XII.—On the unpublished work entitled "*Antiquarius*" by Hieronymus Bononius, of Treviso, and his Poetical Remains; including a Poem on the Revivors of Literature in the Fifteenth Century who were personally known to that Author. By WILLIAM HENRY BLACK, Esq., F.S.A.

Read June 11th, 1863.

ALTHOUGH literary history is less prominently an object of this learned Society, and has less claim for discussion at its meetings than other branches of antiquarian knowledge, yet I may expect to be indulged with your special attention this evening, while I lay before you a long-lost work of one of the Revivors of Literature in the fifteenth century, and that the autograph and unique copy of a production, entitled *Antiquarius*, or "Two books of *The Antiquary*."

Its author was HIERONYMUS BONONIUS, of Treviso, a city of great antiquity, and of some distinction, in that part of the modern Venetia which the ancients called *Istria*. His name is little known: but he is mentioned by the two chronological historians of literature, Saxius and Eyring; by the former, in 1780,^a as "a jurisconsult, an archæologist, and a writer of poems;" by the latter, in 1783,^b as "a jurisconsult, a poet, and an antiquary." They both place him in or after the year 1500, and agree (excepting an obviously misprinted figure^c in Saxius) in placing the dates of his birth and death in the years 1444 and 1517. Saxius refers to Vossius on the Latin Historians; but Vossius tells us^d no more than that he had learnt, from letters of Balthasar Bonifacius to Dominicus Molinus, that at the same time as another author, of whom he was treating, "there flourished, and extended his life to the year 1520, Hieronymus Bononius, an excellent poet; who, beside many other literary productions, which he called

^a Chr. Saxii Onomasticon Literarium, tom. iii. (Traj. ad Rhen. 1780, 8vo.) pp. 7, 577.

^b Jer. Nic. Eyring, Synopsis Hist. Lit. (Gottingæ, 1783, 4to.) p. 638.

^c "1544," for 1444.

^d G. J. Vossius de Hist. Lat. (Lugd. Bat. 1627, 4to.) pp. 839—840; (ibid, 1651, 4to.) p. 812.

Promiscua, wrote a Life of Saint Jerome, both in prose and in verse." It would have been more to the purpose of his own work, if Vossius had mentioned his "Book of the Antiquary:" this, however unknown to Vossius, is mentioned by both the afore-quoted authors, apparently on the authority of the *Giornale de' Litterati*; and what they say is as follows:—"He wrote also," says Saxius, "on the origin, territory, and illustrious men of Treviso; also a work inscribed *Antiquarius*, wherein he collected and explained inscriptions; but which I think yet lies hidden *in scriniis*," that is, in private repositories.^a Eyring also mentions these as two distinct works, though it will appear, in the course of this paper, that they were perhaps but one; and of the *Antiquarius* he says, (but with little accuracy), "in which are explained inscriptions collected in a journey."

It was my good fortune to find this long-hidden treasure in 1851, when I bought it (among other MSS.) of Mr. John Russell Smith, now of Soho Square. It is a small folio volume, fairly written in a Roman or Italian hand of the latter part of the fifteenth century, preserved in a most genuine state, with its original binding of stamped leather. There is nothing in the book itself whereby its own history can be traced, except a cutting from a modern Bookseller's Catalogue, (apparently the late Mr. Rodd's,) pasted within the cover. I have since ascertained somewhat of its earlier history; but proceed now to describe its contents, intending afterward to resume some account of the author, and to lay before the Society such scattered notices of him as I have been able to find.

The work begins with a poetical address, "*Ad Lectorem*," consisting of five elegiac couplets, and commending its design; then follows the title, thus:—"Hieronymi Bononij Tarvisini Libellus Antiquarij Primus, ad Julium Filium," "The first book of the Antiquary of HIERONYMUS BONONIUS, of Treviso, to JULIUS his Son;" to whom he commends the subject of the work, by assuring him that, among the many uncommon enjoyments possessed by civilised and educated persons, none is greater, or more peculiar, than "to search out the remains of things ancient and far from our own memory, and to contemplate their image with the whole mind." Hence he commends history, in the language of "the fount of eloquence" (Cicero), and adds that "so pleasant is antiquity, that they who studiously and truly pursue it attain the full height of humanity; not only of that humanity which we call erudition and instruction in good arts, but also a dexterity and a benevolence toward all men, excited by the examples of the ancients to live well and gloriously, and to reflect their likeness to posterity.

