

Summa theologica

Antoninus, Saint, Archbishop of Florence, 1389–1459
Venice: Nicolaus Jenson, 1477–1480

Pagination: 4 parts ([254], [323], [352, 320], [374] leaves); 27.5–30 cm.

While printing with moveable type was first developed in Northern Europe, some of the finest examples of early European printing come from Italy, including this incunabulum of the *Summa theologica* of Saint Antoninus of Florence, printed in Venice in 1479. This was produced in the workshop of Nicholas Jensen (1420–1480), a French engraver and goldsmith who was one of the pioneers of printing in Renaissance Venice, where he developed an Roman typeface based on the Carolingian script revived by the Renaissance humanists. This is one of the precursors of familiar modern fonts like Times New Roman. His edition of Antoninus' *Summa theologica*, however, is printed in his workaday Gothic typeface. The CUHK Library's particular copy also shows the continuities between the ages of manuscript and print. After printing and binding, the book was sent to a rubricator who added gilded initials, rubricated headings and elaborated vine stem borders typical of Italian manuscripts in the Renaissance. All this likely took place after purchase and at the behest of the book's owner (either an individual or institution) who wanted it to appear like the manuscripts in their collection.

Summa theologica is a theological handbook in four parts, which takes its name from the more famous book of the same title by Saint Thomas Aquinas, and was written by Antoninus of Florence, a fifteenth-century archbishop of the city-state famed for his learning and efforts to unite the Latin and Greek Churches at the Council of Ferrara-Florence in the late 1430s. Indeed, such was his learning and piety that he would be canonized by the Catholic Church in 1523. In terms of its content, the volumes of the *Summa theologica*

《神學大全》

聖安東尼 (1389–1459)，佛羅倫斯大主教
威尼斯：尼古拉·詹森，1477–1480

頁面信息：4冊 ([254], [323], [352, 320], [374] 書頁)；27.5–30公分。

雖然活字印刷率先在歐洲北部發展起來，但早期歐洲一些最好的印刷作品均來自意大利，包括這本於1479年在威尼斯印製的搖籃本，由佛羅倫斯的聖安東尼所著的《神學大全》。這本書在法國鑄刻師、金匠尼古拉·詹森 (Nicholas Jensen, 1420–1480) 的工坊內印製，他是文藝復興時期威尼斯印刷業的先驅之一。文藝復興時期的人文主義者復興了加洛林書體，而尼古拉·詹森則以此為基礎發明了一種羅馬字體，這也就是「泰晤士新羅馬」(Times New Roman) 等現代字體的前身之一。不過，他印製的聖安東尼《神學大全》採用了日常的哥德體。中大圖書館所藏的版本還展示出手稿時代和印刷時代的延續。在印刷裝訂之後，這本書被送到了紅字工 (rubricator) 處，添加鍍金首字母、紅字標題和精緻的藤蔓邊框，這都是文藝復興時期意大利手稿的典型特徵。由於買家希望印刷書籍具有手稿的外觀，此書很可能在購買後才在個人或機構買家的要求下進行這類加工。

《神學大全》是由四部分構成的神學手冊，題目取自聖湯馬士·阿奎那 (St. Thomas Aquinas) 的同名著作，由佛羅倫斯的安東尼撰寫，他是十五世紀佛羅倫斯城邦的大主教，以學識廣博聞名，他還在1430年代晚期的費拉拉—佛羅倫斯會議上努力團結拉丁和希臘教會。鑒於他學識淵博、虔誠篤實，他在1523年被天主教會封為聖徒。就內容而言，《神學大全》系統地探討了各種神學和道

Titulus primus de anima in communi.
Capitulū primū de aie similitudine ad deum.



Venite audite et narrabo
oēs q̄ fietis deū: quanta
fecit aie mee. ps. LXXIII.

