised its aesthetic standards.

## V

That sixteenth-century printing is indebted to France for several most important developments is clear. In the meanwhile Italian typography had sunk to a low level, and it must be confessed that by the end of the same century, though the best printing in Europe was still French, it marked a great declension from the golden age of Tory and the Estiennes. In the seventeenth century, France, after almost two generations of uninteresting and careless work, was to renew its enthusiasm and endeavour. There are signs of this by the year 1640, when Richelieu was able to persuade Louis XIII to establish a royal printing-house, from which the State documents and certain other works could be published.

Richelieu's interest in typography dated probably from his appointment to the direction of a privileged group who printed missals, breviaries and other liturgical works. The Cardinal later extended the work of the group to cover the printing of the New Testament, catechisms, and grammars of oriental languages for the use of missionaries in the Levant. It would appear that the concerted action of this society of some eighteen printers failed to realise the hopes which Richelieu had conceived. However it may have been, in 1639 the Cardinal persuaded Louis XIII to establish a press in the Louvre. On November 17th, 1640, the *Imprimerie Royale*, or *Typographia Regia*, commenced work under the direction of Sébastien Cramoisy. Its first publication was a handsome folio text of the *De Imitatione Christi*. It is printed in types after the Garamond design, but its merits are somewhat compromised by the insipid copper-plate vignettes of Nicolas Poussin, whom Richelieu induced to leave Italy and to reside in the precincts of the Louvre. In 1642 Richelieu's own book *Principaux points de la foi* was set in new types acquired from Jean Jannon of Sedan.

These romans and italics were named "caractères de l'Université" and were, in the nineteenth century, wrongly assigned to Garamond, to the confusion of typographic historians. In rather royal and leisurely fashion the press proceeded to bring out a number of imposing folios. At this period its work was sufficiently well handled to arouse the envious interest of printers abroad. An interesting evidence of foreign endeavour to secure supplies of French types is afforded by a Royal Decree of March 25th, 1642. This enactment forbids booksellers, printers, typefounders and all other persons of whatsoever quality to vend or convey to foreigners matrices or founts of any kind, under a penalty of 1000 livres. This order seems to have secured obedience. In 1663, however, Ant. Estienne was found to have sold a fount of the Royal Greek to one Lucas, who purveyed them to Jean Berthelin, a Rouen merchant in touch with foreign booksellers. The types were at once seized and Estienne mulcted in a fine.

This incident indicates the growing jealousy with which the King and his Ministers watched over the Crown types. It is therefore not surprising that with the death of Sébastien Mabre-Cramoisy (grandson and successor of the first director) and the accession of Jean Anisson to the directorate of the royal press in 1691, there should have been suggested the creation of an entirely new set of roman types. It was proposed that the use of this letter be absolutely reserved to the Louvre. Monsieur de Pontchartrain, Court Chancellor, favoured the project, and in 1692 Louis XIV sanctioned it.

The enterprise was undertaken with remarkable deliberation. A commission of experts appointed by the Académie Royale des Sciences set to work excogitating and codifying rules for the formation of perfect roman letter. The chairman of the commission, one Jaugeon, embodied its findings in a bulky report which even now lies unprinted. Attached to the report are a number of elaborate geometric designs in which the

traditional roman form was submitted to the discipline of the rule and compasses. The letters were drawn upon a square which subdivided into no fewer than 2304 small squares. The royal road to a perfect roman letter was, therefore, a mathematical one. This was well enough for the patterns which were ordered to be transferred to copper by the elder Simonneau, one of the finest engravers of the day. Philippe Grandjean, however, to whom had been committed the task of punch-cutting, elected to work with a considerable degree of independence.

Treating Simonneau's plates merely as valuable suggestions, Grandjean preferred the guidance of his own trained eye. His variations from Jaugeon's standard are consequently not unimportant. The *romain du roi Louis XIV*, as the new letter was called, remained a distinct novelty. In comparison with Garamond's roman it displays a sharper contrast between its thick and thin strokes, and is also more regular and more mechanically perfect, *i.e.* better in its justification. The most important general difference, however, is in respect to serif. For the first time the thin, flat unbracketed variety was employed and on the top of the roman lower-case ascenders the new feature extended both sides.

The royal monopoly of the *romain du roi* was safeguarded by the enactment of penalties against its reproduction by trade typesetters. In the meantime Grandjean and his assistants, Jean Alexandre and Louis Luce, were cutting it in many sizes. In 1702 the Imprimerie Royale issued its first specimen, displaying the *romain du roi* in a large variety of bodies. As the stocks of the new letter increased, the "old face" of Garamond was superseded. The first publication (*i.e.* apart from the specimen just mentioned) to employ the *romain du roi* was a volume issued in 1702: *Médailles sur les évènements du règne de Louis-le-Grand*. This work is a magnificent folio and reaches the very highest pitch of craftsmanship. The book, as we learn from the preface, was begun in 1694. It has an engraved frontispiece by

the elder Simonneau after Coypel *filis*; its borders and fleurons are by that prince of decorators, Berain; the head of the king on the medals is from the burin of Gerard. As for the types, they were "nouveaux, dessinez, gravez et fondus par le sieur Grandjean".

The *Médailles* is undoubtedly the most splendid example of the ornate and sophisticated book. It provides a most distinguished first setting forth of the *romain du roi*. Grandjean's improved justification and the novel cut of his type sorted most consistently with the Berain borders, the silky hand-made paper and the cut of the medals; the volume was a popular no less than an artistic success. The quarto edition was issued in the same year to content the interest of the public; Coypel's frontispiece and the medals were retained, and a smaller face of Grandjean was employed for the body of the work. In spite of its comparative plainness this edition also found a ready sale and a third was needed. The *romain du roi* instantly captivated the taste of the book-buyer; by 1714, when Grandjean died, there had been cut some twenty-one sizes, of which the chief punch-cutter had himself accounted for fifteen. The booksellers, printers and typefounders of Paris were now face to face on the one hand with a change in the public taste and on the other a royal decree forbidding any counterfeiting of the new face. The *goût nouveau* had to be satisfied with as great an approximation to Louis XIV's types as would escape the vindication of the law. Thus was the way paved for compromise. The leading Parisian typefounders slowly recut their capitals in the new mode and refined somewhat their lower-case roman. As to the cursive, the founders (and notably Fournier in 1737) were more bold, producing a letter almost identical with that of Grandjean. Concurrently with the change of type fashion initiated by the letters of Louis XIV the public taste, stimulated by the luxury of the baroque and rococo styles, grew to demand abundance and variety of adornment in its books. The luxurious

appetite of the Court established the *livre de luxe* as one of the essential extravagances. The letter-press of the printer, therefore, joined with the rolling-press of the engraver, to produce the sumptuous and fascinating works illustrated by such masters as Nicolas Cochin and J. M. Moreau-le-jeune.

Though the Elzevirs since 1630 had produced their dull duodecimos, there had been issued in Paris few books to relieve the everlasting folio and quarto. The very dexterity of the illustrators in *taille-douce* tended to keep the French book in a size no smaller at least than octavo. Smaller books, however, were not now long in coming from the French presses. The most prominent of the Parisian typefounders, Pierre Simon Fournier, brought out *Modèles des caractères de l'imprimerie nouvellement gravés par P. S. Fournier*, in oblong folio, 1742: this contains a number of faces in the new taste, and a vast number of fleurons and vignettes-de-fonte which, as Luce had shown, could be built up into the festoons and borders, head- and tail-pieces, beloved of the period. With Fournier's devices it became possible for printers to produce a charming book with less recourse to the copper-plate. Head-pieces formerly commissioned from the engraver gave place to bouquets of Fournier's flowers, or to the convenient woodcuts of Papillon and his pupils. Slowly the eighteenth-century book underwent a change. The typefounders marketed their plain and decorated initials and a variety of *caractères de fantaisie*, imitated from the hands affected by the engravers. The dainty 12mo series of classical authors begun by Francis de la Tour in 1743, later bought up by Barbou, the handy volumes issued by Prault, uncle of Moreau-le-jeune, assisted public appreciation of the small volume. In time spared from his work at the Louvre, Luce cut some fifteen sizes during the years 1740 to 1770. These types, entitled the *Poétiques*, with a large number of new ornaments and borders, were purchased for the considerable sum of 100,000 livres by Louis XV in 1774. The *Poétiques* represent the first attempt in France to found a

condensed letter. They of course owe little to Garamond, and are indeed too ugly to be shown in these pages. It should be added that Dutch and German founders had for some years been experimenting with space-saving types, types of a large x height; witness the work of Anton Janson, a Dutchman who founded at Leipzig, and the series of surviving types which have been given the name of "Janson".

Luce's types linked with the future Didot and Bodoni types, of which European printing was far too long patient. About 1780, François Ambroise Didot, first of a great dynasty of printers, caused to be cut a roman and cursive which show an increased contrast between the thicks and thins, a hair-line serif and condensed capitals; and at least two generations of readers came to accept this as the typical French face. The French Revolution naturally assisted a break, even with the typographical past. Ornaments and decoration were dropped as propaganda of the *ancien régime*. The cold, widely spaced and leaded pages of Baskerville, which had been copied by G. B. Bodoni, the renowned printer of Parma, were popularised in France by the Didots and a complete abandonment of the old faces resulted. In 1790, Bodoni himself cut a type heavier in weight, but whose contour was in the main identical with that of the Firmin Didot 1775.

Meanwhile printing abroad was corruptly following French fashions; Dutch printers reproduced more or less exactly the characteristics of French typography. English printers, even of the sixteenth century with superb achievements of French colleagues before their eyes, seldom rose above the commonplace, and the promise of the pretty title-pages of Denham and Bynne-man is not fulfilled in the body of their books. The fair pitch of craftsmanship reached in the early part of the seventeenth century was ruined by the civil war. "Fine" printing therefore began late in England. The beginning of a style at once national and fine can be discerned in the work of the University presses

of Oxford and Cambridge and, in London, in the enterprise of the elder Bowyer, and the development of sound English type-faces brought to our craftsmen the raw material of fine printing. It was the letter and, above all, the style of John Baskerville's books which emancipated our printers from the habit of imitating, albeit corruptly, the current heavy Dutch fashions in typography. Now, for the first time, English printing became an influence in Europe. Baskerville was the first who not merely freed himself from that tutelage to Continental printing which had been our characteristic since the time of Caxton, but was himself to influence profoundly the whole course of subsequent typography, both English and Continental. With his open round letters, widely spaced upon luxurious paper of his own invention, and exaggerated margins, his work astonished his English contemporaries and immensely interested his foreign colleagues.

Foremost among the latter was Bodoni, who had been appointed printer to the Court of Parma in the year 1768. When he first began to print, Bodoni employed the characters and ornaments of Fournier and produced several delightful specimens with this material. Likely enough it was Baskerville's 1773 edition of Ariosto's *Orlando Furioso*, handsomely printed in Italian, which excited the admiration of Bodoni. Accordingly, within the next few years Bodoni is to be found widely leading his pages and in other directions following the Baskerville model. In his type form, however, Bodoni remained faithful to the narrower-bodied letters of Grandjean and Fournier. Bodoni, however, cut several series of his own design; he strengthened the thick lines and refined the thins, thus producing that sharpness of contrast which, exaggerated by the brilliance of his impression and the luxury of his paper, seduced every European typographer from allegiance to the more soundly built letters of obviously finer design known to printers as the "old faces".



Thus Paris was at last surpassed in typographical prestige by Bodoni if not by Baskerville. The typography of the French Revolution is often handsome and striking, but its inspiration is to be traced in the work done in Birmingham twenty years before. In the nineteenth century the Didots carried on the Bodoni tradition and certainly made a much finer use of it than Bodoni's Italian successors. A really fine period in English work opened with the closing decades of the eighteenth century. The interest created by Baskerville had been further excited when Bodoni printed books for Horace Walpole, whose Strawberry Hill Press itself encouraged interest in typography. Much finer work, however, was produced by John Bell, Bensley, Bulmer, Johnson (of the *Typographia*) and others. It is in fact no exaggeration to say that the years 1770 to 1820 represent the finest period of English typography. It was characterised by extremely simple use of standard material, and high technical craftsmanship. The style, though it reminds us from time to time of Baskerville and Bodoni, is undeniably native in character and it represents the end of an epoch. The work of John Bell, however, should be excepted, in that he was a pioneer in typographic history. When he established his British Letter Foundry with Richard Austin as punch-cutter he began a new tradition in English type design. Bell and Austin's types were clearly derived from the new Didot types of 1783-1784, and proved to be the beginning of the type-founding style known as "modern" face, the predominant style of the nineteenth century and well into the twentieth.

## VI

Here it becomes important to emphasise that the changes in printing style which had passed over the craft since the days of

Jenson had been slow and gradual in their development. It may be well, too, to remark that there have been few entirely bad periods during the centuries, but long periods of good typography and bad machining, and of fair decoration and bad types, and so on. At last some conscientious and instructed craftsman impels his fellows by his own example to higher efforts. Thus a better period opens and printing gradually improves. It has been observed that the principal changes in book production are associated with the names of Jenson, Aldus, Tory, Grandjean, Fournier, Baskerville, Bodoni. Now must be added the name of Pickering, a publisher who designed his books; and here a change of high significance is to be noted.

An entirely new attitude now shows itself, an attitude which is at the present day fast becoming distinctive of American and English fine book work. Pickering's experiments were made outside the bounds of the convention of his day; so far this is not very remarkable. Grandjean, who in 1702 equipped the *Imprimerie Royale* with a set of newly designed types, broke fresh ground. Baskerville, the Didots, Bodoni and Bell carried further his ideas. But, it is essential to remember, none dreamt of returning to the typography of a past age. It was reserved for Pickering to make a series of experiments which were inspired by the models of sixteenth-century Paris, Lyons and Basle. In the case of Pickering, however much we may admire the revived renaissance borders which gave distinction to his reprints of sixteenth-century divines like Jeremy Taylor and Joseph Hammond, it may be doubted whether their use is very appropriate. He is happier, one may think, in his undecorated volumes or in such experiments as Fuller's *Good Thoughts*, where he is influenced by the propaganda of Pugin. The gothic revival indeed has a number of interesting books to its credit. John Philip, for instance, produced more than one fine liturgical book, appropriately enough decorated in this

fashion; and William Morris's own romanticism was no doubt but an extension of the interest in mediaevalism inevitably created by the Oxford Movement. Morris's preoccupation in this regard led him to see the printing of preceding generations from the standpoint of a somewhat impatient censor. The Kelmscott Chaucer is splendid in its conception, its ornament and its archaism.

The influence of Morris's work was enormous, but it is infinitely to be regretted that his enthusiasm for the Middle Ages led him to go behind the roman letter. The Golden type is his single contribution to its development, for which he might have done so much had he not been under the spell of the incunable. The Golden type is a barren achievement because the Kelmscott master had not realised that, though black is the ideal colour for a gothic age, the roman letter with its finer contour demands a different colour, and can be brought into conformity with gothic standards only by compromising its essential grace and form. So the Golden type is coarse and heavy in comparison with that of, say, Tory. William Morris's merits as a book decorator in the mediaeval manner, however, are unapproachable; but the present generation of amateurs and practitioners of typography owes him a greater debt than is represented by the great Kelmscott Chaucer and his other books. His passion for perfect craftsmanship and his whole-hearted application to detail are an enduring inspiration, and his energy, by focusing interest in the craft, has made possible much of the variety and excellence which characterise present-day typography. Progress has been slow, nevertheless, and greatly as Morris helped us, he might have done more had he been less blind to the merits of great printers of the previous generation, Martin, Bulmer and Bensley. Though he came immediately after Pickering his example distracted attention from the most permanent of the early Victorian's endeavours towards fine printing—his reversion to Caslon's so-called "old

face" for title-pages, and later for text use. Morris's work, however, powerfully recommended printing to the interest of the public, and thus the trade was stimulated almost indeed against its will; and one or two establishments were soon to put forth efforts in the direction of improvement. The press of the University of Oxford, long content with the commonplace, produced under Horace Hart a number of careful productions, advancing later to several fine books in the Fell types, which Daniel had been for some years using in his individual and carefree way for the composition of small editions of poems by his friends. These last count rather as interesting than as fine printing, and it still remained for the University Press to make handsome use of this seventeenth-century material. In 1899 the *Yattendon Hymnal* appeared, printed by the interest of its editor in the Fell types and employing for the music the characters cast from the punches of Peter Walpergen, cut *circa* 1660. The title-page of the volume is decorated with arabesque flowers, of which Robert Bridges had made similar use for the first edition of his *New Poems*, published in 1874 by Basil Montagu Pickering. Other works by Bridges are decorated by happy combinations of the Fell flowers, but the most magnificent usage of this material is to be found in the two large quarto editions of the *Book of Common Prayer*, the fruit of the joint labours of Charles Cannan and Horace Hart. The competence of the press is, however, not limited to the expert handling of its unique seventeenth-century types, as is proved by a number of recent title-pages, some in Caslon "old face" and others in "modern".

Prominent among the public presses that drew inspiration from the Arts and Crafts movement is the Arden Press of Letchworth, and later, London, which, during the years 1904 to 1914, was distinguished by its fine use of Caslon types. The school of calligraphy founded by Edward Johnston may be counted among the influences upon the typography of the

Arden Press. The finest contribution from this school is, however, to be found in the productions of the Doves Press established in 1902, which employ a number of Johnston's initials of splendid form and colour. These appear at their best in that superb effort, the Doves Bible, produced by Emery Walker and Cobden-Sanderson in 1903-5. In spite of the fact that the Doves type suffers, as must all types directly based upon Jenson's, from over-large capitals, the Bible represents the finest achievement of modern English printing, and a standard to which subsequent Doves books never attained. It may be admitted that others, e.g. the *Sartor Resartus*, are simply bad books.

St. John Hornby's Ashendene Press is another private press owing much to the calligraphic movement. His Dante is a magnificent book, second in merit only to the Doves Bible. The type used is a recutting of the first roman type that was employed at Subiaco by Schweynheym and Pannartz.

Fine printing in America is a post-Morris development. The Kelmscott Press began work in 1891, and it was in 1893 that Daniel Berkeley Updike established the Merrymount Press. In addition to a large output of workaday volumes the press has printed a number of special books of more immediate interest to the collector of fine printing. Its early productions in this field were conceived in the heavy style which Morris had striven for even with his Golden types; but these were followed by a series of reprints of humanistic writers, printed with complete appropriateness in the style of the Italian renaissance, but in a rather inferior letter. Updike was fortunate, however, in having secured much the best of the Horne types. More recently, Updike developed an enthusiasm for the period which I have ventured to call the golden age of English printing: the sub-Baskerville age or the period of Bulmer and Bensley. He has contributed in a unique degree to the solution of the problems that beset the modern typographer. Merrymount is a press established not as a personal hobby subject to private

subsidy, but as a commercial undertaking uniquely directed—by a printer singularly endowed with a ripe typographical scholarship and those rare complements, practical capacity and a discriminating susceptibility to the beautiful in all its forms.

Updike's equal, as scholar and designer, Bruce Rogers, has worked in Europe as well as in America. His is a lively spirit and his work exhibits the most remarkable versatility. Happily uninfluenced by Morris's spirit, his books include a number of fine inventions in every style from the Italian renaissance to the French Directory. They are perfect examples of their kind, and though, in a sense, the style of many of them is derivative, they are all marked with the impress of his own personality. Mr. Rogers knows better than anybody else how to make typographical form illustrate the literary content. He is, in fact, the first of typographers, and not a printer at all. Hence he will only design a book because he chooses to, whereas Updike would design a book because it was brought to him. Perhaps the most delightful of all the volumes in Mr. Rogers's diverse list is the *Compleat Angler*. The typography, while "period", is supported by original decorations of the happiest kind, and the title-page with its charming vignette, also by Mr. Rogers, is a masterpiece.

The typographical history of the last two generations is a study in revivals, notably in England and America; and abroad also. The revival of "old face" type under Pickering and the Whittinghams, for instance, has a parallel in France. A similar movement was initiated by the publisher Louis Perrin, who in 1846 cut a series of letters with capitals directly based upon the classical roman forms, and whose lower-case followed somewhat the types of Garamond: This revival occasioned an interest in old style printing and led a reaction against the Didot manner. It had, nevertheless, a purely literary success, and that a restricted one. The revived Lyons types were accompanied by a selection of decorations composed of conventional

renaissance flowers and grotesques, such as the Elzevirs had used two centuries earlier, and the style became known as neo-Elzevir. A number of pretty volumes was issued in this style—the Jouaust and Lemerre series are known to all. The finest work in Perrin's types is, however, to be found in that town with which Lyons had always been closely connected, Geneva. Here the press, directed first by Jules and later by Édouard Fick, produced a large number of elegant reprints in the style of the sixteenth century. The Fick press was the fortunate possessor of a large number of the original wood-blocks cut for Jean de Tournes by Bernard Salomon, and which the son conveyed with him when he fled from Lyons. The blocks, it may be interesting to record, remain in Geneva to this day.

In 1870 the printer, Jules Claye of Paris, recut a large number of decorated initials, vignettes and fleurons in the arabesque manner originally created by Peter Flötner of Nuremberg, 1546, and which were much used by Rouillé and Jean de Tournes II. Collectors, however, of fine French printing discover little of interest in even the best years of the nineteenth century. Volumes in which typographical ambition played any part were dressed in either the neo-Elzevir or the neo-Lyons style. These were hardly varied until the advent in 1896 of Édouard Pelletan, who, that year, established the first publishing house in modern days to employ for secular purposes the types of Jannon, Grandjean and Luce. Pelletan strove to conserve a very high standard, and in his several illustrated series achieved many successes.

The twentieth century witnessed an awakening among French bibliophiles. Pelletan's example was not without its effect, and at the same time there succeeded to the direction of the Imprimerie Nationale an erudite and practical enthusiast in Arthur Christian. During his period of office (cut short by his death in 1906), there was printed the immense work of Claudin, *Histoire de l'imprimerie en France* (1900), composed in large sizes

of Jannon and Grandjean types. This monumental work was followed by several admirably printed monographs by Christian. Though private clubs, supported by powerful personages in society and politics, were devoting themselves to the printed book, the private press as known to English and German amateurs secured no lodgement in the ambitions of French enthusiasts, but the close understanding on the part of publishers with contemporary artists resulted in the execution of many interesting books illustrated with wood-engravings, *eaux fortes*, etc. But consideration of these obviously belongs rather to the amateur of illustration than typography.

The most satisfying examples of German typography will be found, I think, not among the productions of the numerous private presses established by enthusiastic admirers of the Doves Press, but among the more normal productions of public presses. In this connection the Insel-Verlag takes a prominent position, if only for its series of German classics entitled the Grossherzog Wilhelm Ernst Ausgabe, printed by Germany's finest typographer, Herr Carl Ernst Poeschel, and which began to appear in 1905. The format of the series was designed by Sir Emery Walker, and the volumes possess calligraphic title-pages designed by Johnston and by Eric Gill. The most successful German efforts are of recent completion and are unfortunately outside the scope of this volume; yet notice must be given to the admirable work of the Bremer Presse, a Munich establishment formed in 1914 by Dr. Wilhelm Wiegand. The original type designed by Dr. Wiegand is perhaps too large for the page, but the smaller size cut for a text of the *De Civitate Dei* is undoubtedly a successful type, in spite of one or two questionable characters. The Bremer books are invariably undecorated save for the handsome initials designed by Anna Simons. In no country is printing more seriously studied than in Germany, and if their typographers can cultivate freedom without compromising the essentially traditional



character of the craft, they will achieve perhaps our greatest desideratum: the reconciliation of the old craft with the spirit of modernism.

Much of the so-called "fine printing" from William Morris to Bruce Rogers (though the latter's most recent works are delightfully "modern") is an anachronism, and will never be singled out by the historian of the future as the representative printing of our period. Nevertheless it must be admitted that so much does almost every individual among us assist in the cult of the past, that to provide the mock antique is one of the surest ways to a reputation for fine printing. Yet this seems fundamentally wrong. To some of us it may be more exciting to play with sixteenth-century flowers, and to all of us it is easier to copy old styles than to make a good one of our own. It may even be urged that in printing, as perhaps in most things, all possible combinations have been exhausted; but French and German typographers do not think so. The French are never afraid to shock us by some new trick of display, nor the Germans to do so with a new type face. But these attempts are to the average English and American taste not derivative enough. They fail to respect many traditions and conventions which are so strong with us, and very extraordinary things have been achieved by some of the Teutonic private presses ignoring them. Gradually, however, they are learning moderation. One of the extremest men of a few years ago, Professor F. H. Ehmcke, though he never rivalled Monsieur Georges Auriol, has produced a series of books in a newly designed cursive which really does resemble a printing type; and today type must look like type.

We come back to the question of basic principles. If we are acting against the highest interests of typography by remaining content with resurrected Garamond, Aldus, Jenson, and period usages thereof, what is the next step? We must have new types, new ornaments (perhaps even new conventions of display can

be worked out) by the living rather than copies from the illustrious dead; therefore it is proper, indeed necessary, to study the history of printing not as an end in itself, but as a means, an inspiration towards the typographical task before us. We may not obscure the old truths: we must not despise the new.



## CHRONOLOGICAL LIST OF PLATES

### XV CENTURY ITALY

<i>SUBIACO AND VENICE</i>			PAGES
1465	Cicero: <i>De Oratore</i>	Subiaco, Schweynheym and Pannartz	65
1470	Augustinus: <i>De Civitate Dei</i>	Da Spira	66
1480	Diomedes: <i>De Arte Grammatica</i>	Jenson	67
1494	Herodotus	Ioannes and Gregorius de Gregoriis	68
1495	Marsiglio Ficino: <i>Epistole</i>	,, ,, ,,	69
1478	Müller: <i>Deutsche Kalender</i>	Ratdolt and Maler	70
1477	Appianus: <i>Historia Romana</i>	Ratdolt	71
1495	P. Bembo: <i>De Aetna</i>	Aldus Manutius	72
1499	Poliphilus: <i>Hypnerotomachia</i>	,,	73, 74
1495	S. Hiëronymus: <i>Epistole</i>	Ferrara: L. de Rossa	75

### XVI CENTURY ITALY

<i>MAINLY VENICE</i>			
1503	J. Stella: <i>Vitae Imperatorum Romanorum</i>	De Vitalibus	76, 77
1500	S. Catharina de Siena: <i>Epistole</i>	Aldus Manutius	78
1507	Marcus Vigerius: <i>Decachordum Christianum</i>	Fano: Hier. Soncinus	79
1525	G. A. Tagliente: <i>Modo de tenere conto de libro</i>	Tagliente	80
1536	<i>Il Petrarca spirituale</i>	Marcolini	81, 82
1551	A. F. Doni: <i>La Zucca</i>	,,	83
1529	G. G. Trissino: <i>De le lettere</i>	Vicenza: Janiculo	84, 85
1535	Lactantius	Aldi heredes	86
1545	<i>Viaggi fatti alla Tana</i>	Aldi filii	87

		PAGES
1546	Scipio Capicius: <i>De Principiis Rerum</i> Aldi filii	88
1546	P. Giovio: <i>Elogia Veris Clarorum Virorum Imaginibus Apposita</i> Tramezzino	89
1560	Ruscelli: <i>Della guerra di Campagna di Roma</i> Vavassore	90
1553	Ludovico Dolce: <i>Le Trasformazioni</i> Giolito	91
1554	Marco Equicola: <i>Libro di Natura d'Amore</i> „	92
1550	Boccaccio: <i>Il Decamerone</i> „	93

## MAINLY FLORENCE

	Savonarola: <i>Epistola</i> s.a. et l. (Proctor, 6396)	94
1517	„ <i>Prediche</i> B. Benalio	95
1551	Pausanias: <i>Veteris Graeciae descriptio</i> Torrentino	96, 97
1555	Achilles Bocchi: <i>Symbolicae Quaestiones</i> Bologna: Bocchi	98, 99
1574	Luigi Pulci: <i>Il Morgante</i> Sermartelli	100, 101

## ROME

1524	G. G. Trissino: <i>Oratione</i> Vicentino	102
1526	P. Collenucius: <i>Alithia</i> „	103
1534	Cl. Tolomei: <i>Oratione de la pace</i> Blado	104
1539	P. Giovio: <i>Vita sfortiae</i> „	105-107
1553	Camillo Agrippa: <i>Trattato di scientia d' arme</i> „	108
1565	Ant. Bardus: <i>Tractatus Iuris</i> „	109
1573	C. Contardi: <i>Commentarii</i> Joseph de Angelis	110
1590	<i>Biblia Sacra</i> Typographia Vaticana	111

## XVI CENTURY FRANCE

## PARIS

1518	Galenus: <i>De Sectis Meditorum</i> H. Estienne	112
1528	Ulrich von Hutten: <i>Ars Versificatoria</i> R. Estienne	113
1535	Budé: <i>De Transitu Hellenismi ad Christianismum</i> „	114, 115

## LIST OF PLATES

55

		PAGES
1538	Priscianus: <i>Naturae Praepositionum</i>	F. Estienne 116
1529	Lactantius: <i>De Opificio Dei</i>	S. de Colines 117
1529	<i>Decreta Prov. Conc. Senonensis</i>	„ 118
1530	Claudianus: <i>Opuscula</i>	„ 119
1534	Orontius Fine: <i>Quadrans Astrolabicus</i>	„ 120
1535	Valerius Maximus: <i>Opera</i>	„ 121
1543	Cicero: <i>Officia</i>	„ 122, 123
1544	Orontius Fine: <i>Quadratura Circuli</i>	„ 124–126
1539	Horatius	„ 127, 128
1525	<i>Horae</i>	Geofroy Tory 129, 130
1529	<i>Horae</i>	„ 131–133
1547	<i>Horae</i>	M. Fezandat 134
1554	<i>Horae</i>	Magdeleine Boursette 135, 136
1549	<i>Horae</i>	Chauldière 137, 138
1552	<i>Horae</i>	Guillaume Merlin 139, 140
1546	<i>Songe de Poliphile</i>	Jacques Kerver 141, 142
1548	<i>Amadis de Gaule</i>	Estienne Groulleau 143
1539	G. de la Perrière: <i>Le Théâtre des Bons Engins</i>	Denys Janot 144, 145
1553	Orontius Fine: <i>De Mundi Sphaera</i>	M. Vascosan 146, 147
1560	Paschalius: <i>Elogia</i>	„ 148, 149
1557	Pomponius Mela: <i>De Situ Orbis</i>	Jacques Kerver 150
1559	<i>Henrici Gallorum Regis Epiaphia</i>	Fédéric Morel 151
1559	Marguerite de Navarre: <i>Heptamerone</i>	Benoît Prévost 152, 153
1560	Cousin: <i>Livre de Perspective</i>	Jehan le Royer 154–156
1556	Anacreon	Robert Estienne and Guillaume Morel 157
1569	<i>Tumbeau de Mme. Princesse Élisabeth</i>	R. Estienne 158
1567	Dorat and Ronsard: <i>Épitaphes sur le duc de Montmorency</i>	Ph. de Roville 159
1569	<i>Tumbeau du seigneur de la Chastre</i>	R. Estienne 160
1571	<i>Ordre venu à la joyeuse entrée de Charles IX</i>	Denys du Pré 161, 162
1573	Pibrac: <i>De Rebus Gallicis</i>	Fédéric Morel 163
1582	Pietro Angelio de Barga: <i>Syriados liber</i>	Mamert Patisson 164

## LYONS

1547	Marguerite de Navarre: <i>Marguerites de la Marguerite des princesses</i>	Jean de Tournes	165-167
1549	Ioannes de Indagine: <i>Chiromance</i>	„	168
1553	Strada: <i>Thesaurus Antiquitatum</i>	„	169
1556	Louise Labé: <i>Euvres</i>	„	170, 171
1556	Ioannes Actuarius: <i>De actionibus et spiritus animalis affectibus</i>	Jean de Tournes	172
1556	Suetonius: <i>De la vie des XII Césars</i>	„	173
1557	Ovid: <i>Métamorphoses</i>	„	174, 175
1558	<i>Biblia Sacra</i>	„	176
1558	<i>Nuovo Testamento</i>	„	177
1558	<i>Clément Marot</i>	„	178
1558	Cunco: <i>Due Brevi</i>	„	179
1558	Simeoni: <i>Illustratione de gli Epitaffi</i>	„	180
1563	<i>Calendier Historial</i>	„	181-183
1549	<i>La Magnifica Entrata del re Henrico II</i>	Rouillé	184, 185
1553	Strada: <i>Iconum Promptuarii</i>	„	186, 187
1577	Simeoni: <i>Figure de la Biblia</i>	„	188
1547	<i>Icones Veterum Historiarum Testamenti</i>	Frellon	189, 190

XVI CENTURY SWITZERLAND, GERMANY AND THE  
LOW COUNTRIES

## BASLE, ETC.

1516	Erasmus: <i>Institutio Principis Christiani</i>	Froben	191
1516	More: <i>De optimo Reipublicae Statu deque nova insula Utopia</i>	Froben	192
1518	Erasmus: <i>Epigrammata</i>	„	193
1523	Hilarius: <i>Lucubrations</i>	„	194

## LIST OF PLATES

57

PAGES

1543	Solinus: <i>Rerum Toto Orbe Memorabilium Thesaurus</i>	Michel Insignrinus	195
1574	Plutarch: <i>Les Vies</i>	Lausanne: Le Preux	196
1585	A. Hotman: <i>Observationum quae ad veterem Nuptiarum ritum pertinent</i>	Lausanne: Le Preux	197

## NUREMBERG, ETC.

1513	Plutarch: <i>De Sera Numinis Vindicta</i>	Nuremberg: Peypus	198
1537	Ptolomaeus: <i>Phaenomena</i>	Cologne: Anon.	199
1585	Barlandus: <i>Hollandiae Comitum Historia</i>	Frankfurt: Wechel and Feyerabend	200, 201
1592	N. Taurellus: <i>Carmina Funebria</i>	Nuremberg: Gerlach	202
1580	<i>Ritus Ecclesiae Augustensis</i>	Dillingen: Johann Mayer	203, 204

## ANTWERP

1565	Junius: <i>Emblemata</i>	Antwerp: Plantin	205
------	--------------------------	------------------	-----

## XVII CENTURY FRANCE

## PARIS

1609	Bellarmino: <i>Grammaire Hébreu</i>	Guillaume Le Bé	206
1642	Kempis: <i>De Imitatione Christi</i>	Imp. Royale	207
1657	G. de Ville-Hardouin: <i>Histoire de l'empire de Constantinople</i>	Imp. Royale	208
1644	Baudoin: <i>Les Saintes Métamorphoses</i>	Pierre Moreau	209, 210
1667	<i>Ordonnance de Louis XIV</i>	Mettayer	211

## XVIII CENTURY FRANCE

1702	<i>Médailles sur les événements du règne Louis XIV</i>	Imp. Royale	212
1745	Panckoucke: <i>Le Poème de Fontenoy</i>	Prault père	213
1745	<i>Dialogue sur le Mariage Guérin and de la Tour</i>	Guérin	214
1747	S. Fabretti: <i>Lyrice et Epistolæ</i>	Lyons: Duplain	215



		PAGES
1754	<i>Mémoire sur les crimes</i>	Le Breton 216
1754	<i>Bouquet à Charlotte de la Fosse</i>	Anon. 217
1758-66	P. S. Fournier: <i>Dissertations, etc.</i>	Barbou 218-222
1763	<i>Office Divin</i>	Sens: Tarbé 223
1766	<i>Ordonnance sur l'infanterie</i>	Imp. Royale 224
1781	<i>Comte rendu de M. Necker</i>	,, 225
1775	de la Harpe: <i>Éloge de M. Catinat</i>	Demonville 226
1775	de la Harpe: <i>Conseils</i>	,, 227
1776	d'Ussieux: <i>Jeanne Gray</i>	Brunet 228
1783	d'Ussieux: <i>Le Décaméron François</i>	Nyon 229
1785	Beaumarchais: <i>La Folle Journée</i>	Société littéraire 230
1783	Racine: <i>Œuvres</i>	F. A. Didot l'aîné 231
1786	P. Didot: <i>Essai de Fables nouvelles</i>	,, 232, 233
1788	Kempis: <i>De Imitatione Christi</i>	
	Ex typ. Fratris Regis natu proximi	234
1790	<i>La Constitution française</i>	Imp. Nationale 235
1796	J. Harris: <i>Hermès</i>	,, 236
1798	Gosselin: <i>Recherches sur la géographie</i>	,, 237

## XVIII CENTURY SPAIN

## MADRID

1778	Guzman: <i>Las Naves de Cortes</i>	Joachim Ibarra 238
1779	<i>Elogio de Felipe V</i>	,, 239
1780	Cervantes: <i>Don Quixote</i>	,, 240
1781	<i>Decada Epistolar sobre el estado de las letras en Francia</i>	
	Ant. de Sancha	241

## XVIII CENTURY ITALY

## PARMA

1779	<i>Atti della solenne coronazione della insigne poetessa Maria Fernandez</i>	Bodoni 242
------	--	------------

## LIST OF PLATES

59

			PAGES
1791	Muralto and Marshal: <i>The Castle of Otranto</i>	Bodoni	243, 244
1795	Tacitus: <i>Opera</i>	„	245
1801	Salomone Fiorentino: <i>Elegie</i>	„	246

## XVIII CENTURY ENGLAND

1702	<i>Pietas Univ. Oxon. in obitum Gulielmi III</i>	Oxford University Press	247
1704	Clarendon: <i>History of the Rebellion</i>	„	248
1708	Cicero: <i>Tusculanae Disputationes</i>	Cambridge University Press	249
1717	Alexander Pope: <i>Works</i>	London: W. Bowyer	250
1757	Virgil: <i>Bucolica, etc.</i>	Birmingham: Baskerville	251, 252
1773	Ariosto: <i>Orlando Furioso</i>	„ „	253
1758	Walpole: <i>Fugitive Pieces</i>	Strawberry Hill	254, 255
1790	Pliny: <i>Epistolae</i>	Typis Edmundi Fry	256, 257
1792	Maddock: <i>The Florist's Directory</i>	S. Couchman	258
1795	<i>The Economy of Human Life</i>	T. Rickaby	259
1795	Goldsmith and Parnell: <i>Poems</i>	W. Bulmer	260, 261
1796	Somerville: <i>The Chase</i>	„	262
1797	Thomson: <i>The Seasons</i>	T. Bensley	263
1798	C. E. de Warnery: <i>Remarks on Cavalry</i>	J. Barfield	264
1788	John Bell: <i>Prospectus</i>	Bell	265
1788	Bell: <i>Specimen</i>	„	266
1789	<i>Fugitive Poetry</i>	„	267

## XIX CENTURY FRANCE

1803	<i>Mémorial topographique et militaire</i>	Imp. Nationale	268, 269
1804	Marcel: <i>Alphabet irlandais</i>	„	270
1804	Langlès: <i>Recherches sur la découverte de l'essence de Rose</i>	Imp. Impériale	271

			PAGES
1828	Langlès: <i>Précis des Guerres des Russes</i>	Firmin Didot	272
1846	Boissieu: <i>Inscriptions antiques</i>	Lyons: Perrin	273
1880	Boissieu: <i>Trouvaille de Smyrne</i>	" "	274
1879	Bertin: <i>Poésies</i>	Quantin	275, 276
1884	Fénelon: <i>Fables</i>	Jouaust	277, 278

## XX CENTURY FRANCE

1900	Christian: <i>Origines de l'imprimerie française</i>	Imp. Nationale	279
1900	<i>Hommage à Jean Gutenberg</i>	"	280
1907	France: <i>La Rôtisserie de la reine Pédauque</i>	Édouard Pelletan	281
1911	Bérenger: <i>Les Résurrections italiennes</i>	"	282
1912	Hesiod: <i>Les Travaux</i>	"	283

## XIX CENTURY SWITZERLAND

1858	<i>Annales de la cité de Genève</i>	Geneva: Fick	284
1860	<i>Vie de très illustre dame Madame Loyse de Savoye</i>	Geneva: Fick	285
1866	Gattinara: <i>Il sacco di Roma</i>	" "	286
1867	Bonivard: <i>Chroniques de Genève</i>	" "	287

## XIX CENTURY ENGLAND

1802	Bloomfield: <i>Rural Tales, Ballads, and Songs</i>	T. Bensley	288
1803	Hayley: <i>Life of William Cowper</i>	Chichester: J. Seagrave	289
1806	Scott: <i>Lay of the Last Minstrel</i>	Edinburgh: Ballantyne	290, 291
1814	Davison: <i>Poetical Rhapsody</i>		
		Lee Priory: Johnson and Warwick	292, 293

## LIST OF PLATES

61

PAGES

1818	Aesop: <i>Fables</i>	Newcastle: Walker and Bewick	294, 295
1838	Horatius: <i>Opera</i>	Oxford: D. A. Talboys	296
1840	Fuller: <i>History of the Holy War</i>	Pickering and Whittingham	297, 298
1838	Sibbes: <i>The Bruised Reed</i>	„ „	299, 300
1841	Fuller: <i>Good Thoughts</i>	„ „	301
1844	Cole: <i>The Passion of Our Lord</i>	„ „	302
1860	<i>Hortus Animae</i>	John Philip	303
1899	Way: <i>Reliques of Old London</i>	Chiswick Press	304
1892	Morris: <i>News from Nowhere</i>	Kelmscott Press	305, 306

## XX CENTURY ENGLAND

1903-5	<i>The Holy Bible</i>	Doves Press	307
1908	Bridgett and Thurston: <i>History of the Holy Eucharist</i>	Arden Press	308
1911	<i>Book of Common Prayer</i>	Oxford University Press	309-311
1916	<i>Catalogue of the Shakespeare Exhibition</i>	Oxford University Press	312
1918	Nias: <i>Dr. John Radcliffe</i>	„	313
1923	Noble: <i>Shakespeare's Use of Song</i>	„	314
1909	<i>The English Bible</i>	Cambridge University Press	315
1918	<i>Address at the Tipperary Club</i>	„	316
1921	Shakespeare: <i>Two Gentlemen of Verona</i>	„	317

## XX CENTURY UNITED STATES OF AMERICA

1903	Higginson: <i>Fifteen Sonnets of Petrarch</i>	Bruce Rogers	
		at the Riverside Press, Cambridge, U.S.A.	318, 319
1904	Mackail: <i>Georgics of Virgil</i>	„ „ „	320
1909	Walton: <i>Compleat Angler</i>	„ „ „	321, 322

		PAGES
1910	Wordsworth: <i>Seventy-five Sonnets</i> at the Riverside Press, Cambridge, U.S.A.	Bruce Rogers 323
1911	Dana: <i>Mr. Walpole's Friends in Boston</i> at the Riverside Press, Cambridge, U.S.A.	Bruce Rogers 324
1920	<i>The Journal of Madam Knight</i> at the Press of W. E. Rudge	Bruce Rogers 325, 326
1923	Hudson: <i>Ralph Herne</i> at the Press of W. E. Rudge	Bruce Rogers 327
1922	Lionberger: <i>The Felicities of Sixty</i> D. B. Updike, Merrymount Press, Boston	328, 329
1922	Lamb: <i>Dissertation concerning roast pig</i> D. B. Updike, Merrymount Press, Boston	330
1922	<i>The Wedding Journey of Charles and Martha Amory</i> D. B. Updike, Merrymount Press, Boston	331
1923	<i>Journal of Mrs. John Amory</i> "    "    "	332

## XX CENTURY HOLLAND

1912	Vervey: <i>Het Eigen Rijk</i> Enschedé en Zonen for the Zilverdistel Press	333
1913	<i>Lanseloet van Denemerken</i> "    "    "	334

## XX CENTURY GERMANY

1905	Schiller: <i>Dramatische Dichtungen</i> Carl Ernest Poeschel for the Insel-Verlag	335
1924	Dante: <i>Divina Commedia</i> Munich: Bremer Presse	336

## THE PLATES

*The size of the type area of the  
original page is shown in  
inches under each plate*



INSTITVENTI michi. Q. frater eū sermone  
 referre & mandare huic tertio libro quē post an-  
 thoniū disputationē crassus habuisset. acerba sane  
 recordatio. ueterē animi curā molestamq; reno-  
 uauit. Nam illud immortalitate dignū ingenū illa  
 humanitas illa uirtus. L. crassi morte exicta su-

bito est: mixit diebus decem post eū diem q̄ hoc et superiore  
 libro cōmēt. Ut enī romam rediit extremo semicoꝝ ludoy  
 die uehēmētē cōmotus ea oratione que fereb̄: habita esse  
 i cōcione a philippo quē dixisse constabat iudicū sibi esse  
 aliud cōsiliū illo senati se rē. p. regere nō posse mane idibꝝ  
 septembris. et il' e et senatus frequēs uocati drusi in curiam  
 uenit. Ibi eū drusiū multa de philippo questus esset. renū-  
 ad senatū de illo ip̄o quod in eū ordinē consul tam graui-  
 tē cōcione esset iuectus. Hic ut sepe inter hoies sapientissimos  
 constare uidi quāq; hoc crasso cū aliquid accuratius dixis-  
 set semp̄ fere cōgisset ut nūq; dixisse melius putaret. tamē  
 omniū consensu sic esse tum iudicantū auduit ceteros a crasso  
 semp̄ omnes illo. autē die enā ip̄m a sese supantū. Deplorauit  
 enī casum atq; orbitatē senatus cuius ordinis a consule qui  
 quasi parēs bonus. aut uiror fidelis esse deberet tanq; ab ali-  
 quo nefario predone diriperēt patrimonū dignitatis. Ne-  
 q; uero inq̄t esse mirādum si tum suis cōsiliis rem. p. p̄fli-  
 gasset. cōsiliū senatus rei. p. repudicaret. Hic cum hominī et  
 uehēmēt et disertō et in p̄mis forti ad resistendum philippo  
 quasi quāsdā uerboꝝ faces admoisset nō tulit ille. et gra-  
 uiter exarsit pignoribusq; ablatis crassū ultimat coherere.