^a Onom. Lit. iii. 577.

They venerate ancient books, statues, coins, and stones; and the more of them that they possess, the richer they think themselves." The author describes himself as a true antiquary when he says of himself, that "nothing had more delighted him, from his youth, than to search out most curiously all ancient things; and, if he unexpectedly found any monument of good antiquity, he kept it most carefully above other treasures." Herein he tells his son that he followed the example of the most eminent men of old times, as Cicero, Pliny, and other classic authors. He speaks of the abundance of coins found in Italy, which were daily cast up by ploughmen, especially in the country about Treviso, in the neighbourhood of Aquileia and Concordia, and in Rome itself, where there seemed to be "a perpetual vein of gold, silver, and brass." Then he treats of inscribed stones, which were so numerous that if his son would copy all the inscriptions of Italy he "might make an immense volume." This task had been attempted by many, whose books were handed about, but were full of errors. Of the destruction of such monuments he bitterly complains, not only as perpetrated by the old barbarian invaders, but also by masons, who cut them up for modern buildings, where stones might be seen with the letters inverted or else half buried. He gives to his work the name of "The Antiquary," because (he says) it contains inscriptions transcribed by himself from ancient stones, especially in the Tarvisan region and its neighbourhood, where in his younger days he copied everything of the sort that he could find; and he assures the reader that the specimens thereof contained in the present book most faithfully represented the originals which he had seen with his own eyes, excepting some few inscriptions which had been sent to him by learned friends; hence his book might be relied upon as most religiously expressing the forms of writing, and therefore truly instructive to the studious. A long preface of eight pages concludes with an elegiac epigram of five couplets, as before, briefly recounting the substance of what had been said in prose.

The author proceeds to distinguish five different classes of inscriptions, and gives short extracts from some of those at Rome, by way of example. His classes are these:—First, Inscriptions in honour of the Gods, and of human benefactors. Second, Those in memory of the building or restoration of public works; Third, Those in memory of remarkable actions. Fourth, Those promulgating public edicts; and Fifth, Those in memory of the dead. Here he breaks out into poetry; he quotes a long passage from Silius Italicus, where Scipio is represented as addressing Appius Claudius; and adds an elegy of his own in twelve couplets, on the ruin of Rome by the Goths, which he had composed

when a young man, while acting as secretary to Laurentius, Patriarch of Antioch, in the time of Pope Sixtus IV. (1471—1484.)

The author's intention was to treat chiefly of the antiquities of Treviso; yet this, he says, he could do but feebly, being *homo forensis, atque occupatus*, (a lawyer, in much practice); and therefore wished that some more elegant writer should treat on that subject, though none could outgo him in love of his country. The naming of his native city *Tarvisium* leads him to discuss its orthography, which had been by some mis-written *Tervisium*, by others *Trivisium*, and by others *Taurisium*, relying on faulty copies of Pliny's Natural History,^a whereas the author says he had examined at least four ancient MSS. of Pliny, one of which came from the library of Prince Malatesta, and was in the possession of Laurence Patriarch of Antioch, and another was possessed by Francis Gonzaga, Cardinal of Mantua. Both these MSS. proved that the name should be written TARVISIUM; and this was confirmed by the public records, wherein the region was always called TARVISANA, and so was styled in the public letters of the Doges of Venice, when they appointed a new Governor.

Six pages are then occupied with historical and topographical notices of Treviso, and its rivers Plavis and Silis, in relation to which he incorporates an epigram, in seven couplets, out of the sixth book of his own "*Promiscua*."^b He also takes the opportunity of correcting the text of Pliny, by proposing to read *fontibus*, on the authority of accurate MSS., in the passage commonly read "*a montibus Tarvisanis*."^c He also proceeds to say that it was his intention to record some notices of "illustrious men" of that region: and he treats, by name, of Totilas, or Baduila, Governor of Treviso, who was elected King of the Goths; of Felix, Bishop of Treviso; of Hadrianus, who saved Aspalatum from the Pannonians; of Ecelinus, or Azolenus, the Tyrant; of Nicolaus, son of Buccasius the Notary, afterward Pope Benedict XI. and canonized; and, lastly, of Antenor Actionius, whom he describes as "*ex meorum advocariorum majoribus*," and as having delivered the Paduians from Canis, Duke of Verona. He then concludes this introductory part of his work by mentioning the free submission of his native city to the Senate of Venice,^d in consequence of the oppressions which it had suffered

^a Plinii Hist. Nat. lib. iii. c. 18, "De Istria;" where the Venetian edition of 1487 reads, with our author, *Tarvisani*.