Inuitat. ps. nō oēs s̄z tūmētes deū. Ad p̄siderādūz
magnificā nobilitatē aie rōnalis: 7 q̄ inūera bōa
7 magna p̄tulit ei altissim⁹. Qui. n. nō timēt deū
nō curāt talia cognoscē: s̄z solū corpalia 7 munda
na. Cōsiderās aut istā nobilitatē aie deuot⁹? Ber.
in li. medi. **O.** aia inq̄t insignita dei imagine: de
corata similitudine: redēpta christi sanguine: despo
sata fide: dotata spiritu: deputata cum angel: ca
pax beatitudis: heis bōitatis: p̄ticeps rōnis. qd̄ tū
bi cū carne: quasi dicēt. quō solū vacas corpi: pro
uidens sibi: nō tibi: subijciēs te sibi: cū sis ita nobi
lis 7 magnifica: 7 ip̄a ita vilis 7 fetida. **Eius pul
chritudinē 7 exaltatōnē cōgrue figurauit** **Deiter**
que pulcherrima naturaliter ornata p̄ tempora
multipliciter. puenit tandē ad matrimōniū consu
mationē feliciter cum **Assuero**: cū ip̄o sūmo mo
narcha corregnans. **Uasi** ēt pulcherrima regno
puata: quia mandatis eius obedire p̄temp̄sit: vt
patet in li. **Deiter. ij. c.** Interpretatur **Deiter** hūil
vel electa in tēpore. 7 signat aiam que a deo eligi
tur. 7 p̄ hūilitatem eius electio intimat. **Dec** pul
cherrima ē in sui essentia: s̄z pulchrior adhuc red
ditur 7 amabilior: ex ornatu v̄tutū. **Peruenit autē**
ad cōsumatum matrimōniū cum **Assuero**: qui
interpretat beatitudo: signās dñm **Jesū christum**
cū perfecte cōv̄nitur in gloria sup̄ma: regnās cūz
eo in eternū. vbi consequit oīmōdaz sui p̄fectōz.
Uasi autē signat quālibet animam 7 si pulchriaz
in sui natura: sed tamen quia dei mādatis obedi
re contēnit reprobat̄ur 7 regno infelicissima pu
tur. **Ad hoc autē obprobrium venit**: quia vt igr
ta 7 superba: dignitatē suam: 7 a quo habuit nō
intelligit: sequens instigatōnē carnis. **Quod inu**

it **Salomon. Cant. i.** dicens. **Si te ignotas.** o. pul
chra inter mulieres: egredere 7 abi p̄ vestigia gre
gū. i. si p̄ quia te nō cognoscis: 7 dignitatē 7 con
ditionē tuā nō attendis pulcherrima mulierū. i.
creaturarū: hoc tibi sequitur. **Egredē.** i. egredieris
de domo paterna vt p̄digus fili⁹ in regionē lōgn
quā d̄ domo p̄p̄ie p̄scie abi. i. abibis p̄ opa car
nalia q̄ sūt signa gregū. i. brutoz aialiu. **Nō. n.** cū
i honore cēt n̄ intellexit: opatus ē iumēd̄ usip̄etib⁹
7c. **Hoc autē nō agit** q̄ nobilitatē 7 aie cōditionē n̄
attēdit. **Uñ Hugo** d̄ arra aie ipsi loquēs ait. **O.**
si te ipsam videres: si pulchritudinē tuā attēderes
nūq̄ aliā creaturā q̄ te ipsā magi amares. **Uēite** ḡ
7 audite quāta fecit deus aie rōnali. **Nā** 7 si q̄rū
ad corp⁹ fecit multa 7 magna: tū p̄mo fecit aie
magna: q̄tū ad naturalia q̄ formauit. **Sec̄do** fec
it aie maiora: q̄tūz ad virtualia quibus decorauit.
Tertio fecit aie maria: q̄tū ad sup̄nalia q̄ ei p̄pa
rauit. **Uñ** si d̄ ea q̄rat illō qd̄ x̄ps dixit. **Math.**
xxij. **Luius ē hec imago.** nā 7 dixit ps. **In imāgie**
p̄transit hō. **Rūderi pōt.** **Est imāgie aie increa
te** deitatis q̄tū ad naturalia. **Est imāgie aia** incar
nate v̄tutis: q̄tū ad v̄turalia. **Est imāgie aia** glori
ficatē intellectualitatis: q̄tū ad us̄p̄nalia.

