The pages of interest to us are scattered through the tractate in no discernible order; they are briefly introduced here. Among other things, they depict such eccentric objects as a bishop's miter and staff (fo1. 19 f.3) illuminated from within by means of candles and perforations along the rim, in which crystals or water-filled glass beads are set. It is hard to tell if the author is being sarcastic in ascribing "only minor value" to this "apparatus," while claiming at the same time that is was "cherished nonetheless." Another apparatus (fol. 31 f.), which can be accorded this designation only in its old meaning of "contrivance," i.e. "contraption," displays a masquerade entitled "puerilia." The apparatus, a wooden scaffold, forms a camel's back, evidently holding two young men—one in the front and more or less concealed, the other in the rear and equipped

as a rider with a grotesque mask. The lower margin includes a sketch of the mechanically moveable camel's mouth, which may be opened, upon which it sounds a chime.

Similarly grotesque, albeit somewhat more complex, is the "diavolo meccanico" on fol. 59 f., which is followed on 60 b. and f. by the description and representation of components such as a facial mask, horns, wings with hinges, a model arm with joints, and an adjustable hand with movable fingers. The description explains what is made only partially visible in the drawing, namely that the movements are generated through the use of strings on wheels; much more importantly, it provides us with an actual hint at the function of the mechanical devil: it speaks of an "opus ingeniosum," which was once created "in terrorem aspitientium," i.e. to terrify and frighten the beholder. Battisti may not be altogether wrong when he deems the "function of this mask [to be] religious in a wider sense," however, the next page (fol. 63 f. / 64 b.) with the "strega infuocata" makes it seem unlikely that it was part of a "sacra rappresentazione." The latter is so far decidedly the most sophisticated apparatus. It shows a fire-breathing, horned female figure with movable bat wings, taloned feet, and a reptilian tail snaking out from under her skirts. As the adjacent drawing shows, this is no mask, but rather an artificial (wooden) scaffold which once again mobilizes components via strings and wheels, and which is apparently designed to march down an incline.