Cicero: *De Oratore*

Subiaco: Schweynheym and Pannartz, 1465

7" x 4<sup>1</sup>/<sub>8</sub>"





carera . Hic hiis ex quo iteratiuum figuratur hiato: hiaras.

Inchoatiuum uero figuratur hifco hifcis cum dicimus.

Sed quanq̄ ita se habeant tamen plus esse uidetur i eoque  
 ē hifci q̄ hiare. Fiat cū qui ore patet uel tacitus tñ quod  
 in rebus fictis animaduerti pōt. hifcere uero incipere loqui.  
 Illud praterea nōnullis libuit animaduere: q̄ actius acti  
 ua nōnulla figurata inchoatiua rpenūtur etiā passiuā: quale  
 ē gelo gelas: cuius inchoatiuum facit gelaſco quod ē icipio  
 gelare.

Item cum ē lento lentas: Vnde Virgilius: Lentandus remus i  
 unda. Ex hoc inchoatiuum lentefco facit ut idem Virgilius  
 Et pias in morem ad digitos lentefcit habendo. Eiusmodi  
 figuratio parum admittit ex se perfectum: nec conuenit ad  
 mittere ut aut possit: aut debeat cum ceteris temporibus p  
 totam declinationem uim incipiendi significare . Absurdū  
 ē ergo ea quæ sunt inchoatiua perfecto tempore definire: &  
 mox futurum declinando inchoatiua esse demonstrare: Nec  
 enim pote t cum tota uerbi species inchoatiua dicatur alia  
 parte finitiua uiden ut perfectum admitat. Nec enim pale  
 ſcui: horrefcui dicimus. per aliam tamen transfigurationē  
 hæc uerba quidam declinare consueuerunt. ut paleſco: pale  
 factus sum: liqueſco liquefactus sum. quāuis quidam ad p  
 fectum inchoatiuum uenerint modo primitiui ut horrefco  
 horruī ex eo quod ē horreo. Nec tamen omnia inchoatiua  
 habent primam positionem. Albefco enim nō habet albeo  
 licet figuranter Virgilius: Campiq; igentes ossibus albert.  
 Item putrefco: gradefco: silufco: uileſco: brutefco: iuue  
 ſco nō habet iuueneo. Nam fenefco & feneo apud antiquos  
 dicebarur. Vnde & Catullus nunc recondita fenet.

Deducuntur item inchoatiua a neutris uerbis & appellationi  
 bus. ex uerbis: ut caleo caleſco: deliteo deliteſco: frōdeo frō  
 deſco: floreo floreſco. Et sunt hæc quæ a perfecta forma ue  
 niūt. Sūt itē quæ origine ſui nō habēt: ut cōſueſco: cōque  
 ſco. Sunt quoq; alia inchoatiua ſimilia quæ inchoatiua nō  
 eſſe temporum conſideratione pernoſcimus . ut compeſco

Diomedes: *De Arte Grammatica*

Subiaco: Jenson, 1480

$7\frac{1}{2}'' \times 4\frac{3}{8}''$



HERODOTI HISTORICI INCIPIT.

Laurentii Vallens. conuersio de Graeco in Latinum.

ERODOTI Halicarnasei historice explicatio hæc est: ut neque ea quæ gesta sunt: ex rebus humanis obliuerentur: ex æuo: neque ingenia & admiranda opera: uel a Græcis edita: uel a Barbaris gloria fraudetur: cum alia: tum uero: quæ de re ista inter se belligerauerunt. Perfarum eximii memorat diffensionum actores: extitisse Phoenices qui a mari quod Rubrum uocatur: in hoc nostrum proficiscentes: & hanc incolentes regionem: quam nunc quoque incolunt: longinquis continuo navigationibus incubuerunt: faciendisque Aegyptiarum & Assyriarum mercium uecturis in alias plagas: præcipueque Argos traiecerunt. Argos & nunc ea tempestate omni-

Herodotus

Subiaco: Ioannes & Gregorius de Gregoriis, 1494

## PROLOGVS.

Prohemium Marsilii Ficini Florentini in epistolas suas. S. in primum librum ad Iulianum Medicem. V. Magnanimum.

MARSILIVS FICINVS IVLIANO MEDICI. V. MAGNANIMO. S. D.



**M**AGNVS Cosmus Magnanime Iuliæ auus tuus pater-  
nus sæpe platoniciū illud habebat in ore: nihil ad ægre-  
as res agendas accommodatius eēt q̄ prudentiū doctorūq̄  
uitorū beniuolentiā. Nullūq̄ certius argumētū esse uel  
iustitię prudentięq̄ q̄ si amici huiusmōi ad sint: uel iniusti-  
tię & imprudentię q̄ si desint. Aurēū hoc Platonis nostri p̄-  
ceptū. Cosmus te ipsa ēē multo magis q̄ uerbis in ore eius  
uita pbauit uir certe p̄ceteris diues pecuniariū. Longe  
ditior holium: prudentię iustitięq̄ ditissimus. Atq̄ id q̄ dra-  
mismū & mirabile ē filiū & uerpotes huius ois thesauri re-  
liq̄ heredes. Quo sit ut in Iuliano meo scē illū ex quo unico post deū salus mea  
pendebat agnosca. Nemo est igit̄ quē magis saluere cupiā q̄ Iulianū. Atq̄ id q̄ dē  
quotidie deū p̄cor & obsecro. Ut aut̄ tibi animi mei uorū afflictumq̄ certius de-  
clararē: uolumen primum eplaram ad amicos mearū tibi amicorum regi dedicare  
decreui. Quo & amici omnes ad unum p̄cipuum referantur amicum: & tu iis  
legendis: quotiens salutem legis: totiens Iulianum a Marsilio itelligas saluari.

De felicitatis desiderio.

Cosmus Medicus Marsilio Ficino Platónico. S. D.

**O**ntuli heri me in agrū charegium: nō agri sed ai colēdi gratia: Veni ad  
nos Marsili q̄primū. Fer tecū Platonis nostri libri de sumo bono. Quē  
ne isthic arbitror iā e graeca lingua i latinā ut pmiseras transfulisse. Nihil  
enim ardentius cupio: q̄ que uia commodius ad felicitatem ducat cognoscere.  
Vale & ueni non abique orphica lyra.

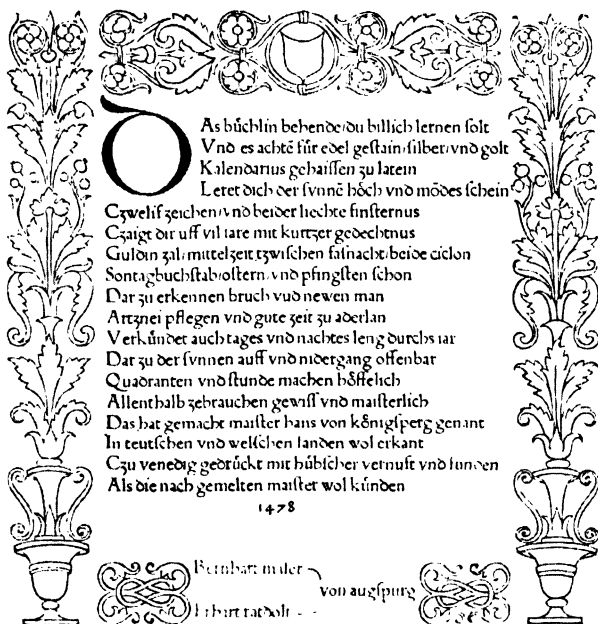
Quæ sit ad felicitatem uia.

Marsilius Ficinus Magno Cosmo. S. D.

**V**eniā ad te cū primum potero q̄ hēbitissime. Quid. n. gratius q̄ in chare-  
gio hoc ē gratiariū agro una cū cosmo gratiariū patre ueruari. Interi accipe  
paucis q̄ apud Platonicos uia sit ad felicitatē accommodatissima. Et quis  
existimē non oportere ei uia mōstrari qui ppe iā puenit ad calcē: desiderio tamē  
tuo & iabentia & in p̄ntia obsequendū eē censui. Omnes hoies bene agere hoc  
est bene uiuere uolūt. Et ne autē uiuent si bona illis adsint q̄ plurima. Bona uero  
hæc dicūt. Diuitiæ: sanitas: forma: robur: nobilitas generis: honores potētia: pru-  
dentia: p̄terea iustitia: fortitudo: tēperantia: & p̄ceteris oibus sapientia: quæ qdē  
uim oēm felicitatis cōplectēt. Felicitas quippe in p̄spera opati finis cōsecutione  
consistit. Id autē in singulis facultatibus sapientia p̄bet. Siquidē p̄iti tibicines qe  
qd tibiarum usus requit optime cōsecunt. Et eruditi gramatici qd ad litteras rum  
legendas cū scribē ndas p̄tinet. Sapientes quoq̄ gubernatores d. p̄sperum nauigatio-  
nis portū p̄ceteris assecunt. Necnō belli dux sapiens qd ad miliciā atinet tucius  
expedit. Et sapiēs medicus melius ad opatā pducit corporis utilitudinē. Quo ubo

Marsiglio Ficino: *Epistole*

Subiaco: Ioannes & Gregorius de Gregoriis, 1495



Müller: *Deutsche Kalender*

Venice: Ratdolt & Maler, 1478

6¼" × 5⅝"

P. Candidi in libros Appiani Sophiste Alexandrini ad Nicolaum quintum summum pontificem Prelatio incipit felicissime.



Appiani Alexandrini hystoria seu ueritatem incuti: seu temporum iniquitate deperditam: & ueluti longo postulimur ad nos redeuntē optime ac maxime p̄dixit Nicolae quinte tuo nutu tuoq; imperio e grega latinam facere instituit: ut non modo apud nostras nota esset sedulitas mei obsequij: sed ad posteros quoq; uirtutis tue firmi transiret. Quia enim dignitas tuis meritis impendi potest: q̄ ut si qui in sequenti uo hec aliquando legent cum edificiorum magnitudine in ornatum intuebunt: que etate nostra tuo auspicio confecta sunt: te Nicolaum eum esse intelligant: qui non inuicem in recuperandis libris. q̄ in restituendis mœnibus huic urbi adhibens curam. Et p̄fecto licet illa preclara: & magna sint: que manu & arte constant: & a pluribus summo ingenio diligentiaq; parantur: prestantiora tamen habenda erunt: que studio adiuuncta: monumentis quoq; seruantur literarum. Itaq; qui Petri Basilicę contiguam domum admirant: arte structam quadrato lapide: qui Hadriani molem unicum restituta: qui deorum templū ab Agrippa conditū arte succētū etate nostra: qui plura alia breui celsura uetustati: ni tua caritas adiuuillet: p̄as manus: eisdē quoq; admirari cōueniet tot illustres libros ad nos tua opera traductos e gregis: nec tuam sapientia nomen dignitate cōmemoratione laudis sue immunes pretereire: etsi non huius temporis esse putem uirtutes tuas elegantiori stilo debratas in mediū proferre: hoc solum dixerim te his rebus gestis assēcutum ut uetus preclū dignissimus p̄inceps haberet. Sed ut ad Appianū redeam Doleo equidē summe patet his libris

Appianus: *Historia Romana*

Venice: Ratdolt, 1477

9½" × 6¾"

ita iocundis aliquot sumptis comitibus ,  
 qui nos perducèrent, confesso equo Mel  
 fanam reliquimus: sed iter facientibus no  
 bis Taurominium usque memorabile  
 nihil comspectum est: summa enim litto  
 ra eraduntur. A leua statim Rhegium, et  
 Brutii agri paruo primum, mox latiori  
 maris interuallo aperientibus se se paula  
 tim angustius prospectantur: a dextra col  
 les continui imminent, Bacchi tota fera  
 cissima plaga, et Mamertinis uinetis mi  
 nus fortasse, q̄ olim fuit, tanq̄ ab ipsa  
 uetustate contritis iam laudibus; sed ta  
 men satis nunc etiam percelebris. In me  
 dio ferè itineris, uel paulo amplius castel  
 lum Nisus ex aëria montis rupe uiatori  
 bus late prospicitur; unde illud deue  
 ctum. Ouidianum,  
 Nisiades matres, sicelidésq; nurus:  
 Incolae uallem etiam omnem, quae sub  
 est, Nisi regionem uocant. B. P. Erit  
 isto sane modo etiam aliquid infra Tau

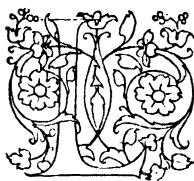
P. Bembo: *De Actna*

Ven'ce: Aldus Manutius, 1495

5" × 3"

POLIPHILLO INCOMINCIA IL SECONDO LIBRO DI  
LA SVA HYPNER OTOMACHIA. NEL QVALE PO-  
LIA ET LVI DISERT ABONDI, IN QVALE MODO ET  
VARIO CASO NARRANO INTER CALARIAMEN-  
TE IL SVO INAMORAMENTO.

NARRA QVIVI LA DIVA POLIA LA NOBILE ET  
ANTIQA ORIGINE SVA. ET COMO PER LI PREDE-  
CESSORI SVITRIVISIO FVE EDIFICATO. ET DI QVEL  
LA GENTE LELIA ORIVNDA. ET PER QVALE MO-  
DO DISA VEDVTA ET INSCIA DISCONCIAMENTE  
SE INAMOROE DI LEI IL SVO DILECTO POLIPHILLO.



EMIE DEBILE VOCE TALE O GRA-  
tiose & diue Nympe absone peruenetano &  
inconcine alla uostra benigna audietia, quale  
laterrificia raucitate del urmante Efacho al sua-  
ue canto dela piangeuole Philomela. Nondi-  
meno uolendo io cum tuti gli mei exili cona-  
ti del intellecto, & cum la mia paucula sufficietia  
di satisfare alle uostre piaceuole petitione,  
non ristato al potere. Lequale femota qualuque hesitatione epsè piu che  
si congruerrebbe altronde, dignamente meritano piu uberrimo fluuio di  
eloquentia, cum troppo piu rotunda elegantia & cum piu exornata poli-  
tura di pronutiato, che in me per alcuno pacto non si troua, di cofegurre  
il suo gratio so affecto. Ma a uui Celibe Nympe & adme alquato, quan-  
tuche & confusa & incomptamete fringuliete haro in qualche portuun-  
cula gratificato assai. Quando uoluntarosa & diuota a gli desii uostri &  
postulato me prestaro piu presto cum lanimo no mediocre prompto hu-  
mile parendo, che cum enucleata terfa, & uenusta eloquentia placèdo. La  
prisca dunque & ueterrima geneologia, & profapia, & il fatale mio amore  
garrulando ordire. Onde gia essendo nel uostro uenerando conuentuale  
conspetto, & uederme sterile & ieruna di eloquio & ad tanto prestate & di  
uo ceto di uui O Nympe sedule famularie dil accefo cupidine. Et itan-  
to benigno & delecteuole & sacro sito, di sincere aure & florigeri spirami-  
ni afflato. Io acconciamente compulsa di assumere uno uenerabile auro,  
& tranquillo timore de dire. Dunque auante il tuto uenia date, o bellissi-  
me & beatissime Nympe a questo mio blaterare & agli femelli & terri-  
gem, & pufilluli Conati, si aduene che in alchuna parte io incautamente

A

Poliphilus: *Hypnerotomachia*

Venice: Aldus Manutius, 1499

8 $\frac{3}{4}$ "  $\times$  5 $\frac{1}{4}$ "



## TRIVMPHVS



ce ligatura alla fistula tubale, Gli altri dui cū ueterrimi cornitibici concordi cialcuno & cum gli instrumenti delle Equitante nymphe.

Sotto lequale triūphale feiughe era laxide nel meditullo, Nelqle gli rotali radii erano infagi, deliniamento Balustico, graciliscenti seposa negli mucronati laticum uno pomulo alla circunferentia. Elquale Polo era di finissimo & ponderoso oro, repudiante el rodicabile erugine, & lo'incēdiofo Vulcano, della uirtute & pace exitiale ueneno. Summamente dagli festigianti celebrato, cum moderate, & repentinc riuolutiōe intorno saltanti, cum solemnissimi plausi, cum gli habiti cinēti di fafceole uolitante, Et le sedente sopra gli trahenti centauro. La Sancta cagione, & diuino mysterio, inuocē cōsone & carmini cancionali cum extre ma exultatione amoroamente laudano.

uano.

\*\*\*

\*

Poliphilus: *Hyperotomachia*

Venice: Aldus Manutius, 1499

$8\frac{3}{8}'' \times 5\frac{1}{2}''$

## XV A Theodofio

to humilmente. Epistola .xv.



Vanto desiderio & uoluntà ho io de essere hora presente al uostro cōuento & abiaciate con letitia tutto el marauiglioso uostro cōsortio.

Bene che questi ochi nō lo meritano. Io rignuardarei el deserto piu d'lectuole. che tutte le cita. Io uederei li luochi deserti. de habitaton. essere occupati dale compagnie de li saneti. ad modo duno paradiso. Ma peche q̄sto hanno facto li mei peccati che el mio capo re pieno de ogni uirio nō se metcoli nela cōpagna deli beati. peho p̄nego uui liq̄li io nō dubito che nō possiate ipetrare che con le uostre oratione me liberati dale tenebre di questo seculo. Et gia ue haueua dicto quado io era presente: & hora per littere nō cesso di manifestari el mio desiderio. che la mia mēte e adeio rapta con ogni cupidità hora se ap̄tiente a uui che lo effetto seguiti la uoluntà. A me se ap̄tiente di uolere: & a le uostre oratione che io uoglia. & possi. Io sono. come una morbosa peccorella. smasata da tutta la gregge. Et se el buono pastore posto me su le sue spalle. nō mi riportata ala italla le forze mi machariano in camino: Et mēte che io mi sforzaro di releuarmi mi calcharano le gabe. Io sono q̄l prodigo figliuolo el quale dissipata tutta la substantia. laq̄le el padre me haueua data nō mi sono anchora ingenochiato a piedi del mio padre. ne anchora ho cominciato ad cacciare uia da me le lusinge dela luxuria. Et peche uno pocheto nō ho lamēte ho cominciato a spicarmi da uitii

## XVI A Paulo uocchio

XXI

quito ancora ho cominciato a uolere nō hauerli. Hora el diuolo mi lega cō nuouere. Hora ppondomi nuouu impedimenti. li man da ogni parte mi enciudino & il p̄ro. Hora posto in mezo delaqua nō uoglio idietro tornare. & andare innaci non posso. Resta che cō la uostia oratione laua del saneto spirito me acompagni & u duca al porto del desiderato lito.

Diuo Hieronymo a Paulo uocchio dela concordia. Epistola .xvi.



A bieuuā d'humana uita e dimitiōe de peccati & sp̄esse uolte nel medesimo nasimento dela luce. seguitado la morte chi nasce. cōessa che ogni di li seculi rāscenono ne li uitii: per che quado el serpēte hebe tirato ala terra el primo habitatore del paradiso in uolpa ro da nodi uipenni la eternità dela mortura mutata. haueua pioligata la miseria del maledetto huom̄ in noue cēto anni & piu. Come una tale scōda imortalita. Di poi a poco a poco ierudelo del peccato. la ipieta de gigati adusse el peniculo di tutto el mūdo. dapo q̄llo bap̄tesimo del purgato mūdo: p̄ modo di dire la uita de gli huomini e abrcuata i picolo tēpo & ancoia questo breuissimo sp̄ano habiamo q̄si p̄duto. sempre cōbattēdo cō le nostre fecleritate cōtra ale diuie cose. Et quāte uolte se uede puenne alcuno ala eta de cēto anni: se pur ui puenne che nō si penra esseri puenuto: scōdo che testifica la scriptura nellibro de psalmi dīcēdo. Edi dela uita nostra seprata anni. & se fecino piu. sc̄ano ottanta. Et ciò che ep̄u. e fati

c iii

S. Hieronymus: Epistole

Ferrara: L. de Rossa, 1495

10 $\frac{1}{2}$ " × 6 $\frac{1}{4}$ "

**IOANNES STELLA SACERDOSVE  
NETVS CLARISSIMO SENATORI  
ALOVISIO TRIVISANO.S.P.D.**



**I**OGITANTI mihi Iam  
 pridem: cui nam potissimū  
 Augustalem libellū meum  
 quē de impatoribus omni  
 bus cōscripsērā essem dica  
 turus: Vnus in primis oc/  
 curristi: cuius nomini eū qualiscūq; eēt: quo  
 tutius uulgaretur destinare: neq; enim absq;  
 patrocínio in publicum prodire debuit liber  
 qui mereri eternitatē uellet. Stylus est (ut fa/  
 tear) quo uel itra me possim erubescere. Cete  
 rum materies operisq; totius argumentū (ut  
 arbitror) nō improbabit. Impatorū nomina  
 uelut breuiario quodā perstricta: claraq; cogē  
 gesta ediscere cupienti: hec enim. Vtraq; dili  
 genter collegimus: & quo minus tibi libros  
 multos: reuolutione laborandū esset in ordi  
 nem certum redegimus: Boni igitur cōsule:  
 nec q; offerimus magis q̄ tibi deditissimum  
 offeremus animum inspecta: Vale.

A ii

J. Stella: *Vitae Imperatorum Romanorum*

Venice: De Vitalibus, 1503

5½" × 3¼"



**P**RIMVS igitur qui Ro/  
manū arripuit Imperium  
fuit Iulius Cæsar: Luttii fi/  
lius ualētissimus omnium  
principum: qui in uigore  
animi non habuit parem  
nec ante se: nec post se: hic uixit annis quin/  
quaginta sex. Imperauit autem post finē bel/  
lorum suorum tribus annis & septem men/  
sibus: Interfectus in medio Sēnatus: uiginti  
tribus uulneribus.

Primus  
Ro. Imp.

**CAESAR** Augustus: dictus Octavianus a  
natiuitate: pro nepos Cæsarisi & filius ado/  
ptiuus successit illi in Impio. Hic fuit felicissi/  
mus omnium priorū & posteriorū: Nam alta  
prouidentia sua imperauit prudenter & lau/  
dabiliter tot ānis: quot Cæsar uixerat. f. quin/  
quaginta sex: de quibus regnauit Duodecim  
cum Antonio & Lepido trium uirorum. Reli/  
quū tēpōe solus cū magna pace & trāquilitate  
orbis. Clauso tēplo Iani & uixit annis septua/  
ginta sex minus: triginta quinque diebus: mor/  
tuus est feliciter apud Nolā ciuitatē cāpanie.

.XLII.  
Imp. Cæ.  
Aug. āno  
Xps na/  
scitur.

.i.

EPISTOLE Vtile & deuote de la Beata e Seraphica Vergine Sancta Catharina da Siena del Sancto ordine de la penitencia de Sancto Domenico sposa singulare del saluatore nostro Iesu Christo: lequale lei scriuea a Summi Pontifici . Cardinali . Archieuescoui . Preti . Frati . Monachi . Heremiti . Ad Sore . Mōnache . & altre persone deuote: & religiose de ogni conditione . Item ad R . i . Duchi . Conti . Capitani de genti darne: & altri signori diuersi . Ad Communitati . Regimenti . Ad Doctōri . Cavalieri: & altre persone diuerse . Seculari . donne de ogni condinone cōfortando quelli che perseverasseno nel amore del dolce Iesu Crocifixo . animandoli alle sancte uirtute . & fugere li uitii .

Al nome di Iesu Christo Crocifixo: & di Maria dolce . Al nostro signore lo Papa Gregorio undecimo . Epistola Prima .



ANCTISSIMO & reuerēdissimo padre mio in Christo dolce Iesu . Io Catharina idegna & miserabile uia figliola : serua & schiaua di serui di Iesu Christo: scriuo a uoi nel p̄tioso sangue suo cō desiderio de uiderui pastore bono . Considerando io padre mio dolce : che il lupo ne porta le pecorelle uostre: & non si troua chi li remedisca : ricorro dunque a uoi padre & pastore nostro pregandoui da parte di Christo Crocifixo: che uoi impartate dalui: elquale con tanto poco damore se die allobprobriosa morte della sanctissima croce: per trare la pecorella smarrita del humana generatione de le mani deli demonii . pero che per la rebellione: che l' homo fece a Dio la possedeuano per sua possessione . Viene dunque la infinita bonta de dio: & uede el male: la damnatione & la ruina di questa pecorella : & uede che con ira & con guerra non nela puo trare . Vnde non stante che sia ingiuriato da essa : pero che per la rebellione: che l' homo fece: disobediendo a Dio : meritaua pena infinita . La summa & eterna sapientia non uole fare cosi: ma troua uno modo piaceuole & piu dolce & amorofo: che trouare possa . po che uede . che per niuno modo si trae il cuore del homo: quanto per amore . pero che le facto damore: & questa pare la cagione che tanto ama: per che nō e facto dal' tro: che damore & primo l' anima: & secondo el corpo . pero che per amore Dio el creò alla imagine & similitudine sua: & per amore la matre gli die della sua substantia concependo & generando el figliolo: et pero uede: do dio che le tanto apto ad amare: dritamente gitto l' hmo dell' amore donandoci el uerbo del unigenito figliolo prendendo la nostra humanita per fare

a

S. Catharina de Siena: *Epistole*

Venice: Aldus Manutius, 1500



Marcus Vigerius: *Decachordum Christianum*

Fano: Hier. Soncinus, 1507

$10\frac{1}{8}'' \times 6\frac{5}{8}''$

**C**onsiderando io Ioanni Antonio Tagliente quanto e ne-  
 cessaria cosa a li nostri magnifici gẽtilhomẽni & ad altri  
 mercatanti el laudabile modo de tenere conto de li  
 bro dopio cioe, el zornale, el libro con l'alpha-  
 betto secondo el consueto de questa incli-  
 ta Citta di Venetia, io qui seguendo  
 con l'aiuto del mio Carissimo  
 compagno maestro Aluise  
 da la Fontana, mi da  
 remo lo amae-  
 stramento  
 che con facilità lo potrete imparare, la qual opera  
 ancor sara di molta utilità Vniuersal-  
 mente ad ogniuno, come ne  
 l'opera uedereti.

G. A. Tagliente: *Modo de tenere conto de libro*

Venice: Tagliente, 1525

4 $\frac{5}{8}$ " × 3 $\frac{7}{8}$ "

IL PETRARCHA SPIRITUALE.



CON PRIVILEGIO PAPAIE,  
ET DEL DOMINIO VENETO.

*Il Petrarca spirituale*  
Venice: Marcolini, 1536

5 $\frac{5}{8}$ " × 3 $\frac{3}{4}$ "



98  
 CANZONI PREDETTE DI  
 MESSER FRANCESCO PE-  
 TRARCHA DIVENUTO  
 THEOLOGO ET  
 SPIRITVALE.

CANZONE PRIMA.

*Ascire il uero ben per la falsa ombra*  
*Saggio mai non uidi'o:*  
 l *Però chi sa, seguendo il buon desio,*  
*Ogni altr: uoglia del suo core isgoma*  
 Q *uanti pensieri porta l'huom celati, (bra.*  
*Ch'hanno la mente desfiando morta.*  
*Il mondo ha di pietà depinto il uolto,*  
*Per ingannar ogni alma poco accorta;*  
*Perche son l'opre sue Serpi uelati.*  
 O *nde, poi ch'in me stesso i son raccolto,*  
*Hauendomi il Signor per gratia tolto*  
*Dinanzi a gli occhi il uelo;*  
*Lo dar uo solo lui al caldo e al gelo*  
*Per fin che'l corpo oscur lo spiro adombra.*

CANZONE II.

O *chi miei lassì; mentre ch'io ui giro*  
*Al pio IESV; ch'ba in croce i spirti morti;*  
*Pregoui, siate accorti*  
*D'accompagnar con pianto il mio sospiro.*  
 A *lui solo riuolgo i miei pensieri;*  
*Lo qual a buon camin l'alma conduce:*

BB ij

*Il Petrarca spirituale*  
 Venice: Marcolini, 1536

6 $\frac{5}{8}$ " x 3 $\frac{1}{8}$ "

IL PROLOGO, SOPRA  
LA ZUCCA DEL  
DONI.

Al nobilissimo Signor Rocco Granza,  
suo Compare; & maggiore honorando.

Vn paese doue si tira di bal-stra d a bolzoni molto asse-  
gnatamente; dice che fu vn tratto vn astuto bales-  
stieri, ilqual tirando a mira per dar nel capo a vn'al-  
tro, non gli venne colto, per buona ventura. Colui  
vedutoji volare il bolzone così apresso alle tempie, &  
tanto accosto che rasentandolo gli fece vento, si comin-  
ciò a concubar tutto. Onde il traditore voltandola in  
ridere disse, hauesti paura socio? da questo saluto da ca-  
ni si leuo vn proverbio; se coglie colga, se non, hauesti  
paura? Vo dir così, che io ho dato della mia Zucca sul  
capo a parecchi pazzeroni e buon anno. Ma se per sorte  
nel dar giu la ramata, la mia Zucca sia piena di sa-  
le, di joni, di ciuste, o d'altra coja laqual sia pesante;  
io credo che la darà loro vn mal crocchio, & se per  
mala disgratia la troua sola la buca, (che'l granchio fus-  
se uo a spisso) la farà maggiore scioppio, & rintrone-  
ra piu loro il capo. Ultimamente se la s'abatte ad ac-  
chiappare sicpenta la Zucca, i poueri capajoni hanno fat-  
to il pare; perche la ne darà loro vna si fatta che'l  
muro gne ne darà vn'altra; hor sia con Dio.

'n'altro auertio salta in campo ilqual è cauto da dotti  
in lettera, cioè, ogni ruto ha il suo rovescio, idest,  
se la mia Zucca sia piena di vento come le palle; di bor-  
ra come i zimbelli, o di capecchio come i carelli; o col-

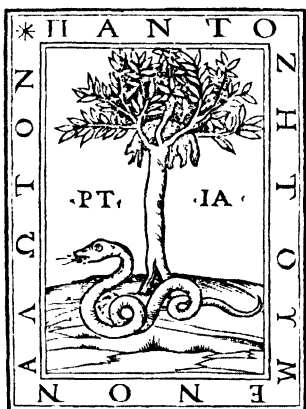
A i i

A. F. Doni: *La Zucca*

Venice: Marcolini, 1551

54" × 3"

EPISTOLA DEL TRISSINO  
DE LE LETTERE  
NUOVAMENTE AGGIUNTE  
NE LA LINGUA  
ITALIANA.



*Con Grazia e Prohibitione del Sommo Pontefice, e del Senato  
Vencio, che nessuna possa stampare que sta opera.*

G. G. Trissino: *De le lettere*

Vicenza: Janiculo, 1529

6 $\frac{7}{8}$ "  $\times$  3 $\frac{1}{2}$ "

## PROLOMEO IANICULO A LI LETTORI.

La bontà et utilità de le cose, o Lettori, tale essere sempre Speciale cagione, che esse siano da gli bonni amate, et accitate; se poi qualche maligna, et invidiosa nebbia tal hora tanto le cecipi, che siano da le genti biasimate, et rifiutate, ad un poel, che quando da la ragione, o dal tempo vengono scoperte, subito sono disfate, et abbracciate. La onde vedendolo di quanta utilità, anzi necessità siano a la scrittura Italiana le lettere ritrouate di Trissino, di maniera, che non è possibile senza esse ad imparare a leggere, ne Costigiano, ni Toscano, ni niuna de l'altre bille lingue d'Italia a chi non le sà, ne a chi le sà poter staz e esse drittamente scrivere, ne ad altri propriamente manifestarle, ho voluto un'altra volta et imparare la Epistola, che egli di esse fece, e scrisse a Papi Clemente Sottimo, che di presente è Sommo Pontefice, acciò che quel tanto tra la lingua si potesse fin dai primi elementi imparare, et ampliare. Ma poel alcuni da che ragione so spinti non s'è habbano puo ad acconciare, che dotatamente contra si hanno, et altri, et si ammiranda invenzione scritto, et con la invidiosa nebbia di la loro stoltezza hanno quasi adombrato la incredibile utilità di essa. Però vedendola utile unita di tempo in tempo mag giornente scopirsi, tanto piu necessario è per me, che ogni giorno que' la lingua piu s'abbellisce, et di dotte, et di nobili composizioni si fa piu ricca, mi son messo per commune utilità a ritampare (come ho detto) la predetta Epistola, la quale in qualche particella è stata da esso Autore fatta piu larga, et piu chiara. Ma concio sia, che egli non habbia mai voluto rispondere a coloro, che gli hanno scritto contra. Dicendo, che nel loro indotto scrivere essi me di sumi contradidendo appreso idotti si rispondeno, appresso gli imperiti piu sarebbe cosa superflua il multiplicar le parole. Et se pur qualcuno si vorrà di tal dubbio chiarire, legga i sonetti di M. Vincenzo Orcadino da Perugia, il quale di que' le lettere dottissimamente ragiona, et a tutti penson di esse prudentissimamente risponde, et a ritroverà, che non senza necessare, e validissime ragioni sono state ritrovate, et mandate in luce. Po' lo piu et el Trissino non ha voluto in ciò altrimenti scrivere, ne aggiungere ad essa Epistola alcune cose scettate da i dubbi grammaticali di esso Trissino, et alcune altre tratte da la predetta opera latina de l'Orcadino, acciò che le menti de i studiosi di que' la lingua possano essere piu taliter et piu illuminate, et bene.

G. G. Trissino: *De le lettere*

Vicenza: Janiculo, 1529

8 $\frac{1}{8}$ "  $\times$  4 $\frac{1}{2}$ "

L. COELII LACTANTII FIRMIA-  
NI DIVINARVM INSTITVTIO-  
NVM, ADVERSVS GENTEIS,  
LIBER QVINTVS, DE IV-  
STITIA AD CON-  
STANTINVM  
IMPERATO  
REM.

n  
 On est apud me dubium, Constan-  
 tine Imperator Max. quin hoc  
 opus nostrum, quo singularis ille  
 rerum conditor, & huius immen-  
 si rector asseritur, si quis attigerit  
 ex istis inepte religiosis (ut sunt ni-  
 mia superstitione impatientes) insectetur etiam male-  
 dictis, & uix lecto fortasse prinapio, affligat, proy-  
 ciat, excreetur; seque inexpiabili scelere contaminari,  
 atque astringi putet, si hæc aut legat patienter, aut  
 audiat. Ab hoc tamen, si fieri potest, humanitatis iu-  
 re postulamus, ut non prius damnet, quam uniuersa  
 cognouerit. nam si sacrilegis, & proditoribus, & ue-  
 neficis potestas defendendi sui datur; nec prædam-  
 nari quenquam incognita causa licet: non iniuste petere  
 uidemur, ut si quis erit ille, qui incidit in hæc; si le-  
 get, perlegat; si audiet, sententiam differat in extre-  
 mum. Sed noui hominum pertinaciam; nunquam impetra-  
 bimus. Timent enim ne a nobis reuicti, manus dare  
 aliquando, clamante ipsa ueritate cogantur. Obstre-  
 punt igitur, & intercedunt, ne audiant; & oculos suos

Lactantius

Venice: Aldi heredes, 1535

$4\frac{3}{4}'' \times 2\frac{1}{2}''$

22

QVIVI COMINCIA LA SECONDA  
PARTE CHE APPARTIENE AL  
VIAGGIO CHE IO IOSA=  
PHAT BARBARO FECI  
IN PERSIA COME  
AMBASCIA=  
TORE.

SSENDO *la nostra Illustrissima Signoria in guerra con l'Ottomano del. 1471. Io come huomo ufo ò stentar, & pratico tra gente Barbara, & uolonteroso di tutto il bene di essa Illustrissima Signoria, fui mandato insieme con uno Ambasciator de Assambei signor della Persia, ilqual era uenuto à Venetia à confortar la Illustrissima Signoria che uollesse proseguir la guerra contra il detto Ottomano; con cio siache ancora lui con le sue forze gli uen'ua incontro. Partimmo adunque da Venetia con due galee sottili & dietro di noi uennero due galee grosse cariche di artiglierie, & gente da fatti, & presenii che mandaua detta Illustrissima Signoria al detto Assambei, con commissio-  
ne che io mi appresentassi al paese del Caramano, & à quelle marine; & uenendo ouer mandando li Assambei gli donassi tutte dette cose. Le artiglierie furono bom-  
barde, spingarde, schioppetti, poluere da tirare, carri et ferramenti di diuerse sorti nella ualua de ducati quatro-  
mila. Le genti da fatti, furono balestrieri, & schioppet-*

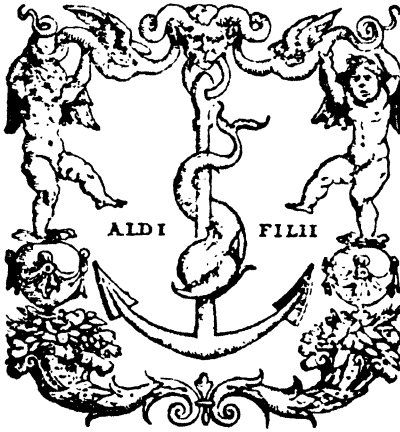
*Viaggi fatti alla Tana*

Venice: Aldi filii, 1545

5" × 2½"

SCIPIONIS CAPICII  
DE PRINCIPIIS RERVM  
LIBRI DVO.

E I V S D E M  
DE VATE MAXIMO  
LIBRI TRES.



VENETIIS, M. D. XLVI.

Scipio Capicius: *De Principiis Rerum*

Venice: Aldi filii, 1546

$4\frac{1}{2}'' \times 2\frac{3}{8}''$

ELOGIA VERIS CLA-  
RORVM VIRORVM IMAGINIBVS  
APPOSITA.

QVÆ IN MVSEO IOVIANO  
COMI SPECTANTVR.



ADDITIONE IN CALCE OPERIS  
ADRIANI PONT. VITA.



*Ne curibata volent rapidas oracula uentis*



*Nunc folio uates commodiore sonat.*

Cum priuilegio summi Pontificis, Caroli V. Imperat. Regis Franciæ.  
Illustriſſimi Senatus Veneti, nec non Excellentiſſimorum  
Florentiæ, & Mantuæ Ducum.

P. Giovio: *Elogia Veris Clarorum Virorum Imaginibus Apposita*

Venice: Tramezzino, 1546

8¼" × 5¼"



DELLA GVERRA  
 DI CAMPAGNA  
 DI ROMA,

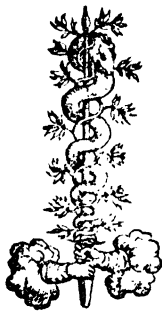
ET DEL REGNO DI NAPOLI,  
 NEL PONTIFICATO DI PAOLO III.

L'ANNO M. D. LVI. ET LVII,

TRE RAGIONAMENTI DEL SIGNOR  
 ALESSANDRO ANDREA,

Nuouamente mandati in luce  
 DA GIROLAMO RUSCELLI.

CON PRIVILEGII.



IN VENETIA,

Per Gio. Andrea Valassori. M. D. LX.

Ruscelli: *Della guerra di Campagna di Roma*

Venice: Vavassore, 1560

6" x 4"



ALLO ILLVSTRISS. E REVE-  
RENDISS. MONSIGNORE IL S. ANTO-  
NIO PERINOTO, VESCOVO DI ARRAS  
E PRIMO DEL CONSIGLIO  
DI CESARE.



GLI non m'è ascoso, Illustriss. e Reue-  
rendiss. Signore, che molti non senza ca-  
gione si marauigliaranno, che io a gui-  
sa di poco prudente istimator della qua-  
lità delle cose, e della debolezza delle mie  
forze, mi sia lasciato trascorrere tanto  
auanti, che habbia preso ardire di de-  
dicar la presente opera non pure a uno Imperadore (cosa, che  
da per se douerebbe spauentar ciascuno alto ingegno) ma al mag-  
giore Imperadore, che dalla età del primo CESARE a questi  
tempi, sia per tanti secoli stato degno d'hauere ottenuto il mon-  
do: e) oltre a cio mi sia assicurato ancora d'entrar nel campo  
delle sue laudi. Percioche chi non sa, che al ualor sopra humano,  
e) alla prodezza incomparabile di CARLO QUINTO,  
si ricerca solamente la chiara tromba del gran Virgilio, o del  
Diuino Homero? e con tutto cio non sono bastanti gl'inchio-  
stri per celebrarle: ne conuiene, che ogni uero ingegno ardisca

Ludovico Dolce: *Le Trasformazioni*

Venice: Giolito, 1553

7" × 4"

Q V A R T O.      173

C A V S A   D I   S O S P I R I  
P A L L O R E   E T   L A G R I M E  
D' A M A N T I.



V E sono, tra le altre, principali parti del corpo humano, cerebro et cuore: in uno è la seggia della sapientia: nell'altro della vita. Et benchè così siano congiunti, che l'uno all'altro senza intermissione si porgan sempre aiuto, pure vedemo manifestamente, il cerebro piu dell'animo, il cuor piu del corpo partecipare: Et questo piu circa le membra, quello piu con l'intelletto dommare: quantunque il cerebro fare il tutto creda Platone: Galeno fonte delle uene istima lo fegato: Aristotele Et Auicenna fonte del sangue cresero il cuore: in questo ponono la meschia. Noi cō Christiani nostri tenimo il cuore esser fonte di vita, membro dell'altri principe, che se Varrone disse l'anima essere aere temperato nel cuore, se Empedocle disse l'anima esser sangue che sta intorno al cuore, se Plinio crese nel cuor esser la mente, se a Cicerone par che'l cuore sia l'animo se Aristotele lo fa capo di sensi, chi dubita da costui ogni nostra passione amorosa provenire? Tra l'altre membra principali dunque credemo il cuore sentire la sollecitudine: essendo in angustia tiramo il spirito dal intimo petto, donde sospiro si chiama, argomento, Et indicio d'esser stato in pensieri. Alche quando accade si eleua il pulmone: per laqual cosa sospirato è uno morbo che procede da lui: dellaquale infermità non solamente li Phisici, ma Ouidio fa menzione. Et cbi in tal

M v

Marco Equicola: *Libro di Natura d'Amore*

Venice: Giolito, 1554

4 $\frac{5}{8}$ " × 2 $\frac{1}{4}$ "

# IL DECAMERONE

DI M. GIOVANNI BOCCACCIO

CACCIO EMENDATO SE

*condo gli antichi esemplari, per  
giudicio & diligenza di  
più autori,*

DI NUOVO RISTAMPATO

*& con somma diligenza & Au-  
dio corretto, & in più  
luoghi revisito.*



CON PRIVILEGIO.



IN VINEGIA APPRESSO GABRIEL

GIOLITO DE FERRARI

M D L.

Boccaccio: *Il Decamerone*

Venice: Giolito, 1550

$4\frac{3}{8}'' \times 2\frac{1}{4}''$

¶ Epistola di Frate Hieronymo da Ferrara  
dell'ordine de frati predicatori a uno Amico.



