Daniele Barbaro: In and Beyond the Text (1514-70)
Exhibition of Printed Books
King James Library
1-21 September 2014
The University of St Andrews Library and its Historic Collections

Daniele Barbaro
In and Beyond the Text (1514-70)

The Venetian patrician Daniele Barbaro was one of the greatest intellectuals of his time and a prominent patron of artists and scholars, such as Palladio, Veronese and Titian. A complex and multi-faceted personality, he published several books and left unpublished writings on a range of subjects, including philosophy, mathematics, astronomy, optics, history, music, and architecture. Indeed, the majority of the printed books that now bear provenance from the Cathedral Priory also bear provenance from the College of St Leonard where much of the priory’s intellectual wealth was transferred to post-Reformation.

This exhibition presents four books related to Daniele Barbaro owned by the University of St Andrews, and has been organised by Daryl Green and Laura Minster with the assistance of Renata Rosenthal. The event runs in parallel with a workshop on Barbaro’s manuscripts and printed works, his relation with printers, and the openness of book printing in sixteenth-century Venice (University of St Andrews, 4-5 September 2016). The future activities of the Network will include another workshop on the reception and influence of Barbaro’s writings in the European context during the sixteenth and the following centuries (CESR, Tours, 20-21 April 2015), and a major exhibition of manuscripts and printed books that will be held at the Biblioteca Nazionale Marciana, Venice (10 December 2015-31 January 2016). The research carried out during the project will be published in a multi-authored book.

All the information regarding this International Network can be found here: https://arts.st-andrews.ac.uk/danielebarbaro

Printed books have been circulating in St Andrews since at least the last quarter of the fifteenth century, between the Cathedral Priory, its clergy and the University. The conduit through which most of the early printed books in St Andrews arrived was most certainly through the network of the Cathedral Priory; seven-fifteenth-century volumes still survive in the University’s collection bearing the marks of ownership of William Scheves, archbishop of St Andrews until his death in 1497, who was also a student and then teacher within the University during the 1450s and 1460s. A fairly liquid flow of book ownership between the Cathedral Priory and the burgeoning University was established early on, a relationship which benefited the students, clergy (who were often also teaching at the University) and academy in this remote coastal town. Indeed, the majority of the printed books that now bear provenance from the Cathedral Priory also bear provenance from the College of St Leonard where much of the priory’s intellectual wealth was transferred to post-Reformation.

The first mention of a library in the University of St Andrews is in 1456, in which a space and wooden lectern had been established for the housing of books. Books were donated for the establishment of this space and recorded in the University’s Acts of the Faculty of Arts. They included Aristotle’s Magna Moralia and Logica, Thomas Aquinas’ commentary on Aristotle’s Ethics, and an unidentified commentary on Ethics, Politics and Oeconomica.

The individual colleges, as they were established, also set up great store of books from which their masters and students could work from. From these libraries, the Reformed University rose and produced some of Scotland’s greatest thinkers, poets and scholars of the seventeenth century. John Maie, John Johnston, Andrew Melville, George Buchanan, Robert Balfour, William Fowler and William Dunbar all were reading, teaching from and commenting on books found in these libraries. These libraries operated fairly independently until the seventeenth century when the benefaction of future researchers. The University’s existence.

From these libraries, the Reformed University rose and produced some of Scotland’s greatest thinkers, poets and scholars of the seventeenth century. John Maie, John Johnston, Andrew Melville, George Buchanan, Robert Balfour, William Fowler and William Dunbar all were reading, teaching from and commenting on books found in these libraries. These libraries operated fairly independently until the seventeenth century when the benefaction of future researchers. The University’s Common Library was established early on, a relationship which benefited the students, clergy (who were often also teaching at the University) and academy in this remote coastal town. Indeed, the majority of the printed books that now bear provenance from the Cathedral Priory also bear provenance from the College of St Leonard where much of the priory’s intellectual wealth was transferred to post-Reformation.

The first mention of a library in the University of St Andrews is in 1456, in which a space and wooden lectern had been established for the housing of books. Books were donated for the establishment of this space and recorded in the University’s Acts of the Faculty of Arts. They included Aristotle’s Magna Moralia and Logica, Thomas Aquinas’ commentary on Aristotle’s Ethics, and an unidentified commentary on Ethics, Politics and Oeconomica.