Quātū ad primū .s. i.

Anima d̄ imāgie dei. **Et p̄pterea** **Gen. i.** **faciam⁹**
hōiem dicit deus ad imāginē 7 similitudinē nostrā.
Et p̄o heri ponit. **xxij. q. iij. c. pe.** dicē aiam nō
strā nō cē imāginē dei. **Et Aug.** in li. de trinitate
dicit. **Lz aia n̄a nō sit eius n̄c cuius ē deus:** ibi tū
imāgie eius q̄rēda ē: quo nihil ē mel⁹. **Dec** ḡ aia n̄
ē similitudo oīmōde idēp̄tat⁹: cuiusmōdī ē fil⁹. **Uñ**
Ambro. tractās illud. **Deus** q̄s filis erit tibi. dic.
Nō v̄tū null⁹: q̄ a imāgie p̄is ē fil⁹. **de pe. ois. i.**
sequē. **S. post. c. ipo:** r̄na. s̄z ē imāgie rep̄tationis
habēs plures similitudines p̄portionis ad ipsū dū:
Nā vt d̄ **extra d̄ sū. tri. 7 fi. ca. c. dānamus.** **Inter**
creato: ē 7 creaturā nō pōt tanta similitudo notari
quā maior similitudo sit notanda. **Novēz** ḡ
similitudines s̄m p̄portionem inter deū 7 aiaz
q̄tū ad sua n̄lia p̄nt nominari 7 inueniri. **Et** p̄
ma ē: quia deus vnus ē in essentia. **Exo. xx.** **Dñs**
deus tuus vnus est. **Et anima** nostra vna ē i essen
tia. **Licet.** n. corpus nostrū a p̄ncipio cōceptōnis
habeat p̄mo aiam vegetatiuam 7 p̄ ea animaz
sensitiuam: 7 in plantis alia sit anima vegetatiua
qua crescunt 7 fructificant: alia in brutis anima
libus qua sentiunt 7 vegetantur: in homine tamē
cū infunditur anima: ipsa anima rationalis esse
tialiter vna ē: h̄ns p̄fectionem ois anime. i. n̄ solū
intelligēdi potentia: sed etiā sentiēdi 7 vegetādī.
Sec̄da similitudo deus trinus ē in persona. **ux̄ta**
illud **Jo. v.** **Tres** sunt qui testimoniu dāt in celo.
p̄: v̄bum: 7 sp̄s sanctus. **Et aia** ē trina in p̄tētia
a iij



systematically treat a variety of theological and moral problems, beginning with the nature and faculties of the soul (part I), before turning to the eight capital vices (part II), the pitfalls for particular professions and groups (part III), and finally the cardinal and theological virtues (part IV). Part III, in particular, has interesting treatments of life and religion in fifteenth-century Florence, including a fascinating section on the artists of early Renaissance Florence (III, tit. 8, sec. 4, cap. 11 *de statu mercatorum et artificiorum*), whom he criticizes for painting naked bodies that served only to titillate viewers.

As an archetypal work of Italian moral theology, the *Summa theologica* is a fine example of the Latinate and learned Christian culture that existed in Italy in the early modern period and that proved so influential in the formation of Ricci and the other Italian missionaries who travelled to China beginning in the sixteenth century. As the CUHK Library's oldest incunable, it also underlines that while printing had a later start in Europe than in imperial China, it quickly developed and spread across the continent in the course of the late fifteenth century. This was a technological and economic change that would facilitate the rapid spread of knowledge in a vast array of domains, including information about Asia and China, which in this period would become directly linked to Europe for the first time.