^b MS. fol. 106.

^c Plinii N. H. lib. iii. c. 17, "Venetia, decima regio;" where the early edition, quoted in the foregoing note, reads "*Fluvius Silis ex montibus Taurisanis*."

^d In 1388: see Schotti Itin. Italiæ (1655, 12mo.) p. 35. But Bonifaccio, the historian of Treviso, places that event in 1389. (Istoria, Ven. 1744, 4to. p. 442.)

from various governors; and adds four lines, on that subject, from the first book of his own Elegy, called "Candidæ," as follows:—

Nam, loca cum diris premerentur multa tyrannis,
Justitia et sævo sub pede pressa foret;
Sponte patrocinium Veneti petiere Senatûs,
Quo duce tranquilla pace fruuntur adhuc.^a

The remainder of the first book is occupied with copies of inscriptions, each followed by an ample commentary, explaining the initials and abbreviated words, the grammatical peculiarities, and the points of historical antiquity occurring in them. They are, first, from TREVISO and its neighbourhood, as follows:—

"Ad plateam Sancti Andreae," in Treviso: one inscription, f. 12.

"Veronæ:" three from Verona, to illustrate the foregoing, f. 12*b*.

"In turri Russinonia," at or near Treviso, f. 15. This is the imperfect but interesting inscription, beginning abruptly *honorem decurionatus*, which is printed in Gruter's great Collection of inscriptions,^b on the authority of Burchelatus and Scultetus, and in Bishop Fleetwood's *Sylloge*, p. 178.

"Ad fontem olivæ," at or near Treviso, f. 17*b*. This also is printed by Gruter, as "Tarvisii, ad *pontem olivium*, in domo Serravallia," and from Burchelatus.^c

The next is described as "columnella elegantissima," or from "a most elegant little column, which I, Hieronymus, have at home, and diligently keep in honour of venerable antiquity," f. 18*b*. It begins SILVANO AUG., and has been printed by Gruter, as "from Burchelatus," with a heading in which our author is mentioned as follows: "Tarvisii, in pulcherrima columna quam domi habet suæ Hier. Bononius."^d From a different work of Burchelatus, which was published after Gruter's collection, and which I shall hereinafter quote, it appears that this very column was in his own possession at Treviso, in 1616.^e

The two next were also possessed by our author; the first of them from what he calls "Lapis egregius in domo mea," ff. 20*b*, 21*a*. Both are printed in Gruter's Collection,^f as from Burchelatus; and the latter is described as "At Treviso, in the house of Hieronymus Bononius, the poet."

"Valij in villa Valeriorum," f. 21.

"In Monasterio Pyri," two inscriptions, ff. 21*b*, 22*a*.

^a MS. fol. 12.

^b Gruteri Inscriptiones Antiquæ, p. cccxciv. n. 4.

^c Ib. p. dcccxxiv. n. 5.

^d Ib. p. lxiv. n. 2.

^e Commentariorum, p. 499.

^f Inscr. Ant. pp. dcccclxxix. 10, et dcccclxx. 2.

"In Vico Querquano," (f. 22a), an inscription erected by G. Rapidus Rufus, which the author had mentioned "in epigrammate quodam ad Aurelium," (meaning his friend Joannes Aurelius Augurellus, the poet^a), from which he quotes four lines.

The author then says that there was at Moriacum, near Treviso, the monument of C. Herennius Rhetoricus, whom he supposed to be the contemporary of Cicero, but no more than the name could be read; and that in *Vico Spinetico* he remembered to have seen an inscription of one Statius; also some broken inscriptions in the buildings of the aforementioned monastery; but they had been taken away to Padua "by the contrivance of some antiquary."