**D**ilectissimo in  
Christo Iesu.  
Io mi sono assai  
marauigliato che per le  
cōtradictioni delli hu  
omini puersti & calūnie a  
me date/ tu sia alquāto  
debilitato nella uia del  
la uerita/ come se tu nō  
sapesti nō esser cosa nuo  
ua/ che la uerita euāgeli  
ca sempre habbi hau  
ta grande contradictio  
ne: pche essendo q̄sta so  
la ch̄ conduce alla salu  
te/ lo aduersario di X̄po  
Sathanas bench̄ sia inf

mico dogni uerita/ nientedimeno contra questa euange  
lica concita tutto el mōdo/ instigato dalla inuidia: pche  
nō uorrebbe che l'huomo acquistassi quella gloria/ della  
quale lui per la sua superbia e/ staro prtuaato. Et pero lui  
non perseguita la uerita della philosophia/ ne alcuna al  
tra uerita: pche sc̄za la fede sono di poca utilita. Ri uol  
gi le historie del uecchio & del nouo testamento/ & tro  
uerai molte maggiori cōtradictioni esser state nelli tē  
pi passati cōtra la uerita/ laquale conduce alla salute &  
contro alli suoi predicatori/ che nō e/ nel tēpo presēte.  
Et bench̄ ogni huomo che m̄ha udito/ sia/ o polla esser  
certo che le calūnie che mi sono date/ sono manifestamē  
te false/ & parte ancora i scripto l'ho dimostrato: Nien  
tedimeno essendo tu absente/ & udendo ogni giorno di  
re molti mali senza alcuna c̄sensione della uerita/ so  
no excitato dalla charita/ laquale io t'porto/ in q̄ta lec  
cera defendere la uerita/ & dimostrarti quanto sono fri  
uole le calūnie delli nostri aduersari. ¶ Imprimis alen  
at dicono che io sono heretico/ & parlano con poca pru

a i

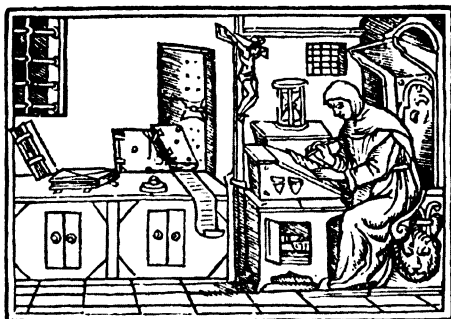
Savonarola: *Epistola*

Florence: s.a. et l. (Proctor, 6396)

6<sup>3</sup>" × 3<sup>3</sup>"



**P**rediche utilissime per la quadagesima del reuerēdo padre frate hieronymo Sauonarola da Ferrara de lordine de frati predicatori sopra Ezechiel propheta: & etiam sopra lo sacro Euangelio.



Aperientur labia mea ut recte predicent. Iusti sunt sermones mei nō est in eis prauitas neq; quid peruersum. Recti sunt intelligentibus & equi inuenientibus scientiam. Prouerbi. viii.



Sauonarola: *Prediche*

Florence: B. Benalio, 1517

7½" × 5"



Pausanias: *Veteris Graeciae descriptio*

Florence: Torrentino, 1551

..1" ~ 61"

3

R O M V L V S  
 A M A S A E V S A L E  
 X A N D R O F A R N E S I O  
 C A R D I N A L I P A V L I I I I .  
 P O N T . M A X . N E P O T I

S. P. D.



VM Sæpe animaduerterim, Alexander I-arnefi, folere te ab affiduis curis, atque occupationibus quali respirantem, vel in literatorum hominum sermone, & consuetudine, vel in optimorum scriptorum lætione conquefcere, de variis, ac multis lucubrationibus meis, latinè iam, ni fallor, mea opera loquentem Pausaniam, tibi, curiam pridem, non magis fortunæ amplitudine, quam virtutis tuæ adductus excellentia, me ipsum addixi, nominatum dedendum censui: non quia Græcorum auctorum à puero lætione assuefactus, Græca illum vtentem lingua non fueris planissimè intellecturus, sed quod omnino Romani Principis auribus Latinæ orationis sonum apriorem, & grauiorem fore exultinaui. Atque is quidem veterem Græciam in libros decem descriptam oculis penè subiciens, parem prope tibi voluptatem poterit apportare, ac ipsa solita est ad externos Europæ populos suscepta iam toties peregrinatio: Cum peradolescens, magna cum tua laude, Hispaniam, Galliam, Germaniam, de maximis Rep. negotiis legatus obtuli. Atque eo tibi erit fortissè lætissio huius historici iucundior, quod quæ semel placuerint loca, non ut illa cursim, & festinanter, sed inter que lændum, quoties librum fuerit, hæbit reuisere. Neque verò te magis (credo) eas regiones animo iultrantem, in

A

Pausanias: *Veteris Graeciae descriptio*

Florence: Torrentino, 1551

9 $\frac{3}{8}$ " × 5"



ACHILLIS BOCCHII  
 BONON. SYMBOLICARVM  
 QVAESTIONVM DE VNIVERSO  
 GENERE QVAS SERIO LVDEBAT  
 LIBRI QVINQVE

CONDICTIO

ATTENDE LECTOR OPTIME,  
 SI FORTE QUID CONTRA PATRYM  
 DECRETA SANCTORVM PIA,  
 FACTVM VE DICTVM VE HIS LIBRIS,  
 INFECTVM ID, INDICTVM VE SIT.

SACROSANCTA IVLI. III. PON. MAX.  
 LEGE CAVTVM EST  
 NE QVIS HOC POEMA AVTORE IN SCIO  
 INVITO VE DE CAETERO IMPRIMERE  
 NEVE VENALE HABERE  
 V SPIAM AVDEAT.

BONONIAE  
 IN AEDIB. NOVAE ACADEMIAE  
 BOCCHIANAE.  
M. D. LXX.

Achilles Bocchi: *Symbolicae Quaestiones*

Bologna: Bocchi, 1555

5 $\frac{1}{4}$ " × 3 $\frac{5}{8}$ "

## LIB. PRIM.

## LECTORI STUDIOSO, ET ELEGANTI.

## SYMB. SYMBOLORVM.

Quid symbolum sit , ne amplius  
 Roges , breuissime , ut potest,  
 Conabimur nunc edere.  
 Est nanq; signum ΣΥΜΒΟΛΟΝ  
 Ut signa militaria.  
 Collatio etiam dicitur,  
 Quod multi in unum conserunt.  
 Hinc symbolum Terentius  
 Poeta dixit nobilis.  
 Orator ARPINAS notam,  
 Sed Anulum Graij uocant  
 Plerunq; signatorum.  
 Porro omen, atq; insigni t.  
 Isto quoq; ipso nomine  
 Quaedam notantur tesserae,  
 Quae à ciuitatibus dari  
 Solent quibusdam , publicè  
 Ut quenq; par sit accipi,  
 In federatis oppidis,  
 Amicè , & hospitalliter.  
 Sic possumus iam tesseras

Achilles Bocchi: *Symbolicae Quaestiones*

Bologna: Bocchi, 1555

6" × 3<sup>1</sup>/<sub>8</sub>"

IL  
MORGANTE  
DI LVIGI PVLCI,  
NOBIL' FIORENTINO.

*Nuouamente corretto, e Ristampato con licenzia.  
de SVTERIORI.*

CON PRIVILEGIO DEL SERENISSIMO  
GRAN DVCA DI TOSCANA.



IN FIORENZA,  
Nella Stamperia di Bartolomeo Sermartelli.  
MDLXXIIII.

Luigi Pulci: *Il Morgante*  
Florence: Sermartelli, 1574

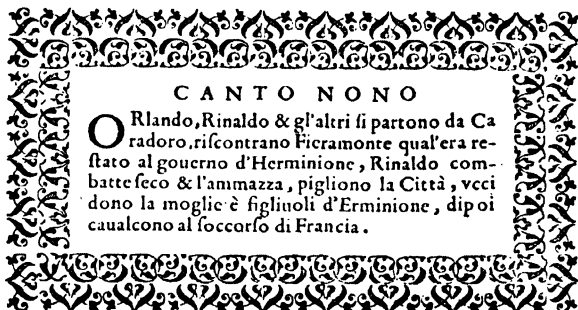
7½" × 4½"

72

## CANTO

94  
 Resta a punto il traditor di Gano,  
 Carlo non volle che gl'uscisse fore,  
 Tornossi Mattafolle, a mon' albano,  
 Presso alla terra ou' era il suo signore,

E presentò i prigionj al Re pagano,  
 Herminion se lor massimo honore,  
 Enel suo padiglion gli ha riceuuti,  
 Christo del ciel ci conserui, e aiuti.



FELICE  
 alma d'ogni  
 grazia pie-  
 na,  
 Fida colon-  
 na, e speme  
 graziosa,

Vergine sacra humile, e nazarena,  
 Perche tu se di Dio nel cielo sposa,  
 Con la tua man insin al fin mi mena,  
 Che di mia fantasia troui ogni chiosa,  
 Sol per la tua benignita ch'è molta,  
 Acciò ch'el mio catar piaccia a chi ascolta.

2  
 Thebo hauea gia nell'ocmo il volto,  
 E buenaua fra l'onde i suoi crim d'auro,  
 E dal nostro emipero hauea tolto,  
 Ognispendor lasciando il suo bel lauro.

Dal qual fugia miseramente sciolto,  
 Era nel tempo che piu scalda il Tauro,  
 Quando il Danese, e gl'altri al padiglione,  
 Si ritrouar del grande Herminione,

3  
 Herminion se far pel campo festa,  
 Parne gli questo buon cominciamento,  
 E Mattafolle haue dietro gran gestia,  
 Digente armata, a suo contentamento,  
 E ndosso haueu' vna sua sopraucsta,  
 Dou' era vn Macometto in pur' argento,  
 Tel campo a spasso con gran festa andaua,  
 Di sua prodezza ognun molto parlaua.

4  
 E si dolena Mattafolle solo,  
 Ch' Astolfo vn tratto non renega, a cadere,  
 E minacciaua in mezzo del suo stuolo,  
 E porta vna fenice per cimiere,  
 Astolfo ne saue venuto a volo,  
 Per cader vna volta à suo piacere,  
 Ma Ricciardetto che sapea l'humore,  
 Non vuol per nulla ch'egli sbuchi fiore.

Carlo

Luigi Pulci: *Il Morgante*

Florence: Sermartelli, 1574

7½" × 4¾"

ORATIONE DI M. GIOVAN  
GIORGIO TRISSINO  
AL SERENISSIMO  
M. ANDREA GRITI  
PRINCIPE DI VENETIA.

E ILLA, ET HONORE-  
b vole' consuetudine è questa, Serens-  
simo Principe, et Illustrissima Signo-  
ria, che dopo la creatione di ciascun Duce tutte le  
città suggerit' a questo felicissimo stato mandino i  
loro ambasciatori a sua Serenità. Il che, oltre che  
è segno di obediuita, e di amore, è anchora assai  
buona occasione di farsi grate, e di raccomandare  
se stesse con questo mezzo al Principe nuouo. La  
quale consuetudine volendo hura la vostra fede-  
lissima città di Vicenza exequire, mi ha, insieme  
con questi miei honorati Collegi, ilitto, e man-  
dato a Vostza Serenità, et appresso mi ha dato il  
carico di fare la oratione; la quale quantunque io  
sapessi essere da se di più illima impresa, si per mol-  
te altre ragioni, come stando per la contrarietà,

A 11

G. G. Trissino: *Oratione*

Rome: Vicentino, 1524

5½" × 27"

Pandulphi Collenucii Iuriconsulti, ad  
 Illustrissimum Herculem, Ferrar-  
 iensium Ducem Inclytum,  
 Apologus, cui  
 Titulus

A L I T H I A

Raues quondam ALITHIA,  
 § cum VANITATE inimici-  
 tias exercuerat, et cū magnis utraq;  
 uiribus pollere uiderētur, ingentia insuper præ-  
 mia iis qui alterutram partē sequerentur ostē-  
 derent, uniuersum pene orbem (magno gentium  
 omnium malo) in se conuerterant, Et non pri-  
 uatos homines modo, sed et ciuitates ipsas, pro-  
 uinciasq; et nationes, partium studia incende-  
 rant, alius ALITHIAM, aliis VANI-  
 TATEM inuocantibus. De genere primū  
 contētionēs ortæ sunt, utraq; in Deos genus re-  
 ferēte, Illa Iouem, Hæc ditē originis auctorē

M 2

P. Collenucius: *Alithia*

Rome: Vicentino, 1526

5 $\frac{5}{8}$ " × 3"

Composta da l'authore nel . M . D . X X I X .  
 d'Aprile, & Stampata poi in Roma da  
 Antonio Blado Afolano nel . M . D .  
 X X X I I I . di Marzo .



Cl. Tolomei: *Oratione de la pace*

Rome: Blado, 1534

$4\frac{3}{8}'' \times 3\frac{1}{4}''$

VITA SFORTIAE CLARISS. DV-  
 CIS A PAVLO IOVIO CON-  
 SCRIPTA, AD GVIDONEM  
 ASCANIVM SFORT. A`  
 SANCTA FLORA CAR-  
 DIN. AERARIIQVE  
 PRAEFECTVM.



ROMAE M. D. XXXIX.

P. Giovio: *Vita sfortiae*

Rome: Blado, 1539

5½" × 3⅝"





P. Giovio: *Vita sfortiae*

Rome: Blado, 1539

4 $\frac{7}{8}$ "  $\times$  3 $\frac{1}{4}$ "

VITA SFORTIAE CLARISS. DV  
 CIS A` PAVLO IOVIO CON-  
 SCRIPTA, AD GVIDONEM  
 ASCANIVM SFORT. A`  
 SANCTA FLORA CAR  
 DIN. AERARIIQVE  
 PRAEFECTVM.

Vum honorem Senatoriæ dignitatis,  
 quem tibi planè adolescenti maternus  
 9 avus PAVLVS Tertius Pont.  
 Max. insigni iudicio, sed maturius for-  
 tasse, quam speraras, mandavit: cum  
 virtutis indole, tum claritate familiæ, adè egregie susten-  
 tes, ut maiore fortuna dignus esse uideare: Pergratum o-  
 minino futurum existimaui; si tibi ardenti animo uirtutem  
 complectenti, nouæ facces adderentur, ductæ scilicet à ma-  
 iorum tuorum exemplis, SFORTIAE q̄ præsertim  
 ab aui tui; qui summa cum laude amplissimis rebus gestis  
 familiæ uestræ immortale cognomen dedit. Eius enim ui-  
 ri bello memorabilis dicta, facta que solerti indagatione  
 ex uarijs, ineptisq̄ sæpe rerum scriptoribus excerpta in  
 Enchiridion descripsi, ut ad imaginem tanto frontis hono-  
 re conspicuam, quam domi pietam assidue contemplaris,  
 excelsi quoque animi similitudo ad ueram effigiem stilo  
 expressa, non indecenter accederet. Itaq̄ emere GV I-

P. Giovio: Vita sforziæ

Rome: Blado, 1539

6½" × 3½"

## P A R T E    X X X I I I

anco profiteuole, & auantaggioso il procedere col detto pie sini-  
 stro, ponendosi con quello innanzi, in Prima Guardia, come ne  
 la seguente figura, onde secondo il parer' mio, et per le ragioni, le  
 quali à tal proposito giudico esser migliori, dico che, simili sorti di  
 Guardie ponno accettarsi in parte, & con le condizioni giustifi-  
 cate, et necessarie, che di sotto si diranno, ma non già, quando cō-  
 battesse vno co' l' nemico, quale fosse di pari forza, et si ritrouas-  
 sero amendoi in camisa, e' l' detto nemico se li presentasse cōtra in  
 detta Guardia di Prima, co' l' pie sinistro innanzi, perche fermā-  
 dosi Questo verso lui in Quarta ordinaria larga, col pie destro  
 innanzi, subito giunto, li andar ebbe incontro firmandosi in Ter-  
 za stretta, et non mouendosi l' auersario infino à tanto, e' bē Que-  
 sto ancora fosse arriuato in detta Terza, spingerebbe di Secō-  
 da sopra il suo pugnale, ciò è de l' auersario, doue volendo alzar-  
 si la punta con detto pugnale, per mondarla fore con animo di tra  
 passar verso lui, vci ebbe da se à firmarsi la spada ne la persona  
 la quale ne l' approssimarsi, tanto maggiormente anco si discopri-  
 rebbe, & offerir ebbeci al colpo. Il che se pure occorresse a'  
 Questo, ritrouandosi per caso ne la detta Guardia di Prima, co-  
 me staua l' altro col pie sinistro innanzi, volger ebbe alquanto in  
 dentro la spalla sinistra, solamente per schifar il parare, essendo  
 proibito per le ragioni già dette, accompagnando la spada del ne-  
 mico in fore, & passata via se lui saltasse indietro  
 lo sequitar ebbe con la punta d' im-  
 broccata destra in Quarta  
 larga, & lunga.

I

Camillo Agrippa: *Trattato di scientia d'arme*

Rome: Blado, 1553

$6\frac{3}{4}'' \times 4\frac{1}{8}''$

ILLVSTRISS. ET ECCELLENTISS  
 DOMINO D. ET PATRONO  
 MEO COLENDISSIMO,  
 D. M. ANTONIO COLUMNAE, ETC.



M. ANTONIVS BARDVS  
 S E N E N S I S.  
 Felicitatem.

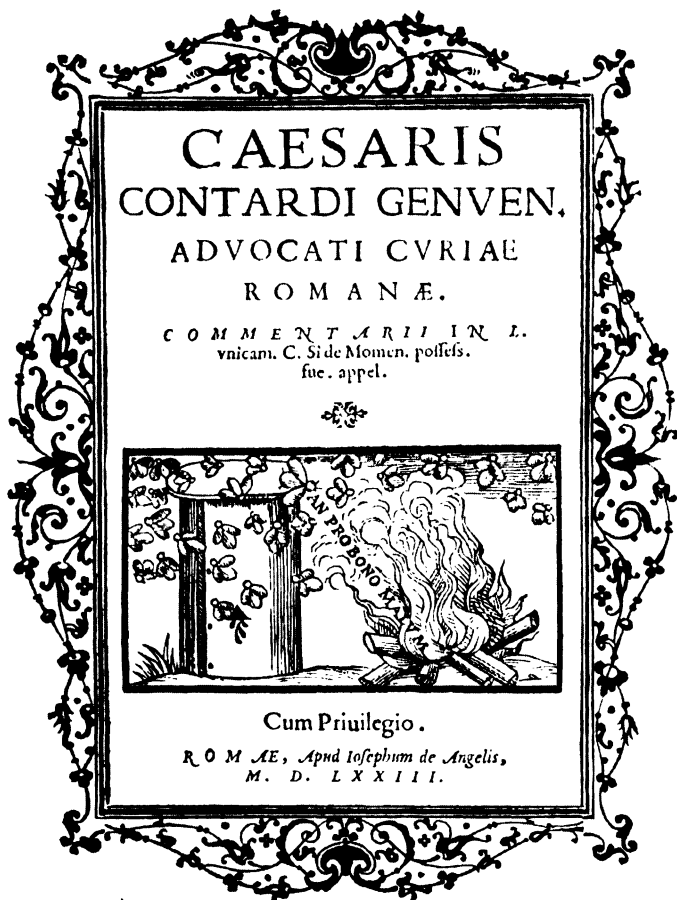


V M Antiquissimo ROMA'  
 NORVM tempore, sine cer-  
 ta lege, sine certo iure ROM.  
 Ciuitas uiuere incepisset, ac manu  
 Principis, & Regis omnia guber-  
 narentur, auctaque inde Ciuitas  
 te ad Magistratum distinctionem, diuersis temporibus de-  
 uenire placuit: inter quos tunc, ille per necessarium Aedilium  
 Curulium Magistratus sunt aggregatus. Sed cum idem  
 (etiam tempore Max. Pontificum) recessisset ab usu, uel inor-  
 dinate esset distributus, MARTINVS scilicet record.  
 huius Nominis Papa Quintus, Doctrina omnique Virtute,  
 ac Bonitate praeditus, ex tua Antiquissima Nobilissima-  
 que Columnensium Familia oriundus, Almam Urbem de-  
 corare, & augere cupiens, (ubi CHRISTVS Sedem  
 Apo:

Ant. Bardus: *Tractatus Iuris*

Rome: Blado, 1565

6 $\frac{1}{4}$ "  $\times$  3 $\frac{1}{2}$ "



C. Contardi: *Commentarii*  
Rome: Joseph de Angelis, 1573

7¼" × 5¼"

B I B L I A  
S A C R A  
V V L G A T A E  
E D I T I O N I S  
T R I B V S T O M I S  
D I S T I N C T A

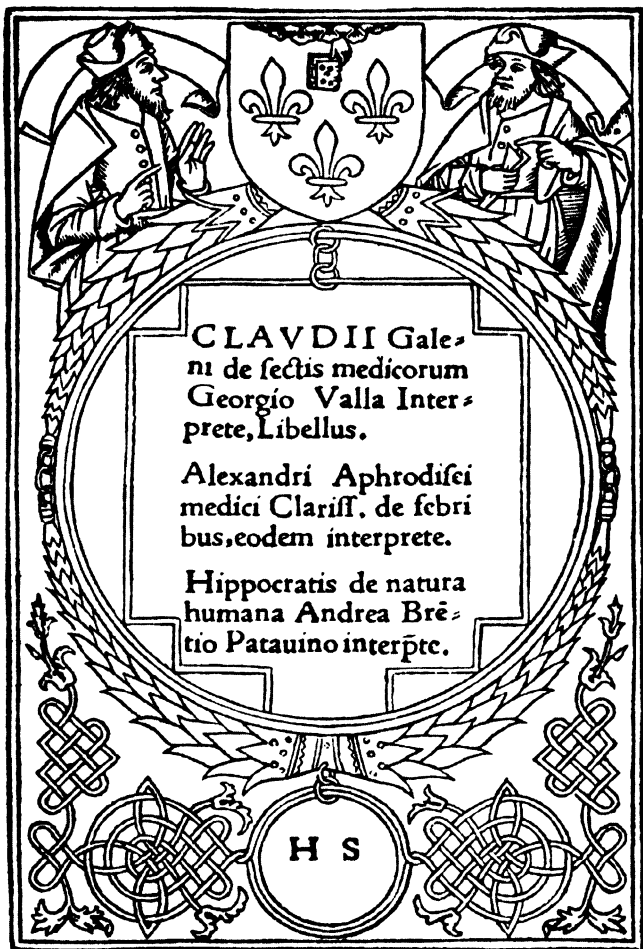
---

R O M A E  
E x T y p o g r a p h i a A p o s t o l i c a V a t i c a n a  
M · D · X C

*Biblia Sacra*

Rome: Ex Typographia Vaticana, 1590

12 $\frac{3}{4}$ " × 8 $\frac{3}{8}$ "



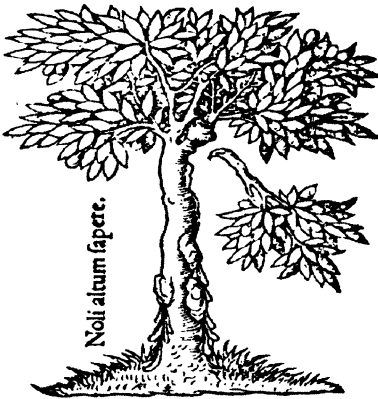
PARISIIS  
In officina Henrici Stephani.

Galenus: *De Sectis Medicorum*

Paris: H. Estienne, 1518

6½" × 3¾"

ARS VERSIFICATORIA HVLDERI  
CI HVTTENI.



PARISIIS.  
EX OFFICINA ROBERTI STEPHANUS  
NI EREGIONE SCHOLAE DECRETORVM.

M.D.XXVIII.

Ulrich von Hutten: *Ars Versificatoria*

Paris: R. Estienne, 1528

$4\frac{1}{2}'' \times 2\frac{5}{8}''$



G. Budæi Parisiensis Cō-  
SILIARII REGII, SVPPPLICVMQ;  
libellorum in Regia magistri, Ad inuictis. & poten-  
tis. principem Franciscū Christianis. regem Franciæ

DE TRANSITV  
Hellenismi ad Christi-  
anismum, Libri tres.



PARISIIS.  
Ex officina Rob. Stephani.  
M. D. XXXV.

Cum priuilegio Regis.

Budé: *De Transitu Hellenismi ad Christianismum*

Paris: R. Estienne, 1535

8 $\frac{1}{8}$ "  $\times$  4 $\frac{1}{2}$ "

# DE TRANSITV Hellenismi ad Christi- anismum, Lib. primus.



CONSIDERANTI MI-  
hi sæpenumero, Fráncisce rex po-  
tētissime, ad eámque mentis intē-  
tionē vehemēter incūbēti, quod-  
nam dignum operæ præciū ex vsu  
philologiæ, atque è literarum cō-  
suetudine ferre possem: & verò  
scire auenti quo pacto potissimū  
meliorē hominis interioris con-  
ditionē, ex eo labore studiōq; efficerē, cui externa & cor-  
poris bona quæ dicta sunt, posthabēda, ætate quoque flo-  
rentissima duxeram: cupiditas incessit ad eundæ tandem &  
consulēdæ philosophiæ. Philosophia autē (inquit apud  
Platonem Socrates in Phædone) mortis est meditatio, cō-  
demum ipsa spectans, vt anima corpori nunc cōsociata,  
hinc tandem sublimis abeat, corporisq; contagione de-  
functā morte facili, ad deum creatorē suum rapiatur, cu-  
ius illa similitudine ab eodem ipso prædita est, quàm fie-  
ri potest integerrima ab ipsius corporis societate. & qui-  
dem ipsius philosophiæ munus est, id quod homines no-  
runt discendi cupidissimi, animam vt hominis docēdam  
suscipiat, corpori alligatam, atque illi conglutinatam, &  
verò necessariò coactam, quasi per carcerem quendam, sic

A. i.

Budé: *De Transitu Hellenismi ad Christianismum*

Paris: R. Estienne, 1535

7 $\frac{3}{8}$ " × 4 $\frac{1}{2}$ "

# Naturæ præpo- sitionū ex Pri- sciano.



P A R I S I I S.  
Apud Franciscum Stephanum.  
M.D.X X X V I I I.

Priscianus: *Naturae Praepositionum*

Paris: F. Estienne, 1538

5 $\frac{1}{8}$ "  $\times$  2 $\frac{3}{4}$ "



Lactantius: *De Opificio Dei*

Paris: S. de Colines, 1529

4 $\frac{7}{8}$ "  $\times$  3 $\frac{3}{8}$ "

**●** GENERALE DECRETVM, CONTINENS  
 heresum quæ nûc pullulant species: earum detestationem, modum  
 iudicandi ac discernendi hereticos, ac relapsos, formam & ordinem  
 procedendi contra eosdem: eorundem etiam acerbis pœnas, ac des-  
 mum exhortationē ad principes potestatisq; seculares: de illis pro-  
 ligandis & exterminandis.



**ANTONIVS**

miseratione diuina, tituli sanctæ Anastasiæ,  
 sacrosanctę Romane ecclesię presbyter car-  
 dinalis, archiepiscopus Senonensis, Galliarũ  
 & Germanię primas, Francię cæcellarius: vni-  
 uersis presentes literas inspecturis, salutem in  
 eo que est omnium vera salus. Inter cunctas pas-  
 toralis officij sollicitudines quibus premi-  
 mur incessanter, illa fortius nos angit: vt cunctis hereticis de finibus Chri-  
 stianorũ expulsis, suisq; falsis & virulentis scriptis ac pestilentibus doctri-  
 nis, penitus extirpatis: fides catholica (quæ solidę semper fuit subnixæ pe-  
 trę) integra illibataq; permaneat. ac populus Christianus nostrę potissi-  
 mũ prouincię: in fidei sinceritate (quolibet obscuritatis semoto velami-  
 ne) immobilis inuolutusq; persistat. Sane prospicientes (quod non sine  
 graui displicentia referimus) insurrexisse nonnullos pseudochristos ac  
 pseudoprophetas, quorum dux & vexillifer est Martinus Lutherus: qui  
 a veritate excidentes, nonnullos ac pene infinitos, etiam si fieri possit, ele-  
 ctos (vt est apud Matthæum) ad errores inducunt homines. haud dubie  
 hæresiarchas fastuosos seductuos, iuciferiana superbia ac rabie lupina ere-  
 ctos. ac demum quales apostolus ad Timothæũ graphice describit: suisq;  
 pingit colonibus, & adamullim exprimit. Qui rursus (vt inquit Petrus)  
 sectas perditas ac damnatas introducunt: libertatem promittentes, cum  
 ipsi sint serui corruptionis, in maximam certe reipublicę Christianę per-  
 niciem & iacturam: ac tãdem nisi cito occurratur, ruinam & euerсионẽ.  
 Vtpote quos non pudet nouas hæreses effingere: sed etiã satagunt ac stu-  
 dent veteres, & iam diu per ecclesiã sopitas, instaurare. Et inter hæc, pri-  
 mum de sacramentis ecclesię multa perniciose dogmatizant: affirmandis  
 laicos & mulierculas, æque atq; presbyteros, posse absoluerẽ. Et quod  
 hæctenus fuit inauditũ: laicis vt sacerdotibus, eucharistię consecrationem  
 permittũt. Inter sacerdotes & plebem, nihil interesse dicũt: sed omnes sa-  
 cerdotes putant, quicumq; sunt Christiani. In clericis, in sacris ordinibus

Matth. 24.

1. Tim. 4.

2. Petri. 2.

*Decreta Prov. Conc. Senonensis*

Paris: S. de Colmes, 1529

9<sup>1</sup>/<sub>8</sub>" × 5<sup>7</sup>/<sub>8</sub>"

4

✠ CLAVDII CLAVDIANI  
POETAE ILLVSTRIS.  
DE RAPTIV PROSERPI-  
NAE LIBER PRIMVS.

i

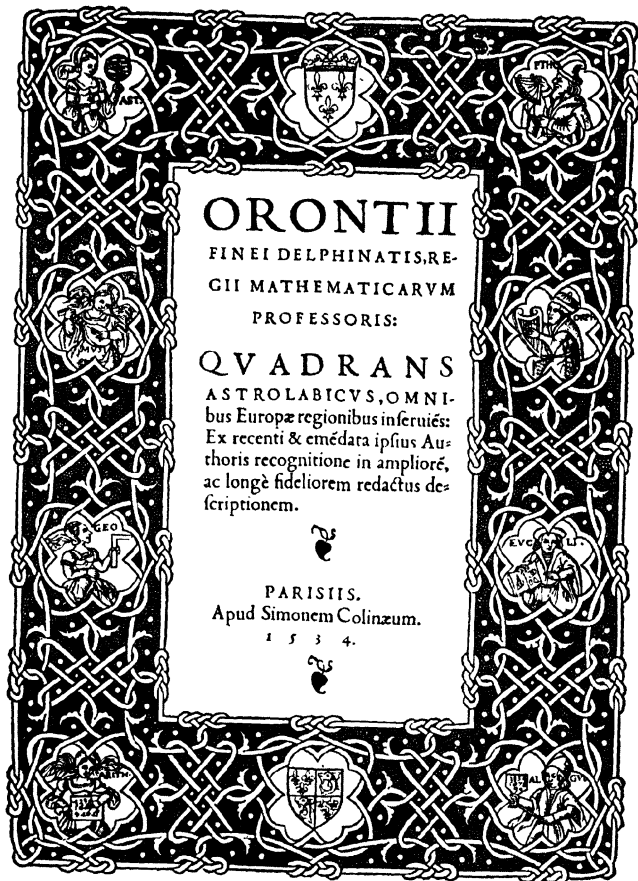
Nferni raptoris equos, afflatáq; curru  
Sidera tenario, caligantésq; profunde  
Iunonis thalamos audaci promere cātū  
Mens congesta iubet. gressus remoue-  
te prophani.

Iam furor humanos nostro de pectore sensus  
Expulit, & totum spirant precordia Phœbum.  
Iam mihi cernuntur trepidis delubra moveri  
Sedibus, & claram dispergere lumine lucem,  
Aduentum testata dei. iam magnus ab imis  
Auditur fremitus terris, templúmque remugit  
Cecropidum, sanctasq; faces extollit Eleusis.  
Angues Triptolemi strident, & squamea curuis  
Colla leuant astricta ingis: lapsusq; sereno  
Erecti, roseas tendunt ad carmina cristas.  
. Ecce procul ternis Hecate variata figuris  
Exoritur: letusq; simul procedit Iacchus  
Crinali florens hedera: quem Parthica tigris  
Velat, & auratos in nodum colligit vngues.  
Ebria Mæonijs figit vestigia Thyrsis  
Dij, quibus in numerum vacui famulantur auerni,  
Vulgus iners opibus quorum donatur auaris  
Quicquid in orbe petit, quos Styx liuentibus ambit  
Iterfusa vadis, & quos fumantia torquens  
a. iiij.

Claudianus: *Opuscula*

Paris: S. de Colines, 1530

5 $\frac{3}{8}$ " × 2 $\frac{3}{4}$ "



Orontius Fine: *Quadrans Astrolabicus*

Paris: S. de Colines, 1534

87" × 6½"

VALERIUS  
MAXIMVS.

ADDITO INDICE PERBREVI, CVM  
AD OMNEIS HISTORIAS ASY-  
LO TVTISSIMO.



PARISIIS  
Apud Simonem Colinaeum.  
1 5 3 5

Valerius Maximus: *Opera*

Paris: S. de Colines, 1535

4½" × 2½"





Cicero: *Officia*

Paris: S. de Colines, 1543

4" × 2½"

MARCI TVLLII CICE-  
RONIS DE OFFICIIS  
Lib. primus, ad M. filium.

ARGVMENTVM PER ERA-  
SYMVM ROTERODAMVM.

Ciceronem filium suo hortatur exēplo ne simplici cuiuspiam studio sese addicat, sed Græca cum Latinis, & orationis virtutes cū philosophiæ sciētia coniungat. deinde quò eum reddat attentiorē, hanc, quæ de officijs est philosophiæ partem, duobus potissimum nominibus cōmendat, vel quòd vsus eius ad omnem vitæ rationem latissime pateat, vel quòd hæc vna sit philosophis omnibus inter se cōmunis. Postremo testatur se in hac disputatione Stoicos potissimū sequi, quòd hi vel optime boni finem, ad quem officia omnia referuntur, constituerint: quum Epicurus voluptate martiens summum bonum, atq; Aristoteli, Pyrrho & Herillus tollentes rerum delectum, officiū quoque naturam subuerterint.

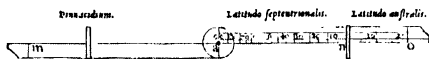
Vanquam te Marce fili annam iam audientem Cratippū (idque Athenis) abudare oportet præceptis institutisque philosophiæ, propter summam & doctoris auctoritatem, & vrbi: quorum alter te scientia auerere potest, altera exemplis: tamen vt ipse ad meam  
a. ij.

Cicero: *Officia*

Paris: S. de Colines, 1543

3 $\frac{3}{4}$ " × 2"

¶ *Figura dioptræ seu regulæ super instrumenti facie reponendæ.*



● **TRIVM INSIGNIORVM, ET HACTENVS** ●  
*desideratorum operum Mathematicorum, De Circuli videlicet qua-*  
*dratura, eiusque dimensione, & ratione circumferentiæ ad dia-*  
*metrum: De regularium insuper & multangularū omnium*  
*figurarum descriptione: Ac de locorum inveniendâ lon-*  
*gitudinis discretiâ, aliter quàm per lunares celi*  
*pfes: Vnâ cum Plansphærio geographico:*  
 Authore Orontio Fineo Delphi-  
 nate, Regio Mathema-  
 ticarum Lutetiæ  
 professore,  
 F I N I S.

IOANNIS ROVETII SENONENSIS,  
 Medici in Orontio assilitem,  
 Scæzon.

**Z** Oile Gigantum frater, ecquid omnibus  
 Omnia miser sic inuides? dic perdit ef  
 Cur inuides illi inuidiam, qui non tibi  
 Illam inuidet? Qui sis studebo prodere  
 Vt miseriorem, quàm putes, omnibus ego  
 Te faciam. Habet F I N A E V S insignem Genium,  
 Non patitur vt te nomen: ne forte tibi  
 Fortuna plaudens iure succenseat. Age,  
 Si nomen edo, ne male hoc tibi inuideas,  
 Timendum etiam fuerit: ero quod tibi minùs  
 Esse potes. aude pauca, non paucos habet  
 F I N A E V S amicos. Tu deum hostem ac homines.

¶ *Errata aliquot notatu digniora, impressoræ artis*  
*labilitate commissâ.*

Facie 39, Corollario 3: legendum (vt 3 &  $\frac{3}{15}$ , ad 1)  
 Facie 48, linea 2: legendum, triangulo a b c/circumscripto.

¶ *Registrum huius operis*  
 3 3 3 4 4 4 3 3 3  
 A B C D E F G H.  
 5

Orontius Fineo: *Quadratura Circuli*

Paris: S. de Colines, 1544

9" x 5"

à mutis, quod auit, magistris acceptas, oÛto Et viginti annos Lutetia publicè docendo, interpretando, scriptis Et nouis inuentionibus exornado illustraui pretium operæ facturum me putavi, si modū hunc dissoluere, Et Galliam tuam sub tuo felici nomine, hoc rarissimo munere donarem. Quod Cui me fallit ipsa Veritas, Et Mathematicarum inexpugnabilis certitudo diuina tandè impetraui clemètia. Ipsam nanq̃ Circuli quadraturā, na hætenus à nemine tentata, Et methodo inaudita, clarissimè demonstrauit, atq̃ non vni tantūmodo Circulo æquale quadratū, sed tribus Circulis tria simul æqualia quadrata, vel è diuerso, figurare docui: totūq̃ inuentionis ac demonstratiōis artificiu, quinq̃ problematibus, Et vnica, eaq̃ simplicissima, conclusiōe contextura. Ex ipso autem primo problemate, à Græcis olim tot modis inuestigata, sed nõdū plane demonstrata Cubi duplicatio, euidentissimè colligitur. Huic porò Circuli tetragonismo, duas adiunxi demonstratiōes: alteram de ipsius Circuli dimensione, alteram verò de ratione circūferentiæ ad diametrum: quæ tot felicitia ingenia, vt Circulo æquale darent quadratum, hætenus defatigarunt. Subsequitur deinde absolutum, Et à nemine antea tentatum opus, de multangularum omnium Et regularium figurarum descriptione: quo bona pars ipsius Geometriæ, quæ prius latebat, Et supramodum vtilis videbatur, in posterum fiet manifesta. Accessit tandem liber admodū eximius, de inuenienda longitudinis locorū differentia, aucter quam per Lunæ eclipses, etiam dato quouis tempore: vnā cū Planisphærio geographico, recens itidem excogitato. Quem librū anno superiore, gallicè conscriptum, vnā cum Delphinatus, Prouinciæ, Sabaudia, Et Pedemontanæ regionis Corographia, tua obtuli maiestati. Hæc igitur insignia totiesq̃ desiderata Mathematicum opera tria, sub tuo felici nomine Et auspicio, in publicum tandè prodire sum passus: Quæ tibi Mathematicarum, ac reliquarum bonarū artium raro Mecænati, terq̃ maximo Principi (nempe Regū Christianissimo, potētissimo, ac omni virtutū genere animiq̃ dexterritate prædito) candidè deuoueo, Et protegenda cōmitto. An Verò palmā hanc præter multorū spem, reportaturus sim: cuius æquo lætori, Et in Mathematicis non infeliciter versato, censendum vclino. Cuperem tamen de multis, hic te vnicum habere iudicem: si per humanitatem tuam, Et publicas occupationes, quibus hoc impotano tempore (in quo Mars suis comitatus Euris, longè lateq̃ fremit) valde distragis, me ipsum interpretem auilire graue nõ esset: qui Et de rebus omnibus rectè iudicare, Et illas æqui bonique consilere abunde nosti. Reliquum est, clementissime Rex, vt tu Orontis sic tandem memuisse pergas: vt eum in instaūrands, Et (te auspice) docèdis Mathematicis, annos meliores consumpsisse non pœniteat. Vale.

Lutetie Parisiorum, Mense Iulio, 1544.



Orontius Fine: Quadratura Circuli

Paris: S. de Colines, 1544

8<sup>3</sup>/<sub>8</sub> × 5<sup>1</sup>/<sub>8</sub>



Christianissimo Gallorū Regi,  
FRANCISCO, EIVS NOMI  
nis primo, Orontius Finæus Delphinus, S. D.



IVINA PROVIDENTIA

factum esse puto, FRANCISCE Rex  
Christianissime, ut quæ præclara sunt Et dis  
ficulta, quanto magis ab ipsis desiderantur Et  
perquiruntur hominibus: tanto tardius à pau  
cis plurimum inveniuntur, Et in sua disse  
rantur tempora, illisque destinantur invento  
ribus, quos solus Deus ad hæc novit esse dele  
ctos. Cum ob multa, tum ut igneus Et planè  
caelestis ille divini splendoris vigor, mentibus

nostris insitus, magis atque magis elucescat: Et ad persecutanda latentium rerum  
arcana acriori nos virgeat stimulo, in illorumque assidua contemplatione Et inda  
gatione fixam oblectet intelligentiam. Quod si tam in divinis Et naturalibus, quam  
mechanicis Et civilibus rebus, locum habere competum est: in his artibus, quæ solæ  
Mathematicæ, hoc est, disciplinæ nūcupari meruerūt, vbi maxime venire (opinor)  
negabit nemo. Quamquam enim ipsæ Mathematicæ, medium inter intellectuilia  
sensiliâque locum obtinentes, cæteris artibus tum fide Et ordine, tum certitudine ac  
integritate (præter summam quæ illis inest veritatem) longè præstare videntur:  
rariores nihilominus semper habuere professores, Et insigniora theoremata, ma  
iori cum difficultate, longiorique temporis successu adinventa atque demonstrata.  
Quemadmodum in ea disciplina, quæ Geometria vocatur, de Circuli licet intueri  
quadraturam. Quæ tamen si ab omnibus philosophis scitæ cõtineri fuerit existimata,  
Et ita tempo à tam doctis perquisita viris: hæctenus tamen videtur fuisse desi  
derata, facta interim non modica rerum Mathematicarum accessione: multa enim  
scitæ dignissima, quæ prius erant absconsa, prodere nota. Cum igitur præstatam  
Circuli quadraturam, extra artem non esse intelligerem, Et illius inventionè ad me  
nos sine divino numme iure quodam devolutæ: qui Et patre philosopho ac Mathema  
tico insigni Francisco Finæo sum natus, Et ad has disciplinas natura factus Quas  
P. ij.

Orontius Fine: Quadratura Circuli

Paris: S. de Colines, 1544

8 $\frac{5}{8}$ " × 5 $\frac{1}{8}$ "

# Q. Horatij flacci

ODARVM SIVE CARMINVM  
LIBRI QVATVOR.

Epodon Liber vnus.

*Cum annotatiunculis q̄ antea auctioribus in margine  
adiectis, quæ brevis cōmentarij vice esse possint.*

*Nicolai Perotti libellus non infrugifer de metris  
Odarum Horatianarum.*



PARISIIS.

Apud Simonem Colinum.