The individual colleges, as they were established, also set up great store of books from which their masters and students could work from. From these libraries, the Reformed University rose and produced some of Scotland’s greatest thinkers, poets and scholars of the seventeenth century. John Maie, John Johnston, Andrew Melville, George Buchanan, Robert Balfour, William Fowler and William Dunbar all were reading, teaching from and commenting on books found in these libraries. These libraries operated fairly independently until the seventeenth century when the benefaction of future researchers. The University’s Common Library was established early on, a relationship which benefited the students, clergy (who were often also teaching at the University) and academy in this remote coastal town. Indeed, the majority of the printed books that now bear provenance from the Cathedral Priory also bear provenance from the College of St Leonard where much of the priory’s intellectual wealth was transferred to post-Reformation.

The first mention of a library in the University of St Andrews is in 1456, in which a space and wooden lectern had been established for the housing of books. Books were donated for the establishment of this space and recorded in the University’s Acts of the Faculty of Arts. They included Aristotle’s Magna Moralia and Logica, Thomas Aquinas’ commentary on Aristotle’s Ethics, and an unidentified commentary on Ethics, Politics and Oeconomica.

The individual colleges, as they were established, also set up great store of books from which their masters and students could work from. From these libraries, the Reformed University rose and produced some of Scotland’s greatest thinkers, poets and scholars of the seventeenth century. John Maie, John Johnston, Andrew Melville, George Buchanan, Robert Balfour, William Fowler and William Dunbar all were reading, teaching from and commenting on books found in these libraries. These libraries operated fairly independently until the seventeenth century when the benefaction of future researchers. The University’s Common Library was established early on, a relationship which benefited the students, clergy (who were often also teaching at the University) and academy in this remote coastal town. Indeed, the majority of the printed books that now bear provenance from the Cathedral Priory also bear provenance from the College of St Leonard where much of the priory’s intellectual wealth was transferred to post-Reformation.

The first mention of a library in the University of St Andrews is in 1456, in which a space and wooden lectern had been established for the housing of books. Books were donated for the establishment of this space and recorded in the University’s Acts of the Faculty of Arts. They included Aristotle’s Magna Moralia and Logica, Thomas Aquinas’ commentary on Aristotle’s Ethics, and an unidentified commentary on Ethics, Politics and Oeconomica.

The individual colleges, as they were established, also set up great store of books from which their masters and students could work from. From these libraries, the Reformed University rose and produced some of Scotland’s greatest thinkers, poets and scholars of the seventeenth century. John Maie, John Johnston, Andrew Melville, George Buchanan, Robert Balfour, William Fowler and William Dunbar all were reading, teaching from and commenting on books found in these libraries. These libraries operated fairly independently until the seventeenth century when the benefaction of future researchers. The University’s Common Library was established early on, a relationship which benefited the students, clergy (who were often also teaching at the University) and academy in this remote coastal town. Indeed, the majority of the printed books that now bear provenance from the Cathedral Priory also bear provenance from the College of St Leonard where much of the priory’s intellectual wealth was transferred to post-Reformation.

The first mention of a library in the University of St Andrews is in 1456, in which a space and wooden lectern had been established for the housing of books. Books were donated for the establishment of this space and recorded in the University’s Acts of the Faculty of Arts. They included Aristotle’s Magna Moralia and Logica, Thomas Aquinas’ commentary on Aristotle’s Ethics, and an unidentified commentary on Ethics, Politics and Oeconomica.

The individual colleges, as they were established, also set up great store of books from which their masters and students could work from. From these libraries, the Reformed University rose and produced some of Scotland’s greatest thinkers, poets and scholars of the seventeenth century. John Maie, John Johnston, Andrew Melville, George Buchanan, Robert Balfour, William Fowler and William Dunbar all were reading, teaching from and commenting on books found in these libraries. These libraries operated fairly independently until the seventeenth century when the benefaction of future researchers. The University’s Common Library was established early on, a relationship which benefited the students, clergy (who were often also teaching at the University) and academy in this remote coastal town. Indeed, the majority of the printed books that now bear provenance from the Cathedral Priory also bear provenance from the College of St Leonard where much of the priory’s intellectual wealth was transferred to post-Reformation.