"Now to OPITERGIUM," says the author, "as belonging to our parts, let us pass." He briefly treats of the history and antiquities of the formerly populous town of Oderzo, and gives three inscriptions from it, ff. 23b—24b.

Next he gives a comparatively modern inscription, that of Francisca, daughter of Petrarch the poet, from the church of St. Francis in Treviso, consisting of five elegiac couplets, as follows:—

Tusca parente pio, sed facta Ligustica dulci
 Conjuge, jam proles plurima clara fuit.
 Nulla magis seu fida viro, seu subdita patri,
 Seu magis externæ nescia lætitiæ.
 Nomen erat Francisca meum, studium sed honestas;
 Dos mea simplicitas, et sine labe pudor.
 Me mea sors varie puerili vexit in ævo:
 Hic immota quies, hic mihi certa domus.
 Jam matrona quidem: sed, adhuc florentibus annis,
 Eripior terræ, restitutorque polo. (F. 24b, 25.)

He dates her death in 1384 on the authority of a prose inscription in the same place, and says that her husband, Francisculus Brossalnus of Milan, was mentioned in Petrarch's will (of which he had obtained a copy from Padua), and was an officer having the charge of issuing passports, "an office odious enough," says our author, and since abolished.

He says that in the churchyard of the Hermits was a sumptuous marble chest, wherein was intombed Peter the son of the poet Dante. The inscription was in Leonine verses, and was deemed too "ridiculous" to be transferred to his pages. It was however printed in the curious work of Burchelatus, in 1616.^b

^a His full name is given at f. 61, in stating an opinion of his. See also a commendation of him and his works at f. 62b.

^b Commentariorum, p. 375.

Then he proceeds to notice the epitaph of Nicolaus Guarinus of Verona, son of the celebrated Italian scholar, which Nicolaus was buried in St. Michael's church at Treviso, but lay without a monument until his brother Baptista was excited by our author to erect one; and his letter to our author on this business is incorporated in the work. It is an elegant Latin epistle, dated at Ferrara, 12 cal. Dec. 1494, and is followed by a copy of the verses written by the surviving brother, and inscribed on his grave accordingly. They consist of four elegiac couplets.^a This interesting little episode is rendered complete by reference to the very affecting poem which our author had addressed to Baptista Guarinus, and which is fortunately preserved in the poetical MS. hereafter mentioned, and exhibited to the Society.

AQUILEIA now receives attention from our author; and after some notices of its historical antiquities, and its literary fame by reason of its connection with the literary names of Rufinus and Hieronymus, he extols the character of a recent worthy, ecclesiastically connected with that place, namely, the celebrated philologist and critic Hermolaus Barbarus, Patriarch of Aquileia, in whose praise he incorporates into his pages an "epigram" or rather eulogium, consisting of eight elegiac couplets, the first of which is—

Contigit Hermoleos, merito divinus honore,
Antistes sedi, prisca Aquileia, tuæ.

The date of his creation as Patriarch is said to have been 1491, and his untimely death is placed in the year 1493.^b He died of the plague at Rome in his thirtyninth year.^c

Aquileia and its region furnished no fewer than twenty-one inscriptions for our author's work, ff. 27—35*b*, with which, and his usual comments thereon, he fills up his first book. He concludes it with two sets of elegiac verses or epigrams, commending to posterity the monuments contained in his work, and expressing the pleasure that he felt in antiquarian studies, even in his old age.

"The second book of the Antiquary" (*Antiquarii libellus secundus*, f. 36*b*) begins by assenting to the request of his son Julius, that he would give at full-length, and with like explanations, the inscriptions referred to, or briefly quoted, by way of illustration only, in the former book. This he does accordingly; and he transcribes them in the following order:—

^a MS. ff. 25*a*, 25*b*. See a notice of their publication in the latter part of this paper.

^b Saxius, ii. 506-7; et Eyring, p. 606.

^c Vossius de Hist. Lat.; and Pope Blount, p. 343, who also quotes Bossard for the date "1494."