1539

Horatius

Paris: S. de Colines, 1539

5½" × 2¾"

**Q. HORATII FLACCI VITA  
PER PETRVM CRINITVM  
FLORENTINVM.**

**Q** Horatius Flaccus in Venusio Apulie oppi-  
do natus est : patrem habuit Libertini ge-  
neris. Vnde illud,

*Quem rodunt omnes Libertino patre natum.*

Pro certo habetur eius natalem fuisse duobus circiter  
annis ante conuersionem L. Sergij Catilinae, quo tem-  
pore celebres erant in ciuitate, ex Poëtis Val. Catul-  
lus, Licinius Caluus, & Heluius Cinna: ex oratoribus  
M. Cicero, Q. Hortensius, & Q. Catulus: ex phi-  
losophis Var. Terentius, & Figulus Nigidius. Orbilius  
Beneuentanum, vt constat, à puero audiuit, quem ap-  
pellat alicubi plagosum, ac mirum quàm breui tempore  
in bonis literis profecerit. Ingenio enim facili, & audi-  
dissimo fuisse traditur in capiendis optimis disciplinis.  
Vbi autè satis visus est nauasse operã Latinis studijs,  
Athenas se cõtulit, vt Philosophorũ præceptis liberius  
incumberet, maximèq; Epicureorum placita videtur  
probasse, vt illud vrbane dictum testatur:

*Me pinguem, & nitidum bene curata cute vises,*

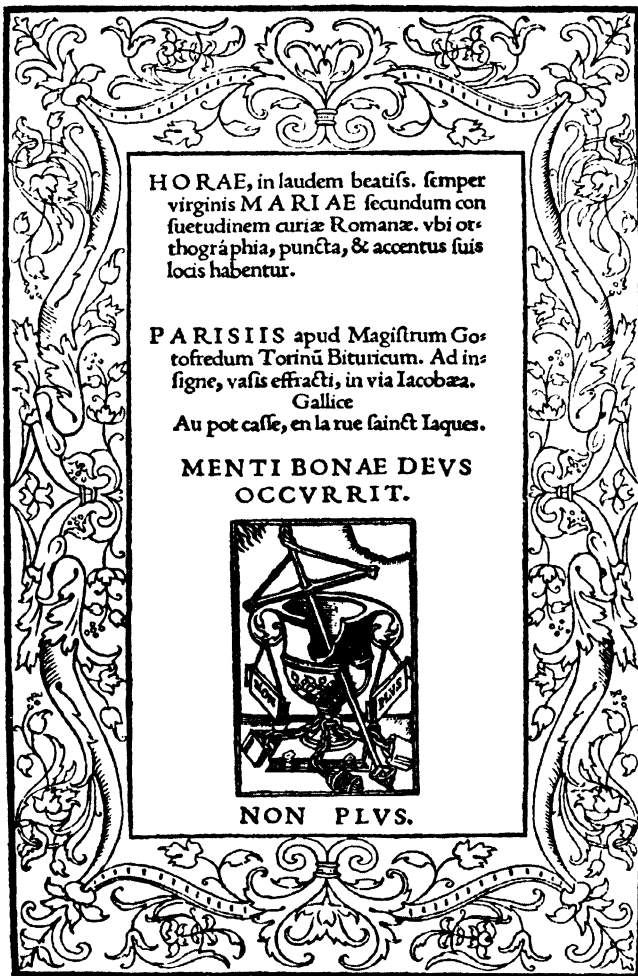
*Cum ridere voles Epicuri de grege porcum.*

Moribus fuisse dicitur subobsœnis, & ad bilem inter-  
dum paulo excitator: adeo erga amicos gratus, atque  
officiosus, vt nobiliorum etiam studijs & gratia clarior  
in dies, ac nobilior esset. Nam primò dignitatem Tri-  
bunitiam honestis suffragijs est adeptus, & Romanæ  
a. ij.

Horatius

Paris: S. de Colines, 1539

5½" × 2¾"

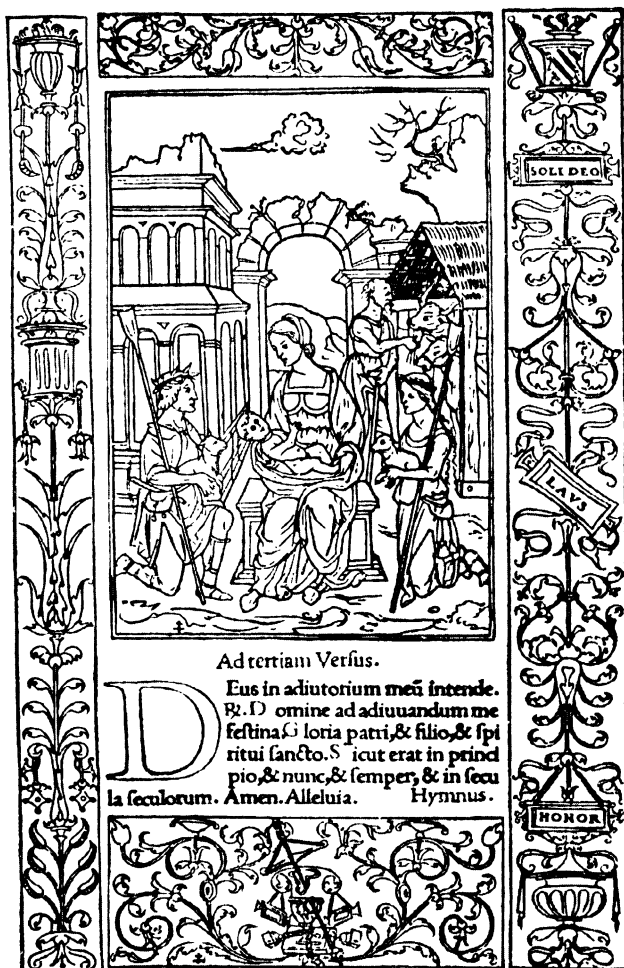


*Horæ*

Paris: Geoffroy Tory, 1525

6 $\frac{3}{8}$ "  $\times$  3 $\frac{7}{8}$ "





F.j.

*Horae*

Paris: Geoffroy Tory, 1525

6½" × 3¾"



*Horae*

Paris: Geoffroy Tory, 1529

$3\frac{3}{8}'' \times 2''$



*Horae*

Paris: Geoffroy Tory, 1529

$3\frac{1}{2}'' \times 1\frac{7}{8}''$



*Horae*

Paris: Geofroy Tory, 1529

3 $\frac{1}{4}$ " × 1 $\frac{7}{8}$ "



ἸΡΑΙ ΤΗΣ ΑἸΠΑΡΘΕ-  
νον Μαρίας, κατ' ἴθους ἡ Π' ω-  
μαϊκῆς αὐλῆς.

ΙΟΡΑΕ ΒΕΑΤΙΣΣΙΜΑΕ  
*virginis Mariae ad usum*  
Romanum.

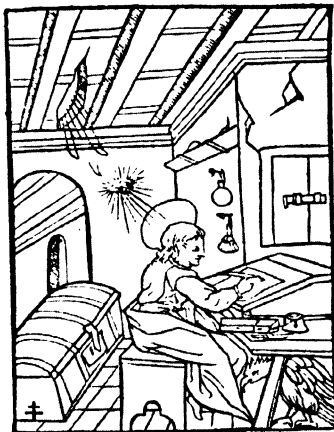
Ε Ε' 3

*Horae*

Paris: M. Fezandat, 1547

$3\frac{1}{2}'' \times 1\frac{3}{4}''$

¶ Euangile selon Saint Jean, qu'on  
dict le iour de Noel.



**A**Vcommence-  
ment estoit la  
parolle, & la parolle  
estoit avec Dieu, &  
Dieu estoit la parol  
le. Icelle estoit avec  
Dieu dès le cômêce  
mêt. Toutes choses  
sôt faiçtes par icelle  
& sans icelle rië n'a  
esté fait de ce qui est  
faiçt. En icelle estoit  
la vie: & la vie estoit  
la lumiere des hōes,  
& la lumiere luyt aux  
tenebres: mais les te

nebres ne l'ont point cōprinse. Vn homme fut en-  
uoyé de Dieu, qui estoit nommé Iean. Cestuy est  
venu en tesmoignage, pour rendre tesmoignage  
de la lumiere: à fin que to<sup>s</sup> creussent par icelle. Ces-  
tuy n'estoit point la lumiere, mais estoit pour ren-  
dre tesmoignage de la lumiere. La vraye lumiere  
estoit celle qui enlumine tout homme venant en  
ce monde. Elle estoit au monde, & le monde est  
faiçt par icelle, mais le monde ne l'a pas cogneue.  
Elle estoit venue és choses qui estoient siennes, &  
les siennes ne l'ont point receue. Mais tous ceux  
qui l'ont receue, elle leur a donné puissance d'estre

*Horae*

Paris: Magdeleine Boursette, 1554

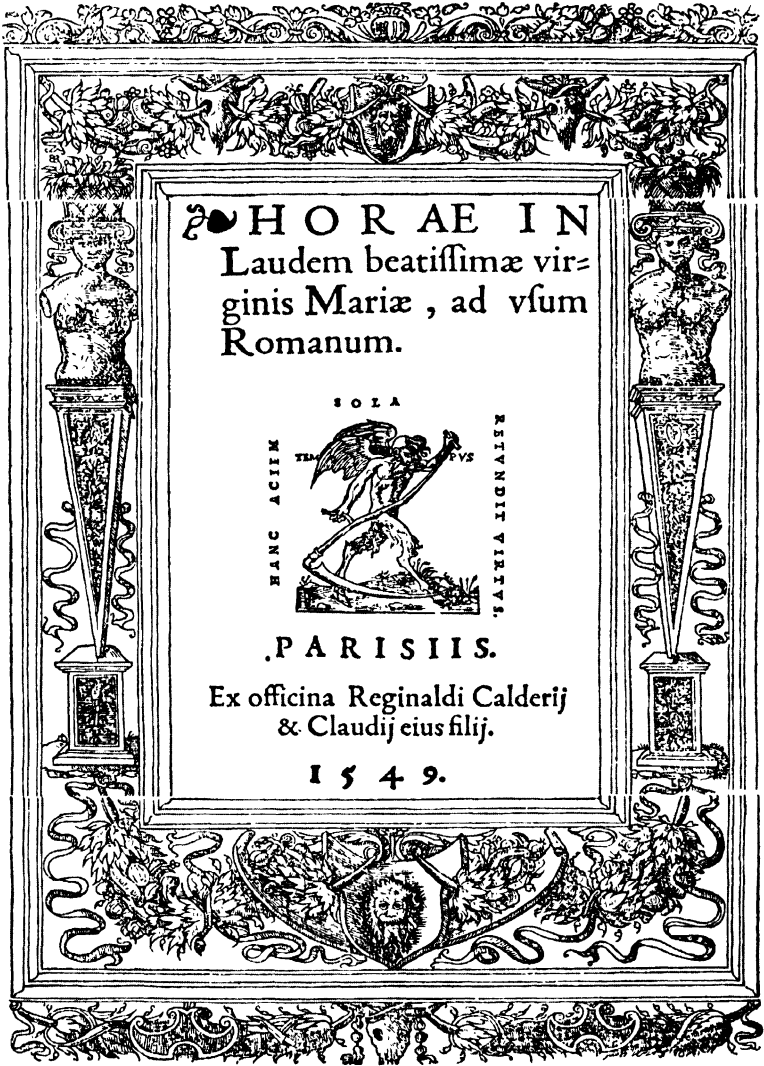
4<sup>3</sup>/<sub>4</sub>" × 3<sup>7</sup>/<sub>8</sub>"



*Horae*

Paris: Magdeleine Boursette, 1554

4 $\frac{5}{4}$ " × 3"

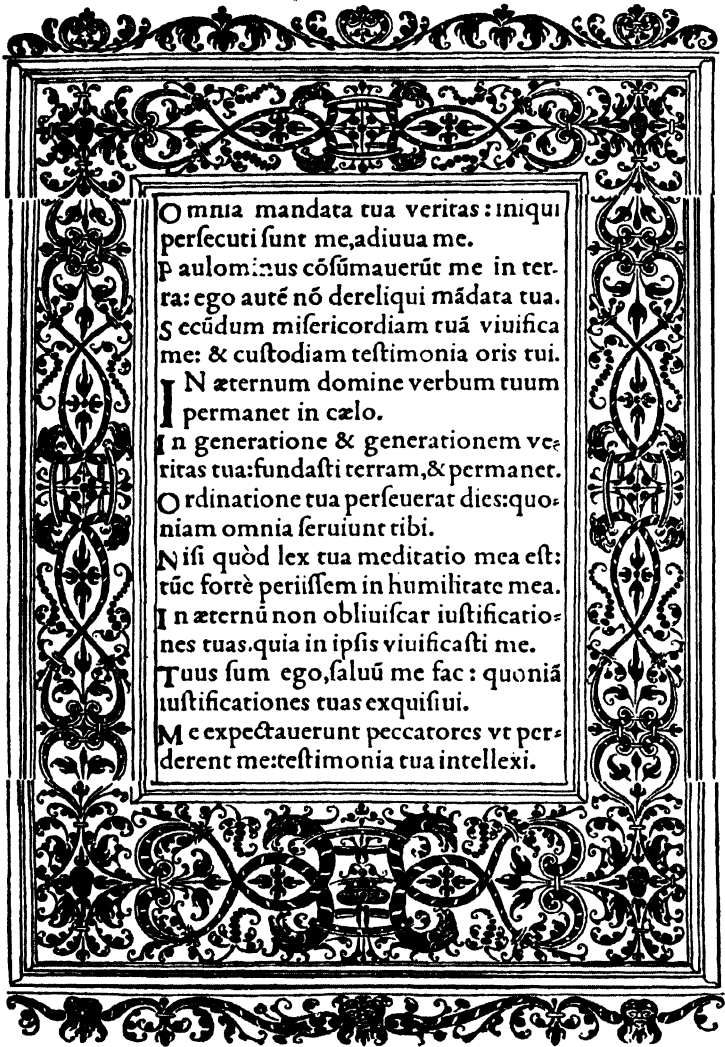


*Horæ*

Paris: Chauldière, 1549

8 $\frac{1}{4}$ "  $\times$  5 $\frac{1}{4}$ "





*Horae*

Paris: Chauldière, 1549

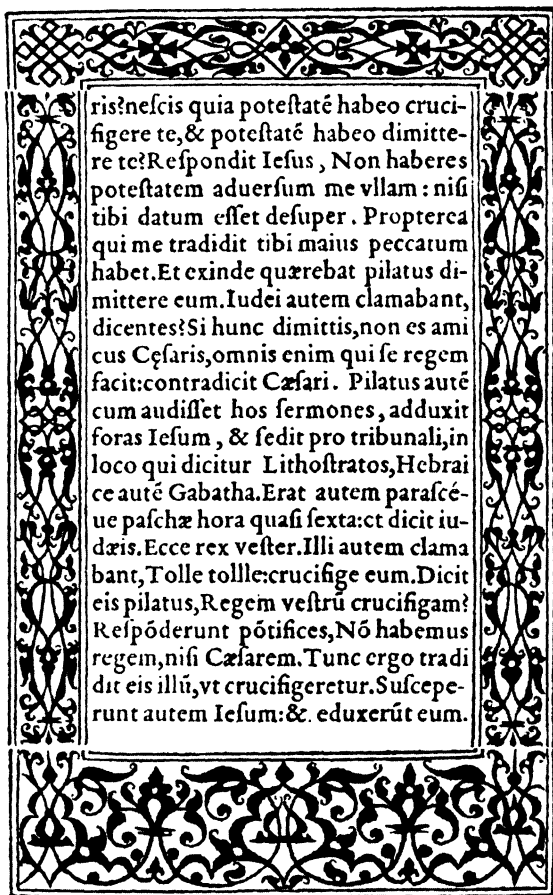
7<sup>7</sup>/<sub>8</sub>" × 5"



*Horæ*

Paris: Guillaume Merlin, 1552

4 $\frac{3}{4}$ "  $\times$  2 $\frac{7}{8}$ "

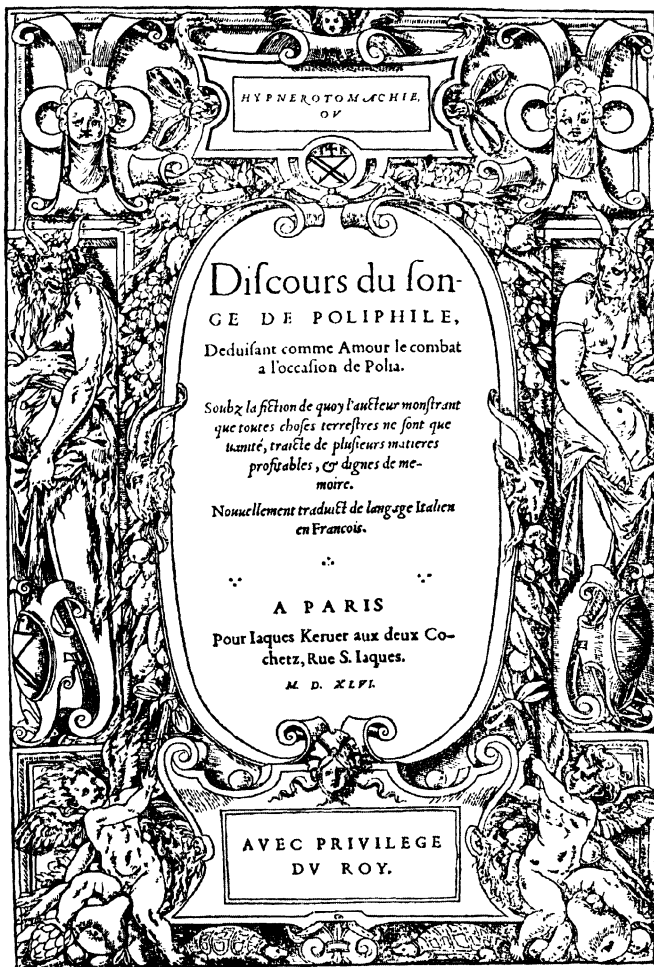


C 11

*Horæ*

Paris: Guillaume Merlin, 1552

4 $\frac{3}{4}$ "  $\times$  2 $\frac{7}{8}$ "



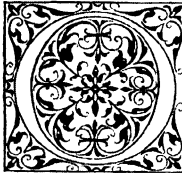
*Songe de Poliphile*

Paris: Jacques Kerver, 1546

11 $\frac{1}{4}$ "  $\times$  7 $\frac{1}{4}$ "

## Poliphile craignant le peril de la FOREST, FEIT SON ORAISON A IVPITER:

*puis en trouua l'issue, tout alteré de soif. Et ainsi qu'il se vouloit rafraichir en une fontaine, il oyit un chant melodieux, pour lequel suivre abandonna l'eau presle: dont il se trouua puis apres en plus grande angoisse que deuant.*



Blusqué de mon entendement, sans pouuoir cognoître quel party ie deuoie prendre, ou mourir en celle forest esgarée, ou esperer mon salut incertain, ie faisoie tout mon effort d'en yssi: mais tant plus alloie auât, plus entroy ie en grâdes tenebres, fort foible, & t'ablant pour la peur que i'auoie: car ie n'attédoie sinon que quelque beste me vint affronter pour me deuorer: ou que heurtât du pied a vn tronc ou racine, ie tumbasse dans quelque abyfme, & feusse englouti de la terre, côme fut Ampharaus. En ceste maniere se troubloit mon entedement, sans esperance, & sans raison, errant sans voie ny sentier. Parquoy voyant qu'en mon fait n'y auoit autre remede, ie me voys recommander a la diuine misericorde, disant, O Dieupier tresgrâd, tresbô, trespuissant, & tressecourable, si p' hûbles & deuotes prieres l'humanite peult meriter le secours des diuins iustages, & doit estre de vous exaucez, ie apresent repentât & dolit de toutes mes fragilitez & offensés passées, vous supplie & inuoque, souuerain pere eternal, reôteur du ciel & de la terre, qu'il plaist a vostre dette incôprehensible, me deheurer de ces perils, si que ie puisse acheuer le cours de ma vie par quelque autre meilleure fin. A peine eu ie finé mon oraison bien deuotement proferée, & d'vn cueur tout humilié, les yeux pleins de larmes, croiant fermement q'les dieux secourent & sauuent ceulx qui les inuquent de pure volûté, que ie me trouuay hors de la forest: dont tout ainsi que si d'vne nuit froide & humide ie feusse parueni en vn iour clair & serain, mes yeux sortans de telle obscurité, ne pouuoient bien (pouu quelque temps) souffrir la clairté du soleil. Estois hâlé, triste, & angoisseux, tant qu'il sembloit proprement que ie forstiss d'une basse fosse, presque tout rôpu & brisé de chaues & de fers, changé de visage, debile, & de cueur alenty, en sorte que n'estimoie plus rien tout cela qui m'estoit present. Oultre ce i'auoie telle iouit, que l'air fraiz & delicat ne me pouuoit aucunement rafraichir, ny satisfaire a la secheresse de ma bouche. Mais apres auoir reprins vn petit de courage, par toutes manieres delibery d'appaiser ceste soif: parquoy allay querant parmi celle contrée, tant que ie trouuay vne grosse veine d'eau fraiche, fourdant & bouillonnant en vne belle fontaine, qui couloit par vn petit ruyseau, lequel deuenoit vne riuerre bruyante atrauers les pierres & troncz des arbres tumbez & renuersez en son canal, & contre lequelz celle eau se regorgeoit comme courroucée & marne de ce qu'ilz la cuidoient retarder, elle qui estoit augmentée de plusieurs autres ruyselets, avec aucuns torrens engendrez des neiges fondues, precipitees des montaignes, qui ne sembloient estre gueres loing.

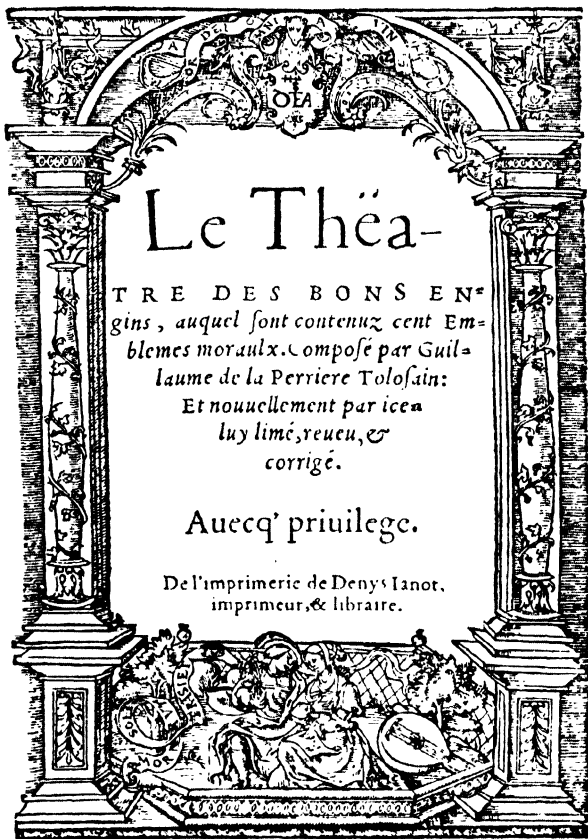
A 1)

*Songe de Poliphile*

Paris: Jacques Kerver, 1546

10<sup>3</sup>/<sub>4</sub>" × 5<sup>3</sup>/<sub>4</sub>"

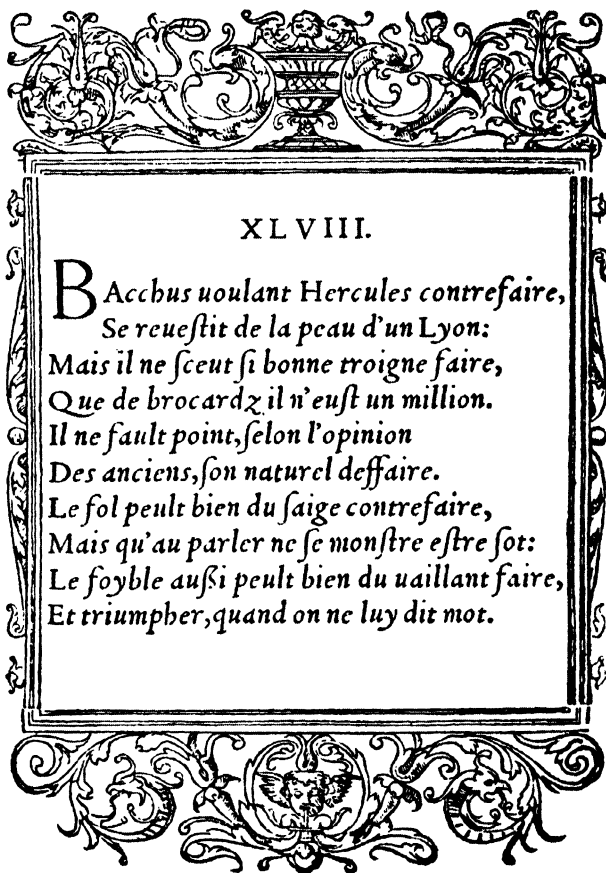




G. de la Perrière: *Le Théâtre des Bons Engins*

Paris: Denys Janot, 1539

4 $\frac{7}{8}$ "  $\times$  3 $\frac{1}{4}$ "



G. de la Perrière: *Le Théâtre des Bons Engins*

Paris: Denys Janot, 1539

5 $\frac{1}{4}$ "  $\times$  3 $\frac{3}{8}$ "



Orontij Finæi Delphi-  
 NATIS, REGII MATHEMA-  
 ticarum Lutetiæ professoris, In eos quos de  
 Mundi sphaera conscripsit libros, ac in  
 Planetarum theoricis, Canonum  
 Astronomicorum  
 LIBRI II.

LVTETIAE,  
 17~  
 Apud Michaëlem Vascofanum, uia Iacobça  
 ad insigne Fontis.

1553.

CVM PRIVILEGIO.

Orontius Fine: *De Mundi Sphaera*

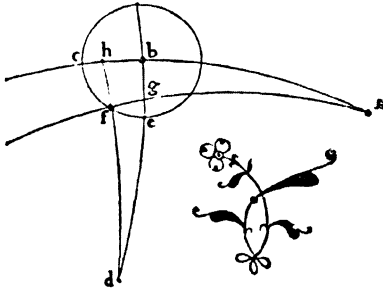
Paris: M. Vasosan, 1553

$6\frac{3}{8}'' \times 3\frac{7}{8}''$

## CANON XVI.

61

partes ipsius primi numeri, uertuntur in partes 7, & minuta



11, 25, ferè. Tãtus est igitur sinus rectus quãsitę equãtionis *f g*: cuius arcus offendetur habere grad<sup>o</sup> 6, & min. 52, 58. Atqui totidẽ partium, atq; minorũ ex peritur esse, quę in tabulis pãssim di-

uulgatis continetur æquatio, præfato 50 graduum respondēs argumento. Et quoniam manifestum est, arcum *b h*, maiorẽ esse arcu *f g*: non est igitur idem arcus *b h*, quãsitã æquatio ipsius octauę sphærę, sed præfatus arcus *f g*. Haud aliter periculum facere licebit, de cæterorum quorũcunq; argumentorum æquationibus. Hinc poterit ipsã æquationum octauę sphærę tabula, quę in minutis secundis sæpius peccare uidetur, recenti atque fido magis numerari calculo.

## CANON XVI.

**Q**uãtum distet uerum initium signorum octauę sphærę, ab ipso tabulari signorũ exordio, tandem supputare.

- 1 Hic supponimus Alphonsinam, & omnium sequẽtium positionem de motu octauę sphærę, ueram ac stabilem esse, donec meliorem obrinuerimus excogitationem. Neque in præfentiarum intendimus ipsam edocere theoreticã, utpote, quę pãssim diuulgata, & luculenter à quamplurimis tradita est: Sed ex ipsa sanè quã intellecta motus octauĩ orbis theoretica, calculum Alphonsinum reuocare ad uernalẽ Ecli-

Orontius Fine: *De Mundi Sphaera*

Paris: M. Vascosan, 1553

7" x 4"

## CAROLO LOTHARINGIO

S. R. E. CARDINALI ILLUSTRIS.

Petrus Paschalius S. P. D.



QVONIAM tu penè vnus scri-  
 benda Henrici Regis historia non  
 solùm autor, sed adiutor etiã fuisti;  
 & virorum quoque quorundam il-  
 lustrum elogiorum conficiendorum  
 suasor, Princeps illustrissime: idcir-  
 co quicquid iam à me est profectum,  
 proficietúrque in posterum, non  
 magis meum esse duco, quàm tuum. Neque enim illi histo-  
 riarum libri, quos confecimus, quósque nonnulli doctissimi  
 viri tantopere probarunt, sunt toti nostri; tui sunt maiore  
 ex parte, & ex doctissimis tuis commentariis decerpti  
 Hoc autem regium elogium; quod nondum perfectum, se-  
 mel atque iterum Henrico Regi perlegisti; sic, vel ipso nutu  
 (aderam enim ipse presens) emendasti; ut illud non indi-  
 gnum quo in manus hominum perueniat, iam tandem iu-  
 dicem. Quare illo nobis erepto Rege, confectoque hoc eius  
 elogio, visum mihi, & tibi libitum est, ut id in apertum  
 nunc demum proferremus; & tãti Regis tam illustres lau-  
 des ab obliuione hominum, quantum in nobis esset, atque à  
 silentio vindicaremus. Quod facio, illudque interea, dum  
 nostri temporis integram historiam, maximarum sanè vi-  
 giliarum opus, contexo, in tuo clarissimo nomine apparere  
 cupio. Huic ego elogio eius sanctissimi Regis demortui for-

A y

Paschalius: Elogia

Paris: M. Vascosan, 1560

84" × 47"



HENRICI II. GALLIARVM  
REGIS ELOGIVM, PETRO

PASCHALIO AVTORE.



ENRICVS II. Galliarum  
Rex, magni illius Francisci Re-  
gis filius, ad duodetriginta an-  
nos natus, die suo natali regnū  
est adeptus. Qui cū maximi  
populi, optimi, & fidelissimi,  
multorūque virorum nobiliū  
ac Principum Principem se esse,  
eōque loco locatum, vt longē  
futuros omnium casus prospicere sibi oporteret, vidit:  
certis Principibus viris adhibitis, & nonnullis aliis re-  
rum suarum peritis hominibus, omnibus regni rationi-  
bus diligenter prouidit: tantāque imperij sui bene  
administrandi spem omnibus attulit, vt talem Regem  
non natura solū & lege Gallica datum, sed vnum ex  
multis quasi conquistum & electum omnes facilē iu-  
dicarint. Primū omnium, vir natura sanctus & reli-  
giosus, ne quis suo in regno diuinum Numē, ne quidve

A iiij

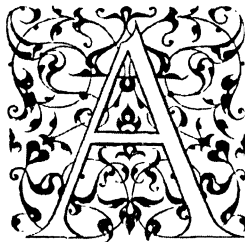
Paschalius: *Elogia*

Paris: M. Vascosan, 1560

8½" × 5"

  
**POMPONII MELÆ**  
**DE SITV ORBIS**  
**LIBER II.**

Scythia Europa. Cap. I.



Sic in nostrū mare Tan-  
 nainque vergentis quē  
 dixi, finis ac sit<sup>o</sup> est. At  
 per eūdem anem in  
 Mæotida remeātibus,  
 ad dextram Europa est  
 modò sinistro latere in  
 nauigātium apposita,  
 ac Riphæis montibus  
 (nam & huc illi pertinēt) proxima. Cadentes assi-  
 duè niues adeò inuia efficiunt, vt vltra ne visum  
 quidem intendentium admittant. Deinde est re-  
 gio ditis admodum soli, inhabitabilis tamen quia  
 Gryphi sæuum & pertinax ferarum genus, aurum  
 terra penitus egestū mirè amant, mirèque custo-  
 diunt, & sunt infesti attingentibus. Hominū pri-  
 mi sunt Scythæ, Scytharūque, queis singuli ocu-  
 li esse dicuntur, Arimaspi. Ab eis Ellædones vsque  
 ad Mæotida. Huius flexū Buges amnis secat. Aga-  
 thyrsi & Sauromatæ ambiunt: quia pro sedibus  
 plaustra

Pomponius Mela: *De Situ Orbis*

Paris: Jacques Kerver, 1557

6<sup>7</sup>/<sub>8</sub>" × 3<sup>3</sup>/<sub>4</sub>"



ESTREINES

AV ROY HENRY  
 III. ENVOYEEES A SA MAIESTE  
 AV MOIS DE DECEMBRE.



Vous race de Roys Prince de tant  
 de Princes,  
 Qui tenez deffous vous deux si grã-  
 des prouinces,  
 Qui par toute l'Europe esclairez  
 tout ainsi  
 Qu'vn beau soleil d'esté de flam-  
 mes esclarcy,  
 Que l'estranger admire & le suicet honore,  
 Et dont la maiesté nostre siecle redore.  
 A vous qui auez tout, ie ne scaurois donner  
 Present, tant soit-il grand, qui vous puisse estrener,  
 La terre est presque vostre, & dans le ciel vous mettre  
 Ie ne suis pas vn Dieu, ie ne puis le promettre,  
 C'est à faire au flateur: ie vous puis mon mestier  
 Promettre seulement, de l'encre & du papier.  
 Ie ne suis Courtizan ny vendeur de fumées  
 Ie n'ay d'ambition les veines allumées,

D

*Henrici Gallorum Regis Epitaphia*

Paris: Féderic Morel, 1559

6 $\frac{3}{4}$ " × 4 $\frac{1}{2}$ "



Marguerite de Navarre: *Heptamerone*

Paris: Benoît Prévost, 1559

6 $\frac{7}{8}$ " × 4 $\frac{5}{8}$ "



LA HVICTIESME IOVRNEE DES  
NOVELLES DE LA ROYNE DE NAVARRE.

**L**E MATIN VENU, s'enquirent si leur pont s'avançoit fort, & trouverent que dedans deux ou trois iours il pourroit estre paracheué: ce qui despleut à quelques vns de la cōpagnie: car ils eussent bien désiré, que l'ouvrage eust duré plus longuemet, pour faire durer le contentement qu'ils auoient de leur heureuse vie. Mais voyans qu'ils n'auoient plus que deux ou trois iours de bon temps, se delibererent de ne le perdre pas. Et prierent ma dame Oisille de leur donner la pasture spirituelle, comme elle auoit accoustumé: ce qu'elle feit, mais elle lestint plus long temps, qu'auparauant. Car elle vouloit, auant que partir, auoir mise fin à la Cronicque de saint Iehan. A quoy elle s'aequit, & fit tresbien, qu'il sembloit que le saint esprit plein d'amour & de douceur, parlust par sa bouche. Et tous enflammés de ce feu, s'en allerent ouyr la grand messe. Et apres disner, ensemble parlans encores de la iournée passée, se desffioiet d'en pouuoir faire vne aussi belle. Et pour y donner ordre, se retirerent chacun en son logis iusques à l'heure, qu'ils allerent à leur chambre des comptes sur le bureau de l'herbe verte, ou desia trouuerent les moyens

Ff iij

Marguerite de Navarre: Heptameron

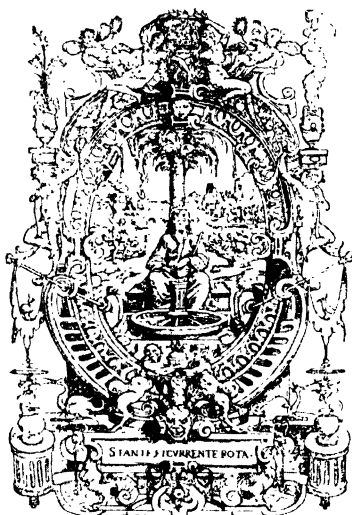
Paris: Benoît Prévost, 1559

63" × 4"



LIVRE  
De Perspective de Jehan Cousin

Senonois, maître Paucete à Paris.



A PARIS.

De l'Imprimerie de Jehan le Royer Imprimeur du Roy  
& Mathematiques.

1560.

AVEC PRIVILEGE DU ROY.

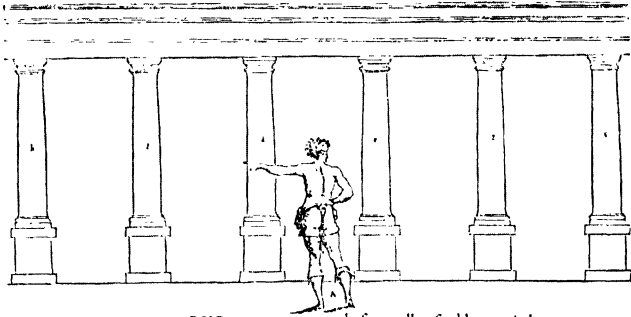
Cousin: *Livre de Perspective*

Paris: Jehan le Royer, 1560

$10\frac{1}{2}'' \times 6\frac{1}{4}''$



## Liure de Perspective



**D**OV R autant que toutes choses egualles, semblent moindres les vnes que les autres au pris qu'elles sont ou plus proches, ou plus esloignees de nostre veüe: soit qu'elles soient viz à viz de nous, soit qu'elles soient posces sus lignes Perpendiculaires à la ligne Horizontale de nostre veüe, ou autrement. Aucuns ont esté d'adutz, que les frontz des quatreaux d'un pauc estans sus la ligne Terre, ou sus ligne Equidistante à icelle, se doient racourcir au personnage. Et semblablement que les Colomnes estans au front d'un bastiment, viz à viz de nous, deuoient estre racourcies en Perspective. En quoy ils s'abusent: car combien qu'il soit ventable que des Colomnes estans au front d'un bastiment viz à viz de nous, les plus prochaines semblent plus longues, & les plus lointaines plus courtes: si ne fensuit il pourtant qu'il faille racourcir lesdites Colomnes en Perspective: pourtant qu'estans faites egualles au Perspectif mesmes, par mesme raison (sur laquelle ils se fondent) elles nous semblerot inegualles & racourcies. Ce que vous entendrez plus clairement par la figure que ie vous presente icy pour exemple. Car si vous auiez en vn grand pan de mur fait peindre quantité de Colomnes egualles, telles qu'il vous plaira, cōme vous en voyez icy six, & les eussiez faites eguallemēt esloignees les vnes des autres, vous eüst au meilieu d'icelles, vertiez le racourcissement desdites Colomnes estre naturellement donné, & ce sans artifice aucun. Dont fensuit que les Colomnes & Entrecolomnes plus esloignees vous sembleroient moindres, & les plus prochaines de vous, plus grandes, combien qu'ils soient egualles. Puis donc que naturellement ce qui est viz à viz de vous sus la ligne Terre, se racourcill, il n'est besoin y adiouster racourcissement

Cousin: *Livre de Perspective*

Paris: Jehan le Royer, 1560

10 $\frac{7}{8}$ " × 8 $\frac{1}{2}$ "



ANACREONTIS

*Teij antiquissimi poetæ Lyrici*

*Ode, ab Helia Andrea*

*Latinae factæ.*

DE LYRA.



ANTARE nunc A-  
tridas,

Nûc expetesso Cad-  
mum:

Testudo verò ner-  
uis

Solum refert Amo-  
rem.

Mutanda fila nuper  
Curo, lyrámque totam.

Et Herculis labores  
Mox ordior, sed illa  
Sonans refert Amores.

A. iij.

Anacreon

Paris: Robert Estienne and Guillaume Morel, 1556

$4\frac{3}{4}'' \times 2\frac{1}{2}''$

# Tumbeau de treshaul-

TE, TRESPVISSANTE ET  
TRESCATHOLIQUE PRINCESSE  
Madame Elifabeth de France,  
Royne d'Espagne.

EN PLUSIEURS LANGVES.

*Recueilli de plusieurs sçauans personnages de la  
France.*



A PARIS,  
*Par Robert Estienne Imprimeur du Roy.*  
M. D. LXIX.

*Tumbeau de Mme. Princesse Élisabeth*

Paris: R. Estienne, 1569

7½" × 4"



X E M P L V M fidei vis non vulga-  
 re, Viator,  
 Nosse triplex? vnu noueris hunc  
 tumulum:

In quo Silliacus Castræ gloria  
 gentis,

Silliacóque fides contumulata iacet.

Vix ad bis denos trieterida iunxerat annos,

Et thalamis fuerat pacta marita nouis:

Impia cùm Gallos in bella vocaret Erinnyis,

Próque piis pugnans fortiter ille cadit.

Sed dum semanimum iacet alta in strage cadauer,

Annulus in digito fortè iugalis erat:

Quem prædo auellens violentiùs, excitat ipso

E leto tenuis relliquias animæ.

Colligit has, & vim virat prædonis auari,

Dum miserans illum tollit amicus humo.

Sed mox deficiens focii portantibus vlnis

Immoritur, moriens tot tamen antè refert:

Hoc tibi commendo socialis pignus amoris,

Quod sponsæ reddas dulcis amice meæ.

Dixerat, & vultu mortem meliore recepit,

Ter sibi seruata[m] conscius esse fidem.

Prima fides, animus Christo, Regi altera, corpus,

Annulus est sponsæ tertia missa fides.

I. AVRATVS REGIVS POETA.

A.ij.

Dorat and Ronsard: *Épithes sur le duc de Montmorency*

Paris: Ph. de Roville, 1567

7 $\frac{1}{8}$ " × 4"

SILLACII CASTRAEI  
 BELLI MVSARVM'QVE M V-  
 NERIBVS INSTRVCTISSIMI,  
 animi corporisque dotibus ornatissimi, Tumul-  
 lus, variis Poëtarum inscriptionibus insignitus.

Le Tūbeau du seigneur

DE LA CHASTRE, DICT DE  
 SILLAC, GENTIL-HOMME NAGVE-  
 res orné des excellences du corps & de l'esprit,  
 & garni de la cognoissance des lettres & armes:  
 graué d'inscriptions de diuers Poëtes.



A PARIS,  
 Par Robert Estienne Imprimeur du Roy.

M. D. L X I X.

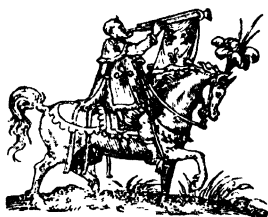
AVEC PRIVILEGE.

*Tumbeau du seigneur de la Chastre*

Paris: R. Estienne, 1569

7" × 4"

C'EST L'ORDRE ET  
 FORME QUI A ESTE TENU AV  
 sacre & couronnement de tres-haute, tres-excellent-  
 te, & tres-puissante princesse Madame ELIZABET  
 d'Austriche Roine de France: fait en l'Eglise de  
 l'Abbaie sainct Denis en France le vingt cinquies-  
 me iour de Mars, 1571.



A PARIS,

Del'Imprimerie de Denis du Pré, pour Olivier Codoré,  
 rue Guillaume Ioffe, au Heraut d'armes, pres la rue  
 des Lombars.

1571.  
 AVEC PRIVILEGE DV ROY.

*Ordre venu à la joyeuse entrée de Charles IX*

Paris: Denis du Pré, 1571

7½" × 4"





## C'EST L'ORDRE ET

FORME QUI A ESTE TEN V AV  
sacre & couronnement de tres-haute, tres-excellent-  
te, & tres-puissante princesse Madame ELIZABET  
d'Austriche Roine de France: fait en l'Eglise de  
l'Abbaic saint Denis en France le vingt cinqies-  
me iour de Mars, 1571.

**L**E ROY & la ROINE estans le vingt  
& troisieme iour dudiect mois de  
Mars arriuez audiect saint Denis, le  
vingt cinqiesme iour dudiect mois  
l'acte & solemnité dudiect sacre fut  
fait ainsi qu'il sensuit. Il y auoit vn  
grad eschaffault au milieu du cœur de ladiecte Eglise  
assis droict deuant le grand autel d'icelle, de la hauteur  
de neuf piedz ou enuiron, aiant de longueur vingt  
huiet piedz sur vingt deux de large: estant lediect es-  
chaffault garny de barrières tout autour, fors à l'en-  
droict de l'escalier, par lequel lon y montoit, qui es-  
toit du costé dudiect grand autel, & y auoit seize mar-  
ches en hauteur, & puis se trouuoit vne espace d'en-  
uiron six piedz de long, & aussi large que lediect escal-  
lier. Et apres lon montoit vne autre marche pour en-  
trer audiect grand eschaffault. Enuiró le milieu duquel  
tirant vn peu sur le derriere y auoit vn hault dez de la  
hauteur d'vn peu plus d'vn pied où lon mótoit deux  
marches, lequel haut dez & marches qui contenoiet de

a ij

*Ordre venu à la joyeuse entrée de Charles IX*

Paris: Denys du Pré, 1571

7 $\frac{5}{8}$ " × 4 $\frac{1}{8}$ "

Ornatissimi Cuiusdam  
Viri, De Rebus Gal-  
licis, Ad Stanislaum  
Eluidium, Epistola.



LVTETIÆ,  
*Apud Federicum Morellum Typo-  
graphum Regium.*

1573.

CVM PRIVILEGIO REGIS.

Pibrac: *De Rebus Gallicis*

Paris: Féderic Morel, 1573

6 $\frac{3}{8}$ "  $\times$  3 $\frac{3}{4}$ "



AD SERENISSIMAM  
AC CHRISTIANIS. REGINAM  
CATHARINAM MEDICAEAM  
HENRICI III. Galliae & Poloniae  
regis Christianis. matrem,

GERMANI AVDEBERTI Aurelij  
CARMEN.



*VI potius Regina potēs, Regum-  
que creatrix,  
Quam tibi sacrētur Verini car-  
mina vatis  
Syllanae veteres urbis celebra-  
tia cunas,  
Illustresque viros, totamque ab  
origine prolem,  
Maioresque tuos? quorum tu maxima iure  
Gloria censeri: sunt haec tibi propria dona  
Magnanimum Heroum genus alta e stirpe trahenti,  
Summosque augenti Medicaeae gentis honores.  
Nobilis ut fuluo decoratur gemma metallo,  
Vt radijs magis illa suis illuminat aurum:  
Sic splendente domo, & clari natalibus orta  
Scintillas, raraque tuos virtute parentes  
Illustras magis, atque magis: moderatio magno  
Magna licet fueris Cosmo, prudentia solers*

ã ij

Pietro Angelio de Barga: Syriados liber

Paris: Mamert Patisson, 1582

8½" × 4½"

# MARGVERITES

DE LA MARGVERITE

DES PRINCESSES,

TRESILLVSTRE

ROYNE

DE

NAVARRRE.