The first mention of a library in the University of St Andrews is in 1456, in which a space and wooden lectern had been established for the housing of books. Books were donated for the establishment of this space and recorded in the University’s Acts of the Faculty of Arts. They included Aristotle’s Magna Moralia and Logica, Thomas Aquinas’ commentary on Aristotle’s Ethics, and an unidentified commentary on Ethics, Politics and Oeconomica.

The individual colleges, as they were established, also set up great store of books from which their masters and students could work from. From these libraries, the Reformed University rose and produced some of Scotland’s greatest thinkers, poets and scholars of the seventeenth century. John Maie, John Johnston, Andrew Melville, George Buchanan, Robert Balfour, William Fowler and William Dunbar all were reading, teaching from and commenting on books found in these libraries. These libraries operated fairly independently until the seventeenth century when the benefaction of future researchers. The University’s Common Library was established early on, a relationship which benefited the students, clergy (who were often also teaching at the University) and academy in this remote coastal town. Indeed, the majority of the printed books that now bear provenance from the Cathedral Priory also bear provenance from the College of St Leonard where much of the priory’s intellectual wealth was transferred to post-Reformation.

The first mention of a library in the University of St Andrews is in 1456, in which a space and wooden lectern had been established for the housing of books. Books were donated for the establishment of this space and recorded in the University’s Acts of the Faculty of Arts. They included Aristotle’s Magna Moralia and Logica, Thomas Aquinas’ commentary on Aristotle’s Ethics, and an unidentified commentary on Ethics, Politics and Oeconomica.

The individual colleges, as they were established, also set up great store of books from which their masters and students could work from. From these libraries, the Reformed University rose and produced some of Scotland’s greatest thinkers, poets and scholars of the seventeenth century. John Maie, John Johnston, Andrew Melville, George Buchanan, Robert Balfour, William Fowler and William Dunbar all were reading, teaching from and commenting on books found in these libraries. These libraries operated fairly independently until the seventeenth century when the benefaction of future researchers. The University’s Common Library was established early on, a relationship which benefited the students, clergy (who were often also teaching at the University) and academy in this remote coastal town. Indeed, the majority of the printed books that now bear provenance from the Cathedral Priory also bear provenance from the College of St Leonard where much of the priory’s intellectual wealth was transferred to post-Reformation.
Exhibited Books

Dialogue di M. Speron Speroni, nuovamente ristampati, & con molta diligentia rivisitati. & corretti
Venice: Ier. Aldo I Manuzio, 1546
St Andreas Special Collections,
Classmark Typ IV.B464A5

Aurea in quinquaginta Davidicos psalmos doctorum Graciorum catena. Interprete Daniele Barbaro Eleto
Patriarcha Aquileiensii
Venice: Giorgio Cavalli, 1569
St Andreas Special Collections,
Classmark Typ GHF.27.7(2)

M. Vittorii Pollionis De architectura libri decem, cum commentariis Daniella Barbardi, electi patriarchiae Aquilensis
Venice: Francesco De Francisci & Johann Crieger, 1567
St Andreas Special Collections,
Classmark Typ IV.B676FV

Adams
Herbert Mayow Adams, ed.,
Catalogue of Books Printed on the Continent of Europe, 1501-1600 in

CNCM

References
: Adams C 2560; USTC 170060.
: Adams S 1568; USTC 804639
: Edit16 online: http://edit16.iccu.sbn.it/web_iccu/ermarca.htm


USTC

References

Upper Library (now King James Library)
c. 1898 by James Fairweather
Sperone Speroni, Dialetti