First, from ROME, he gives a short inscription "from an arch near the Amphitheatre now called the Colosseum;" "from the Vatican Obelisk;" "from an arch near the *Porta Tibertina*; from one below the Capitoline Hill, and from another near the church of St. George; from the Capitol; from the front of the round church of St. Mary; from the Aqueduct near the Lateran Hospital; from the *Porta Major*; from the Capitol again; from the *Pons Insulæ*; from the Capitol, a third time; from an arch near the Colosseum; from *Interamna*; from the great brazen tablet in the basilica of the Lateran, beginning *Fædus ut cum quibus volet facere liceat*, (read thus: *Fædusve cum*, &c. in Gruter's Collection^a); from the chapel in the house of the Cardinal of St. Peter ad Vincula, being an edict by Turcius Apronianus, regulating the sale of flesh-meat;^b near St. Mark's church; from the chapel of St. Michael a large monument, beginning *Atimetus Pamphili Ti. Cæsaris Aug. LL.*, and containing six Greek verses;^c and lastly, the monumental inscription of the poet Claudianus, which, in the introduction of his work, was said to have been lately found in the Forum of Trajan.^d

The next is a short votive inscription to Minerva, the locality of which is omitted by our author; but it appears, from a copy differing only in two letters, printed in Gruter's Collection,^e on the authority of Apianus and Sarayna, to have existed at VERONA, in the churchyard of St. Peter.

PADUA then furnishes three inscriptions at f. 59; two more at f. 64*b*; two more at f. 67; and one at f. 68.

BELLUNO affords two inscriptions at f. 60, one of which is partly in Greek.

BRESCIA gives one inscription, quoted by way of illustration of the last foregoing, at f. 60*b*; and five others at ff. 64, 65, 67*b*.

VICENZA gives one at f. 61.

OTRICOLI, an ancient town on the Tiber, yields one, at f. 61*b*.

PESARO yields one, at f. 62.

TUDER, or TUDERTUM (Todi), an ancient place in Umbria, gives a curious inscription at f. 63.

FELTRE affords one at f. 63*b*.

A very singular monumental inscription to Caia Tibulla, at f. 65*b*, was found "Haud procul CAMERINO." To illustrate which the author appends one that he

^a MS. ff. 50*b*-51. Gruter. p. cexlii.

^b MS. f. 52*b*-53.

^c Gruter. p. devii. n. 4, from Smetius.

^d MS. ff. 2 *b*. 57*b*-58. Gruter. p. ccxcxi. n. 5, from Smetius.

^e MS. f. 58*b*. Gruter. p. lxxx. n. 7.

had received from Tortellius, both of them containing the **F** turned to the left-hand.

PIACENZA is the source of two inscriptions, at ff. 66, 67.

VERONA again affords a short one at f. 68; and with this the text of his work concludes.

There then follows an epigram relating to Treviso, in seven hexameters, headed "De Tarvisio, HIER. BON. TAR." (f. 68*b*), which was evidently written at a later time. The next page contains a brief retrospect of the work, in prose; wherein he says that he possessed many other inscriptions, but omitted them here lest this work should be tedious. Then follows a kind of epilogue, in twenty-three iambic verses, headed "Felix operis editio:" whence it may be conjectured that he intended this MS. (fairly written though it is, as if not intended for the printer) to be published to the world by means of the press, by his son, to whom the verses are addressed.

That the work was not written before 1494 is evident from the letters of that date from Baptista Guarinus, which it contains; but further, it appears that the MS. was written while Aldus Manutius Romanus was printing Greek and Latin books at Venice, which he did from that very year 1494, until his death in 1515 or 1516.^a A shorter period of ten years, within which the work was written, appears from the mention of Julianus, Cardinal of St. Peter ad Vincula, "*nunc, divina providentia, sub nomine JULII SECUNDI pontificatum tenente:*" for Julius II. was Pope from November 1503 to February 1513.^b But the closest date is found in the year "1506," which occurs in an incidental and very pathetic mention of the death of his only and beloved daughter Livia, who died in her nineteenth year in childbirth, being the wife of Franciscus Blandineus, 11 cal. Jan. (= 22 Dec.) 1506,^c where also he refers to his own poetical complaint upon that event, contained in the tenth book of his *Promiscua*, the poems mentioned by those literary historians who have recorded notices of our author. There are also some "Addenda et Corrigenda" at ff. 70-72, written at different times, and in a much altered hand: but what is most remarkable in them is a note extracted from the margin of a copy of Pliny, written by Thomas de Prata, of Treviso, relative to an earthquake which happened there on 7 cal. Apr. (= 26 Mar.) 1511, which has been printed by Burchelatus.^d Hence it is evident that the work was completed a considerable time before 1511, and therefore probably in 1507.