JEAN MAURICE.

A LYON,

PAR JEAN DE TOURNES.

M. D. XLVII.

*Avec Priuilege pour six ans.*

Marguerite de Navarre: *Marguerites de la Marguerite des princesses*

Lyons: Jean de Tournes, 1547

5" × 2 $\frac{3}{4}$ "



# LE MIROIR

DE L'AME PECHE-  
RESSE.



Seigneur DIEU crée en moy cœur net. Pseau. 50.



*O* est l'Enfer remply entiere-  
ment

De tout malheur, travail, peine,  
Et tourment?

Ou est le puitz de malediction,  
D'ou sans fin sort desesperation?

Est il de mal nul sy profond abysme,  
Qui suffisant fust pour punir la disme  
De mes pechés? qui sont en sy grand nombre,  
Qu'infinité rend sy obscure l'ombre,  
Que les compter, ne bien voir, ie ne puy:  
Car trop avant avecques eux ie suis.  
Et qui pis est, ie n'ay pas la puissance  
D'auoir d'un seul, au vray, la congnoissance.  
Bien sens en moy, que i en ay la racine,

Et au

Marguerite de Navarre: *Marguerites de la Marguerite des princesses*

Lyons: Jean de Tournes, 1547

5¼" × 3¼"

## ORAIISON DE L'AME FIDELE. 77

*Au moins vaincrons ayans ceste defense,  
Encor' que nous ayons fait mainte offense,  
Puis qu'à peché, ne nous sommes donnez.*

F I N.



Oraison de l'ame fidele, à son  
SEIGNEUR DIEU.



*S*igneur, duquel le siege, sont les Cieux;  
Le marchepied, la terre, & ces bas  
lieux;  
Qui en tes bras encloz le firmament,  
Qui es tousiours nouveau, antique & vieux,  
Rien n'est caché au regard de tes yeux,  
Au fonds du roc tu vois le diamant,  
Au fonds d'Enfer ton iuste iugement,  
Au fonds du ciel ta Maiesté reluire,  
Au fonds du cœur le couuert pensément,  
Qui est celuy qui te voudroit instruire?  
Plus qu'un esclair ton œil est importable,  
Plus qu'un tonnerre est ta voix effrayable,  
Plus qu'un grand vent ton esprit nous estonne,  
Plus que fouldre est ton coup ineuitable,

Plus

Marguerite de Navarre: *Marguerites de la Marguerite des princesses*

Lyons: Jean de Tournes, 1547

5¼" × 2⅞"

11

CHIROMAN-  
CE DE IOANNES  
INDAGINE.



LIVRE PREMIER.

CHAPITRE I.



LES Grecz appellent Chiromance, diuination qui est faite & cueillie par laspect & regard de la main: & si long temps ha esté en vlage enuers les anciens, que ce mot Chiromance, qui est tresancien, le dit & demonstre. Or ie qui veulx escrire les obseruations de cest art, pense quil est necessaire premierement descrire & denoter celle main de lhomme, & declarer ses parties: par lesquelles choses seront plus facilement congnues les sentéces de Vaticination ou prognostiquer par linspection de la main qui cela demonstre. La main ouuerte, ainsi lappellerons, est quand elle sera estendue & applanie: & linterieure place de dedens, sappelle la Palme de la main: au my

Ioannes de Indagine: *Chiromance*

Lyons: Jean de Tournes, 1549

5¼" × 2⅞"

# Le priuilege du Roy.



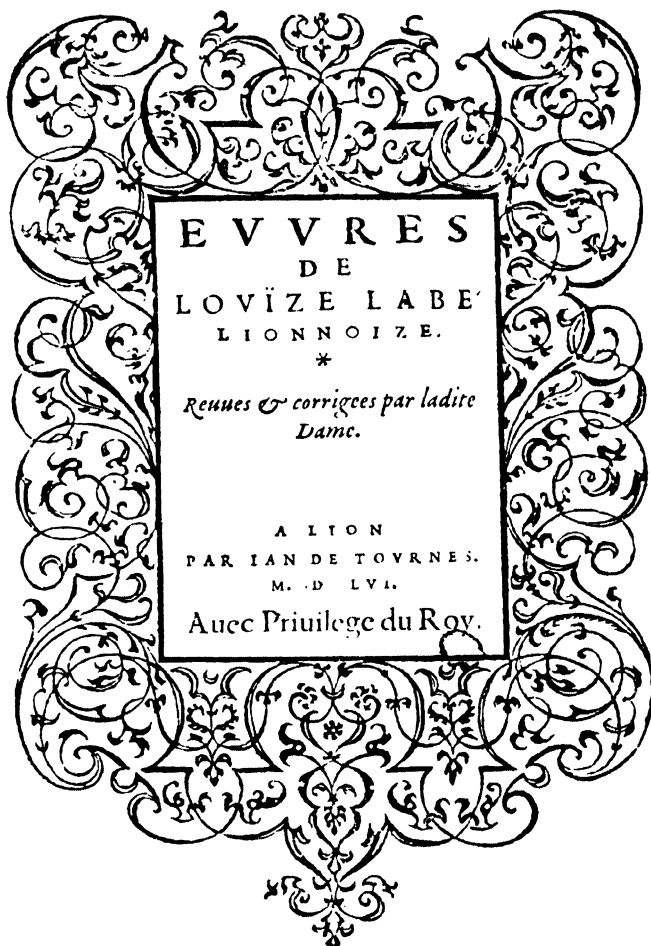
**H**Enri par la grace de Dieu Roy de Frã-  
 ce, A noz aymez & feaux Con-  
 seillers les gens tenans noz Courts de Parle-  
 ment à Paris, Tholouze, Rouen, Bourdeaux,  
 Dijon, Dauphiné & Prouence, Preuoost de  
 Paris, Seneschal de Lyon, Bailly de Rouen, &  
 à tous noz autres Iusticiers & Officiers, ou  
 leurs Lieux tenans, à chacun d'eux comme à  
 luy appartendra, Salut & dilection. Noz  
 bien aymez Iaques de Strada Mantuan, & Thomas Guerin Marchand  
 Libraire demourant à Lyon, nous ont fait dire & remontrer que à grans  
 fraiz & despens ilz ont recouuert & dressé vn liure ainsi intitulé:  
 Epitome Thesauri antiquitatu. Hoc est, Imperatorum Romanorum  
 Orientalium & Occidentalium Iconum, ex antiquis Numismatibus  
 quàm fidelissimè deliniatarum. Ex Musæo Iacobi de Strada Man-  
 tuani Antiquarii &c. Lequel liure lesdits de Strada & Guerin imprime-  
 roient volontiers pour le bien commun de nostre Republique, illustra-  
 tion & intelligence des antiquitez & bonnes lettres, & contentement  
 des fauteurs & amateurs d'icelles, tant en Latin, François, Italien,  
 Allemand que Espaignol: mais ilz doutent qu'apres qu'ilz auront fait  
 les fraiz & employé grande somme de deniers pour la correction, pa-  
 pier & impression dudit liure, & pour la taille des figures qu'il conuen-  
 dra pour ce faire tailler & grauer, Autres Libraires & Imprimeurs  
 de nostre Royaume ne voussissent semblablement imprimer ou faire  
 imprimer, vendre & distribuer ledit liure contrefait souz leurs cor-  
 rections, & par ce moyen les frustrer de leurs labeurs, merites, fraiz  
 & despenses, s'il ne leur estoit par nous pourueu de noz grace &  
 remede conuenable, humblement requerant icelui. Parquoy nous ces  
 choses considerées desirans que ledit liure vienne en euidence, pour donner  
 aussi moyen ausdits de Strada & Guerin de recouuerer le merite de leurs  
 labeurs & impenses, A icieux auons permis & ostroyé, permettons &  
 ostroy

Strada: *Thesaurus Antiquitatum*

Lyons: Jean de Tournes, 1553

7 $\frac{1}{8}$ " × 4 $\frac{1}{8}$ "





Louise Labé: *Euvres*  
 Lyons: Jean de Tourmes, 1556

5¼" × 3½"



DEBAT DE FOLIE  
ET D'AMOUR,  
PAR  
LOVÏZE LABÉ'  
LIONNOÏZE.



ARGUMENT.

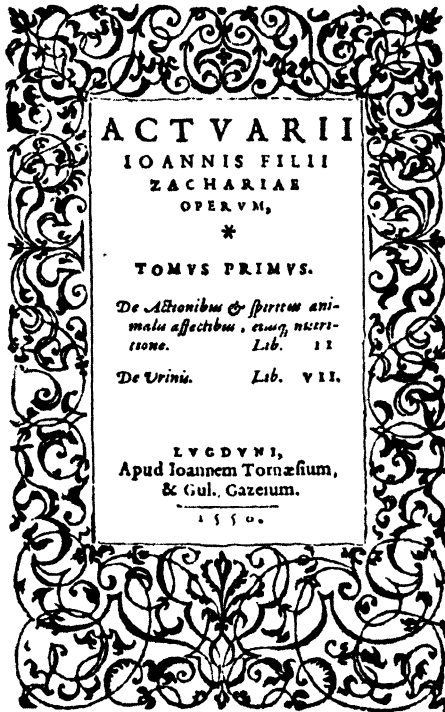
**I**UPITER faisoit un grand festin, ou estoit cōmandé à tous les Dieux se trouver. Amour & Folie arrivent en mesme instant sur la porte du Palais : laquelle estant ià fermee, & n'ayant que le guichet ouvert, Folie voyant Amour ià prest à mettre un pied dedens, s'avance & passe la premiere. Amour se voyant poussé, entre en colere : Folie soutient lui appartenir de passer deuant. Ils entrent en dispute sur leurs puissances, dinitez & présèances. Amour ne la pouuant veindre de paroles, met la main à son arc, & lui lasche une fleche, mais en vain : pource que Folie soudain se rend invisible : & se voulant venger, ôte les yeus à Amour. Et pour couvrir le lieu ou ils estoient, lui mit un bandeau, fait de tel artifice, qu'impossible est lui ôter. Venus se plaint de Folie, Iupiter veut entendre leur diferent. Apolon & Mercure debatēt le droit de l'une & l'autre partie. Iupiter les ayant longuement ouïz, en demande l'opinion aus Dieux : puis prononce sa sentence.

a 5

Louise Labé: Euvres

Lyons: Jean de Tournes, 1556

5¼" × 3"



Ioannes Actuarius: *De actionibus et spiritus animalis affectibus*

Lyons: Jean de Tournes, 1556

$3\frac{3}{4}'' \times 2\frac{3}{8}''$



# Gaye Suetone Tranquile, de la

VIE DE NERON CLAV-

DE CESAR,

LIVRE VI.



<sup>1</sup> Cette victoire contre les Tarquiniés & les Latins est amplement descrite par Tite Lîue au second liure de la premiere Decade.

<sup>2</sup> Qu'ils estoient Dieux: car ils furent estimez Castor & Polux.

**E** L A race Domicie furent en bruit & estime deus familles: celle des Caluins, & celle des Enobarbes. Les Enobarbes pour auteur de leur origine, ensemble de leur surnom, ont Luce Domicie: au deuant duquel, ainsi que iadis il retournoit des champs, deus ieunes iouenceaus de forme tresexcellente, sont dits s'estre presentez de rencôte, & lui auoir commandé qu'il annonçast au Senat & au Peuple Rommein, ' la victoire, dont lon estoit encore en doute: & pour aprobacion de leur Magesté lui auoir en forte froté doucement les ioues, qu'ils lui rendirent le poil de sa barbe, de noir, blond, & semblable à airein: laquelle marque demoura de mesme en ses successeurs, si que la plus part eurent la barbe blonde. Et ayans aministrez sept Consulats, double Censure, uz deus trionfes, & faits de l'estat des Patrices, perseuererent tous au mesme surnom, sans que poiat ils usurpassent aucuns prenomz, fors de

Suetonius: *De la vie des XII Césars*

Lyons: Jean de Tournes, 1556

7¼" × 4⅝"



A MONSIEUR  
DE LA RIVOIRE,  
SECRETARE DE  
LA ROYNE DE  
NAVARRE.

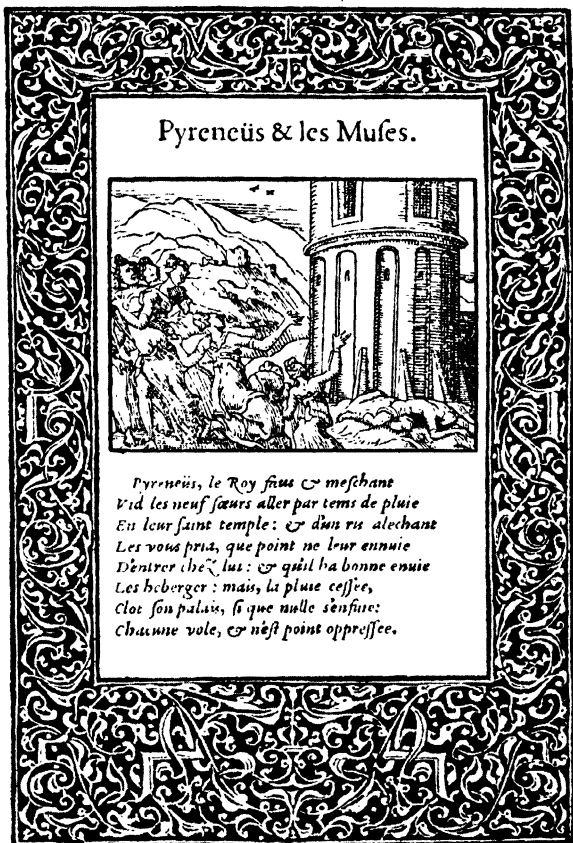
\*

**M**oins ne pouuoit le deuoir mien  
cnuers votre si liberale bonté  
affectionnément deuot, que,  
estant par voz continuels bene-  
fices tant de fois reuicillé, mon-  
trer (sinon par condigne reeon-  
noissance pour le peu de son pouuoir, au moins  
par juste marque de gratuité) combien il se sent  
tous les jours augmenter & croitre l'obligacion  
avec l'affection, qui vous demeurent à jamais re-  
deuablement liez : mais d'autant liberalement,  
que la bonne volonté se peut de soy en autrui li-  
brement affectionner. Aussi ay je toujours crü le  
bienfait d'ami oublié estre plustot vn ingrat oublü  
a 2 de

Ovid: *Métamorphoses*

Lyons: Jean de Tournes, 1557

5¼" × 3⅛"

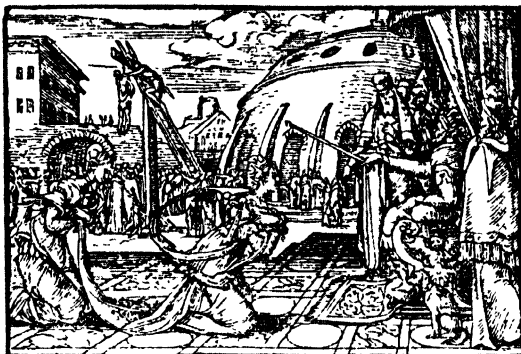


Ovid: *Métamorphoses*  
 Lyons: Jean de Tournes, 1557

5 $\frac{1}{8}$ "  $\times$  3 $\frac{1}{4}$ "



## LIBER ESTHER.



## CAPVT I.

**A**N diebus Assueri qui regnavit ab India usque Aethiopiā super centum vigintiseptem provincias: quando sedit in solio regni sui: suā civitas regni eius exordium fuit. Tertio igitur anno imperij sui fecit grande convivium cunctis principibus, & pueris suis, fortissimis Persarum, & Medorum inclitis, & præfectis provinciarum coram se, ut ostenderet divitias gloriæ regni sui, ac magnitudinem, atque iactantiam potentie suæ, multo tempore, centum videlicet & octoginta diebus. Cùm implerentur dies conviviij, inivit autem omnem populum qui inventus est in Susā à matino usque ad minimum: & iussit septem diebus conviviū præparari in vestibulo horti, & nemoris, quod regio cultu & manu confectū erat. Et præbebant ex omni parte tentoria ærei coloris, & carbassini ac hyacinthini, sustentata funibus byssinis, atque purpureis quæ ebullientibus cit-

culis inserti erant, & columnis marmoreis fulciebatur. Lectuli quoque aurei & argentei, super pauperculos smaragdino & parostrotum lapide, dispositi erant: quod mira varietate pictura decorabatur. Bibebant autem qui invitati erant, aureis poculis, & alus atque alus vasis cibi inferebantur Vinū quoque, ut magnificentia regia dignum erat, abundans & præcipuum ponebatur. Nec erat qui nolentes cogeret ad bibendum: sed sicut rex statuerat, præponens mensis singulos de principibus suis, ut sumeret unusquisque, quod vellet. Vashti quoque regina fecit convivium separatum in palatio, ubi rex Assuerus manere consueverat. Itaque die septimo, cum rex esset hilarior, & post nimiam potationem incaluisse: merito præcepit Maumane & Bazacha & Harbona & Bagatha & Abgatha & Zethar & Charchas, septem eunuchs qui in conspectu eius ministrabant, ut introduceret reginā Vashti coram rege, posito super caput eius diademate, ut ostenderet cunctis populis & principibus pulchritudinem illius: erat enim pulcherrima valde.

Biblia Sacra

Lyons: Jean de Tournes, 1558

5 $\frac{1}{2}$ " × 3 $\frac{3}{4}$ "



Volendo Mattheo mostrare Giesu essere quel vero Meisia da Dio per gli Profeti promesso : narra per ordine da Abrahamo in giu, tutta la sua naturale genealogia. Racconta le spozialzie di Maria e Gioseffo, la cõcezzione di Christo, mediante lo Spirito santo, e qualmente Gioseffo, ammonitone da l'Agnolo, s'accompagna Maria. C A P. I.

Luc 3. e  
Gen. 21. a  
Gen. 25. c  
Gen. 29. f  
Gen. 38. g  
Ge. 46. a  
1. Par. 2. b  
Rut 4. d  
1. Sa. 6. a  
2. Sa. 12. f  
1. reg. 11. g  
1. Par. 3. b  
2. Reg. 29  
2. Reg. 8. f  
2. Rc. 15. g  
2. Paral.  
27. c  
2 Paral.  
28. d  
1. Re. 1. d  
2. Re. 1. f.  
14. 25

**L** Libro de l'origine di Giesu A  
Christo, figliuol di Dauide, fi-  
gliuol d' Abrahamo. Abraha-  
mo generò Isahache. Isahache  
generò Giacobbe. Giacobbe ge-  
nerò Giuda e i suoi frategli. Giuda generò Fare-  
se, e Faramo di Thamara. Faresè generò Esfro-  
mo. Esfromo generò Aramo. Aramo generò  
Aminadabbe. Aminadabbe generò Nahafone.  
Nahafone generò Salmone. Salmone generò  
Boozò di Rachabbe. Boozò generò Obetthe di  
Ruttha. Obetthe generò Giesse. Giesse generò  
Dauide, il Re. Dauide Re generò Salomone,  
di quella che era stata d'Vria. Salomone generò  
Rhoboamo. Rhoboamo generò Abia. Abia B  
generò Asa. Asa generò Giosaphatte. Giosu-  
phatte

Nuovo Testamento

Lyons: Jean de Tournes, 1558

4" × 2½"



**C L E M E N T**  
**M A R O T .**



**A LYON,**  
**PAR JEAN DE TOURNES.**  
**M. D. LVIII.**

*Clément Marot*  
Lyons: Jean de Tournes, 1558  
 $3\frac{5}{8}'' \times 2''$

Due breui e facili trattati,  
 il primo d'Arithmetica: l'altro di Geometria:  
 ne i quali si contengono alcune cose nuoue  
 piaceuoli e utili, si a gentilhuomini come ar-  
 tegiani. Del Sig. GIO. FRANCESCO  
 PEVERONE DI CUNEO.



IN LIONE  
 PER GIO. DI TOURNES.  
 M. D. LVIII.

Con Priuilegio del Rè.

Cunco: *Due Brevi*

Lyons: Jean de Tournes, 1558

$7\frac{1}{4}'' \times 4\frac{1}{2}''$



# ILLVSTRATIONE

DE GLI EPITAFFI

E.T MEDAGLIE

ANTICHE,

\*

DI M. GABRIEL SYMEONI

FIorentino.



NONO alcuni di così fatta opinione, che credano che la nobiltà & virtù della venerabile antichità, insieme con la necessaria cognitione delle historie, non porti honore ne vtile alcuno à quelli, che di ciò si dilettano, o per loro piacere particolare, o per farne partecipi gli altri huomini amatori delle cose nobilissime & gentili, stimando falsamente cotale professione vile, & quasi comune & facile à tutte le persone: Per il che volendo à questi tali rispondere, & aprire loro la verità del fatto, ecco che io vengo à mettere innanzi le parole di Cicerone nella quinta Aetione contro à Verre, doue ei dice:

Tutti gl'essempi che si trouano & veggono notati ne i marmi, & scritti nelle historie antiche, piene di maestà & di vecchiezza, hanno non so che autorità & forza di persuadere, & di fare cognoscere vna cosa vera: & oltre à questo

Cic.in Verre:  
Exempla ex  
vetere memo-  
ria, &c.

a arca

Simeoni: *Illustratione de gli Epitaffi*

Lyons: Jean de Tournes, 1558

6½" × 4½"

CALENDIER  
HISTORIAL.



A LYON  
PAR IAN DE TOURNES.

M. D. LXIII.

*Calendier Historial*

Lyons: Jean de Tournes, 1563

$3\frac{5}{8}'' \times 2''$



AV LECTEUR.

**A**VONS de nostre temps sou-  
loyent en leurs Almanachs &  
Calendiers descrire, outre les  
Nouvelles & pleines Lunes &  
les Quartiers, la Pronostication, tant en  
general de l'estat & qualité de l'an qui  
court pour lors, qu'en particulier de  
beaucoup de cités & provinces, comme  
ceux qui considerent peu l'eternelle pro-  
vidence & gouvernement de Dieu en  
ces choses inferieures, & moins depen-  
dants d'icelle, attribuant quasi le tout aux  
causes secondes & aux estoilles. Dont le  
plus souuent viennent à dire choses non  
seulement contre toute pieté chrestien-  
ne, mais aussi eslongnees de toute verité,  
ainsi que le demonstre assez ce qui suc-  
cede de leurs vaines & fausses pronosti-  
cations. Laisant donques ces vaines cu-  
riosités à part, nous auons voulu seule-  
ment adiouster aucunes choses à l'Alma-  
nach historial dignes vrayement d'estre  
leuës de tous, lesquelles sont à plusieurs  
incognues, encores que quasi de tous  
soyent mises és Calendiers, comme le

A 2 Nomb

*Calendrier Historial*

Lyons: Jean de Tournes, 1563

37" × 2"

*Les foires plus notables.*



**I A N V I E R.**

13 Foire à Lyon, & dure quinze iours.

**F E V R I E R.**

3 Foire à S. Germain des Prés lez Paris, & dure huit iours francs.

5 Foire à Niort en Poictou.

17 Foire à Geneue, & dure dix iours.

24 Foire à Paris.

**M A R S.**

15 F. à Francfort, & dure vingt iours.

18 Foire à Sens.

**A V R I L.**

13 F. à Lyon, & dure quinze iours.

**M A Y.**

6 F. à Niort en Poictou.

8 F. à Troye en Champaigne.

11 F. à Geneue, & dure dix iours.

**I V I N.**

9 F. à Zurfac, & dure vn iour.

24 F. à Strasbourg, & dure quinze iours.

**I V I L L E T.**

4 F. à Augsbourg.

**A O U S T.**

1 F. à Fontenay en Poictou.

*Calendrier Historial*

Lyons: Jean de Tournes, 1563

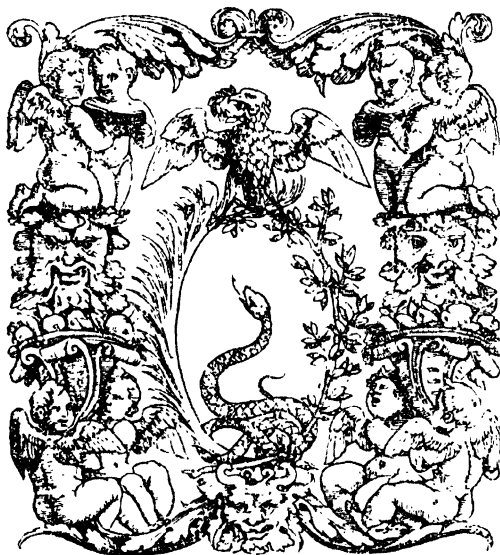
$3\frac{5}{8}'' \times 2\frac{1}{8}''$

L A

**M A G N I F I C A E T**  
**TRIVMPHALE ENTRATA DEL CHRI.**

stianis. Re di Francia Henrico secondo di questo nome  
 fatta nella nobile & antiqua Città di Lyone à luy &  
 à la sua ferenissima conforte Chaterina alli 21.  
 di Septemb. 1548.

*Colla particolare descriptione della Comedia che fece  
 recitare la Nazione Fiorentina à richiesta di sua  
 Maesta Christianissima.*



IN LYONE, appresso Gulielmo Rouillio.

1549.

Con Priuilegio.

*La Magnifica Entrata del re Henrico II*

Lyons: Rouillé, 1549

7" × 4½'



**L** PORTO COSI BENE  
 aconcio contencua nel suo centro molti  
 Grippi, Palscalmi, Schiphi, Batelli & al-  
 tri infiniti legni aquatili & maritimi, li-  
 quali erano parati per cōdurre sua Mac-  
 stà à piglar piacere su il fiume, sopra il  
 quale si feceno infiniti giochi, & recreatione di spiriti tanto di  
 giosstre, di cōbatti che d'altri passamenti di diuersi instrumenti  
 di Musica. Il primo di quei vasselli contenuti nel porto, era vn  
 gran Barcone tutto coperto d'vn solaio di tauole: nel mezzo del  
 quale fu edificato vna sala lunga tredeci passi, larga sei &  
 alta dodici. Verso poppa era vna porta & verso prora vn'al-  
 tra, lequale erano à l'antiqua corniciate & pilastrate di pila-  
 stri ch'usciano fuora del muro tre dita, come per tutto erano  
 i muri della ditta sala. Fra i pilastri de mura erano di gran fi-  
 nestre à l'antiqua serrate di tele bianche incerate & dipinte di  
 Lunie in crescente & delle imprese reale. Sopra i muri della ia  
 ditta Sala era vn trauamento, ilquale seruiua di solaio à vn  
 astracò chera à l'intorno il ditto trauamēto. Di fuora era que-  
 sta sala tutta rossa ma d'vn colore cinabrio finissimo, li capitelli  
 de pilastri, le porte & le finestre erano dorati, in ricchiti di  
 teste di Lioni gigli, & bacinette similmente dorati. Della par-  
 te di dentro era tappezzata di dommasco bianco & nero &  
 per terra erano di tapeti d'Alessàdria. Il trauamēto era depin-  
 to delle diuise & imprese reale. Questo trauamento si potena  
 discendere perche gl'era attaccato à quattro corriole & discen-  
 denasi per quattro grosse corde di seta bianca & nera: & que-  
 sto fu così ordinato acio si tenessi li sopra la collatione parata  
 senza che nissuno si potessi auedere chel seruissi ad altro che  
 per trauamento. Fuora la ditta Sala tutta intorno era circun-

I 2

La Magnifica Entrata del re Henrico II

Lyons: Rouillé, 1549

6 $\frac{7}{8}$ " x 4"



AD CHRISTIA-  
NISS. FRANCIAE REGEM  
HENRICVM II.

*Gulielmi Rouilly Epistola.*



REGES DII mortales,  
immortalitatem cōsequi  
possunt duabus potissi-  
mum rationibus, literarū  
honore, & armorum glo-  
ria. Quæ duo æternitati  
parandę officia, vni olim  
Palladi mysticę attribu-  
ta, post paucos, sed maximos Principes Alexan-  
drū, Cæsarē, & Carolū Magnū simul sic præsti-  
tit, & ea excercuit felicissimæ memoriæ Rex  
Frânciscus pater tuus (ô Rex Christianissime)  
vt consummādā armorum gloriam filio re-  
linquens, literarum honorem ad summum ex-  
tulerit. Tu verò vtrumque sic es amplexus, vt  
togatæ militiæ decus patri aliquatenus concedens,  
rerum bellicarum victorias, & triūphos  
persequaris, pari nixu iuxtā, atque successu.  
Quamobrem cū huius vtriusque laudis me-  
moranda exempla ad te, supra cæteros omnes  
Christianos Principes referri debeant: hoc ip-  
sum volumen, quod illa continet, tibi dicādum  
iure statuimus. In quo illustrissimi quique ab

Strada: *Iconum Promptuarii*

Lyons: Rouillé, 1553

7¼" × 4¼"



*PRIMA PARS*

**PROMPTVARIII ICONVM  
INSIGNIORVM A SECULO**

hominum, subiectis eorum vitis, per com-  
pendium ex probatissimis autori-  
bus desumptis.



LVGDVNI, APVD GVLIEL.

MVM ROVILLIVM.

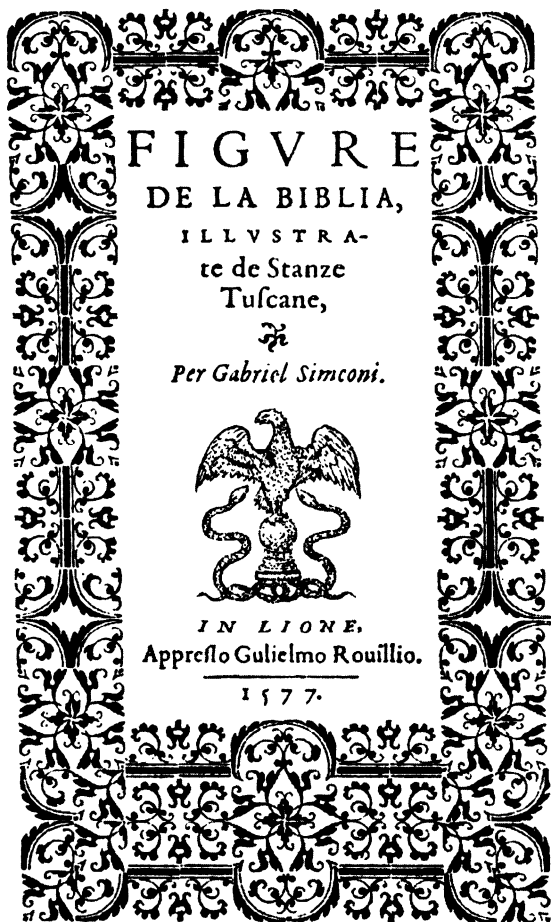
1553.

*Cum Privilegio Regio, ad annos decem.*

Strada: *Iconum Promptuarii*

Lyons: Rouillé, 1553

$7\frac{3}{8}'' \times 4\frac{1}{4}''$



Simeoni: *Figure de la Biblia*

Lyons: Rouillé, 1577

$5\frac{3}{4}'' \times 3\frac{1}{8}''$

ICONES  
 HISTORIA  
 RVM VETERIS  
 TESTAMENTI,

★

Ad viuum expressæ, extremâque diligentia emendatiore  
 factæ, Gallicis in expositione homœoteleutis,  
 ac versuum ordinibus (qui prius  
 turbati, ac impares) suo  
 numero restituti.

★



LVGDVNI,  
 Apud Ioannem Frellonium,  
 1547

*Icones Veterum Historiarum Testamenti*

Lyons: Frellon, 1547

5½" × 3¾"

IONAS missus in Niniuen ad prædicandum,  
affligitur, quòd sermo eius contra Niniuen  
non fuerit impletus.

I O N A E I. II. & III.



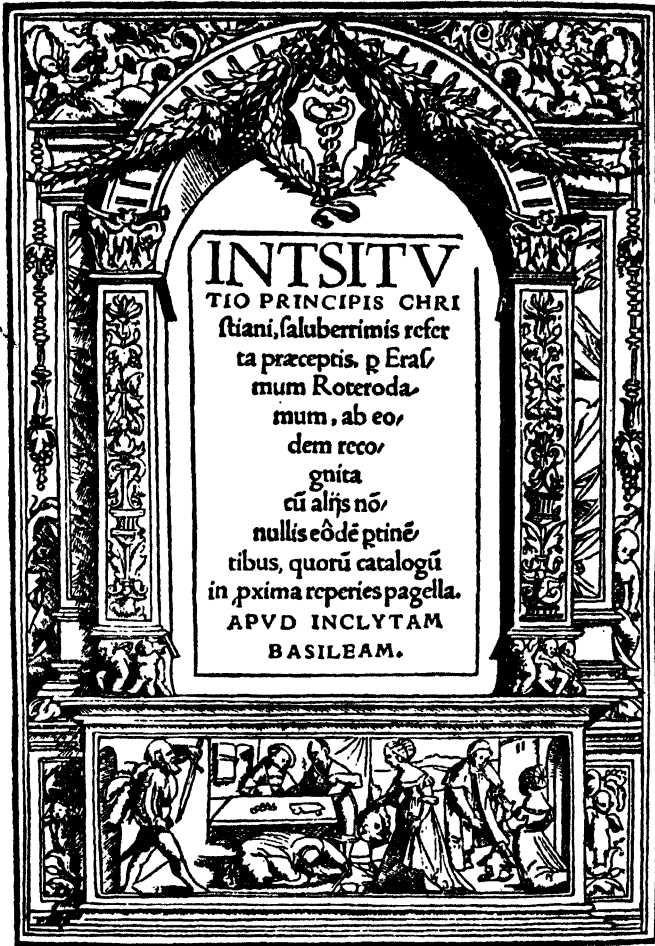
*Affligé fut par tempeste soudaine  
Jonas transmis en Niniue prescher,  
Trois iours au uentre il fut d'une Balaine,  
Puis uers Niniue il se print à marcher.*

N

*Icones Veterum Historiarum Testamenti*

Lyons: Frelon, 1547

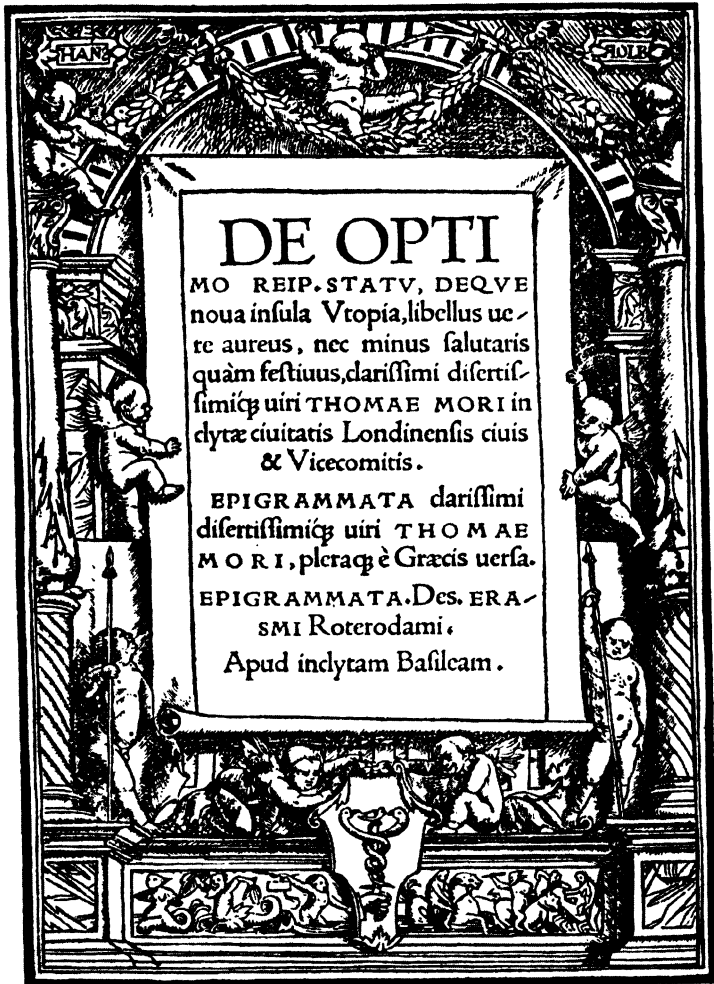
5¼" × 3½"



Erasmus: *Institutio Principis Christiani*

Basle: Froben, 1516

6 $\frac{3}{8}$ "  $\times$  4 $\frac{1}{2}$ "



More: *De optimo Reipublicae Statu deque nova insula Utopia*

Basle: Froben, 1516

7" × 4 $\frac{5}{8}$ "

# IOANNES FRO

BENIVS CANDIDO LE

CTORI S. D.



CCEPIMVS iam pridem, Erasmi Ro-  
 terodami compatriis nostri Epigram-  
 mata à studiosis summo opere flagita-  
 ri. Proinde dedimus operam, ut quic-  
 quid illius uersiculorum aut apud Bea-  
 tum nostrum Rhenanum esset, aut Brunonem Amor-  
 bacchium, id omne uno complexi libello typis nostris  
 excuderemus. Quanquam intelligebamus, plurimum  
 nos hac re studiosis, Erasmo uero minimum gratifica-  
 turos. Nam magnam horum Epigrammatum partem  
 non in hoc scripsit ut æderentur, sed ut amiculis suis (ut  
 est minime morosus) obsequeretur. Quin ipsi uidimus  
 cum ab hinc sesquiannum apud nos ageret, Euangeli-  
 ca & Apostolica monumenta partim latine uertens,  
 partim recognoscens, & doctissimas illas in Nouū in-  
 strumentum Annotationes, nec non in diuum Hiero-  
 nimum scholia scriberet, deum immortalē, quā laborio-  
 sis lucubrationibus; quā pertinaci studio, quantum su-  
 doris illi cotidie exhauriebatur. Ipsi inquam uidimus,  
 non defuisse è magnatibus, qui uirum occupatissimū (si  
 quisquam in literis unquam fuit occupatus) interpella-

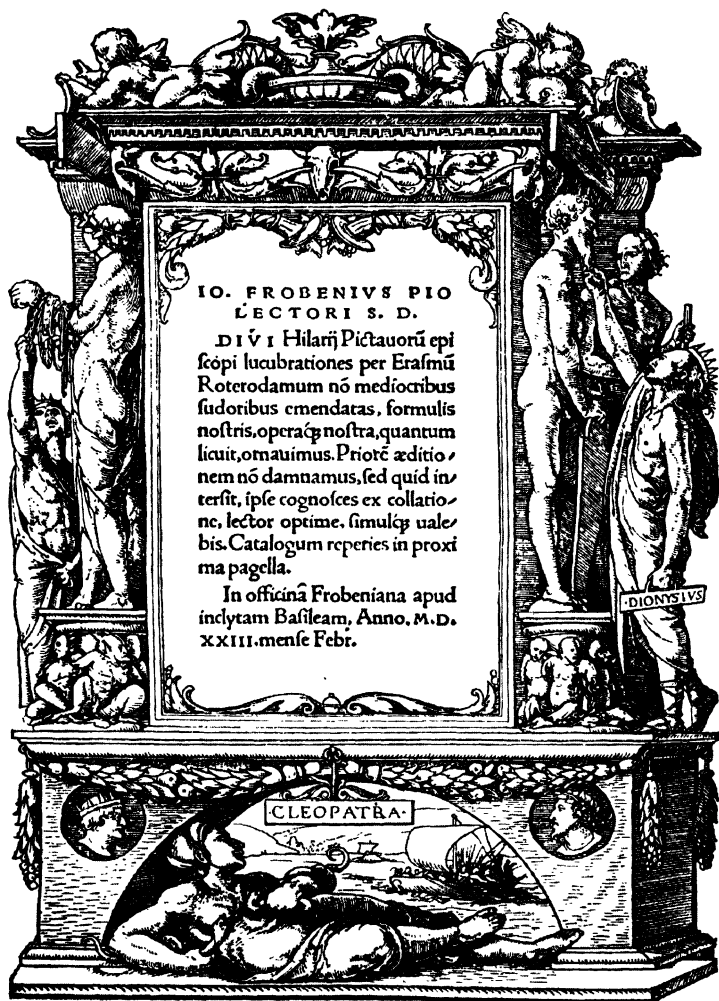
L. 2. rede

Erasmus: *Epigrammata*

Basle: Froben, 1518

5 $\frac{7}{8}$ " × 3 $\frac{3}{4}$ "





Hilarius: *Lucubrationes*

Basle: Froben, 1523

9 $\frac{3}{8}$ " × 6 $\frac{1}{2}$ "

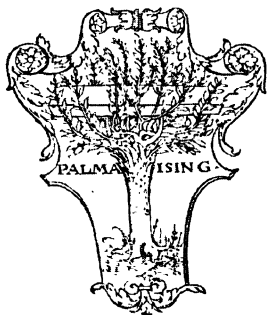
C IVLII SOLINI PO  
 LYHISTOR, RERVM TOTO  
 ORBE MEMORABILIVM THE-  
 saurus locupletissimus.

HVIC OB ARGVMENTI SIMILITVDINEM

POMPONII MELAE DE SITV ORBIS  
 LIBROS TRES, FIDE DILIGENTIAQVE  
*summa denudò iam recognitos, adiunximus.*

Hic accesserunt praeter priora scholia & tabulas geographicas permultas, PETRI quoq; OLIVARIi Valentini, viri in Geographia excellenter docti, annotationes, quibus & loci non pauci, à plerisq; parum haecenus intellecti, dilucidè illustrantur, & ne-  
 tustia locorum appellatationibus recentiora figillatim nomina subiunguntur.

*Cum gemino indice, quorum alter suprà res alias memorabiles, locorum ac re-  
 gionum omnium, marium ac sinuum nomina, alter uerò recens-  
 itores eorundem appellatationes complectitur.*



BASILEAE, APVD MICH. ISING-  
 GRINIUM, M. D. XLIII.

Solinus: *Rerum Toto Orbe Memorabilium Thesaurus*

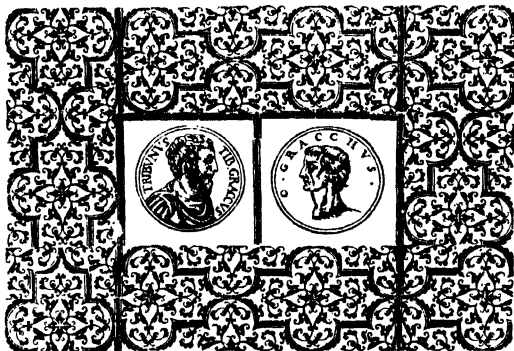
Basle: Michel Isingrinus, 1543

8¼" × 5⅛"

# TIBERIVS ET 993

## GAIVS GRACCI.

A



B

C



INSI donc eitant l'histoire des deux Grecs exposee, il reste que nous escriuions aussi celle des deux Romains, en laquelle nous ne verrons pas de moindres inconueniens aduenus à Tiberius & à Gaius, qui tous deux furent fils de Tiberius Graccus: lequel encore qu'il eust esté deux fois Consul, & vne fois Censeur, & qu'il eust eu l'honneur de deux triumpes, auoit neantmoins plus de dignité & plus de gloire à cause de sa vertu seule, pour laquelle il fut estimé digne d'espouser Cornelia fille de Scipio, qui desist Annibal apres la mort du pere: combien que de son vivant il ne luy eust point esté amy, ains plustost aduer faire & ennemy. On dit, qu'il trouua vn iour dedans son liex vne couple de serpens, & que les deuin's ayans considéré que vouloit signifier ce presage, luy defendirent de les tuer tous deux, & de les laisser aussi eschapper tous deux, mais ouy bien l'vn seulement, luy assereans que s'il faisoit mourir le male, cela luy apporteroit la mort à luy-mesme, & s'il tuoit la femelle, que ce seroit à Cornelia. Tiberius donc aimant sa femme, joint qu'il estimoit estre plus raisonnable que luy mourust premier qu'elle, attendu qu'il estoit le plus vieil, & elle encore ieune, tua le male, & laissa eschapper la femelle: mais il mourut tantost apres, laissant douze enfans viuans, lesquels il auoit tous eus de Cornelia, laquelle apres le trespas de son mary, prenant tout le soin de sa maison & de ses enfans, se monstra si honeste, si bonne enuers ses enfans, & si magna nime, qu'on iugea Tiberius auoir sagement fait, d'auoir voulu mourir plustost que E vne telle femme. Car estant en sa viduité, le Roy Ptolemæus luy voulut communiquer l'honneur du diademe royal, & la faire Roynne, la demandant à femme: mais elle le refusa, & perdit en sa viduité tous ses enfans, exceptee vne fille, qu'elle donna en mariage au ieune Scipion Africain, & Tiberius & Gaius dont nous escriuons presentement, lesquels elle nourrit & institua si diligemment, qu'estans deuenus plus honestes & mieux conditionnez que nuls autres ieunes hommes Romains de leur temps, on estima que la nourriture en valoit mieux que la nature: mais tout ainsi qu'es images de Castor & de Pollux on apperçoit ne scay quoy de difference, qui fait cognoistre, que l'un valoit mieux à la lucte & l'autre à la course: aussi entre ces deux ieunes freres, parmy les autres grandes similitudes qu'ils auoyent, d'estre tous deux heureusement nez à la prouesse de leurs personnes, à la temperance, à la liberalité, aux lettres

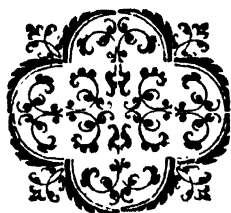
Plutarch: *Les Vies*

Lausanne: Le Preux, 1574

12 $\frac{3}{8}$ " × 6 $\frac{3}{4}$ "

OBSERVATIONVM,  
 QVÆ AD VETEREM  
 Nuptiarum ritum  
 pertinent,  
 Liber singularis.