Venice: Iac. Aldo I Manuzio, 1546

One of the most influential critics of the Italian Renaissance, Sperone Speroni (Padua, 1500–1588) remains an idiosyncratic and complex figure. He actively participated in the numerous cultural debates that shaped the intellectual paradigm of sixteenth-century Italy, contributing some of the most ground-breaking and radical ideas, always with a distinctively modest but assertive demeanour. A vital force behind the cultural prominence and distinction of the Accademia degli Infiammati, Speroni lucidly codified his understanding of the cultural function of the Italian vernacular, and, uniquely, emphasized the importance of linguistic issues in philosophical discourse. Of vivid and precocious intellect, he rapidly gained recognition within the academic milieu of the Paduan Studio. However, after a crucial formative period in Bologna as a student of Pomponazzi, during which he befriended Gasparo Contarini, his promising academic career was brought to a premature end by his father’s death in 1528. He nevertheless remained a celebrated master of Italian literature, shaping and influencing the works of prominent linguists and writers from Venice and Padua, especially that of Beatrice Pia Obizzi (d. 1590) in her villa in Venice and in Padua, especially that of Beatrice Pia Obizzi (d. 1590) in her villa at Catajo near Battaglia Terme. Their relationship was also naturally encouraged by their shared friendships with other intellectuals, especially Gasparo Contarini, the eminent Venetian humanist, bishop of Belluno, and Bernardo Tasso, who received generous patronage from Barbaro and literary guidance and sincere friendship from Speroni. However, in the context of the Accademia degli Infiammati that their intellectual relationship mainly developed and that the project of the publication of the Dialoghi eventually emerged. As one of its founders, Barbaro certainly had an important role in convincing Speroni to become the Accademia’s ‘prince’ in 1542 and in supporting the pioneering agenda that the Paduan intended to implement in the Accademia, which he was also to lucidly crystallize in his Dialoghi. However, Barbaro’s part in disseminating Speroni’s early works in print remains problematic and his motives potentially controversial. In the editio princeps of I dialoghi [sic] di Niceron Speroni, which appeared in 1542 from the Aldine press, Barbaro himself, in his dedication of the volume to Ferdinando Sanseverino Prince of Scicli, admits publishing the works there collected ‘non senza la parola sua’. Acting instead ‘mozzo da compassionevole, et giusto sdegno’ against the alleged appropriation of some of the dialogues’ content through their uncontrolled, presumably arbitrary editorial interventions that significantly distort the collection’s original configuration. Compelled by the relevance of the subject matter and the author’s eminence, Barbaro also decided to publish the Dialoghi delle rota humana despite it being evidently incomplete. From the linguistic point of view, the Aldine edition is characterized by a polished and uniform patina that is in many ways alien not only to Speroni’s own natural writing style, but also to the linguistic and stylistic prescriptions prevailing in the Dialoghi. This is the result of heavy-handed typographical corrections aimed at a broad homologation of the texts to specific dominant notions, often rooted in the Bembo paradigm, in terms of phonetics, orthography and punctuation, but also of adjectival and idiomatic expressions. In line with common practices and consolidated policies at the Aldine press, the linguistic and stylistic...
and extensively Tuscanized whilst all complexities, obscurities, or controversial expressions and references perceived as problematic for a broad readership, are simplified or altogether eliminated 20. 

The Dialoghi were also reprinted by other Italian presses throughout the sixteenth century 21, and some were translated in French as early as 154623. Scholars agree that the amount of errors present in the 1542 edition would suggest that Barbaro used an unrevised copy of Speroni's writings and that authors could generally exercise on the printing of their works during the sixteenth century. The St Andrews copy of Sperone Speroni, nuovamente ristampati, &c con molta diligenza revisati, & corretti is a separate issue of the 1542 edition, only with different date and colophon, and it reproduces the text of the principale despite the suggestion in the title that it is a revised and corrected new edition. The Roman and italic types, used respectively for the titles and the body of the text, are densely arranged on the page to maximize the use of paper (reduced in this edition from 171 to 160 leaves). This, together with the failed execution of capitals, seems to suggest that this was a swift and economically minded repackaging of a very successful product. 

The Dialoghi di m. Daniele Barbaro, a Venetian gentleman, soon to become the Patriarch of Aquileia, a man of great learning in every kind of knowledge, a man cultured and moral in equal measure. The sons of Aldo Manuzio, Aldo, Paolo, and Giovanni, got my dialogues from him and printed them many times and always rather shoddily, nor did they ever acknowledge me, or give me as a gift even a single one of those little books 24.

It seems clear that Speroni was particularly resentful about two specific circumstances: on the one hand, he was surprised by the carelessness with which the publication, in his opinion, had been executed; on the other, he felt unfairly and discourteously excluded not only from the book's initial realisation, but also from subsequent productions. In the Apologia, Barbaro was able to maintain over the decades a close friendship with Speroni, that he chose not to involve him in any aspect of the editing, even considering the limited direct control that authors could generally exercise on the printing of their works during the sixteenth century 27. Scholars agree that the format in which they were to appear. Thus, despite the undoubted sincerity of Barbaro's declaration of devoted friendship, his promise to ensure that Speroni's dialogues would be made available in his edition ‘più castigati che fusse possibile’ ultimately rings hollow.

