

*This volume is the original copy*

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RHAZES

Libro tertio de la Almansore

chiamato Cibaldone.

Bartholomæus de Zanis.

Venezia.

Quarto; roman characters; 2 columns; 44 or 43 lines; 6 leaves; no pagination; signature aiii only; no catchwords. — Venezia, press xcii (first press [1487-1489] Type 2, commentary roman, very like Press 85 [Bonetus Locatellus] type 5 ... single hyphen, long and short; bus (with reversed c = us) rare; 20 ll. = 77-78 mm. Press cv. (third press [1490-1500] type 2 as in the first press. On 8 Oct. 1494 a new Q appears; it gradually expels the earlier form!

Woodcut border on title page; above the title a woodcut of the Ascension. At the beginning of the text an 8-line woodcut enclosed in double lines of the Transfiguration; at the beginning of each chapter (there is no space between the chapters) a 6-line woodcut, enclosed in double outlines, of a Saint with attributes. At the end, a woodcut, 101 mm. broad by 37, in the middle 102 on a circular black ground enclosed by a wreath; to left and right a Centaur with a woman on his back, and at each extremity a palm tree, with the letters P C on either side of the stem.

leaf 1<sup>a</sup> col. 1. 1 Vn philosopho dot  
to in medicina p sua  
memoria ....

leaf 6<sup>b</sup> col. 2 e se tu seguirai quel che te dice  
line 32: la uita tua mantenerai felice  
Finis.

Stāpato p M<sup>ro</sup> Zāo da trīo ĩ uenesia.

From the Vernon Library, with book plate.

Cibaldone ( ) a doctor in the XVth century. (Chevalier (Ulysse) Répertoire des Sources historiques.) In the B.M. Catalogue after the edition of 1480? there is a note "Being the 3rd book of the Nonus Liber Almansaris versified."

The printer Bartolomeo de Zani was born at Portesio. In 1489 the Riviera, or sea-board, of Lake Garda, having decided on printing their Statutes, wished to have the work done in the district, and under the supervision of the rectors. To this end they called on a famous printer of Venice, B. Zani, a native of Portesio. He accomplished the task and printed the volumen in the ancestral house which belonged to him in his native town, and which in Lechi's time was still standing. Fumagalli. If we wish to appreciate the immense advance the art of illustration had made between 1476 and 1500, we have only to compare any of the woodcuts in Ratdolt's books with such splendid productions as the Petrarch of 1497,

by Bartolomio de Zani da Portesio, with its magnificent engravings of the Trionfi, or the illustrations to the more famous Hypnerotomachia of 1499. It is probable that the majority of these illustrations and ornaments were printed from metal plates.

Brown (H.F.) Ven. Printing Press. p.32  
and note 7.

RASIS

(7)  
003  
[At beginning] Almansoris liber nonus cum expositione Sillani.

[Followed by the 'Recepte super nono Almansoris' of P. de Tussignano.]

[At end] Excellētissimi doctoris dñi Petri ð. Tussignano recapte  
sup nono Almāscoris, feliciter finiūt. Impresse Venetiis iussu  
& ãpēsis nobilis viri Octaviani Scoti ciuis modoetiēsis, anno  
salutis 1490. decima die Aprilis.

Venetiis, 1490. sm.fol.

Note in vol. in W.O.'s handwriting.

Bt. Naples Dec. 30 '09 pm. 120 frcs.

W. Osler.

"A far more important and much greater celebrity was Rhazes, who lived in the tenth century. In early life he applied himself to music, but feeling the want of a useful profession, he embraced the study of medicine.....and subsequently established himself in Bagdad when he was selected from amongst one hundred competitors to undertake the direction of the Hospital. He was a better anatomist than any other Saracen but his observations were confined almost entirely to the organ of the voice, He first described the pneumogastric nerve and distinguished the superior laryngeal from the inferior recurrent..... His friend Almanson the Caliph (for whom this treatise was prepared) said that the country wherein he resided could at least boast of possessing a Galen, to which Rhazes replied "Experience is better than a doctor."

Meryon, History of Medicine, Vol. I  
129.