^a MS. f. 53*b*. Maittaire, i. 233, 328, 329. Orlandi, p. 56. Saxius, ii. 514.

^b L'Art de verifier les Dates; and other Chronologies.

^c MS. f. 60.

^d Commentariorum, p. 636.

The work is written in elegant Latinity, and in a light and florid style; it is replete with classical quotations and other authorities of Roman antiquity or criticism. Some of the writer's contemporaries are quoted, especially Valla and Pomponius Lætus; from the latter of whom a letter is quoted at f. 54; as also are letters from Parthenius Benacensis and Urbanus Bellunensis, at ff. 2*b*. and 61. It is, however, peculiarly interesting, on account of the personal anecdotes relating to himself and his friends with which this work is interspersed. In addition to those already noticed, it may be observed that he names his own brother Bernardinus, at f. 58*b*, and twice speaks of an official journey that he had made with the Patriarch of Antioch in the year 1475, and of the friends that he then visited, ff. 63, 66. Indeed it made so great an impression on his mind that in his old age he calls it his "happy juvenile peregrination."

The other MS. now exhibited to the Society is fairly written by the same hand, but evidently some years earlier, and consists of two fragments or portions of the great collection of his own poems, which we have found him quoting under the general title of *Promiscua*. These fragments are in larger folio, and respectively signed *c* and *d*. They were mere loose papers when I bought them with the former MS., and, though sixteen leaves only, yet they contain a considerable number of Latin poems, and among them some that are peculiarly interesting and valuable, as will appear by the following description.

The first portion contains the following pieces of Latin poetry:—(1) A poem in praise of the author's pleasant country house, called "Nervisiana villula," consisting of 187 hexameter verses. (2) An epistolary poem addressed "To Baptista Guarinus, son of the great Guarinus, a most eminent rhetorician," in 93 hexameters: this piece is mentioned in the author's *Antiquary*, where he gives a copy of that person's prose epistle to him on the occasion, dated 1494, and his own epitaph on his brother Nicolaus, which have been already mentioned. (3) Epigram upon the distinction between two relatives, each bearing the same name. (4) On five Kings of Naples reigning within three years, 22 verses. (5) On Zenobia's continence, 21 verses. (6) On Apelles, from Lucian, 18 verses. (7) Three forms of stating Pliny's proportion of the human figure, in Latin verse. (8) The author's principal poem, intitled "Quot viros, in re litteraria illustres, viderit." It consists of 205 hexameter verses, and contains characteristic and laudatory notices of many of his contemporaries, who were concerned in the revival of classic learning. Those mentioned by name are, Theodorus Gaza,

Johannes Argyropylus, Georgius Trapezuntius, Marcus Musurus, Johannes Andreas, Franciscus Philephus, Cardinal N. Perottus, Joh. Ant. Campanus, Pomponius Lætus, Paulus Marsus, "Cyllenius," Bartholomæus "Platyna," Laurentius Zana, Demetrius Chalcondylas, Hermolaus Barbarus, Hieron. Donatus, Nicolaus Leonicus, Cardinal Petrus Bembus, "Aurelius" (that is, the author's fellow-poet Jo. Aur. Augurellus), "Callimachus" (or Phil. Bonacursius), M. Ant. Sabellicus, Georgius Merula, Philippus Beroaldus, Joh. Jov. Pontanus, Angelus Politianus, Marsilius Ficinus, Titus Strozza, and Matthæus Bossus. Some of these are mentioned and quoted in the author's *Antiquary* as his friends and contemporaries: here, in his old age, he laments that he had not obtained marble or metal busts of these and other literary worthies of his time, and therefore, in conclusion, erects to their memory "these statues" in verse. (9) Epigram on "Rhenerius heros." (10) Epitaph on Joannes Mocenicus, Doge of Venice. (11, 12) Two translations of the *Vaticinium* of Marcus Musurus, about the revival of Venetian power; in eleven verses and five elegiac couplets.