The 1546 edition of the Dialoghi di m. Daniele Barbaro, masceamante ristampati, &c con molta diligenza revisati, & corretti is a separate issue of the 1542 edition, only with different date and colophon, and it reproduces the text of the principale despite the suggestion in the title that it is a revised and corrected new edition. The Roman and italic types, used respectively for the titles and the body of the text, are densely arranged on the page to maximize the use of paper (reduced in this edition from 171 to 160 leaves). This, together with the failed execution of capitals, seems to suggest that this was a swift and economically minded repackaging of a very successful product. The St Andrews copy of Sperone Speroni's Dialoghi still preserves the original vellum binding, with boards measuring 144×95 mm. This, as most products of the Aldine press in this period, is plain and unadorned, the only decoration being the gilded spine


and Comin da Trino from Monferrato in 1564 (USTC 857247). The 1596 edition published by Meietti is instead an entirely different production, supervised by Giovanni Alberti and allegedly conducted on the basis of Speroni’s autographs, given to him by Speroni’s grandson Ingolfo de’ Conti, and entitled Dialoghi del sig. Spero Speroni nobile padovano, di nuovo ricorretti, a’ quali sono aggiunti molti altri non più stampati. E di più l’Apologia de i primi (Venice: Meietti, 1596) (USTC 857248). This edition was defined “monstrous” by dalle Laste and Forcellino in Sperone Speroni, Opere, vol. I, 12.


24 “Ora io mi doglio con esso voi, considerando per ciò essere avenuto che quella parte de’ miei dialogi, la quale insin ora io ho celata ad ognuno, da quelli infori cui non che altro il proprio core non ho potuto celare, […]


28 This particular type of watermark is described in C.-M. Briquet, Les filigranes: dictionnaire historique des marques du papier dès leur apparition vers 1282 jusqu’en 1600 (Amsterdam: Paper Publications Society, 1968), 222-23; see in particular n.3416, n. 3481 and the types nos. 3452-3516. This does not appear to have been catalogued by Briquet.
In 1556 Francesco Marcolini published in Venice a luxurious folio edition of the Italian translation of Vitruvius’ *De architectura*, with a commentary by Daniele Barbaro and illustrations by Andrea Palladio. It was the fourth Italian translation of the Vitruvian text, and the sixth in a European vernacular language. The edition obtained a printing privilege of ten years, and in 1567, after the expiration of the term, Francesco De Franceschi published two new editions in quarto, one in Italian and one in Latin. Two preparatory manuscripts for the Italian editions are now preserved at the Biblioteca Nazionale Marciana in Venice. From what is stated by Francesco De Franceschi in the preface to the 1567 Italian edition, it seems that Daniele Barbaro worked simultaneously on the two versions. If the illustrated text in vernacular language was addressed to architects and artists who were not able to read Latin, then the Latin edition was directed primarily to an audience of educated and international readers. At that time, in fact Latin was the language used for learned and erudite texts throughout all Europe. The Latin edition is not a mere translation of the Italian version, and indeed presents some variations. It does not include the presentation letter by the publisher and the preface by the author, and it is dedicated to Annone Perrone, cardinal de Granvelle, with whom Barbaro shared the same interests in art and architecture. There are also some differences in the illustrative material. For instance, in the Latin edition, Barbaro inserts an unpublished illustration by Palladio: a reconstruction plan of the Greek house described by Vitruvius that does not appear in the Italian editions of 1556 and 1567.