德問題，首先是靈魂的本原和機能（第一部分），接著是八大罪惡（第二部分）和特定職業與群體的隱患（第三部分），最後是基本美德和神學美德（第四部分）。尤其在第三部分中，作者對十五世紀佛羅倫斯生活和宗教的探討妙趣橫生，其中還包括對文藝復興早期佛羅倫斯藝術家的精彩論述（第三部分，標題 8，篇目 4，章節 11〈商人與製造商之邦〉），他批評藝術家繪畫裸體，只為刺激觀眾。

作為意大利道德神學的原型，《神學大全》代表了近代早期意大利的拉丁文化和博學的基督教文化，深深影響利瑪竇以及其他在十六世紀開始前往中國的意大利傳教士群體的形成。此書是中大圖書館所藏最古老的搖籃本，從書中可以看到，雖然歐洲的印刷術相比中國起步較晚，但在十五世紀晚期迅速發展並散播到整個歐洲大陸。這項技術和經濟的變革將促進各個領域知識的快速傳播，包括關於亞洲和中國的知識，而亞洲與中國也將在這一時期首次與歐洲建立直接的聯繫。

Philōnos Ioudaiou Exēgētika syngrammata eis ta t[ou] Mōuseōs kosmopoiētika, hi[st]orika, k[ai] nomothetika = Philonis Iudaei Opera exegetica in libros Mosis, De mundi opificio, historicos, & legales

Philo, of Alexandria

Coloniae Allobrogum: Excudebat Petrus de la Rouiere, [1613]

Pagination: [12], 904, [24] pages; 35 cm.

《斐洛論摩西律法》

亞歷山大的斐洛

Coloniae Allobrogum: Excudebat Petrus de la Rouiere, [1613]

頁面信息：[12], 904, [24]頁；35公分。

This impressive bilingual Greek-Latin volume printed in Cologne in Germany contains a number of works by the Jewish philosopher Philo of Alexandria who lived in Roman Egypt in the first century CE. While not a Christian, his attempts to align Greco-Roman philosophy with Judaism were foundational for later attempts at creating a Christian synthesis. The works collected here include an important commentary on the law of Moses, as well as six minor works. The commentary argues, among many other things, that the law of Moses was founded on principles articulated by God in the moment of Creation, and so was entirely in keeping with nature at the most fundamental level. This was an argument directed at non-Jews, and in particular to Romans who accepted the idea of natural law (*ius naturale*) as expressed in both law and Stoic philosophy. The texts in this 1613 edition are presented in the original Greek with elegant Latin translations by the French humanist Adrianus Turnebus (1512–1565) and the Augsburg librarian David Hoeschel (1556–1617). As a scholar's edition, the book is introduced by a finely engraved bilingual title page, a letter to the reader, and other prefatory material.

The particular value of this volume is two-fold. First, it shows the sophistication of typeface casting in early modern Europe. Not only were fine typefaces created for the Roman alphabet, but other alphabets, such as Greek (as is the case here), Syriac, Arabic, and others, were also considered worthy of typefaces in order to serve the needs of

這部引人矚目的希臘－拉丁雙語著作在德國科隆印刷，收錄了猶太哲學家亞歷山大的斐洛的多部作品，公元一世紀他曾在羅馬帝國統治下的埃及居住。他雖然不是基督徒，但試圖將希臘羅馬哲學與猶太教相結合，為後來基督教思想融合 (Christian synthesis) 的嘗試奠定了基礎。此書收錄的作品包括對摩西律法的重要評述以及六篇較次要的作品。這篇評述認為，摩西律法的基礎是上帝在創世紀時所闡明的原則，因此在最根本的層面上完全順應自然。這一論斷特別針對非猶太人，尤其是認同法律和斯多葛哲學之自然法則 (*ius naturale*) 的羅馬人。這部1613年版的文本以希臘原文呈現，配以優雅的拉丁文翻譯，由法國人文主義者特內布斯 (Adrianus Turnebus, 1512–1565) 和奧格斯堡圖書館長赫施爾 (David Hoeschel, 1556–1617) 翻譯。此書作為學者版本，開篇包括精雕細刻的雙語扉頁、一封致讀者信以及其他序論。