The second portion contains only three poems, of which (1) the longest comes first, and is entitled "*Sylva Baduaria*," 210 hexameter verses, in praise of Baduarius, a Venetian ambassador about to go to Spain for aid against the Turks, against whom the poet imagines all the western nations arising in concert to repel their common enemy. Among others he thus mentions our own nation—

Pontifici statuit socians se jungere Summo,
Regibus Hispano coëuntibus atque Britanno.

It is followed by (2) an epilogue in six elegiac couplets. Lastly, there is (3) a poem entitled "*Maximillianus pacatus*," written on occasion of the cessation of the Emperor's hostilities against Venice; it extends to the length of 83 hexameter verses, beside ten others substituted for six cancelled lines in the first page of the poem, at the suggestion of the author's friends. In this poem the King of England is mentioned as joining with the Spanish King in favour of the Venetians, and two well-known lines of Virgil are accommodated to describe our Henry, thus:—

Et quanquam toto divisus ab orbe Britannus,
Qui tamen est nobis conjunctus amore fidéque,
Dives opum, dives pictæ vestis, et auri;
Ut canit ERASMI facundia tersa disert.

Pope Julius II. being also mentioned in the context, it seems that the event celebrated by the poet was the peace of 1514, and not that of 1489.* Hence,

* Bonifaccio, pp. 482, 521.

especially as the rest of the leaf is vacant, this may perhaps be considered the concluding poem of the author's "*Promiscua*."

The principal notices of this author, and of his writings, which I have been able to find, are contained in that most curious work of his fellow-countryman Bartholomæus Burchelatus, a physician of Treviso, published there in 1616, in quarto, and containing all the then extant monumental inscriptions of the city, with literary, historical, and genealogical notes relative to it and its inhabitants, under the title of "*Commentariorum Memorabilium Multiplicis Hystoriae Tarvisinae*." That curious author describes our Hieronymus Bononius as "*Forensis homo, poeta primi nominis Latina lingua, et scriptor operum indefessus ac defæcatus*;" says that he died "*before the year 1520*," and composed very many things, the principal of which were,—an Oration and Verses, published with the Trevisan edition of Pliny's Natural History, in 1479; one book of Observations on Orthography and Metre; the praises of his "*pagus Nervisianus*," (the autograph of which poem has been already described and produced to you); a poem prefixed to the Trevisan edition of Eusebius, *De præparatione Evangelica*;^a several other poems, of which brief titles are given; four books of love poems, intitled *Candidæ*; "*Antiquarii Tarvisani libri duo*," being evidently the work of which the original MS. is now produced; a treatise to prove that the tragedies, and moral, philosophical, and rhetorical writings extant, under the name of Seneca, belong to one and the same author; a life of Saint Jerome, in prose, with poems to the extent of four hundred hexameters, beside elegiac verses; and beside all these, says Burchelatus, he wrote "*Twenty-two books of poetical Promiscua*, a great work indeed, but not a little defective, through neglect and mice, not to mention the fault of his sons, so that I scarcely dared at my leisure to make up the pages in any order." For so I understand his words, "*ut vix ausim, dum vacet, illud quoquo modo compaginare*;"^b and this interpretation agrees with the loose state in which I found the leaves of those portions of these very *Promiscua* which I now lay before the Society.

The same writer adds, in testimony of the esteem in which the poet was holden by his contemporaries, some Latin iambics addressed to him by Aurelius Augurellus, who is mentioned in the principal poem that I have described, and a notice of whose sudden death in his eighty-third year, and of his tomb at Treviso, with a copy of the characteristic epitaph upon it, is contained in the work of Burchelatus;^c

^a Printed, as also the above-mentioned edition of Pliny, by Michael Manzolinus, 1480, fol. (Orlandi, *Origine e progressi della stampa*, Bonon. 1722, 4to. pp. 118, 300.)

^b *Commentariorum*, p. 56.

^c *Ibid.* pp. 406-7.

followed by the monumental inscriptions there which relate to our author, the poet and antiquary, himself.* Of these I will transcribe one—the first; it is said to have been on a remarkable marble near the steps of the *Capella Sovernica*, in the cathedral church of St. Peter, in Treviso:—

HIERONYMVS BONONIVS
SIBI VIVVS STRVXIT SEPVLCVRVM
TEMERE NEC QVIDEM, CVM SIT INCERTVS
HORÆ, CERTVS ATTAMEN MORTIS.
QVICVMQ. SEMEL NATVS HVC MIGRAT TANDEM.
HVC INTERVNTOR POSTERI, VOLENT QVIVIS.
MDXVII.