*Authore AN. Hotomano Iuriskon-  
 sulto & Advocato in supre-  
 mo senatu Parisiensi.*

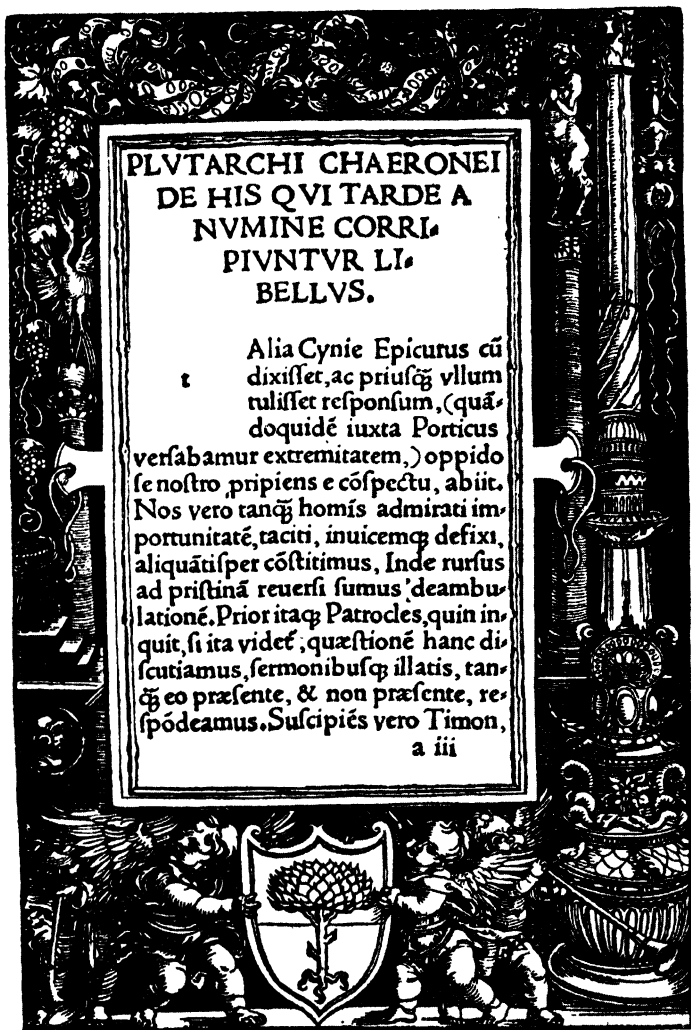


Excudebat Ioannes le Preux  
 M. D. LXXXV

A. Hotman: *Observationum quae ad veterem Nuptiarum ritum  
 pertinent*

Lausanne: Le Preux, 1585

$4\frac{7}{8}'' \times 2\frac{3}{8}''$



Plutarch: *De Sera Numinis Vindicta*

Nuremberg: Peypus, 1513

$7\frac{1}{2}'' \times 4\frac{3}{4}''$

# CL PTOLOMAEI

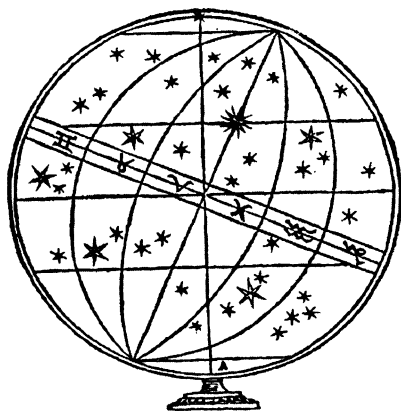
PHELVDIENSIS ALEXANDRI-  
NI PHILOSOPHI ET MATHEMATICI

excellentissimi Phænomena, stellarum MXXII. fixarum  
ad hanc ætatem reducta, atque seorsum in studiofo-  
rum gratiam.

Nunc primum edita, Interprete  
Georgio Trapezuntio.

¶ Adiecta est isagoge IOANNIS Nouiomagi ad stellarum  
inerrantium longitudines ac latitudines, cui etiam accessere  
Imagines sphaeræ barbaricæ duodequingua.

ALBERTI DVRERI.



¶ Excusum Colonix Agrippinx, Anno M. D. XXXVII.  
oñtauo Calendas Septembres.

Ptolomæus: *Phaenomena*

Cologne: Anon, 1537

$7\frac{5}{8}'' \times 5''$

Hadriani Barlandi  
**HOLLANDIÆ**  
 COMITVM HISTORIA  
 ET ICONES:

*Cum selectis scholijs ad Lectorũ lucem.*

*Eiusdem Barlandi*  
 Caroli Burgundiæ Ducis vita.

ITEM

VLTRAIECTENSIVM EPISCO-  
 porum Catalogus & res gestæ.

*Eiusdem argumenti libellus GERARDO*  
 NOVIOMAGO auctore.



FRANCOVRTI

Apud Io. Wechelum, impensis Sigif. Feyerabend.

M D LXXXV.

Barlandus: *Hollandiae Comitum Historia*

Frankfurt: Wechel and Feyerabend, 1585

5¼" × 2¾"

I



HADRIANI BAR-  
LANDI DE REBVS GE-  
STIS COMITVM HOLLAN-  
DIÆ LIBELLVS.

De Theodorico I. Holl. Comite.  
CAPVT I.



*AROLVS* cogno-  
mento *Caluus*, Ro-  
manus Imperator,  
& Galliarum Rex,  
filius Ludouici Pij Cæsaris,  
quum audisset Hollandiam  
Imperatoriam terram à Da-  
nis, qui Traiectum incolebāt;  
vibellica fœdari, \* Ioannis o-  
ctavi Pontificis rogatu, Prin-

\* Ioannes oſta-  
uus Pontifex, à  
quo Carolus et-  
iam Caluus in-  
uictus memo-  
ratur.

a

Barlandus: *Hollandiae Comitum Historia*  
Frankfurt: Wechel and Feyerabend, 1585

4 $\frac{7}{8}$ " × 3"





N. Taurellus: *Carmina Funebria*

Nuremberg: Gerlach, 1592

$5\frac{3}{8}'' \times 2\frac{7}{8}''$

**R**ITVS ECCLE-

SIASTICI AVGVSTENSIS

EPISCOPATVS, TRIBVS PARTI-

bus siue libris comprehensi, nuncq̄ue  
primum recogniti, editi atque  
promulgati.

*AVCTORITATE REVE-*

*rendis̄. & Illustris̄. in Christo Patris ac*

*Domini D. MARQVARDI Epi-*

*scopi Augustensis, & Præpo-*

*siti Bambergensis.*



*DILINGÆ*

Excudebat Ioannes Mayer.

M. D. LXXX.

*Ritus Ecclesiae Augustensis*

Dillingen: Johann Mayer, 1580

6 $\frac{3}{8}$ " × 4 $\frac{5}{8}$ "

MARQVARDVS DEI  
GRATIÁ EPISCOPVS AV-  
GVSTANVS, ET PRAEPOSI-  
TVS BAMBERGENSIS,

Vniuerso nostro Clero Augustano sa-  
lutem in Domino.



*SAPIENTIBVS IL-  
lis Architectis qui nouæ do-  
mus Dei, hoc est, Ecclesiæ san-  
ctæ fundamenta iecerunt, &  
iacta prouexerunt, adeoque so-  
lidarunt, ut eadem domus aduersus quoslibet ven-  
torum impetus firma & immota usque persistat,  
citra omnem dubitationem fuit electum illud uas  
Paulus Apostolus. Ad quam Apostolicam fa-  
bricam bene conseruandam, cum alia multa con-  
ferunt, tum ingens momentum habet unitas illa  
spiritus ab eodem Apostolo toties prædicata, &  
quæ consociandis, ac velut in eadem Repub. con-*

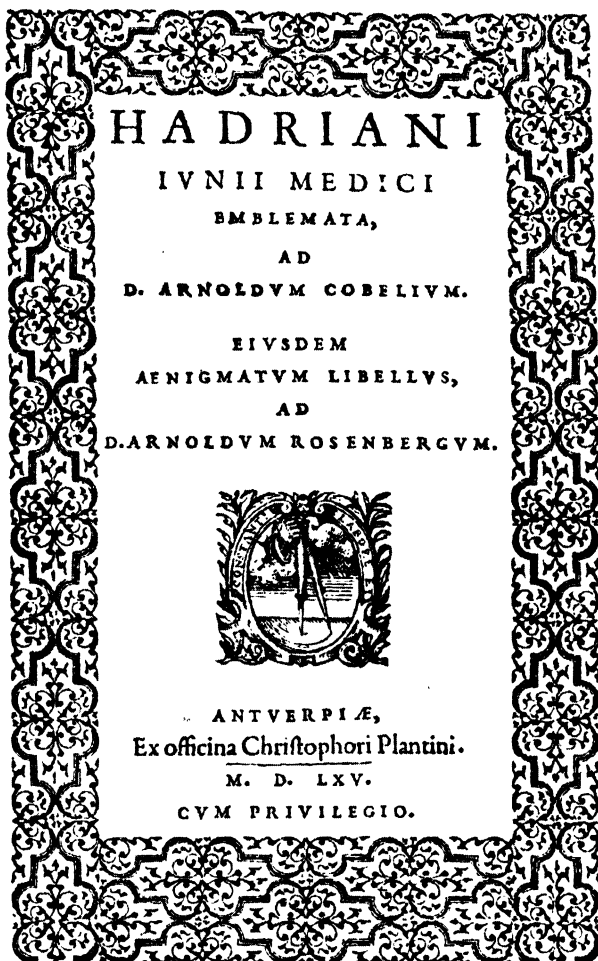


ij

tinendis

Ritus Ecclesiæ Augustensis  
Dillingen: Johann Mayer, 1580

6" × 4¼"



Junius : *Emblemata*  
 Antwerp: Plantin, 1565

5½" × 3¾"

EXERCITATIO  
GRAMMATICA  
IN PSALMVM XXXIII.

Secundùm Hebræos XXXIII.

ROBERTO BELLARMINO  
Politiano è Societate I E S V  
S. R. Eccles. Presbyt.  
Cardin. Auctore.



LVTETIÆ.

Ex officina GVLIELMI LEBE', in angulo  
viarum S. Iohannis Bellouacensis  
& Lateranensis.

M. DC. IX.

Bellarmino: *Grammaire Hébreu*

Paris: Guillaume Le Bé, 1609

6 $\frac{3}{4}$ "  $\times$  3 $\frac{7}{8}$ "



DE  
 IMITATIONE  
 CHRISTI  
 LIBER PRIMVS.

Admonitiones ad spiritualem vitam vtilis.

---

C A P V T 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

Kempis: *De Imitatione Christi*

Paris: Imprimerie Royale, 1642

10 $\frac{3}{8}$ " × 5 $\frac{7}{8}$ "



AV ROY.



IRE,

*Je ne presente pas à Vostre Ma-  
iesté des terres étrangères, & de  
nouveaux mondes, quand ie luy  
offre l'Empire de Constantinople,  
puisque c'est un Trône sur lequel  
la valeur & la vertu ont éléué  
vos Ayeux, & que celuy que vous  
possédez vous donne des titres si*

ā iij

G. de Ville-Hardouin: *Histoire de l'empire de Constantinople*

Paris: Imprimerie Royale, 1657

11" × 5 $\frac{3}{8}$ "

*Les Saintes*  
*Métamorphoses,*  
 O V  
*Les Changemens*  
*miraculeux de quelques grands Saints.*

*Écrivez de leurs vies,*

*Par J. Baudoin.*



*A P A R I S,*

*En l'Imprimerie des nouveaux Caractères de B. Moreau, M. Escriuain Juré à Paris, & Imprimeur ord.<sup>r</sup> du Roy, Et se vend en la boutique au Palais, à la Salle Dauphine, Par F. Rouelin, à l'Enseigne de la Verité. 1644.*  
*Avec Approb. des Doct. & privil. du Roy.*

Baudoin: *Les Saintes Métamorphoses*

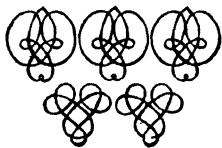
Paris: Pierre Moreau, 1644

6 $\frac{3}{4}$ "  $\times$  4 $\frac{1}{2}$ "



424 *Les saintes Metamorph.*  
*devoir de souffrir pour la gloire*  
*de Jesus-Christ; nous ne devons*  
*point nous rebuter, ny du mépris*  
*que font de nous les Méchans, ny*  
*des opprobres que nous endurons*  
*'4. " en cette vie, puis qu'il faut que par*  
*" plusieurs tribulations nous entrons*  
*" dans le Royaume de Dieu. ~*

*Fin du douzième & dernier*  
*Discours. ~*



Baudoin: *Les Saintes Métamorphoses*

Paris: Pierre Moreau, 1644

6" × 4 $\frac{5}{8}$ "



ORDONNANCE  
 DE  
 LOUIS XIV.  
 ROY DE FRANCE,  
 ET DE NAVARRE.

**L**OUIS PAR LA GRACE  
 DE DIEV, ROY DE FRAN-  
 CE ET DE NAVARRE,  
 A tous presens & avenir :  
 Salut. Comme la Iustice est  
 le plus solide fondement de la durée des  
 Estats, qu'elle assure le repos des familles,  
 & le bonheur des peuples ; Nous avons em-  
 ployé tous nos soins pour la rétablir par  
 l'autorité des Loix au dedans de nostre

*Gallemet* A

*Ordonnance de Louis XIV*

Paris: Mettayer, 1667

6 $\frac{5}{8}$ "  $\times$  4 $\frac{1}{4}$ "



*Médailles sur les évènements du règne Louis XIV*

Paris: Imprimerie Royale, 1702

12 $\frac{5}{8}$ "  $\times$  8 $\frac{3}{8}$ "

LE P O E M E  
DE FONTENOY,  
NEUVIEME EDITION,

*Avec le Plan de la Bataille, l'Épître Dédicatoire au Roy, le  
Discours préliminaire, des Notes, & autres Pièces.*



A PARIS,  
Chez PRAULT pere, Quai de Gèvres, au Paradis.

---

M. DCC. XLV.  
*Avec Approbation & Permission.*

Panckoucke: *Le Poème de Fontenoy*

Paris: Prault père, 1745

$5\frac{1}{2}'' \times 3\frac{3}{8}''$



DIALOGUE  
SUR  
*LE MARIAGE*  
DE MADEMOISELLE GUERIN,  
AVEC  
MONSIEUR DELATOUR.

---

*L'HYMEN ET L'AMOUR.*

---



L'HYMEN.

ERROIS-JE enfin combler ma plus douce eſperance ?  
Et ſeroit-ce L'AMOUR qui paroît en ces lieux ?  
L'HYMEN depuis long-tems gémit de ton abſence :  
Mais pourquoi n'as-tu plus de bandeau ſur les yeux ?

L'AMOUR.

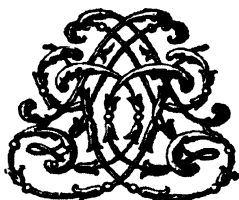
HYMEN, ſi mon bandeau m'eſt ſouvent néceſſaire,  
Ce n'eſt pas en ce jour, où la Raiſon m'éclaire ;  
Ou de mille Vertus GUERIN & DELATOUR  
Préſentent le Tableau le plus cher à L'AMOUR.

*Dialogue ſur le Mariage Guérin et de la Tour*

Paris: Guérin, 1745

7 $\frac{7}{8}$ " × 5 $\frac{1}{8}$ "

STEPH. FABRETTI  
 URBINATIS  
 E SOCIETATE JESU PRESBITERI  
 LYRICA  
 ET  
 EPISTOLÆ.



LUGDUNI,  
 Sumptibus FRATRUM DUPLAIN.

---

M. DCC. XLVII.  
 CUM PRIVILEGIO REGIS:

S. Fabretti: *Lyrice et Epistolæ*

Lyons: Duplain, 1747

5½" × 3¾"

( 3 )



## DISCOURS

S U R

## C E S U J E T :

*Assigner les causes des Crimes, & donner  
les moyens de les rendre plus rares  
& moins funestes.*

---

..... *Causa latet, vis est notissima.*  
OVIDE.

---

**I**L s'en faut bien que la Philosophie ait embrassé dans ses progrès tous les objets, qu'il lui appartient d'éclairer & de réformer. Il s'en faut bien sur-tout que nous ayons atteint dans la législation criminelle cette perfection, qui est peut-être pour

A ij

*Mémoire sur les crimes*

Paris: Le Breton, 1754

5 $\frac{3}{8}$ " × 2 $\frac{7}{8}$ "

A

MADemoiselle  
CHARLOTTE DE LA FOSSE.

**BOUQUET.**

VOUS en qui l'on trouve à la fois  
Des plus rares talens le parfait assemblage,  
Aimable DE LA FOSSE, dont l'Amour a fait choix  
Pour dispenser ici ses loix,  
Recevez ces Fleurs pour hommage :  
Les neuf savantes Sœurs viennent de les cueillir ;  
L'haleine des Zéphirs a répandu sur elles  
Une aimable fraîcheur & des graces nouvelles,  
Et s'il est rien qui puisse encore les embellir,  
Dans le Jour fortuné d'une si belle Fête,  
C'est l'éclatant honneur de parer votre tête.

**E N V O I.**

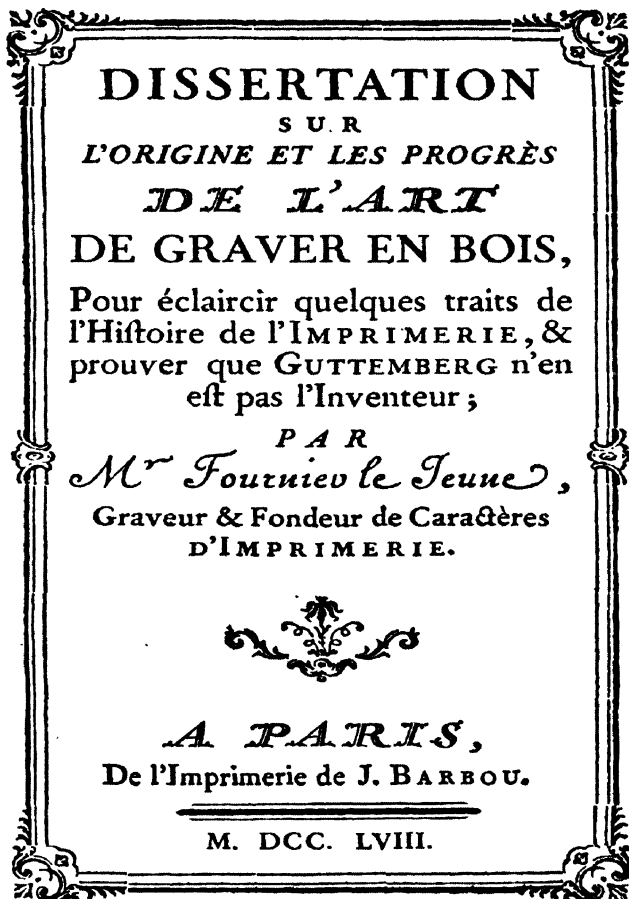
*Un mérite tel que le vôtre,  
Fait vivre la Raison & l'Amour en commun :  
Vos yeux savent inspirer l'un,  
Et votre esprit est fait pour nous faire aimer l'autre.*

*Bouquet à Charlotte de la Fosse*

Paris: Anon, 1754

6 $\frac{5}{8}$ "  $\times$  5 $\frac{1}{4}$ "

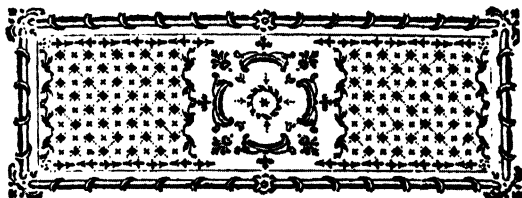




P. S. Fournier: *Dissertations, etc.*

Paris: Barbou, 1758-66

5¼" × 3"



# DISSERTATION

S U R

L'ORIGINE ET LES PROGRÈS

DE L'ART

DE GRAVER EN BOIS,

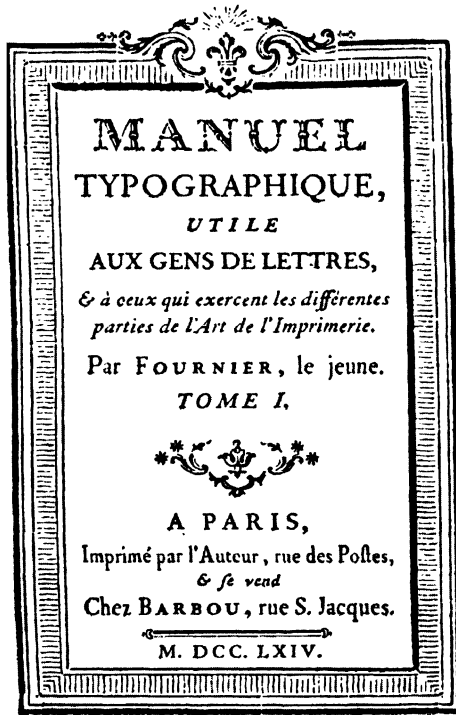
*Pour éclaircir quelques traits de l'Histoire  
de l'IMPRIMERIE, & prouver  
que GUTTEMBERG n'en est pas  
l'Inventeur.*

**D**ES erreurs soutenues par des Auteurs célèbres, & long-temps accréditées, sont de nature à en imposer : elles ont tenu & ne tiennent encore que trop souvent la vérité captive. C'est une erreur de cette espèce qui me paroît avoir fait donner à Gut-  
A ij

P. S. Fournier: *Dissertations, etc.*

Paris: Barbou, 1758-66

5¼" × 3"



P. S. Fournier: *Dissertations, etc.*

Paris: Barbou, 1758-66

$4\frac{1}{4}'' \times 2\frac{3}{8}''$



## AVERTISSEMENT PRÉLIMINAIRE.

POUR rendre cet Ouvrage plus intéressant aux yeux des GENS DE LETTRES, & pour remplir en même temps la partie qui les regarde, annoncée par le titre, je donne dans ce second Volume un exemple des différents caractères qui sont ordinairement d'usage dans l'Imprimerie, sans oublier aucune des nuances qui servent à les faire distinguer.

Cette partie de l'Art Typographique, qui entre dans l'ordre des connoissances analogues à celles des gens de Lettres, est communément fort né-

P. S. Fournier: *Dissertations, etc.*

Paris: Barbou, 1758-66

4 $\frac{1}{4}$ "  $\times$  2 $\frac{3}{8}$ "



MANUEL  
 TYPOGRAPHIQUE.

PREMIÈRE PARTIE.

LA GRAVURE,  
 OU TAILLE DES POINÇONS.

**P**OUR être un bon Graveur de Caractères, il faut être Typographe, c'est-à-dire, savoir tous les détails du mécanisme de la Fonderie & de l'Imprimerie, afin d'y assujétir son travail. Maître de l'art, le Graveur doit tout prévoir dans la fonte & dans l'impression. C'est par-là que les Simon de Colines, les Garamond, les

A

P. S. Fournier: *Dissertations, etc.*

Paris: Barbou, 1758-66

$4\frac{1}{4}'' \times 2\frac{3}{8}''$



**OFFICE**  
**POUR TOUTES LES FÊTES**  
**DE LA S<sup>TE</sup> VIERGE,**  
**QUI N'ONT PAS D'OFFICE PROPRE.**  
**A MATINES.**

Notre Pere, &c.

Je vous salue, Marie, &c.

Je crois en Dieu, &c.



**S** EIGNEUR,  
 ouvrez mes  
 levres,

R. Et ma  
 bouche an-  
 noncera vos  
 louanges. *Psf.*

50 : 16.

Mon Dieu, venez à mon  
 aide,

R. Seigneur, hâtez-vous  
 de me secourir. *Psf.* 69. 1.

Gloire au Pere, au Fils &  
 au Saint-Esprit; comme elle  
 étoit au commencement,  
 qu'elle soit à présent & tou-  
 jours & dans les siècles des

siècles. Ainsi soit-il. Louez le  
 Seigneur.

*Invitatoire* Venez, ado-  
 rons Jesus-Christ qui est né  
 de la Vierge Marie. *Math.*  
 1 : 16.

**H Y M N E.**

**Q**ue votre gloire est écla-  
 tante, ô Vierge issue de  
 la race de David ! Vous êtes  
 élevée dans le Ciel sur un  
 trône sublime au-dessus de  
 toutes les puissances célestes.

C'est vous qui devenant  
 mere, sans perdre l'honneur  
 de la virginité, avez pré-  
 paré dans votre sein un au-  
 guste sanctuaire au Roi de  
 l'Univers. C'est de vous que

*Office Divin*

Sens: Tarbé, 1763

5½" × 3¼"



ORDONNANCE  
DU ROI,  
*Pour régler l'EXERCICE  
de l'Infanterie.*

Du 1.<sup>er</sup> Janvier 1766.

DE PAR LE ROI.

**S**A MAJESTÉ jugeant à propos de faire quelques changemens à l'Exercice de l'Infanterie, qu'Elle avoit réglé par son Ordonnance du 20 mars 1764, pour réduire les manœuvres & l'Exercice aux mouvemens les plus simples, Elle a ordonné & ordonne ce qui suit :

A

*Ordonnance sur l'infanterie*

Paris: Imprimerie Royale, 1766

7 $\frac{3}{4}$ " × 4 $\frac{3}{4}$ "

COMPTÉ  
*RENDU AU ROI,*

Par M. NECKER,  
 Directeur général des Finances.

*Au mois de Janvier 1781.*

---

Imprimé par ordre de SA MAJESTÉ.

---



A P A R I S,  
 DE L'IMPRIMERIE ROYALE.

---

M. D C C L X X X I.

*Compte rendu de M. Necker*  
 Paris: Imprimerie Royale, 1781

$7\frac{1}{8}'' \times 4\frac{3}{4}''$





**ÉLOGE**  
**DU MARÉCHAL**  
**DE CATINAT.**



**D**ANS cette foule de Génies célèbres en tout genre, que la Nature sembloit avoir de loin préparés & mûris, pour en faire l'ornement d'un seul règne, l'orgueil de nos annales & l'admiration du monde; dans ce siècle resplendissant de gloire, dont tous les rayons viennent se confondre & se réunir au trône de Louis XIV, j'observe avec étonnement un homme qui prenant sa place au milieu de tous ces grands hommes, sans avoir rien qui leur ressemble, & sans être effacé par aucun d'eux, forme seul avec tout son siècle un contraste frappant, digne de l'attention des Sages & des regards de la Postérité. Placé dans une époque & chez une

A iij

de la Harpe: *Éloge de M. Catinat*

Paris: Demonville, 1775

6 $\frac{1}{8}$ " x 3 $\frac{3}{8}$ "

# CONSEILS

## UN JEUNE POETE.

P I E C E

QUI A REMPORTE LE PRIX  
de l'Académie Françoisé, en 1775.

Par M. DE LA HARPE.

---

*Doctrina sed vim promovet institam. HOR.*

---



A P A R I S,  
Chez DEMONVILLE, Imprimeur-Libraire de l'Académie  
Françoisé, rue S. Severin, aux Armes de Dombes.

---

M. D C C. L X X V.

de la Harpe: *Conseils*

Paris: Demonville, 1775

6¼" × 3⅝"

JEANNE GRAY,  
ANECDOTE  
ANGLOISE.

PAR M. D'USSIEUX.



A PARIS,

Chez BRUNET, Libraire, rue des Ecrivains.



M. DCC. LXXVI.

d'Ussieux: *Jeanne Gray*

Paris: Brunet, 1776

5 $\frac{1}{8}$ "  $\times$  3 $\frac{1}{8}$ "



*ELIZENE,*  
ANECDOTE OTTOMANE.

---

LE mois le plus riant de l'année pour le peuple de Constantinople, c'est-à-dire, le mois d'Avril, venoit de renaitre, & le Serrail du Grand-Seigneur s'apprétoit à célébrer, avec tout le faste ordinaire aux Orientaux, cette fête annuelle

*Tome I.*

S

d'Ussieux: *Le Décaméron François*

Paris: Nyon, 1783

$5\frac{3}{8}'' \times 3\frac{5}{8}''$

L A  
FOLLE JOURNÉE,  
O U  
LE MARIAGE DE FIGARO,  
C O M É D I E  
EN CINQ ACTES, EN PROSE.

PAR M. DE BEAUMARCHAIS.

*Représentée pour la première fois, par les Comédiens  
français ordinaires du Roi, le mardi 27 avril 1784.*

En faveur du badinage,  
Faites grace à la raison. *Faud. de la pièce.*

---

DE L'IMPRIMERIE DE LA SOCIÉTÉ LITTÉRAIRE-  
TYPOGRAPHIQUE;

*Et se trouve à Paris,*

Chez RUULT, libraire, au Palais-Royal, près  
le théâtre, n° 216.

1 7 8 5.

Beaumarchais: *La Folle Journée*

Paris: Société littéraire, 1785

6 $\frac{3}{4}$ "  $\times$  3 $\frac{1}{2}$ "

---

## NOTICE

SUR LA VIE ET LES OUVRAGES DE RACINE.

---

JEAN RACINE naquit à la Ferté-Milon le 21 décembre 1639 : il apprit le latin au collège de Beauvais, et le grec sous Claude Lancelot, sacristain de Port-Royal. Ce savant homme, auteur de plusieurs ouvrages utiles, le mit, dit-on, en moins d'un an, en état d'entendre Euripide et Sophocle. L'expérience prouve qu'il n'y a aucune langue, ni même aucune science, dans laquelle, avec de l'application, de l'aptitude, et, ce qui est plus rare encore, de bons maîtres, on ne puisse faire des progrès assez rapides : mais la langue grecque est si étendue, si abondante ; ses formes sont si variées, si hardies ; et la plupart des mots qui la composent ont des nuances si délicates, si fugitives, et cependant si distinctes pour qui sait les saisir, qu'on persuadera difficilement à ceux qui ont fait une étude approfondie de cette langue, que neuf ou dix mois, un an même, si l'on veut, aient suffi à Racine pour bien entendre Euripide, et sur-tout Sophocle, dont les chœurs ne sont pas sans obscurités, même pour les meilleurs critiques.

Racine montra dès ses premières années un goût très vif pour la poésie. Son plus grand plaisir étoit d'aller s'enfoncer dans les bois, dont le vaste silence est si

Racine: *Œuvres*

Paris: F. A. Didot l'aîné, 1783

7 $\frac{3}{4}$ " × 4 $\frac{3}{4}$ "

ESSAI  
DE  
FABLES NOUVELLES  
DÉDIÉES AU ROI;  
SUIVIES  
DE POÉSIES DIVERSES  
ET D'UNE ÉPITRE  
SUR LES PROGRÈS DE L'IMPRIMERIE.  
PAR DIDOT FILS AÎNÉ.



A PARIS,  
IMPRIMÉ PAR FRANÇ. AMBR. DIDOT L'AÎNÉ  
AVEC LES CARACTÈRES DE FIRMIN SON 2<sup>d</sup> FILS.  
M. DCC. LXXXVI.

P. Didot: *Essai de Fables nouvelles*

Paris: F. A. Didot l'aîné, 1786

5" × 2 $\frac{3}{4}$ "

---

---

A P P R O B A T I O N.

*J'ai lu par ordre de monseigneur le Garde des Sceaux un manuscrit intitulé Essai de Fables nouvelles dédiées au Roi, suivies de Poésies diverses; par M. Didot fils aîné. Ces Fables, qui, sous le titre modeste d'Essai, offrent une morale saine, mise en action avec beaucoup de grace et de facilité, ne peuvent que faire honneur à l'esprit et au cœur de ce jeune écrivain. A la suite des Pièces qui les accompagnent, est l'Épître sur les progrès de l'Imprimerie, ouvrage déjà connu avantageusement, où il célèbre dignement l'art que son pere exerce avec une supériorité qui fera époque dans le siècle de LOUIS XVI. Tout le recueil m'a paru digne de l'impression. A Paris, ce 7 octobre 1785.*

AUBERT.

P. Didot: *Essai de Fables nouvelles*

Paris: F. A. Didot l'aîné, 1786

$4\frac{1}{4}'' \times 2\frac{3}{8}''$



---

DE I M I T A T I O N E  
C H R I S T I,  
L I B E R P R I M U S.

---

C A P U T P R I M U M.

*De Imitatione Christi, et contemptu omnium vanitatum  
mundi.*

1. QUI SEQUITUR ME, NON AMBULAT IN TENEBRIS,  
SED HABEBIT LUMEN VITÆ. Hæc sunt verba Christi,  
quibus admonemur quatenus vitam ejus et mores  
imitemur, si volumus veraciter illuminari, et ab  
omni cæcitate cordis liberari.

Summum igitur studium nostrum sit in vita  
Jesu Christi meditari.

2. Doctrina Christi omnes doctrinas Sancto-  
rum præcellit : et qui spiritum ejus haberet,  
manna ibi absconditum inveniret.

A

Kempis: *De Imitatione Christi*

Paris: Ex typ. Fratris Regis natu proximi, 1788

8 $\frac{3}{8}$ "  $\times$  5 $\frac{1}{8}$ "

LA CONSTITUTION  
FRANÇAISE.

---

DÉCLARATION

DES DROITS

DE L'HOMME ET DU CITOYEN

Les Représentans du Peuple Français ,  
constitués en ASSEMBLÉE NATIONALE ,  
considérant que l'ignorance, l'oubli ou le  
mépris des Droits de l'Homme, sont les  
seules causes des malheurs publics et de  
la corruption des Gouvernemens, ont ré-  
solu d'exposer, dans une Déclaration  
solemnelle, les Droits naturels, inaliéna-  
bles et sacrés de l'Homme, afin que cette

A

*La Constitution française*  
Paris: Imprimerie Nationale, 1790

3½" × 2"

HERMÈS,  
O U  
RECHERCHES PHILOSOPHIQUES  
SUR LA  
GRAMMAIRE UNIVERSELLE.

---

---

LIVRE PREMIER.

CHAPITRE I.<sup>er</sup>

*Introduction. Objet de tout l'Ouvrage.*

---

SI la nature avoit destiné les hommes à vivre isolés, ils n'auroient jamais senti de penchant qui les portât à communiquer entre eux. Si elle leur avoit refusé la raison comme aux animaux d'une espèce inférieure, ils n'auroient jamais pu reconnoître les matériaux propres du discours. Or, puisque la faculté de parler est le résultat de la double énergie de nos plus nobles et de nos plus excellentes

A

J. Harris: *Hermès*

Paris: Imprimerie Nationale, 1796

5 $\frac{3}{4}$ " × 3 $\frac{1}{4}$ "

RECHERCHES  
SUR  
LA GÉOGRAPHIE  
SYSTÉMATIQUE ET POSITIVE  
DES ANCIENS;  
POUR SERVIR DE BASE  
À L'HISTOIRE DE LA GÉOGRAPHIE ANCIENNE.  
Par P. F. J. GOSSELLIN,  
DE L'INSTITUT NATIONAL DE FRANCE.  
TOME PREMIER.

---

A PARIS,  
DE L'IMPRIMERIE DE LA RÉPUBLIQUE  
AN VI.

Gosselin: *Recherches sur la géographie*

Paris: Imprimerie Nationale, 1798

7 $\frac{5}{8}$ " × 5 $\frac{1}{2}$ "

LAS NAVES DE CORTES  
DESTRUIDAS.  
CANTO PREMIADO  
POR LA REAL ACADEMIA  
ESPAÑOLA

En Junta que celebró el día 13 de Agosto de 1778.

SU AUTOR

D. JOSEPH MARÍA VACA DE GUZMAN, *Doctor en ámbos Derechos, del Gremio y Claustro de la Universidad de Alcalá, y Rector actual perpetuo del Colegio de Santiago de los Caballeros Manriques de dicha Ciudad.*



MADRID.

---

Por D. JOACHÍN IBARRA, Impresor de Cámara de S. M.

---

*Con superior permiso.*

Guzman: *Las Naves de Cortes*

Madrid: Joachim Ibarra, 1778

6 $\frac{7}{8}$ "  $\times$  4 $\frac{1}{4}$ "

(1)

ELOGIO

DE FELIPE V.

**E**logiar á un Rey , cuyo trono se vió cubierto tantas veces del perfume de las alabanzas quando vivo , sobre cuyo sepulcro se han esparcido despues de muerto tantas flores , y cuya grata memoria es y será siempre plausible en los fastos de la Nacion y del mundo : elogiarle á competencia , como él mismo reynó , en medio del Santuario de las Musas , y á la vista de este monumento augusto , que quiso erigir su poder á la inmortalidad de la Eloqüencia Española : elogiarle en tiempo que todavía pueden subir los conceptos y frases del tímido Orador á los soberanos oidos del Monarca Justo , Máximo , Pio, Feliz , que ciñendo la gloriosa diadema de tal padre , es digno heredero de sus laureles y virtudes : en una palabra , elogiar á FELIPE V. y elogiarle bien , es empeño honorífico ; pero tan arduo que la dificultad se acaba de comprobar

A 2

*Elogio de Felipe V*

Madrid: Joachim Ibarra, 1779

7 $\frac{1}{8}$ "  $\times$  4 $\frac{1}{4}$ "



PRIMERA PARTE  
DEL INGENIOSO HIDALGO  
DON QUIXOTE  
DE LA MANCHA.

---

CAPÍTULO PRIMERO.

*Que trata de la condicion , y exercicio del famoso hidalgo Don Quixote de la Mancha.*

**E**n un Lugar de la Mancha, de cuyo nombre no quiero acordarme, no ha mucho tiempo que vivia un hidalgo de los de lanza en astillero, adarga antigua , rocin flaco, y galgo corredor. Una olla de algo mas vaca que carnero , salpicon las mas noches , duelos y quebrantos los sábados , lantejas los viernes, algun palomino de añadidura los domingos consumian las tres partes de su hacienda. El resto della concluian sayo de velarte , calzas de velludo para las fiestas con sus pantuflos de lo mesmo , y los dias de entre semana se honraba con su vello-

TOM. I.

A

Cervantes: *Don Quixote*  
Madrid: Joachim Ibarra, 1780

$7\frac{7}{8}'' \times 5''$



## VOLTAIRE.

**M**ARIA Francisco Arouct de Voltaire, de la Academia Francesa, y de quasi todas las Sociedades literarias de Europa, nació en París en 1694, y murió en 1778.

Grandes talentos, y abuso de ellos hasta los ultimos excesos; rasgos dignos de admiracion, y una monstruosa libertad; luces capaces de honrar su siglo, y errores que son la vergüenza de él; sentimientos que ennoblecen la humanidad, y flaquezas que la degradan; la mas brillante imaginacion, el lenguaje mas cynico y repugnante; la Filosofia, y el absurdo; la erudicion, y las equivocaciones de la ignorancia; todos los encantos del entendimiento, y todas las pequeñeces de las pasiones; una rica Poesia, y manifestos plagiarios; hermosas obras, y odiosas producciones; el atrevimiento, y la baja adulacion; las lecciones de la virtud, y la apologia del vicio; los anathemas contra la envidia, y la envidia con todos sus accesos; protestas de zelo por la verdad, y todos los artificios de la mala fé; el entusiasmo de la to-

A 4

le-

*Decada Epistolar sobre el estado de las letras en Francia*

Madrid: Ant. de Sancha, 1781

5 $\frac{3}{8}$ "  $\times$  2 $\frac{7}{8}$ "





*Atti della solenne coronazione della insigne poetessa Maria Fernandez*

Parma: Bodoni, 1779

5" × 2½"

THE CASTLE  
OF OTRANTO,  
A  
GOTHIC STORY.

TRANSLATED

BY

WILLIAM MARSHAL, GENT.

FROM THE ORIGINAL ITALIAN

OF ONUPHRIO MURALTO,

CANON OF THE CHURCH OF ST. NICHOLAS

AT OTRANTO.

PARMA.

PRINTED BY BODONI, FOR

J. EDWARDS, BOOKSELLER OF LONDON.

MDCXCXI.

Muralto and Marshal: *The Castle of Otranto*

Parma: Bodoni, 1791

5 $\frac{3}{4}$ "  $\times$  3"

# THE CASTLE

OF

## OTRANTO

^

GOTHIC STORY, &c.

---

### CHAPTER I.

*MANFRED*, Prince of *Otranto*, had one son and one daughter: The latter a most beautiful virgin, aged eighteen, was called *Matilda*. *Conrad*, the son, was three years younger, a homely youth, sickly, and of no promising disposition; yet he was the darling of his father, who never showed any symptoms of affection to *Matilda*. *Manfred* had contracted a marriage for his son with the Marquis of *Vicenza*'s daughter,

Muralto and Marshal: *The Castle of Otranto*

Parma: Bodoni, 1791

5 $\frac{7}{8}$ "  $\times$  3"

DEGLI  
ANNALI  
DI  
C. CORNELIO TACITO  
LIBRO PRIMO.

---

SESTO POMPEJO. E SESTO APULEJO CONSOLI,  
NERONE CLAUDIO DRUSO CESARE,  
E CAJO NORBANO CONSOLI.

I.

Roma nascente fu dominata da'Regi. Stettero per fatto di Bruto la libertà, e il Consolato. Le Dittature eran temporanee, nè il potere Decemvirale prevalse più d'un biennio, nè lungamente l'autorità Consolare de' militari Tribuni. Non Cinna, non Sulla ritennero durevolmente il dominio, e in breve si concentrarono la possanza di Pompejo e di Crasso in Cesare, e l'armi di Lepido e d'Antonio in Augusto, che la Repubblica, stanca dalle civili discordie, occupò col titolo di

Tacitus: *Opera*

Parma: Bodoni, 1795

7 $\frac{5}{8}$ "  $\times$  4 $\frac{1}{2}$ "

**ELEGIE**  
D I  
SALOMONE FIORENTINO  
IN MORTE  
D I L A U R A  
SUA MOGLIE.

**P A R M A**  

---

**CO' TIPI BODONIANI**  
1801.

Salomone Fiorentino: *Elegie*

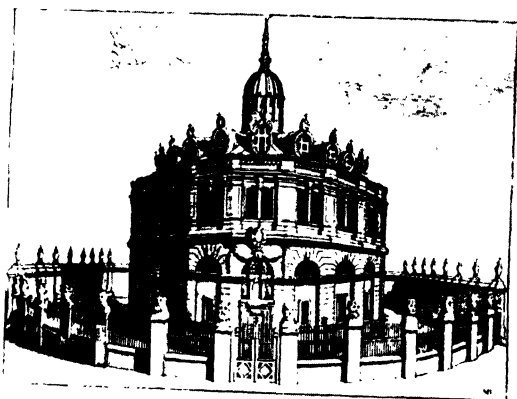
Parma: Bodoni, 1801

3" × 1 $\frac{3}{4}$ "

PIETAS  
Univerſitatis Oxoniensis  
In *OBITUM* Auguſtiſſimi Regis  
GULIELMI III.

ET

GRATULATIO  
In exoptatiſſimam Sereniſſimæ  
ANNÆ REGINÆ  
IN *AUGURATIONEM*.