此版的特殊意義有兩層。其一，它展現出近代早期鑄字的高超水平。人們不僅為羅馬字母創造出精美的字體，並且認為許多其他字母亦值得印刷，如希臘語 (正如此書)、敘利亞語、阿拉伯語等，以滿足圖書市場中東方主義者與傳教士的需求。羅馬、威尼斯和萊頓是眾多精美字體的發源地，它們的技



ΦΙΛΩΝΟΣ ΙΟΥΔΑΙΟΥ

ΕΞΗΓΗΤΙΚΑ ΣΥΓΓΡΑΜΜΑΤΑ

εις τὰ τῆ Μωϋσέως κοσμοποιτικῆς, ἰσοεικῆς,
καὶ νομοθετικῆς.

PHILONIS IUDÆI
OPERA EXEGETICA IN
libros Mosis, De Mundi opificio, historicos,
& legales,

QUÆ PARTIM AB ADRIANO TURNEBO
Professore & Typographo regio, & Christianissimi Regis Bi-
blio. hœca, partim à DAVIDE HOESCHELIO ex
Augustana; edita & illustrata sunt.

Accessere extra superiorum ordinem eiusdem Philonis sex opuscula;
quorum alia sunt Ἐπιδημια; alia Ἰδυσιαστικῆς, alia denique historica
res quæ Iudæis auctoris aucto contingere describentia,

Nunc Græcè & Latine in lucem emissa ex accuratissima Si-
gismundi Gelenij interpretatione, cum rerum Indice
locupletissimo.

Vol. 5.
Lipsiæ: Apud J. Neumann, 1829.

EXCVDEBAT
Petrus de la Rouiere.

Coloniæ Allobrogum,
c15 13c XIII.

the orientalist and missionary book markets. Rome, Venice, and Leiden were home to particularly fine sets of typefaces, with the technology at times spilling out into minor centres and even beyond Europe, including Portuguese India where a Tamil typeface was developed. Second, the volume shows the interest in biblical history among scholars in early modern Europe who tried to build up a vision of the past on the basis of both secular and religious texts, which they believed must be harmonized to create a truly universal Christian history. This was the providential scholarly mode that Jesuit scholars like Martino Martini would bring to bear on Chinese history, which they sought to integrate into this larger vision.

術偶爾會傳播至較小的印刷中心，甚至到達歐洲以外，包括葡萄牙控制下的印度，在那裡人們創造出一種泰米爾語字體。其二，此書展示出近代早期歐洲學者對聖經史的興趣，他們試圖以世俗和宗教文本為基礎，構建出一幅過去的圖景，並且堅信必須協調這些文本，方能建構出真正普世的基督教歷史。衛匡國等耶穌會士即將以這種神旨學者式 (providential scholarly mode) 的學術風格記敘中國歷史，以融入基督教史的宏大願景。

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Man of their Trauelling by lād