The next is a poetic epitaph, by our author, for himself, beginning, “*Lector, ut, ecce, vides, condenda Hieronymus ossa, Jussi egomet vivens hæc mea sarcophago,*” &c., with three other couplets. The third inscription is an elegiac epitaph on our author’s brother Thadæus, in five couplets. The fourth is from the church of St. Francis, before the altar of St. Louis, in memory of the poet’s son Octavius Bononius, who died 1st Dec. 1572, aged 70 years; only three lines in prose; followed by two lines relating to another Octavius Bononius, who was buried 9 cal. Mar. 1616, aged 43 years, apparently added by Burchelatus himself, as it calls him “*levir meus.*” Lastly, there is the epitaph on Nicolaus Guarinus, mentioned before as contained in the *Antiquarius*; it was found by Burchelatus in the middle of the church of St. Michael, on a “noble marble,” subscribed thus, “*Curante Hieronymo Bononio.*”^b

In a further part of the Commentaries of Burchelatus, among the ancient inscriptions with which he concludes the second book, is one which had been incorporated into the *Antiquarius* of Bononius, from a marble column in his own possession, beginning *SILVANO AVG.*, as already mentioned. The editor says that it was “on a most beautiful little column, a century before in the possession of Hieronymus Bononius, a famous poet and most studious of antiquities; whereof also he compiled two books of *The Antiquary*, which we hold most dear. Having afterward wandered through many habitations, at length being sold by the heir of a doctor to a stone-cutter, as a mere stone, when I knew, I reclaimed it by giving marbles and bricks more than enough; and I hold it very dear at my house, together with that marble vessel of the same Bononius, *my wife’s great-grandfather*, which at that time contained a laurel.”^c

* *Commentariorum*, pp. 407-8.

^b *Ibid.* p. 408.

^c *Ibid.* p. 499.

In the fourth book Burchelatus quotes a passage from the *Antiquarius Tarvisanus* of Bononius, on the origin of Treviso, and refers to his own "fourth book of Epitaphs, published thirty years before;"^a and there are some other scattered passages relating to him.

I shall conclude this Paper by quoting a notice of our author contained in the History of Treviso, written in 1591, by Giovanni Bonifaccio, who was, therefore, a contemporary of Burchelatus, having been born in 1547, and died in 1635. He therefore lived in a time when the memory of our author was fresh in the minds of his fellow-citizens; yet it is remarkable, that, though he had this advantage, and wanted neither ability nor disposition to give an accurate statement of facts, neither he nor Burchelatus was able to give the exact date of the Poet's death, doubtless, by reason that the monumental inscriptions to his memory were (as we have seen) set up in his life-time. Bonifaccio first mentions him, under the year 1501, among the friends of the *purgatissimo poeta lirico*, Giovanni Aurelio Augurello; and shortly afterward he bestows a like title on our author himself, in the following passage:—"Nella qual città (Trivigi) fiorì nell' istesso tempo GIROLAMO BOLOGNA Trivigiano, uomo chiaro nelle buone lettere, curioso negli studj dell' antichità, e purgatissimo poeta: della qual famiglia sono stati anche poeti onorati, Giovanni e Bernardino, suoi fratelli. Visse Girolamo sotto il pontificato di Sisto IV. un tempo in Roma Secretario di Lorenzo Patriarca d'Antiochia; l'opere del quale degnissime di luce, se fuori delle tenebre ove ora stanno appresso i suoi eredi fossero tolte, e palesate al mondo, si vederebbe come egli superò molti della sua età, e s'uguagliò ad alcuni migliori degli antichi."^a With such commendations as these from learned Italians, it seems that the *Antiquarius* and the surviving poems of so eminent a revivor of literature ought no longer to remain in the obscurity in which they have so long rested that they were supposed to be utterly lost to posterity. Should my learned Associates agree with me in this opinion, I might be encouraged to publish them to the world.

^a Commentariorum, p. 560-1. Compare the MS. f. 8b.

^b Giovanni Bonifaccio, Istoria di Trivigi (Venezia, 1744, 4to.) p. 489.