OXONII, E THEATRO SHELDONIANO,  
*An. Dom. MDCCII.*

*Pietas Univ. Oxon. in obitum Gulielmi III.*

Oxford University Press, 1702

10 $\frac{1}{4}$ "  $\times$  5 $\frac{1}{2}$ "

## A N N E R.



ANNE, by the Grace of God, Queen of England, Scotland, France, and Ireland, Defender of the Faith, &c. To all to whom These Presents shall come Greeting. Whereas Our Trusty and Wellbelov'd *William Delaune*, Doctor in Divinity, and Vice-Chancellor of Our University of *Oxford*, has humbly represented unto Us, in the behalf of the said University, that They have at a Great Expence already Published One Volume of the late Earl of *Clarendon's* History, and intend in a short time to Publish the Second and Third Volumes for Compleating the Work; and the sole Right of the Copy of the said Work being Vested in Our University of *Oxford*, and They having humbly besought Us to Grant Them Our Royal Priviledge and Licence for the sole Printing and Publishing the same for the Term of Fourteen Years; We being Graciously enclined to encourage the said Undertaking, are pleas'd to condescend to their Request; and do therefore hereby Give and Grant unto Our said University of *Oxford*, Our Royal Licence and Priviledge, for the sole Printing and Publishing the said Three Volumes of the late Earl of *Clarendon's* History, for and during the Term of Fourteen Years, to be computed from the Day of the Date hereof; strictly Charging, Prohibiting, and Forbidding all Our Subjects to Reprint or Abridge the said History, or any Part of it, or to Import, Buy, Vend, Utter, or Distribute any Copies of the same, or any Part thereof, Reprinted beyond the Seas, within the said Term, without the Consent and Approbation of Our said University first had and Obtained, as They and every of them Offending herein will Answer the Contrary at their Peril, and such other Penalties as by the Laws and Statutes of this Our Realm may be inflicted; Whereof the Master, Wardens, and Company of Stationers of Our City of *London*, the Commissioners and Officers of our Customs, and all other Our Officers and Ministers whom it may concern, are to take Notice, that due Obedience be given to Our Pleasure herein signified. Given at Our Court at *Hampton-Court* the 24<sup>th</sup> day of *June* 1703. In the Second Year of Our Reign.

By Her Majesties Command.

*C. Hedges.*

Vol. 2.

c

Clarendon: History of the Rebellion

Oxford University Press, 1704

12" × 6½"

M. TULLII CICERONIS  
TUSCULANARUM  
DISPUTATIONUM

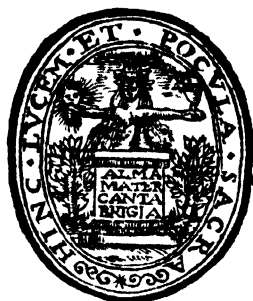
LIBRI V.

Ex recensione

JOANNIS DAVISII,

Coll. Regin. Cantab. Socii.

Cum Eiusdem COMMENTARIO.



CANTABRIGIÆ,

TYPIS ACADEMICIS.

Impensis EDM. JEFFERT, Bibliopolæ Cantabr.

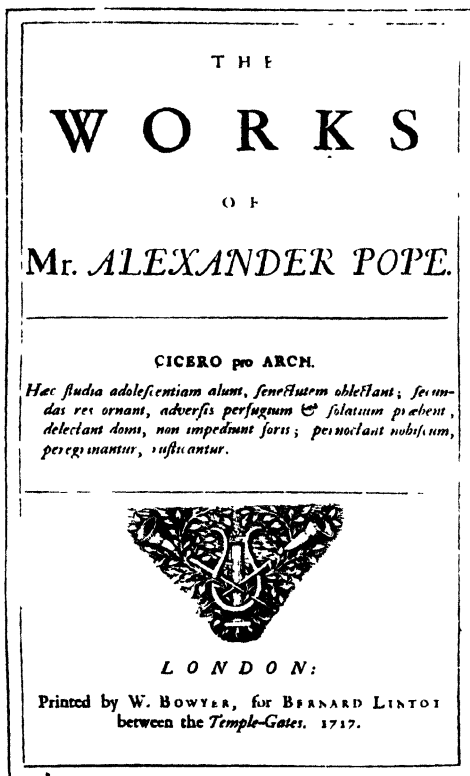
Prostant venales LONDINI apud JAC. KNAPTON,  
in Cœmeterio D. Pauli. MDCCVIII.

Cicero: *Tusculanae Disputationes*

Cambridge University Press, 1708

6½" × 3½"





Alexander Pope: *Works*  
 London: W. Bowyer, 1717

9 $\frac{7}{8}$ "  $\times$  5 $\frac{5}{8}$ "

PUBLII VIRGILII  
MARONIS  
BUCOLICA,  
GEORGICA,  
*E T*  
AENEIS.

*BIRMINGHAMIAE:*  
Typis JOHANNIS BASKERVILLE.  
MDCCLVII.

Virgil: *Bucolica, etc.*  
Birmingham: Baskerville, 1757  
 $8\frac{1}{2}'' \times 5\frac{1}{2}''$

P. VIRGILII MARONIS

# BUCOLICA

ECLOGA I. cui nomen TITYRUS.

MELIBŒUS, TITYRUS.

- TITYRE, tu patulæ recubans sub tegmine fagi  
 Silvestrem tenui Musam meditaris avena:  
 Nos patriæ fines, et dulcia linquimus arva;  
 Nos patriam fugimus: tu, Tityre, lentus in umbra  
 5 Formosam resonare doces Amaryllida silvas.  
 T. O Melibœe, Deus nobis hæc otia fecit:  
 Namque erit ille mihi semper Deus: illius aram  
 Sæpe tener nostris ab ovilibus imbuet agnus.  
 Ille meas errare boves, ut cernis, et ipsum  
 10 Ludere, quæ vellem, calamo permisit agresti.  
 M. Non equidem invideo; miror magis: undique totis  
 Usque adeo turbatur agris. en ipse capellas  
 Protenus æger ago: hanc etiam vix, Tityre, duco:  
 Hic inter densas corylos modo namque gemellos,  
 15 Spem gregis, ah! silice in nuda connixa reliquit.  
 Sæpe malum hoc nobis, si mens non læva fuisset,  
 De cælo tactas memini prædicere quercus:  
 Sæpe sinistra cava prædixit ab ilice cornix.  
 Sed tamen, iste Deus qui fit, da, Tityre, nobis.  
 20 T. Urbem, quam dicunt Romam, Melibœe, putavi  
 Stultus ego huic nostræ similem, quo sæpe solemus  
 Pastores ovium teneros depellere foetus.  
 Sic canibus catulos similes, sic matribus hædos  
 A Noram;

Virgil: *Bucolica*, etc.

Birmingham: Baskerville, 1757

8½" × 5¼"

ORLANDO  
 FURIOSO  
 DI  
 LODOVICO  
 ARIOSTO.

---



---

*TOMO PRIMO.*

---



---

*BIRMINGHAM,*

Da' Torchj di G. BASKERVILLE:

Per P. MOLINI Librajo dell' Accademia  
 Reale, e G. MOLINI.

---



---

M. DCC. LXXIII.

Ariosto: *Orlando Furioso*  
 Birmingham: Baskerville, 1773

6½" × 3¾"

FUGITIVE PIECES  
IN  
VERSE and PROSE.

*Pereunt et imputantur.*



PRINTED AT STRAWBERRY-HILL.

M DCC LVIII.

Walpole: *Fugitive Pieces*

Strawberry Hill, 1758

5 $\frac{1}{8}$ "  $\times$  3"

## FUGITIVE PIECES.

## V E R S E S

IN MEMORY OF

KING HENRY the SIXTH,

Founder of KING'S-COLLEGE, CAMBRIDGE.

[*Written February 2, 1738.*]

**W**HILE Superstition teaches to revere  
The sainted Calendar and letter'd  
year ;

While Bigots joy in canonizing Shades,  
Fictitious Martyrs, visionary Maids ;  
Haste, Gratitude, and hail this better day ;  
At HENRY'S shrine present thy votive lay ;  
If this peculiarly for His be known,  
Whose Charity made ev'ry day his own.

B

But

Walpole: *Fugitive Pieces*

Strawberry Hill, 1758

4 $\frac{3}{4}$ "  $\times$  2 $\frac{7}{8}$ "

C. PLINII CÆCILII  
S E C U N D I  
E P I S T O L A R U M  
L I B R I X.

SUMPTIBUS EDITORIS EXCUDEBANT

M. RITCHIE & J. SAMMELLS

L O N D I N I

M. DCC. XG.

Pliny: *Epistolae*  
London: Typis Edmundi Fry, 1790

3 $\frac{3}{4}$ "  $\times$  2 $\frac{5}{8}$ "

C. PLINII CÆCILII  
 SECUNDI  
 EPISTOLARUM  
 LIBER SEPTIMUS.

I. C. PLINIUS SECUNDUS RESTITUTO  
 SUO S.

**T**ERRET me hæc tua tam pertinax valetudo, & quanquam te temperatissimum noverim, vercor tamen, ne quid illi etiam in mores tuos liceat. Proinde moneo, patienter resistas. Hoc laudabile, hoc salutare admittit humana natura. Quod suadeo, ipse certe sic agere sanus cum meis soleo. Spero quidem, si forte in adversam valetudinem incidero, nihil me desideraturum vel pudore, vel poenitentia dignum: Si tamen superaverit morbus, denuncio, ne quid mihi detur, nisi permittentibus medicis, sciantque, si dederint, ita vindicaturum, ut solent alii, quæ negantur. Quinetiam cum perustus ardentissima feбри, tandem remissus, unctusque acciperem à medico potionem, porrexi manum, ut-

Pliny: *Epistolæ*

London: Typis Edmundi Fry, 1790

$4\frac{3}{8}'' \times 2\frac{5}{8}''$



---

---

T H E

FLORIST'S DIRECTORY.



O N H Y A C I N T H S.

**D**DOUBLE Hyacinths, which are much more beautiful and estimable than those which produce single flowers, are, like the latter, known by the general distinction of Reds, Whites, and Blues, with a few kinds of Yellow, more recently obtained from seed. In many instances, Double Hyacinths have the

Maddock: *The Florist's Directory*

London: S. Couchman, 1792

5 $\frac{7}{8}$ "  $\times$  3 $\frac{1}{8}$ "

THE  
 Œ C O N O M Y  
 OF  
 HUMAN LIFE.

TRANSLATED FROM  
 AN INDIAN MANUSCRIPT,  
 WRITTEN BY AN ANCIENT BRAMIN.  
 TO WHICH IS PREFIXED  
 AN ACCOUNT OF THE MANNER IN WHICH THE SAID  
 MANUSCRIPT WAS DISCOVERED.

IN A  
 LETTER  
 FROM AN ENGLISH GENTLEMAN NOW RESIDING  
 IN CHINA  
 TO THE EARL OF E\*\*\*\*.

---

London:  
 PRINTED BY T. RICKABY,  
 FOR S. AND E. HARDING, FALL-MALL.

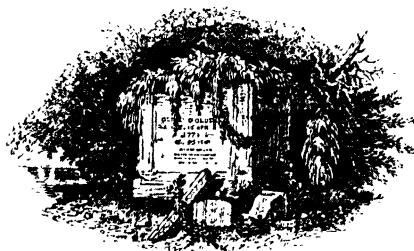
1795.

*Economy of Human Life*

London: T. Rickaby, 1795

4 $\frac{7}{8}$ "  $\times$  2 $\frac{7}{8}$ "

POEMS  
BY  
GOLDSMITH  
AND  
PARNELL.



LONDON:

PRINTED BY W. BULMER AND CO.

Shakspeare Printing Office,

CLAVELAND-ROW.

1795.

Goldsmith and Parnell: *Poems*

London: W. Bulmer, 1795

6 $\frac{7}{8}$ "  $\times$  3 $\frac{7}{8}$ "

## ADVERTISEMENT

To raise the Art of Printing in this country from the neglected state in which it had long been suffered to continue, and to remove the opprobrium which had but too justly been attached to the late productions of the English press, much has been done within the last few years; and the warm emulation which has discovered itself amongst the Printers of the present day, as well in the remote parts of the kingdom as in the metropolis, has been highly patronized by the public in general. The present volume, in addition to the SHAKSPEARE, the MILTON, and many other valuable works of elegance, which have already been given to the world, through the medium of the Shakspeare Press, are particularly meant to combine the various

Goldsmith and Parnell: *Poems*

London: W. Bulmer, 1795

7" × 4 $\frac{7}{8}$ "



The chase I sing, hounds, and their various breed,  
 And no less various use. O thou, great Prince!  
 Whom Cambria's towering hills proclaim their lord,  
 Deign thou to hear my bold, instructive song.  
 While grateful citizens, with pompous show,  
 Rear the triumphal arch, rich with the exploits  
 Of thy illustrious house; while virgins pave  
 Thy way with flowers, and as the royal youth  
 Passing they view, admire, and sigh in vain;  
 While crowded theatres, too fondly proud  
 Of their exotick minstrels, and shrill pipes,  
 The price of manhood, hail thee with a song.

Somerville: *The Chase*  
 London: W. Bulmer, 1796

$6\frac{3}{4}'' \times 4\frac{5}{8}''$

THE  
SEASONS,

BY

James Thomson.

ILLUSTRATED WITH

ENGRAVINGS

BY

*E. B. BIRTOLOZZI, 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

ALL TYPES BY F. EGGINS.

---

MDCCLXXVII

Thomson: *The Seasons*

London: T. Bensley, 1797

13 $\frac{3}{8}$ " × 8 $\frac{5}{8}$ "

# REMARKS

ON

## CAVALRY;

BY THE PRUSSIAN MAJOR GENERAL OF HUSSARS,

*WARNERY.*

TRANSLATED FROM THE ORIGINAL.



**London :**

*PRINTED FOR THE TRANSLATOR,*

AND SOLD BY

T. EDGERTON, MILITARY LIBRARY, WHITEHALL;  
AND T. GARDINER, No. 19, PRINCES-STREET, CAVENDISH-SQUARE.

AND MAY BE HAD OF THE BOOKSELLERS.

PRINTED BY J. BARFIELD, No. 91, WARDOUR-STREET, SOHO.

1798.

C. E. de Warnery: *Remarks on Cavalry*

London: J. Barfield, 1798

8 $\frac{3}{8}$ "  $\times$  5 $\frac{1}{4}$ "

ADDRESS TO THE WORLD,

---

BY

MR. BELL,

*British-Library, Strand, London.*

---

I HAVE perceived with regret that the ART OF PRINTING has been very much neglected IN ENGLAND, and that it is still in a declining state---expedition being attended to rather than excellence---and temporary gain is preferred to lasting advantage and reputation ;---notwithstanding ENGLAND'S inattention to *this art*, which is considered as the happiest invention that ever employed the faculties of man---it is worthy of notice, that FRANCE, SPAIN, ITALY, and GERMANY, are contending for the honours of the *Press*, under the sanction and encouragement of their respective SOVEREIGNS.

To retrieve and exalt the *neglected* ART OF PRINTING in ENGLAND is the present

John Bell: *Prospectus*

London: Bell, 1788

$5\frac{5}{8}'' \times 3\frac{5}{8}''$



SPECIMEN  
OF  
*BELL's*  
NEW PRINTING TYPES,  
*Which have been completed under his  
Directions,*  
AT THE BRITISH LETTER FOUNDRY,  
By WILLIAM COLMAN, *Regulator,*  
And RICHARD AUSTIN, *Punch-Cutter.*



*PRINTERS IN GENERAL*

May be now furnished with these original *Types*, at  
the Prices usually charged for common *Types*, by  
applying to the *Founder*,

*J. BELL*, British-Library, Strand, London.

139

Bell: *Specimen*  
London: Bell, 1788  
 $6\frac{1}{8}'' \times 3\frac{1}{2}''$

BELL'S  
 CLASSICAL ARRANGEMENT  
 OF  
 FUGITIVE POETRY.

VOL. V.

---



---

Though redolent of ev'ry flow'r  
 That once perfum'd Hymettus' side,  
 No hoarded sweets of Grecian store  
 Did e'er the Attic bee provide,  
 That could a purer flavor yield,  
 Than yields the comb this hive contains,  
 Though cull'd from no Hesperian field,  
 But the wild growth of Britain's plains.

---



---



LONDON:

PRINTED BY

JOHN BELL, *British Library*, STRAND,  
 Bookseller to His Royal Highness the PRINCE OF WALES.  
 M DCC LXXXIX.

*Fugitive Poetry*

London: Bell, 1789

$4\frac{7}{8}'' \times 2\frac{3}{4}''$

# MÉMORIAL

## TOPOGRAPHIQUE ET MILITAIRE,

RÉDIGÉ

AU DÉPÔT GÉNÉRAL DE LA GUERRE;

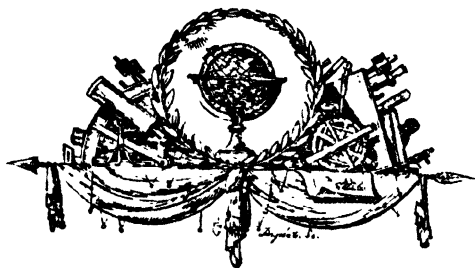
IMPRIMÉ PAR ORDRE DU MINISTRE.

---

N.º 1. TOPOGRAPHIE.

---

III.º Trimestre de l'an X.



A PARIS,  
DE L'IMPRIMERIE DE LA RÉPUBLIQUE.  
Vendémiaire an XI.

*Mémorial topographique et militaire*

Paris: Imprimerie Nationale, 1803

6 $\frac{1}{8}$ "  $\times$  4"

# MÉMORIAL TOPOGRAPHIQUE ET MILITAIRE.

---

## SECTION PREMIÈRE.

---

### CHAPITRE I.<sup>er</sup>

#### GÉOGRAPHIE.

*NOTICE historique et analytique sur la  
Construction des Cartes géographiques.*

S. I.<sup>er</sup>

*HISTORIQUE.*

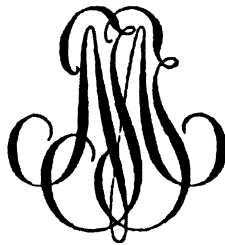
DANS l'origine, la géographie ne consistait qu'en des descriptions plus ou moins bien faites. On cherchait à peindre, pour ainsi dire, par écrit, les lieux dont on parlait; on les désignait par les qualités qui leur convenaient le plus; et les poésies d'Homère nous en fournissent plus d'une preuve: toutes les villes dont ce poète a

*Mémorial topographique et militaire*

Paris: Imprimerie Nationale, 1803

5 $\frac{1}{4}$ "  $\times$  3 $\frac{1}{8}$ "

ALPHABET  
IRLANDAIS,  
PRÉCÉDÉ  
D'UNE NOTICE HISTORIQUE,  
LITTÉRAIRE ET TYPOGRAPHIQUE,  
PAR J. J. MARCEL,  
DIRECTEUR DE L'IMPRIMERIE DE LA RÉPUBLIQUE.



A PARIS,  
DE L'IMPRIMERIE DE LA RÉPUBLIQUE.

---

NIVOSE AN XII.

Marcel: *Alphabet irlandais*  
Paris: Imprimerie Nationale, 1804

$6\frac{3}{8}'' \times 3\frac{3}{4}''$

RECHERCHES  
 SUR  
 LA DÉCOUVERTE  
 DE L'ESSENCE DE ROSE,  
 PAR L. LANGLÈS,  
 MEMBRE DE L'INSTITUT NATIONAL,  
 CONSERVATEUR DES MANUSCRITS  
 ORIENTAUX, &c.

---

جو بلبلان نزول کنیم اشیان کل  
 Comme les rossignols, nous reposons sur les roses.  
 HHÁFIZ.

---

A PARIS,  
 DE L'IMPRIMERIE IMPÉRIALE.  
 AN XIII = 1804 [v. s.].

Langlès: *Recherches sur la découverte de l'essence de Rose*

Paris: Imprimerie Impériale, 1804

$3\frac{1}{2}'' \times 2''$

---

PRÉCIS  
DES GUERRES  
DES RUSSES  
CONTRE LES TURCS.

---

CHAPITRE PREMIER.

---

LES TURCS AU DIX-SEPTIÈME SIÈCLE.

**M**ONTECUCULLI, aussi bon écrivain militaire que grand capitaine, nous présente les Turcs comme des modèles à imiter à la guerre, tant pour la sagesse avec laquelle ils l'entreprennent que pour leur manière de la conduire. Leurs marches, leurs campements, leurs dispositions pour le combat, lui paraissent également dignes d'éloges :

Langlès: *Précis des Guerres des Russes*

Paris: Firmin Didot. 1828

5 $\frac{5}{8}$ " × 3 $\frac{3}{4}$ "

INSCRIPTIONS  
ANTIQUES  
DE LYON

REPRODUITES D'APRÈS LES MONUMENTS OU RECUEILLIES DANS LES AUTEURS

PAR  
ALPH DE BOISSIEU



LOUIS PERRIN IMPRIMEUR A LYON

MDCCCLVI - MDCCCLIV

Boissieu: *Inscriptions antiques*

Lyons: Perrin, 1846

9½" × 6¾"





## TROUVAILLE DE SMYRNE



DANS le courant de 1880, une heureuse circonstance me permit d'acquies une trouvaille entière de deniers de billon romains, faite, quelque temps auparavant, dans les environs de Smyrne. Cette trouvaille se composait de 586 pièces, dont je donne le détail ci-dessous, & comprenait, dans son ensemble, 23 personnages. empereurs, impératrices, césars & tyrans, commençant à l'empereur Philippe pere pour finir au règne de Carus, embrasant donc la période qui separe Gordien III de Diocletien, époque la plus triste, en même temps que la plus obscure de l'histoire de l'empire romain.

Ces temps, cependant si mouvementés, ou l'histoire ne nous transmet, pour ainsi dire, que des recits de crimes, sont encore

Boissieu: *Trouvaille de Smyrne*

Lyons: Perrin, 1880

$7\frac{5}{8}'' \times 4\frac{7}{8}''$



## NOTICE SUR LA VIE

ET LES ŒUVRES DE BERTIN



*V*ERS la fin du XVIII<sup>e</sup> siècle, alors que Dorat et son école brillaient de tout leur faux éclat, et qu'André Chénier n'avait encore écrit, même pour ses amis, aucun de ces vers qui devaient renouveler la poésie vieillissante, la France vit apparaître un jeune poète qui, né sous un ciel plus chaud, élevé dans l'étude, non des Grecs, il est vrai, comme l'auteur de l'Aveugle, mais des Latins, dont il s'était pénétré, vint heureusement remplacer le cliquetis de mots et d'idées, alors si fort à la mode, par une vivacité, une tendresse d'expressions, nées de sentiments vrais, et dont il avait déjà trouvé les modèles dans l'an-

a

Bertin: *Poésies*

Paris: Quantin, 1879

4 $\frac{7}{8}$ " × 2 $\frac{3}{4}$ "



## LES AMOURS

---

### LIVRE PREMIER

---

#### ÉLÉGIE I

**J**E chantois les combats : étranger au Parnasse,  
 Peut-être ma jeunesse excusoit mon audace :  
 Sur deux lignes rangés, mes vers présomptueux  
 Déployoient, en deux temps, six pieds majestueux.  
     De ces vers nombreux et sublimes  
     L'Amour se riant à l'écart,  
     Sur mon papier mit la main au hasard,  
 Retrança quelques pieds, brouilla toutes les rimes  
 De ce désordre heureux naquit un nouvel art.

Bertin: *Poésies*

Paris: Quantin, 1879

$5\frac{1}{8}'' \times 2\frac{3}{8}''$

DE LA MOTHE-FÉNELON

# FABLES

COMPOSÉES POUR

L'ÉDUCATION DU DUC DE BOURGOGNE.

AVEC UNE PRÉFACE

PAR

HIPPOLYTE FOURNIER



PARIS

LIBRAIRIE DES BIBLIOPHILES

RUE SAINT-HONORÉ, 334

M DCC LXXXIV

Fénelon: *Fables*

Paris: Jouaust, 1884

4 $\frac{3}{8}$ " × 2 $\frac{5}{8}$ "



# FABLES

COMPOSÉES POUR L'ÉDUCATION

DE FEU MONSEIGNEUR

LE DUC DE BOURGOGNE

## FABLE I

LES AVANTURES D'ARISTONOUS

**S**OPHRONIME, ayant perdu les biens de ses ancêtres par des naufrages et par d'autres malheurs, s'en consolait par sa vertu dans l'isle de Delos. Là il chantoit sur une lyre d'or les merveilles du Dieu qu'on y adore. Il cultivoit les Muses, dont il étoit aimé; il recherchoit curieusement tous les secrets de la nature, le cours des astres et des cieux,

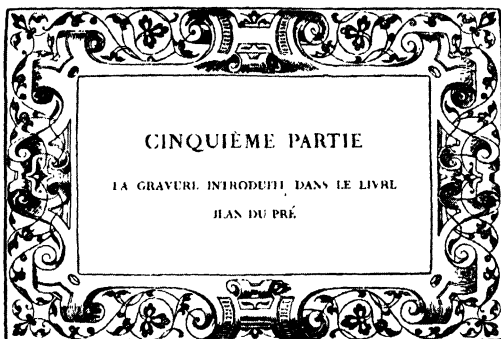
*Fables de Fénelon.*

1

Fénelon: *Fables*

Paris: Jouaust, 1884

4 $\frac{7}{8}$ " × 2 $\frac{5}{8}$ "



VIC l'imprimeur Jean Du Pré com-  
 mence une nouvelle ère pour la typog-  
 raphie française. Jean Du Pré est le  
 premier typographe parisien qui ait in-  
 troduit la gravure dans les livres. Le  
 22 septembre 1481, il publie un *Missel*  
 de l'Église de Paris, dans lequel on remarque deux grandes  
 gravures sur bois : le Père éternel & le Christ en croix,  
 placées au Canon de la Messe. Le 28 novembre suivant, il ter-  
 mine un *Missel de Verdun*, qui contient des gravures sur bois  
 & sur métal, en relief, imitant les ornements des manuscrits.

Christian: *Origines de l'Imprimerie française*

Paris: Imprimerie Nationale, 1900

$8\frac{1}{2}'' \times 5\frac{3}{4}''$

A LA MÉMOIRE  
DE  
JEAN GUTENBERG

HOMMAGE  
DE L'IMPRIMERIE NATIONALE  
ET  
DE LA BIBLIOTHÈQUE NATIONALE



PARIS  
IMPRIMERIE NATIONALE

JUIN MDCCCC

*Hommage à Jean Gutenberg*  
Paris: Imprimerie Nationale, 1900

13 $\frac{3}{4}$ "  $\times$  9 $\frac{1}{4}$ "

ANATOLE FRANCE  
DE L'ACADÉMIE FRANÇAISE.

LA RÔTISSERIE  
DE LA  
REINE PÉDAUQUE

ILLUSTRÉE PAR AUGUSTE LEROUX  
DE 176 COMPOSITIONS  
GRAVÉES PAR  
DUPLESSIS, ERNEST FLORIAN, LES DEUX FROMENT  
GUSMAN ET PERRICHON



ÉDITIONS D'ART  
ÉDOUARD PELLETAN  
125, BOULEVARD SAINT-GERMAIN, 125  
PARIS

1911

France: *La Rôtisserie de la reine Pédauque*

Paris: Édouard Pelletan, 1907

7" × 5"





## I

LES RAISONS  
D'UNE RÉSURRECTION.

L'ITALIE contemporaine va célébrer, en compagnie des nations invitées, le cinquantième anniversaire de ce qu'elle-même a appelé sa *Résurrection*, son *Risorgimento*, comme État parmi les États, comme peuple au milieu des peuples. A cette sorte d'exposition éternelle de la beauté que lui font les paysages de sa nature et les chefs-d'œuvre de son passé, l'Italie entend ajouter deux grandes Expositions universelles, l'une à Turin, d'où s'arma le *Risorgimento*, l'autre à Rome, où il se couronna.

Turin recevra du monde entier l'industrie et les sciences, Rome en accueillera les arts et l'histoire. Qu'il s'agisse de l'automobile ou de l'avia-

..

..

Bérenger: *Les Résurrections italiennes*

Paris: Édouard Pelletan, 1911

6 $\frac{1}{2}$ "  $\times$  4 $\frac{3}{8}$ "

## LA TERRE ET L'HOMME.

une heure. Les sentiments qui nous la rendent ou douce, ou du moins tolérable, naissent d'un mensonge et se nourrissent d'illusions.

Si, possédant, comme Dieu, la vérité, l'unique vérité, un homme la laissait tomber de ses mains, le monde en serait anéanti sur le coup et l'univers se dissiperait aussitôt comme une ombre. La vérité divine, ainsi qu'un jugement dernier, le réduirait en poudre.



**N**ous avons mangé les fruits de l'arbre de la science, et il nous est resté dans la bouche un goût de cendre. Nous avons exploré la terre; nous nous sommes mêlés aux races noires, rouges et jaunes, et nous





ANNALES  
DE LA  
CITÉ DE GENÈVE.



GENÈVE desia ville iadis puissante & florissante, plus grande 3. fois en ses seuls fauxbourgs qu'elle n'est a present, en ceste assiette remarquable sur ceste petite mer du tant renomme lac Lemane & sur l'estendue de la meilleure part du pays voisin iusques a la ville de Solleure, a toujours demeuré ville franche & Republique imperiale voire plusieurs siecles auant que la maison de Sauoye eust encor aucun nom ni commencement, releuant simplement & immediatement de l'Empire Romain sans qu'il y ait memoire ni acte vallable du contraire, gouvernee par les consuls ou syndiques & autres magistrats, regie par les propres loix, statuts & edicts municipaux & hors iceux par le droit escript imperial duquel mesmes iceux edicts sont pour la pluspart extraicts & tirez, n'ayant a prince ou potentat du monde aucun debuoir ni obligation de subiection &

a. i.

*Annales de la cité de Genève*

Geneva: Fick, 1858

6¼" × 3¾"



## NOTES ET DOCUMENTS.

TABLEAU GENEALOGIQUE DES PRINCES  
de la maison de Savoie jusqu'à la bienheureuse  
Louise, pour servir à son histoire.



**L**ORIGINE de la maison de Savoie, qui règne depuis huit siècles, est à peine connue. Ses princes sont persuadés qu'ils descendent de Bérold de Saxe, issu lui-même de la famille du grand Vittrikind, contemporain de Charlemagne. Un roi de Bourgogne, nommé Rodolphe, donna à Bérold à perpétuité, pour lui & ses descendants, en récompense de ses services, le comté de Maurienne & les seigneuries qui l'environnent. Cette cession est datée d'Aix, du 5 des ides de Mai de l'an 1000.

Les savantes recherches de M. le commandeur Cibrario sur l'origine de la maison de Savoie ont fait rejeter cette opinion. L'illustre écrivain a prouvé que cette puissante dynastie est originaire d'Italie.

Nous avons cru devoir donner ici un tableau chronologique des princes qui ont illustré cette grande famille, la plus ancienne de toutes les maisons royales aujourd'hui régnantes.

I. — BEROLD DE SAXE, suivant Pingon, Guichenon, &c., vivait l'an 1020. Il se maria avec Catherine de Bavière dont il eut un fils nommé Humbert.

Vie de très illustre dame Madame Loyse de Savoye

Geneva: Fick, 1860

6 $\frac{3}{8}$ " × 3 $\frac{3}{8}$ "



Gattinara: *Il sacco di Roma*

Geneva: Fick, 1866

4" × 2½"

# CHRONIQUES DE GENEVE

par FRANÇOIS BONIVARD

prieur de Saint-Victor

PUBLIÉES PAR

GUSTAVE REVILLIOD

\*

Comme Première



GENEVE

*Imprimerie de Jules-G. Fick*

rue du Puits Saint-Pierre, 4

\*

1867

Bonivard: *Chroniques de Genève*

Geneva: Fick, 1867

5 $\frac{5}{8}$ "  $\times$  3 $\frac{1}{4}$ "

RURAL TALES,  
BALLADS,  
AND  
SONGS:

By *ROBERT BLOOMFIELD*,

Author of *The Farmer's Boy*.

---

LONDON:

PRINTED FOR VERNOR AND HOOD, FOWLRY; AND  
LONGMAN AND REES, PATERNOSTER-ROW,

*By T. Bensley, Bolt-court, Fleet-street.*

1802.

Bloomfield: *Rural Tales, Ballads, and Songs*

London: T. Bensley, 1802

$5\frac{7}{8}'' \times 3\frac{3}{8}''$

A N  
 INTRODUCTORY LETTER  
 TO THE  
*Right Honourable Earl COWPER.*

---

*YOUR family, my Lord, our country itself, and the whole literary world, sustained such a loss in the death of that amiable Man, and enchanting Author, who forms the subject of these Volumes, as inspired the friends of genius and virtue with universal concern. It soon became a general wish, that some authentic, and copious memorial of a character so highly interesting should be produced with all becoming dispatch; not only to render due honour to the dead, but to alleviate the regret of a nation taking a just, and liberal pride in the reputation of a Poet, who had obtained, and deserved, her applause, her esteem, her affection. If this laudable wish was very sensibly felt by the public at large, it glowed with peculiar warmth and eagerness in the bosom of the few, who had been so fortunate as to enjoy an intimacy with Cowper in some unclouded periods of his life, and who knew from such an intimacy, that a lively sweetness,*

a

and

Hayley: *Life of William Cowper*

Chichester: J. Seagrave, 1803

6 $\frac{3}{4}$ "  $\times$  5 $\frac{3}{8}$ "



THE  
LAY  
OF  
THE LAST MINSTREL,  
A POEM;

BY  
WALTER SCOTT, Esq.

---

---

*Dum relego, scripsisse pudet, quia plurima cerno,  
Me quoque, qui feci, judice, digna lini.*

---

---

LONDON:  
PRINTED FOR LONGMAN, HURST, REES, AND ORME,  
PATERNOSTER-ROW, AND A. CONSTABLE AND CO. EDINBURGH:  
*By James Ballantyne & Co. Edinburgh.*  
1806.

Scott: *Lay of the Last Minstrel*  
Edinburgh: Ballantyne, 1806  
 $5\frac{3}{8}'' \times 2\frac{7}{8}''$

## INTRODUCTION.

---

**THE** way was long, the wind was cold,  
**THE** Minstrel was infirm and old;  
**HIS** withered cheek, and tresses gray,  
**SEEMED** to have known a better day;  
**THE** harp, his sole remaining joy,  
**WAS** carried by an orphan boy.  
**THE** last of all the bards was he,  
**WHO** sung of **BORDER** chivalry;  
**FOR**, well-a-day! their date was fled,  
**HIS** tuneful brethren all were dead;  
**AND** he, neglected and oppressed,  
**WISHED** to be with them, and at rest.  
**NO** more, on prancing palfrey borne,  
**HE** carolled, light as lark at morn;

Scott: *Lay of the Last Minstrel*

Edinburgh: Ballantyne, 1806

4 $\frac{1}{4}$ "  $\times$  2 $\frac{1}{4}$ "

DAVISON'S  
Poetical Rhapsody.

WITH  
A PREFACE,

BY  
SIR EGERTON BRYDGES, K. J.

---

"Never durst Poet touch a pen to write,  
Until his ink were temper'd with Love's sighs;  
And then his lines would ravish savage ears,  
And plant in Tyrants mild humanity." *Shakesp.*

---



KENT.

Printed at the private Press of Lee Priory;  
BY JOHNSON AND WARWICK.

1814.

Davison: *Poetical Rhapsody*  
Lee Priory: Johnson and Warwick, 1814

6 $\frac{7}{8}$ "  $\times$  3 $\frac{3}{4}$ "

## ADVERTISEMENT

TO

*THE FIRST PORTION OF THIS EDITION.*



HE Collection of Elizabethan Poetry, which is now again introduced to the curious through the LEE PRIORY Press, has long been a desideratum among the lovers of our old English literature: for, though it passed through four editions in the reign of King James I. (1602, 1608, 1611, 1621,) it has for at least a century been so rare, that very few have had an opportunity of being gratified with the perusal of it.

The intrinsic merit of the pieces, which it contains, is intended to form the subject of an Introduction, which is kept back till the printers have had time to complete the impression of the original work.

FRANCIS DAVISON, the collector, and in part author, of these poems, was the son of

*Davison: Poetical Rhapsody*

Lee Priory: Johnson and Warwick, 1814

$6\frac{7}{8}'' \times 3\frac{3}{4}''$

THE  
FABLES OF ÆSOP,  
AND OTHERS,

WITH DESIGNS ON WOOD.

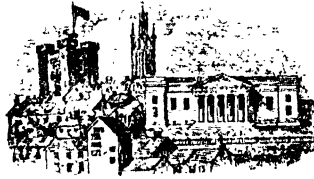
BY

THOMAS BEWICK

---

*The wisest of the Ancients delivered their Conceptions of the Deity, and  
their Lessons of Morality, in Fables and Parables.*

---



NEWCASTLE:

PRINTED BY F. WALKER, FOR T. BEWICK AND SON.  
SOLD BY THEM, LONGMAN AND CO. LONDON,  
AND ALL BOOKSELLERS.

---

1818.

*Æsop: Fables*

Newcastle: Walker and Bewick, 1818

$6\frac{1}{8}'' \times 3\frac{1}{4}''$



### THE ORIGINAL PREFACE.

To those who attentively consider the subject of Natural History, as displayed in the animal creation, it will appear, that though much has been done to explore the intricate paths of Nature, and follow her through all her various windings, much yet remains to be done before the great œconomy is completely developed. Notwithstanding the laborious and not unsuccessful inquiries of ingenious men in all ages, the subject is far from being exhausted. Systems have been formed and exploded, and new ones have appeared in their stead; but, like skeletons injudiciously put together, they give but an imperfect idea of that order and symmetry to which they are intended to be subservient: they have, however, their use, but it is chiefly the skilful practitioner who is enabled to profit by them; to the less informed they appear obscure and perplexing, and too frequently deter him from the great object of his pursuit.

To investigate, with any tolerable degree of success, the more retired and distant parts of the animal œconomy, is a task of no small difficulty. An enquiry so desirable and so eminently useful would require the united efforts of many to give it the desired success. Men of leisure, of all descriptions, residing in the country, could scarcely find a more delightful employment than in attempting to elucidate, from their own observations, the various branches of Natural

VOL. I.

b

Aesop: *Fables*

Newcastle: Walker and Bewick, 1818

6 $\frac{1}{4}$ "  $\times$  3 $\frac{1}{4}$ "

Q. HORATII FLACCI OPERA  
 RECENSUIT ET ILLUSTRAVIT  
 FREDERICUS G. DOERING  
 ACCEDUNT INDICES  
 LOCUPLETISSIMI.

EDITIO NOVA, AUCTION ET EMENDATIOH.



M DCCCXXXVIII.

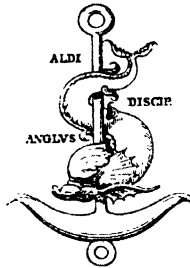
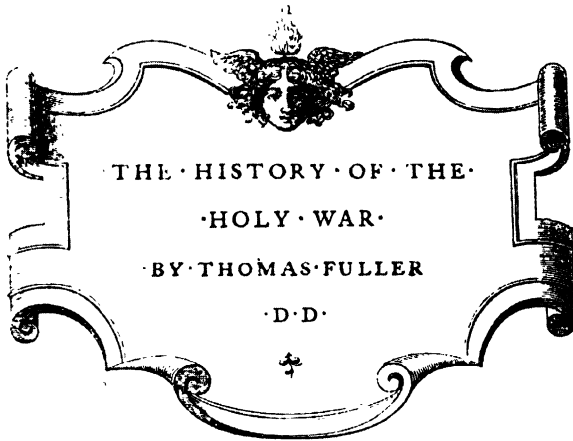
OXONII: D. A. TALBOYS.

LONDINI: WHITTAKER ET CO.;  
 LONGMAN, ORME, BROWN, GREEN, ET LONGMANS;  
 ET T. TEGG ET FILIUS.

Horatius: *Opera*

Oxford: D. A. Talboys, 1838

6 $\frac{7}{8}$ "  $\times$  3 $\frac{5}{8}$ "



LONDON  
 WILLIAM PICKERING

1840

Fuller: *History of the Holy War*  
 London: Pickering and Whittingham, 1840

5½" × 3"





TO HIS WORTHY AND LEARNED FRIEND,  
**MR. THOMAS FULLER,**  
 UPON HIS EXCELLENTLY COMPOSED HISTORY OF THE  
 HOLY WAR.

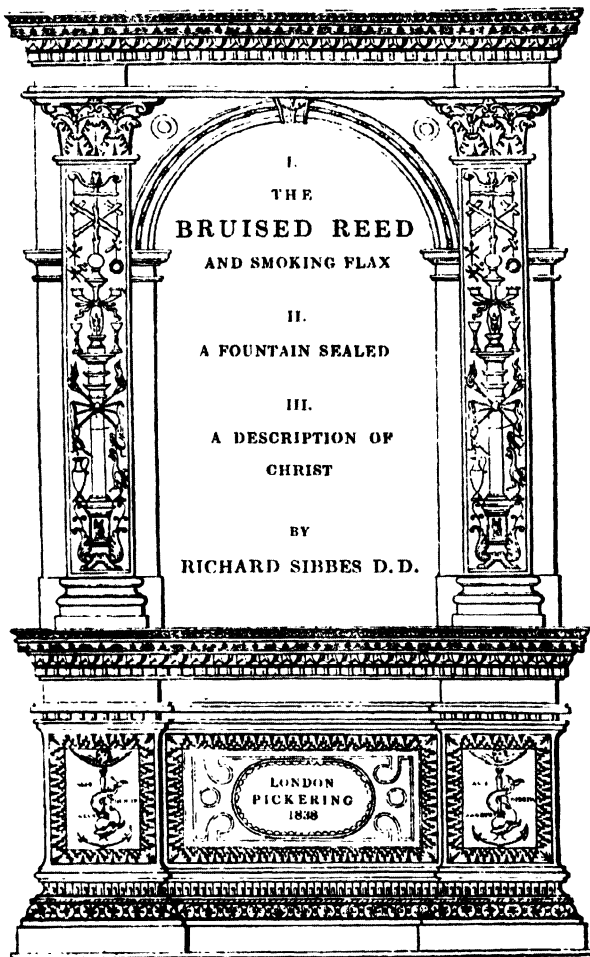
**C**APTAIN of arts, in this thy Holy War  
 My muse desires to be thy trumpeter,  
 In thy just praise to spend a blast or two,  
 For this is all that she (poor thing) can do.

Peter the Hermit, like an angry owl,  
 Would needs go fight all armed in his cowl.  
 What, had the holy man nought else to do,  
 But thus to lose his blood and credit too?  
 Seeking to win Christ's sepulchre, God wot,  
 He found his own; this was the ground he got.  
 Except he got more ground, when he one day  
 Besieging Antioch fiercely ran away.  
 Much wiser was the Pope: at home he stayed,  
 And made the world believe he wept and prayed.  
 Meanwhile (behold the fruit of feigned tears)  
 He sets the world together by the ears.  
 His head serves him, whilst others use their hands:  
 Whilst princes lose their lives, he gets their lands.  
 To win the Holy Land what need kings roam?  
 The pope can make a Holy Land at home  
 By making it his own: then for a fashion,  
 'Tis said to come by Constantine's donation.  
 For all this fox-craft, I have leave (I hope)  
 To think my friend far wiser than the pope  
 And hermit both: he deals in holy wars,  
 Not as a stickler in those fruitless jars,  
 But a composer rather: hence this book;  
 Whereon whilst I with greedy eyes do look,  
 Methinks I travel through the Holy Land,  
 Viewing the sacred objects on each hand.  
 Here mounts (methinks), like Olivet, brave sense;  
 There flows a Jordan of pure eloquence:  
 A temple rich in ornament I find  
 Presented here to my admiring mind.  
 Strange force of Art! the ruined holy city  
 Breeds admiration in me now, not pity.  
 To testify her liking, here my muse  
 Makes solemn vows, as holy pilgrims use.

Fuller: *History of the Holy War*

London: Pickering and Whittingham, 1840

5 $\frac{3}{8}$ "  $\times$  2 $\frac{1}{2}$ "



Sibbes: *The Bruised Reed*

London: Pickering and Whittingham, 1838

$5\frac{1}{2}'' \times 3\frac{1}{8}''$



TO THE RIGHT HONOURABLE  
**THE LADY DALKEITH,**  
 LADY GOVERNESS TO HER HIGHNESS  
 THE PRINCESS HENRIETTA.