A CHINIAN WOMEN

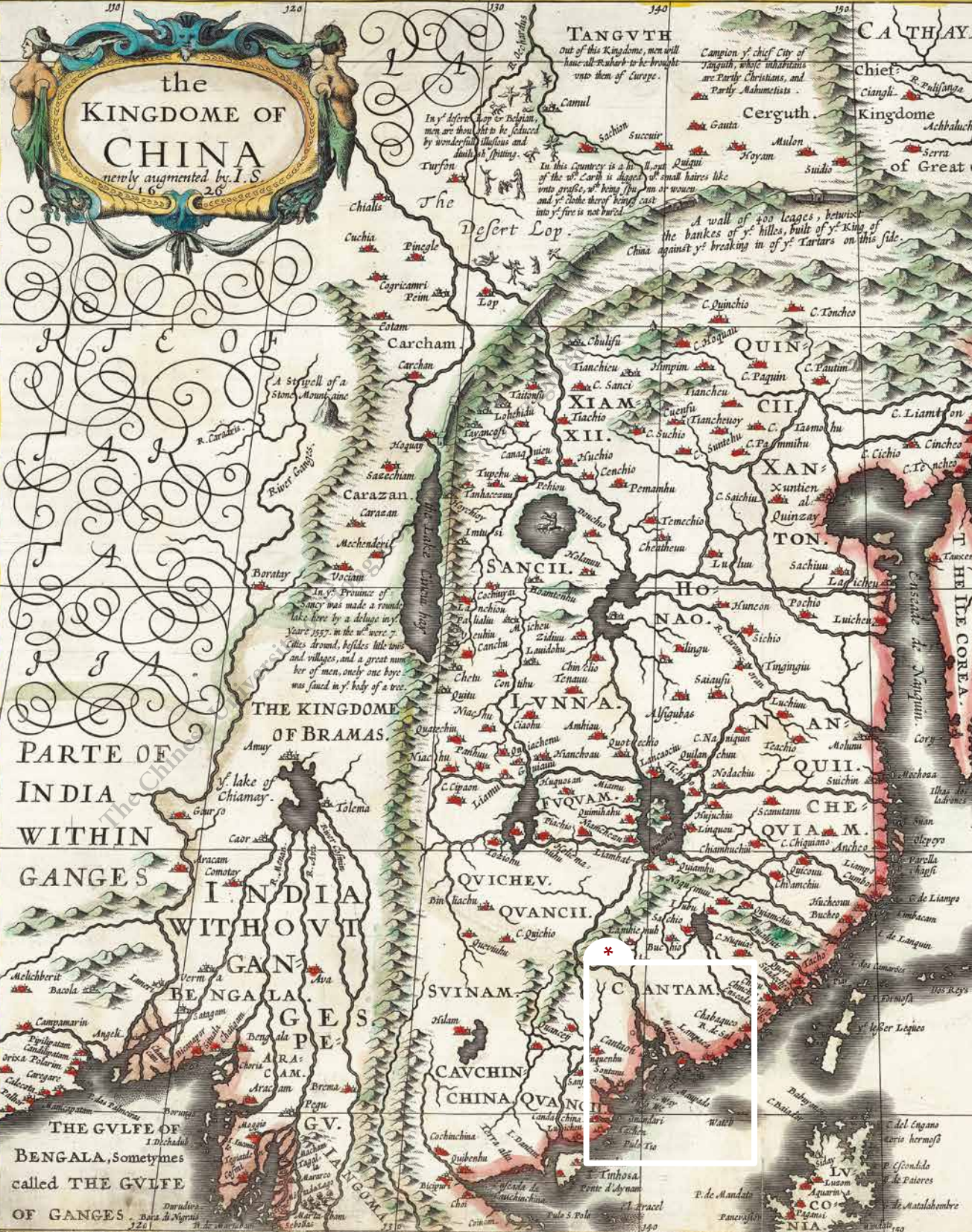
A SOVLDIER OF JAPAN

A CHINIAN

A MEN OF PEGV



MACAO



the KINGDOME OF CHINA newly augmented by I.S.

THE KINGDOME OF BRAMAS
PART OF INDIA WITHIN GANGES
INDIA WITH OUT GANGES
BENGALA
GANGES
THE GVLFE OF BENGALA, Sometymes called THE GVLFE OF GANGES.

TANGVTH
Out of this Kingdome, men will haue all Rubarb to be brought vnto them of Europe.

In y^e desert Lop & Belgian, men are thought to be seduced by wonderful illusions and deathly fittings.

In this Country is a hill, the top of the w^{ch} Earth is digged of small haire like unto grass, w^{ch} being spun or woven and y^e clothe thereof being cast into y^e fire is not burned.

Campion of chief City of Tanguth, whose inhabitants are Partly Christians, and Partly Mahometians.

A wall of 400 leagues, betwixt the banks of y^e hills, built of y^e King of China against y^e breaking in of y^e Tartars on this side.

In y^e Province of Sancy was made a round lake here by a deluge in y^e year 1597. in the w^{ch} were 7 Cities around, besides little towres and villages, and a great number of men, only one boye was saved in y^e body of a tree.