MADAM,

*IT is unsafe in these dangerous days for any to go abroad without a convoy, or, at the least, a pass; my book hath both in being dedicated to your honour. The apostle saith, Who planteth a vineyard, and eateth not of the fruit thereof?\** I am one of your honour's planting, and could heartily wish, that the fruit I bring forth were worthy to be tasted by your judicious palate. Howsoever, accept these grapes, if not for their goodness, for their novelty: though not sweetest relished, they are soonest ripe, being the first fruits of Exeter press, presented unto you. And if ever my ingratitude should forget my obligations to your honour, these black lines will turn red, and blush his unworthiness that wrote them. In

\* 1 Cor. ix. 7.

B

Sibbes: *The Bruised Reed*  
 London: Pickering and Whittingham, 1838

5¼" × 2⅝"



**GOOD THOUGHTS**  
**IN BAD TIMES, GOOD THOUGHTS IN WORSE**  
**TIMES, MIXT CONTEMPLATIONS**  
**IN BETTER TIMES,**  
**BY THOMAS FULLER D. D.**

**TO WHICH IS ADDED**  
**THE CAUSE AND CURE OF A WOUNDED**  
**CONSCIENCE**



**LONDON**  
**WILLIAM PICKERING**  
**M D C C C X L I**

Fuller: *Good Thoughts*  
 London: Pickering and Whittingham, 1841

$5\frac{1}{2}'' \times 2\frac{1}{2}''$



**The Passion of our Lord  
Jesus Christ,**  
*pourtrayed by Albert Durer.*

EDITED BY HENRY COLE,  
AN ASSISTANT KEEPER OF THE  
PUBLIC RECORDS.



**London:**

Joseph Cundall, 12, Old Bond Street; William Pickering,  
177, Piccadilly; George Bell, 186, Fleet Street;  
J. H. Parker, Oxford; J. and J. J.  
Deighton, Cambridge.

1844.

Cole: *The Passion of Our Lord*

London: Pickering and Whittingham, 1844

5 $\frac{1}{8}$ "  $\times$  3 $\frac{3}{4}$ "



# Hortus Animæ

OR

## GARDEN OF THE SOUL.

CHRISTIAN DOCTRINE,

Or, a Summary of Christian Faith and Morality.

SECT. I.

What every Christian must believe.

*Without Faith it is impossible to please God.* Heb. xi. 6.



EVERY Christian must believe that there is one God, and no more than one God; that this God is a pure Spirit, the Lord and Maker of heaven and earth, who has neither beginning nor end; but is always the same; is everywhere present; knows and sees all things, can do all things, whatsoever He pleases, and is infinite in all perfections.

2 Every Christian is bound to believe that in this *one* God there are three several Persons, perfectly equal, and of the same substance; the Father, who proceeds from no one; the Son, who is born of the Father before all ages; and the Holy Ghost, who proceeds eternally from the Father and the Son; and that these persons have all the same age, the same power, and the same wisdom, and are all three one and the same Lord, one and the same God.

1

*Hortus Animæ*

London: John Philip, 1860

4 $\frac{7}{8}$ "  $\times$  3"

RELIQUES OF OLD LONDON  
UPON THE BANKS OF THE  
THAMES & IN THE SUBURBS  
SOUTH OF THE RIVER

DRAWN IN LITHOGRAPHY BY  
T. R. WAY  
WITH AN INTRODUCTION AND DESCRIPTIONS BY  
H. B. WHEATLEY, F.S.A.



LONDON: GEORGE BELL AND SONS: MDCCCXCIX

Way: *Reliques of Old London*

London: Chiswick Press, 1899

8" × 6 $\frac{1}{4}$ "

Afloat  
again

CHAPTER XXIV. UP THE THAMES:  
THE SECOND DAY.



THEY were not slow to take my hint; & indeed, as to the mere time of day, it was best for us to be off, as it was past seven o'clock, & the day promised to be very hot. So we got up and went down to our boat; Ellen thoughtful and abstracted; the old man very kind and courteous, as if to make up for his crabbedness of opinion. Clara was cheerful & natural, but a little subdued, I thought; and she at least was not sorry to be gone, and often looked shyly and timidly at Ellen and her strange wild beauty. So we got into the boat, Dick saying as he took his place, "Well, it is a fine day!" and the old man answering "What! you like that, do you?" once more; and presently Dick was sending the bows swiftly through the slow weed-checked stream. I turned round as we got into mid-stream, and waving my hand to our hosts, saw Ellen leaning on the old man's shoulder, and caressing his healthy apple-red cheek, and quite a keen pang smote me as I thought how I should never see the beautiful girl again. Presently I insisted on taking the sculls, and I rowed a good deal that day; which no doubt accounts for the fact that we got very late

230

Morris: *News from Nowhere*

Kelmscott Press, 1892

$5\frac{5}{8}'' \times 4\frac{1}{4}''$



to the place which Dick had aimed at. Clara was particularly affectionate to Dick, as I noticed from school the rowing thwart; but as for him, he was as frankly kind and merry as ever; and I was glad to see it, as a man of his temperament could not have taken her caresses cheerfully and without embarrassment if he had been at all entangled by the fairy of our last night's abode.



NEED say little about the lovely reaches of the river here. I duly noted that absence of cockney villas which the old man had lamented; and I saw with pleasure that my old enemies the "Gothic" cast-iron bridges had been replaced by handsome oak and stone ones. Also the banks of the forest that we passed through had lost their courtly game-keeperish trimness, and were as wild and beautiful as need be, though the trees were clearly well seen to. I thought it best, in order to get the most direct information, to play the innocent about Eton & Windsor; but Dick volunteered his knowledge to me as we lay in Datchet lock about the first. Quoth he: ¶ "Up yonder are some beautiful old buildings, which were built for a great college or teaching-place by one of the mediæval kings ... Edward the Sixth, I think" (I smiled to myself at his rather natural blunder). "He meant poor people's sons to be taught there what knowledge was going in his days; but it was a matter of course that

231

Morris: *News from Nowhere*

Kelmscott Press, 1892

5 $\frac{5}{8}$ "  $\times$  4 $\frac{1}{8}$ "

# 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

27

*The Holy Bible*

London: The Doves Press, 1903-5

9 $\frac{1}{8}$ " × 6 $\frac{3}{8}$ "

A HISTORY OF THE  
HOLY EUCHARIST  
IN GREAT BRITAIN  
BY T. E. BRIDGETT, C.S.S.R.  
*With Notes by H. THURSTON, S.J.*

LONDON  
BURNS & OATES  
ORCHARD STREET  
MCM VIII

Bridgett and Thurston: *History of the Holy Eucharist*

London: Arden Press, 1908

9 $\frac{7}{8}$ "  $\times$  5 $\frac{1}{2}$ "



THE ORDER FOR  
**MORNING PRAYER,**  
 DAILY THROUGHOUT THE YEAR.

¶ At the beginning of Morning Prayer the Minister shall read with a loud voice some one or more of these Sentences of the Scriptures that follow. And then he shall say that which is written after the said Sentences

Ezekiel  
 xviii 27.

**W**HEN the wicked man turneth away from his wickedness that he hath committed, and doeth that which is lawful and right, he shall save his soul alive.

we have rebelled against him: neither have we obeyed the voice of the Lord our God, to walk in his laws which he set before us.

O Lord, correct me, but with judgement; not in thine anger, lest thou bring me to nothing.

Psalms 1. I acknowledge my transgressions, and my sin is ever before me.

Repent ye; for the Kingdom of heaven is at hand.

Psalms 1. Hide thy face from my sins, and blot out all mine iniquities.

I will arise, and go to my father, and will say unto him, Father, I have sinned against heaven, and before thee, and am now worthy to be called thy son.

Psalms 1. The sacrifices of God are a broken spirit: a broken and a contrite heart, O God, thou wilt not despise.

Enter not into judgement with thy servant, O Lord; for in thy sight shall no man living be justified.

Joel 1. Rend your heart, and not your garments, and turn unto the Lord your God: for he is gracious and merciful, slow to anger, and of great kindness, and repenteth him of the evil.

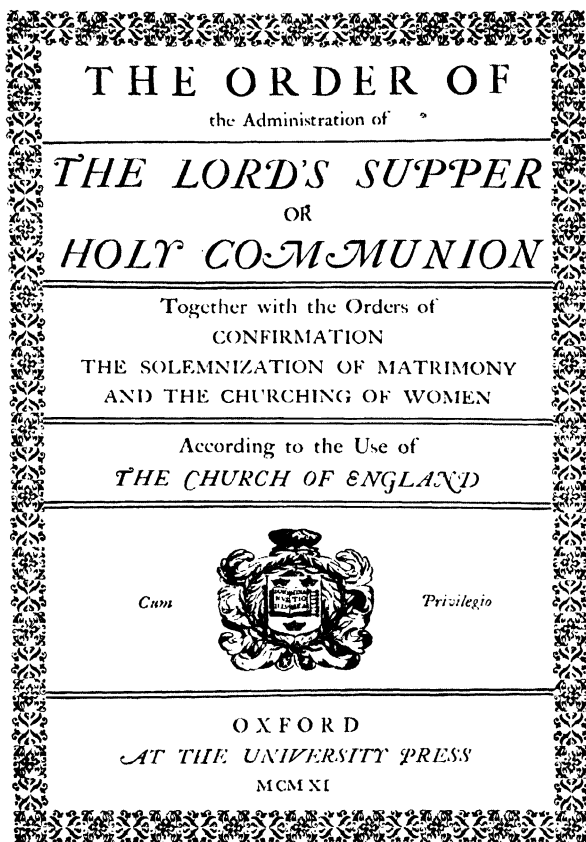
If we say that we have no sin, we deceive ourselves, and the truth is not in us: but, if we confess our sins, he is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness.

Dan 1. To the Lord our God belong mercies and forgivenesses, though

A DEARLY

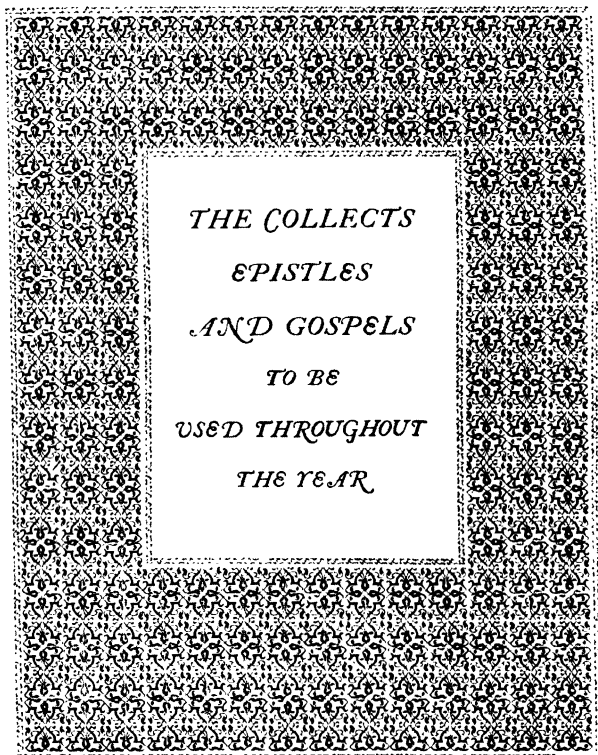
*Book of Common Prayer*  
 Oxford University Press, 1911

9 $\frac{3}{4}$ " × 7 $\frac{7}{8}$ "



*Book of Common Prayer*  
Oxford University Press, 1911

11½" × 7½"



*Book of Common Prayer*  
Oxford University Press, 1911

$10\frac{3}{8}'' \times 7\frac{1}{8}''$



BODLEIAN LIBRARY  
SHAKESPEARE EXHIBITION

1916



CLASS A. EARLY WORKS



I VENUS AND ADONIS, 1593.

The only copy of the first edition of  
Shakespeare's first publication.

Venus and Adonis. [*motto, then-device*]

London Imprinted by Richard Field, and are to  
be sold at the signe of the white Greyhound  
in Paules Church-yard. 1593. 4<sup>o</sup>: signn.  
A' B-G' H'.

Unique copy, reproduced in facsimile by Ashbee in 1867, by  
Griggs in 1886, and by Lee in 1905. The motto on the title-  
page is from Ovid (*Amores* I. xv. 35-6):

'Vilia miretur vulgus: mihi flavus Apollo  
Pocula Castalia plena ministret aqua',

which Marlowe translated

'Let base-conceited wits admire vile things,  
Fair Phoebus lead me to the Muses' springs!'

This and *Lucrece* were the only two works published with the  
author's sanction and co-operation. The preface declares the

■

*Catalogue of the Shakespeare Exhibition*

Oxford University Press, 1916

6 $\frac{1}{4}$ "  $\times$  3 $\frac{7}{8}$ "

# D<sup>r</sup> John RADCLIFFE

A SKETCH  
*OF HIS LIFE*  
 WITH AN ACCOUNT  
 OF HIS  
 F E L L O W S  
 AND  
 F O U N D A T I O N S

---

By *J. B. Nias*, M.D., M.R.C.P.

*Radcliffe Travelling Fellow 1882-5*

---

O X F O R D

At the CLARENDON PRESS *A.D.* 1918

Nias: *Dr. John Radcliffe*

Oxford University Press, 1918

6 $\frac{5}{8}$ "  $\times$  3 $\frac{3}{4}$ "



SHAKESPEARE'S  
**Use of Song**  
With the Text of  
**The Principal Songs**

by

Richmond Noble, M.A.

Lincoln College, Oxford



OXFORD UNIVERSITY PRESS

HUMPHREY MILFORD

M CM XXIII

Noble: *Shakespeare's Use of Song*

Oxford University Press, 1923

7¼" × 4½"

THE  
**AUTHORISED VERSION**  
 OF THE  
**ENGLISH BIBLE**  
 1611

EDITED BY  
 WILLIAM ALDIS WRIGHT, M.A.  
 VICE-MASTER OF TRINITY COLLEGE, CAMBRIDGE

VOLUME I



Cambridge  
 at the University Press  
 1909

*The English Bible*  
 Cambridge University Press, 1909

6 $\frac{1}{8}$ "  $\times$  3 $\frac{3}{8}$ "

ADDRESS AT THE UNVEILING OF THE  
 ROLL OF HONOUR OF THE CAMBRIDGE  
 TIPPERARY CLUB. BY THE PROVOST OF  
 KING'S COLLEGE.



TODAY a great record is brought before us. The Roll of Honour of this Club is unveiled. Each name that is written upon it brings to some one of you who hear me a memory which I think must be more precious than any gift that could be given to you, except the gift of one more sight of the kinsman or the friend. But not to you alone are these memories precious. We also, even if we did not know them, are proud of our fellow citizens; nay, there is not a man, woman, or child in the land who does not now,—who for many a year to come will not,—honour the men and boys who went forth, not knowing whither they went, and gave for England all that they had to give.

Four or five years ago, what did each one of these think would be the course of his life? Most, I suppose, thought of years spent in some honest work or trade, of a wife, home, and children, a quiet old age, and a grave among those he had known. Even to those who had planned something more adventurous, a life over seas, or the career of a sailor or a soldier, it did not seem the most likely thing that they would die a death of violence.

There came a day which changed all that: a day when it

1

*Address at the Tipperary Club*  
 Cambridge University Press, 1918

7" × 4½"

## viii THE TWO GENTLEMEN OF VERONA

Juliet; Venice for Shylock and for Othello as handily as for Gratiano; and Launce and Launcelot Gobbo are brothers and might inhabit either. In the original version of that most English of comedies. *Every Man in his Humour*, Jonson laid the scene in Florence and gave his characters Italian names. Few will deny that by transferring the scene to London and turning his eccentrics into English men and women he made—by this process alone—a vastly better play; that in his native-grown Comedy of Humours this increase of realism increases his vivacity and verisimilitude. The audience approved, and the successors and congeners of *Every Man in his Humour*—*Epicuene*, *The Alchemist*, *Bartholomew's Fair*—were duly located in or near London.

\* Our Scene is London, 'cause we would make knowne  
No countries mirth is better then our owne...

(Prologue to *The Alchemist*, 1610.)

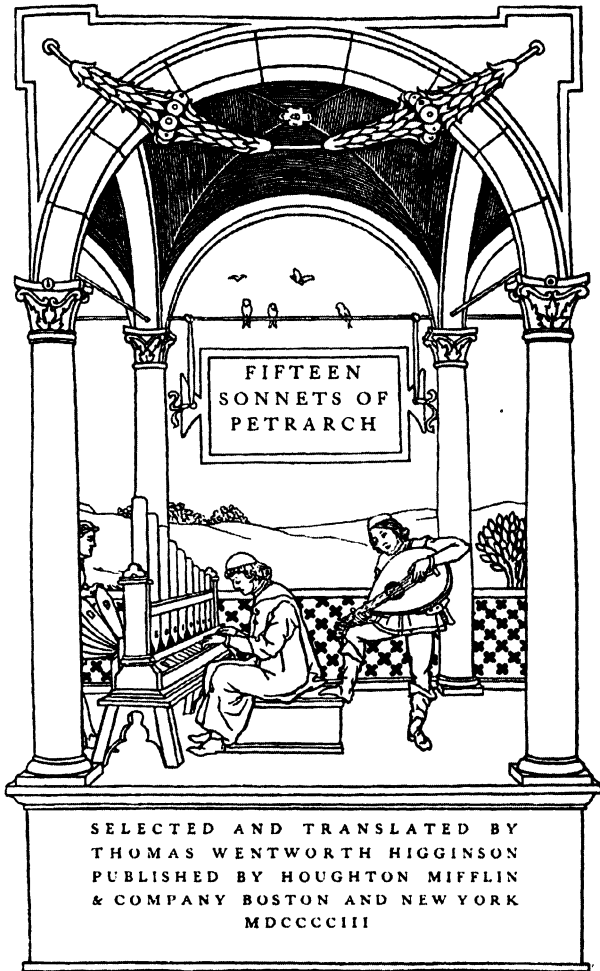
The apology, however, hints the innovation. In 1598 Jonson would stage his British comedy in Florence as unhesitatingly as, ten years or so later, Webster staged his Italianate *White Devil* in Rome or Padua; or—shall we say?—with no more trouble of artistic conscience than Shakespeare felt in dodging the centuries and dragging the right Renaissance scoundrel Iachimo into a supposed early-British *Tragedie of Cymbeline*. 'Somewhere in Italy' was in fact the spot where an Elizabethan playwright and his audience started upon agreed terms. Apart from the tradition and the romance of it, this convention of Italy conveniently accommodated the players, under a wide range of magnificent titles, with a still wider wardrobe of magnificent and miscellaneous costumes.

Guess-work suggests that in *The Two Gentlemen of Verona* Shakespeare recast an old lost play *The History of Felix and Philomena*, entered in the Revels Accounts, 1584-5, as having been acted by the Queen's company at Greenwich 'on the sondaie next after neweyeaes daie at

Shakespeare: *Two Gentlemen of Verona*

Cambridge University Press, 1921

5¼" × 2⅞"



Higginson: *Fifteen Sonnets of Petrarch*

Cambridge, U.S.A.: Bruce Rogers, Riverside Press, 1903

6½" × 3¾"

## INTRODUCTION

*a doubtful blessing to the human race, that the instinct of translation still prevails, stronger than reason; and after one has once yielded to it, then each untranslated favorite is like the trees round a backwoodsman's clearing, each of which stands, a silent defiance, until he has cut it down. Let us try the axe again. This is to Laura singing (Quando Amor).*

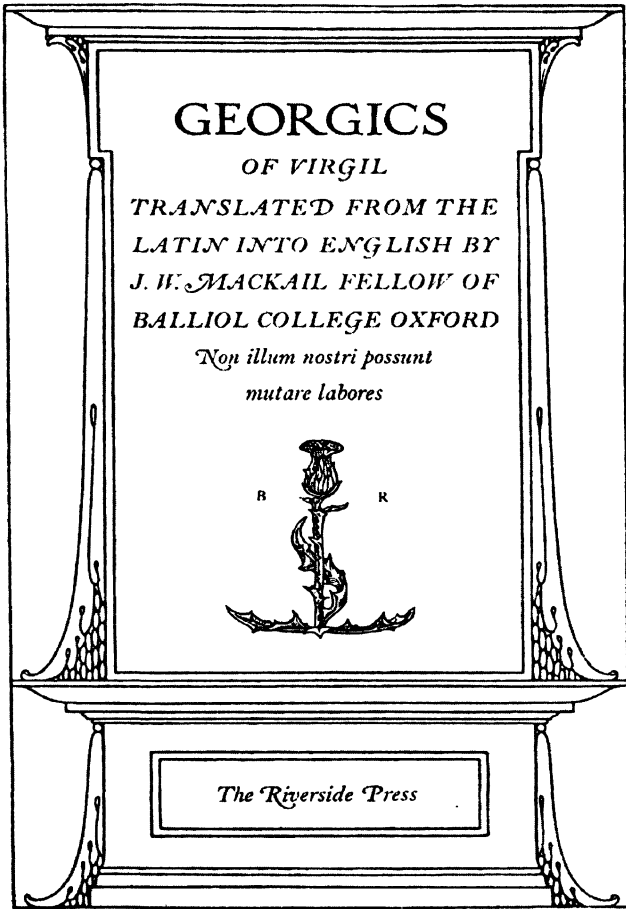
*As I look across the bay, there is seen resting over all the hills, and even upon every distant sail, an enchanted veil of palest blue, that seems woven out of the very souls of happy days,— a bridal veil, with which the sunshine weds this soft landscape in summer. Such and so indescribable is the atmospheric film that hangs over these poems of Petrarch's; there is a delicate haze about the words, that vanishes when you touch them, and reappears as you recede. How it clings, for instance, round this sonnet (Aura che quelle chiome)!*

*Consider also the pure and reverential tenderness of one like this (Qual donna attende). A companion sonnet, on the other hand (O passi sparsi), seems rather to be of the Shakespearean type; the successive phrases set sail, one by one, like a yacht squadron; each spreads its graceful wings and glides*

Higginson: *Fifteen Sonnets of Petrarch*

Cambridge, U.S.A.: Bruce Rogers, Riverside Press, 1903

$4\frac{1}{2}'' \times 2\frac{3}{4}''$



Mackail: *Georgics of Virgil*

Cambridge, U.S.A.: Bruce Rogers, Riverside Press, 1904

$7\frac{1}{4}'' \times 4\frac{3}{8}''$

*THE COMPLEAT  
ANGLER  
Or, The Contemplative Man's  
Recreation*

BEING  
A DISCOURSE OF FISH AND FISHING  
NOT UNWORTHY THE PERUSAL OF  
MOST ANGLERS



*The Riverside Press Edition*

1909


Walton: *Compleat Angler*  
Cambridge, U.S.A.: Bruce Rogers, Riverside Press, 1909

5¼" × 3⅞"





TO THE  
*Reader of this Discourse*  
 BUT ESPECIALLY TO  
 THE HONEST  
 ANGLER

 Think fit to tell thee these following truths; that I did not undertake to write, or to publish this Discourse of Fish and Fishing, to please my self, and that I wish it may not displease others; for I have confest there are many defects in it. And yet, I cannot doubt, but that by it, some readers may receive so much profit or pleasure, as if they be not very busie men, may make it not un-

Walton: *Compleat Angler*  
 Cambridge, U.S.A.: Bruce Rogers, Riverside Press, 1909

$4\frac{1}{8}'' \times 2\frac{1}{8}''$





*MR WALPOLE'S FRIENDS  
IN BOSTON*



*ANY promising enter-  
prises have been organized  
into an early death. On  
the rocks of the elaborate plan and the  
shoals of the careful system are the  
wrecks of many good ships. The Wal-  
pole Society find the safest anchorage*

Dana: *Mr. Walpole's Friends in Boston*  
Cambridge, U.S.A.: Bruce Rogers, Riverside Press, 1911

$5\frac{7}{8}'' \times 3''$



## INTRODUCTION

*To the Edition of 1825.*

By THEODORE DWIGHT.

**T**HIS is not a work of fiction, as the scarcity of old American manuscripts may induce some to imagine; but it is a faithful copy from a diary in the author's own hand-writing, compiled soon after her return home, as it appears, from notes recorded daily, while on the road. She was a resident of Boston, and a lady of uncommon literary attainments, as well as of great taste and strength of mind. She was called *Madam Knight*, out of respect to her character,

*The Journal of Madam Knight*

Bruce Rogers, at the Press of W. E. Rudge, 1920

5 $\frac{1}{4}$ "  $\times$  2 $\frac{5}{8}$ "



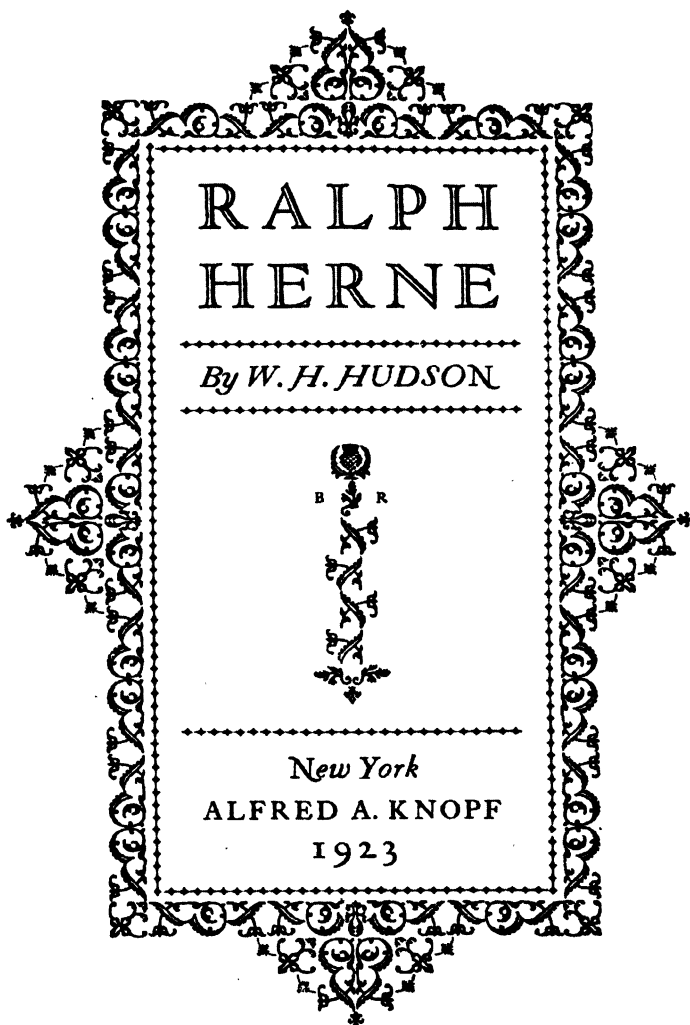
THE  
 JOURNAL  
 OF  
 Madam *KNIGHT*.



*Monday, Octb'r. y<sup>e</sup> second,*  
 1704.

**A**BOUT three o'clock afternoon, I  
 begun my Journey from Boston  
 to New-Haven; being about two Hun-  
 dred Mile. My Kinsman, Capt. Robert  
 Luist, waited on me as farr as Dedham,  
 where I was to meet y<sup>e</sup> Western post.  
 I

*The Journal of Madam Knight*  
 Bruce Rogers, at the Press of W. E. Rudge, 1920  
 5¼" × 2½"



Hudson: *Ralph Herne*

Bruce Rogers, at the Press of W. E. Rudge, 1923

6 $\frac{1}{8}$ "  $\times$  4 $\frac{1}{4}$ "



*The Felicities of  
Sixty*

By ISAAC H. LIONBERGER

---



---

BOSTON

*The Club of Odd Volumes*

1922



Lionberger: *The Felicities of Sixty*

Boston, U.S.A.: D. B. Updike, Merrymount Press, 1922

5" × 3 $\frac{1}{8}$ "




---

## THE FELICITIES OF SIXTY

---

**I**N MY SIXTIETH YEAR, a wise woman of more than eighty said to me: "I congratulate you: you have begun to live after sixty years of preparation, and are now wise enough to govern yourself and help others. The best part of life is between sixty and eighty."

I pondered her saying, testing its truth by my own experience. I think she was right. I think so because my opinion of friends and enemies, of life and the meaning of life, has undergone a marked and significant change in which I find a distinct and abiding happiness. We have,  
at

Lionberger: *The Felicities of Sixty*

Boston, U.S.A.: D. B. Updike, Merrymount Press, 1922

4 $\frac{7}{8}$ " × 3"



*Charles Lamb*

A LETTER regarding Roast Pig to WILLIAM HAZLITT  
and  
A LETTER on Friendship to ROBERT LLOYD  
together with  
A DISSERTATION ON ROAST PIG



Privately Printed for his Friends by  
W. K. BIXBY  
1922

*Lamb: Dissertation concerning roast pig*  
Boston, U.S.A.: D. B. Updike, Merrymount Press, 1922  
5 $\frac{1}{4}$ "  $\times$  3 $\frac{7}{8}$ "

*Mrs. Amory's Letters*

---

1

Havre, Nov' 1<sup>st</sup>, 1833.

S I have promised you, my dearest Mother, an exact account of my "*European experiences*," I take the first opportunity to commence, after liberation from sea. You, I am sure, will remember the 27<sup>th</sup> of September, when we left Brookline with you; and our final adieu at Dedham; that parting scene I shall long remember — such moments are not easily obliterated from the memory! We reached Providence to sleep, after a melancholy ride, which, however, was much enlivened to M<sup>r</sup> Amory by M<sup>r</sup> E. Preble's company, who very kindly attended us to N. York, and remained there with us till the eve<sup>s</sup> before we sailed. Before leaving Providence we paid a long visit to our friends the Arnolds, who received us with even more than their usual kindness. At noon we took passage in the Steamboat, where among others of our acquaintance, we recognized M<sup>r</sup> & M<sup>rs</sup> N. Amory, who, however, stopped at Newport. In spite of my

*The Wedding Journey of Charles and Martha Amory*  
 Boston, U.S.A.: D. B. Updike, Merrymount Press, 1922

$5\frac{3}{4}'' \times 4\frac{1}{2}''$



THE JOURNAL OF  
*MRS. JOHN AMORY*

1775



LEFT Boston Wenesday 24 May 1775, about 9' o'Clock in the forenoon—in a Schooner, bound to Marblehead, where we arriv'd about four o'Clock the same day, & went first on board the *Minerva*,— Brother & Sister Payne & M' Eliot were there waiting for us— we then went on shore at Marblehead, drank Tea with M' & M<sup>n</sup> Eliot at their lodgings, sup'd & lodg'd at the Inn with Brother Payne— M<sup>n</sup> Jackson with us—

*Thursday* 25<sup>o</sup> dined at the Inn, then went with Brother & Sister Payne to Salem, & lodg'd at M' Mascarene's—

*Fryday* 26 — After Breakfast, return'd to Marblehead, Brother & Sister Payne with us, & dined with M' Eliot— after dinner went on board the *Minerva*, & soon had the pleasure of seeing M' & M<sup>n</sup> Greene coming into the harbour.— we waited to welcome them on board, then went on shore to drink Tea, & then took leave of our friends & return'd on board late in the Evening—

*Saturday* May 27. 1775 — About 9' o'Clock in the forenoon, sat sail from Marblehead in the Ship *Minerva* Capt. John Calahan for

[ 3 ]

*Journal of Mrs. John Amory*

Boston, U.S.A.: D. B. Updike, Merrymount Press, 1923

7" x 5"

# HET EIGEN RIJK

DOOR

ALBERT VERWEY



DE ZILVERDISTEL  
'S GRAVENHAGE, MDCCCCXII

Verwey: *Het Eigen Rijk*

Enschedé en Zonen for the Zilverdistel Press, 1912

$5\frac{3}{8}'' \times 4\frac{1}{4}''$

## LANSELOET

**A**Y GOD HERE hoe mach dit sijn      Lanseloet van  
 Dat ic die scone sanderijn      Denemerken  
 Aldus met herten hebbe beseten  
 Nochtan wert mi verweten  
 Van mijnder moeder alle daghe  
 Dat ic mine minne soe neder draghe  
 Dies horic menich spitich woort  
 Maer haer minne heeft mi soe doerboert  
 Dat icse ghelaten niet en can  
 Ic en moet haer altoes spreken an  
 Als icse metten oghen anescouwe  
 Dies heeft mijn moeder groten rouwe  
 Daer omme soe moet verborghen sijn.  
 Nv willic hier wachten die vrouwe mijn  
 Onder desen neghelentier  
 Want si sal hier comen scier  
 Dat wetic wel in desen bogaert.

## SANDERIJN

◀ O edel ridder van hogher aert,  
 God die alle dinc vermach  
 Die moet v gheuen goeden dach  
 Edel ridder van herten vri.

## LANSELOET

O scone maghet, god die si ons bi  
 Ende moet v ende mi in doghden sparen

SCHILLER  
DRAMATISCHE  
DICHTUNGEN  
BAND I

MCMV  
LEIPZIG  
IM INSELVERLAG

Schiller: *Dramatische Dichtungen*

Carl Ernest Poeschel for the Insel-Verlag, 1905

5 $\frac{5}{8}$ "  $\times$  3 $\frac{1}{8}$ "

A Minos mi portò; e quegli attorse  
otto volte la coda al dosso duro;  
e, poi che per gran rabbia la si morse,  
Disse: «Questi è de' rei del fuoco furo»;  
per ch'io là dove vedi son perduto,  
e sì vestito andando mi rancuro.»  
Quand'egli ebbe il suo dir così compiuto,  
la fiamma dolorando si partio,  
torcendo e dibattendo il corno acuto.  
Noi passammo oltre, ed io e il duca mio,  
su per lo scoglio infino in su l'altr'arco  
che copre il fosso in che si paga il fio  
A quei che scommettendo acquistan carico.

Canto ventesimottavo.

**C**HI PORIA MAI PUR CON  
parole sciolte / dicer del sangue  
e delle piaghe appieno, / ch'ì'  
ora vidi, per narrar più volte?  
Ogni lingua per certo verria meno  
per lo nostro sermone e per la mente,  
c'hanno a tanto comprender poco seno.  
S'ei s'adunasse ancor tutta la gente,  
che già in su la fortunata terra  
di Puglia fu del suo sangue dolente  
Per li Troiani, e per la lunga guerra  
che dell'anella fe' sì alte spoglie,  
come Livio scrive, che non erra;  
Con quella che senti di colpi doglie  
per contrastare a Roberto Guiscardo,  
e l'altra, il cui ossame ancor s'accoglie  
122

Dante: *Divina Commedia*

Munich: Bremer Presse, 1924

8 $\frac{3}{4}$ " × 3 $\frac{5}{8}$ "

INDEX OF PRINTERS  
AND CRAFTSMEN





## INDEX OF PRINTERS AND CRAFTSMEN

*(Numbers in italics refer to references in the text ; otherwise  
the references are to plates)*

- Aldus, 13, 25, 26, 27, 29, 31, 43, 50, 72,  
73, 74, 78; Aldi filii, 26, 87, 88;  
Aldi heredes, 86
- Anisson, Jean, 36
- Arden Press, 45, 46, 308
- Arrighi, Lodovico, 27, 31
- Ashdene Press, 46
- Auriol, Georges, 50
- Austin, Richard, 42
- Badius, Jodocus, 29, 30
- Ballantyne (Edinburgh), 290, 291
- Barbou, J., 39, 218, 219, 220, 221, 222
- Barfield, J., 264
- Barone, Nicola, 16, 17
- Baskerville, John, 41, 42, 43, 251,  
252, 253
- Bé, Guillaume Le, 31, 206
- Bell, John, 42, 43, 265, 266, 267
- Bellère, Jean, 34
- Bembo, Pietro, 25
- Benalio, B., 95
- Bensley, Thomas, 42, 44, 46, 263, 288
- Berain, J., 38
- Berthelin, Jean, 36
- Bewick, Thomas, 294, 295
- Biagi, Guido, 17
- Blado, Antonio, 27, 33, 104, 105, 107,  
108, 109
- Bocchi, A., 98, 99
- Bodoni, Giambattista B., 40, 41, 42,  
43, 242, 243, 244, 245, 246
- Boursette, Magdeleine, 135, 136
- Bowyer, W., 41, 250
- Bracciolini, G. F. Poggio, *see under*  
Poggio
- Bremer Presse, 49, 336
- Bridges, Robert, 45
- Brunet (Paris), 228
- Bulmer, W., 42, 44, 46, 260, 261,  
262
- Bynneeman, Henry, 40
- Cambridge University Press, 249,  
315, 316, 317
- Cannan, Charles, 45
- Carta, Francesco, 17
- Caslon, William, 31, 44
- Cennini, Bernardo, 21, 22
- Chauldière, R., 137, 138
- Chiswick Press, 304
- Christian, Arthur, 48, 49
- Claye, Jules, 48
- Cobden-Sanderson, T. J., 46
- Cochin, Nicolas, 39
- Colines, Simon de, 26, 29, 30, 31, 32,  
117, 118, 119, 120, 121, 122, 123,  
124, 125, 126, 127, 128
- Couchman, S., 258
- Cramoisy, Sébastien, 35

- Da Bisticci, Vespasiano, 21, 22  
 Da Spira, J. and W., 19, 23, 66  
 Da Vinci, Leonardo, 13  
 Daniel, Henry, 45  
 De Angelis, Joseph, 110  
 De Vitalibus, Bernardinus, 76, 77  
 De Wailly, Natalis, 17  
 Demonville (Paris), 226, 227  
 Denham, Henry, 40  
 Didbt, Firmin, 40, 272  
 Didot, François Ambroise, 40, 231, 232, 233  
 Didots, the, 40, 42, 43, 47  
 Doves Press, 46, 49, 307  
 Duplain frères, 215  
 Dürer, Albrecht, 13  
  
 Egenolffs, the, 32  
 Ehmcke, F. H., 50  
 Elzevirs, the, 39, 48  
 Enschedé en Zonen, 333, 334  
 Estienne, Antoine, 36  
 Estienne, François I, 116  
 Estienne, Henri I, 29, 30, 112  
 Estienne, Robert I, 29, 113, 114, 115, 157, 158, 160  
  
 Feyerabend, Sigismund, 200, 201  
 Fezandat, Michel, 134  
 Fick, Édouard, 48, 284, 285, 286, 287  
 Fick, Jules G., 48  
 Flötner, Peter, 48  
 Fournier, Pierre Simon, 38, 39, 41, 43  
 Frellon, Jean, 189, 190  
 Froben, Johann, 191, 192, 193, 194  
 Fry, Typis Edmundi, 256, 257  
  
 Garamond, Claude, 26, 31, 32, 35, 36, 37, 40, 48, 50  
  
 Gerlach, Dietrich, 202  
 Gherico, 22  
 Gill, Eric, 49  
 Giolito, Gabriele, 28, 91, 92, 93  
 Giry, Jean, 17  
 Grandjean, Philippe, 37, 38, 41, 43, 48, 49  
 Granjon, Robert, 31, 33  
 Gregoriis, Ioannes and Gregorius de, 68, 69  
 Griffo, Francesco, 25, 27  
 Groulleau, Estienne, 143  
 Gryphius, Francis, 32  
 Gryphius, Sebastian, 32  
 Guérin, Louis, 214  
  
 Hart, Horace, 45  
 Herbort, Johann, 19  
 Hornby, C. H. St. John, 46  
  
 Ibarra, Joachim, 238, 239, 240  
 Imprimerie Impériale, 271  
 Imprimerie Nationale, 48, 235, 236, 237, 268, 269, 270, 279, 280  
 Imprimerie Royale, 35, 36, 37, 43, 207, 208, 212, 224, 225  
 Insel-Verlag, 49, 335  
 Ismgrinus, Michel, 195  
  
 Janiculo, Tolomeo, 27, 84, 85  
 Jannon, Jean, 35, 36, 48, 49  
 Janot, Denys, 31, 144, 145  
 Janson, Anton, 40  
 Jaugeon, N., 36, 37  
 Jenson, Nicolas, 19, 20, 21, 22, 23, 24, 25, 26, 43, 46, 50, 67  
 Johnson, John, 42  
 Johnston, Edward, 45, 46, 49  
 Jouaust, Charles, 48, 277, 278

- Kelmscott Press, 44, 46, 305, 306  
 Kerver, Jacques, 141, 142, 150
- Le Bé, Guillaume, 31, 206  
 Le Breton, André François, 216  
 Le Preux, François and Jean, 33, 196,  
 197  
 Loe, Jean, 34  
 Luce, Louis, 37, 39, 40, 48
- Mabre-Cramoisy, Sébastien, 36  
 Maler, Bernhard, 70  
 Manutius, Aldus, *see under* Aldus  
 Marcolini, Francesco, 81, 82, 83  
 Mario, Antonio di, 16  
 Martin, Robert, 44  
 Mayer, Johann, 203, 204  
 Medici, Cosimo de', 21  
 Mennius, Ioannes Rainaldus, 17  
 Merlin, Guillaume, 139, 140  
 Merrymount Press, 46, 47, 328, 329,  
 330, 331, 332  
 Mettayer, Michel, 211  
 Moreau, Pierre, 209, 210  
 Morel, Frédéric, 151, 163  
 Morel, Guillaume, 157  
 Morris, William, 44, 45, 46, 47, 50
- Niccoli, Niccolò de', 16, 19  
 Nyon, Jean-Luc, 229
- Oxford University Press, 45, 247,  
 248, 309-11, 312, 313, 314
- Pacioli, Luca da, 13  
 Pannartz, Arnold, 18, 46, 65  
 Papillon, Jean, 39  
 Patisson, Mamert, 164
- Pelletan, Édouard, 48, 281, 282, 283  
 Perrin, Louis, 47, 48, 273, 274  
 Peypus, Friedrich, 198  
 Philip, John, 43, 303  
 Pickering, Basil Montagu, 45  
 Pickering, William, 27, 43, 44, 47,  
 297, 298, 299, 300, 301, 302  
 Pisanello (Vittore Pisano), 13, 20  
 Plantin, Christopher, 13, 26, 31, 32,  
 33, 34, 205  
 Poeschel, Carl Ernst, 49, 335  
 Poggio Bracciolini, 16, 19  
 Poussin, Nicolas, 35  
 Prault, Laurent-François, 39, 213  
 Pré, Denys du, 161, 162  
 Prévost, Benoît, 152, 153
- Quantin, A., 275, 276
- Ratdolt, Erhard, 20, 24, 28, 70, 71  
 Rickaby, T., 259  
 Riverside Press (U.S.A.), 318, 319,  
 320, 321, 322, 323, 324  
 Rogers, Bruce, 47, 50, 318, 319, 320,  
 322, 323, 324, 325, 326, 327  
 Rossa, L. de, 75  
 Rouillé, Guillaume, 48, 184, 185,  
 186, 187, 188  
 Roville, Philippe de, 159  
 Royer, Jehan le, 154, 155, 156
- Salomon, Bernard, 32, 48  
 Sancha, Antonio de, 241  
 Schweynheym, Conrad, 18, 46, 65  
 Seagrave, J., 289  
 Sermartelli, Bartolomeo, 100, 101  
 Simonneau, Charles, 37, 38  
 Simons, Anna, 49  
 Sinibaldi, Antonio, 20, 22

- Société littéraire, 230  
 Soncinus, Hier., 79  
 Steffens, F. 17  
 Stelsius, 34  
 Strawberry Hill Press, 42, 254, 255  
 Strozzi, Pietro, 20  
  
 Tagliente, G. A., 80  
 Talboys, D. A., 296  
 Tarbe, P. H., 223  
 Torrentino, Lorenzo, 22, 96, 97  
 Tory, Geofroy, 13, 30, 31, 32, 35, 43, 44, 129, 130, 131, 132, 133  
 Tournes, Jean de, I, 32, 48, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183  
 Tournes, Jean de, II, 48  
 Tramezzino, Francesco and Michel, 89  
 Trechsels, the, 32  
  
 Updike, Daniel Berkeley, 46, 47, 328, 329, 330, 331, 332  
 Van Speier, Johann, *see under* Da Spira  
 Van Vaernewyck, Marcus, 33  
 Vascosan, Michel, 30, 146, 147, 148, 149  
 Vaticana, Typographia, 111  
 Vavassore, Giovanni Andrea, 90  
 Vespasiano, *see under* Da Bisticci  
 Vicentino, Ludovico, 102, 103  
 Vitelli, Girolamo, 17  
  
 Walker, Edward, 294, 295  
 Walker, Sir Emery, 46, 49  
 Walpergen, Peter, 45  
 Warwick, John, 292, 293  
 Wechels, the, 32, 200, 201  
 Whittinghams, the, 47, 297, 298, 299, 300, 301, 302  
 Wiegand, Dr. W., 49



## DATE OF ISSUE

This book must be returned within 3, 7, 14 days of its issue. A fine of ONE ANNA per day will be charged if the book is overdue.

---

--	--	--	--	--