The Library of the University of St Andrews preserves, at least from 1763, a copy of the 1567 Latin edition. From the signature on the title-page we know that the book was owned by the painter Matthew Goodricke, an artist of an important calibre in the context of British painting between the sixteenth and seventeenth centuries. This copy presents another reason for interest: on the occasion of a first inspection, carried out in April 2012, it was evident that the boards of the full-leather binding were made from cut-out fragments of individual printed sheets glued together, in this case printed music sheets. On that occasion it was possible to ascertain that 28 sheets were used to realise the boards, 14 for each board. Two of the sheets were visible in transparency in the internal side of the boards, while the others could be seen from some breaks in the corners of the binding. On one of the printed music sheets on the internal side of the boards it was possible to read the running title ‘CADEAC’. Pierre Cadeac, as far as we know, was the author of seven masses, a Credo and a Magnificat, several motets and 32 chansons. His works were printed in France by Du Chemin and Adrian Le Roy and Robert Ballard, and abroad in Nuremberg, Strasbourg and Venice. After the examination of a number of editions now preserved at the Museo internazionale e biblioteca della musica in Bologna, and at the Biblioteca Estense Universitaria in Ferrara, it has been possible to identify the source of the cut-outs. They belong in fact to the Gloria of the Mass *Les haults boys*, published in a collection of 1558 in the Parisian workshop of Adrian Le Roy and Robert Ballard,
volume (490×340 mm), from a single sheet and separated the sheets. It has then been possible, thanks to the excellent work carried out and the good state of preservation of the material, to identify the work carried out and the good state of the manuscript notes, and it is very well preserved.

Laura Moretti


1. Cod. It. Cl. IV, 32 [=4106] and Cod. It. Cl. IV, 37 [=5133].
2. This working method is confirmed also by the application for the printing privilege for the 1560 Marcolini edition, which mentions a version in Latin that was not realized at that time.
3. Both the 1566 and the 1567 Italian edition were dedicated to Ippolito II d’Este Gonzavile, like Barbaros, studied at the University of Padua. From 1556 to 1572 Gonzavile was an ambassador of Philip II of Spain in Rome, and probably they met during the stay of Barbaros in Rome from January to May 1566.
4. A slightly modified variant of the same plan is included in the Quattro libri, published by Palladio in 1570.
5. Both the 1556 and the 1567 Italian edition were dedicated to Ippolito II d’Este Gonzavile, like Barbaros, studied at the University of Padua. From 1556 to 1572 Gonzavile was an ambassador of Philip II of Spain in Rome, and probably they met during the stay of Barbaros in Rome from January to May 1566.
6. A slightly modified variant of the same plan is included in the Quattro libri, published by Palladio in 1570.
Aurea in quinquaginta Davidicis psalmos doctorum Graecorum catena, translated by Daniele Barbaro

Venice: Giorgio Cavalli, 1569

Repeatedly encouraged by Cardinal Guglielmo Serego, in 1567 Daniele Barbaro undertook a Latin translation of a catena, a form of Biblical commentary in use since the Early Middle Ages, in which excerpts taken from the Church Fathers are connected with verses of the Bible like links of a chain. Barbaro’s translation was published in Venice by the Venetian printer Giorgio Cavalli in 1569. On the title-page Barbaro introduces himself as Patriarch of Aquileia, a title that he shared with Giovanni Giuiani.

Despite the effort by scholarship in tracing the original Greek version, attempts so far have been unsuccessful and it has even been suggested that Barbaro himself would have compiled a selection from different works. This conjecture is contradicted by Barbaro’s emphasis on his role as a mere translator, on title-page (“interprete”) and in the dedication to Pius V. Moreover, archival evidence seems to prove that cardinal Serego provided Barbaro with the manuscript work to translate, even if no information about it is to be found in the prefatory note with dedication to the same Serego.

According to Antonio Possevino, two additional parts of the same commentary remained unpublished, perhaps as a consequence of Barbaro’s death, and were left to one of his nephews, Francesco. This is likely to be the manuscript from the private library of the Venetian patrician Giovanni Grimani, a title that he shared with cardinal Sirleto.

The interest in theology was one amongst many others in Barbaro’s eclectic mind, and was mostly aimed at supporting his struggle against the Reformation: the words of the Early Church Fathers would strengthen the Catholics against heretics with their reassuring authority. Along the same line were two speeches given by Barbaro at the Council of Trent, between January and February 1562. Barbaro presented a copy of his Catena to the Cardinal Archbishop of Milan Carlo Borromeo.

The copy now in St Andrews is bound in tanned calfskin and richly decorated on boards and spine with geometric, floral and pointillé gilt tools. The edges are gilt and gilded and the title of the work, presenting Barbaro as main author, is inscribed in red on fore-edge of the text block. The boards, both measuring 332×220 millimetres, carry the remains of red silk ties on the margins; at the centre, under a card, the coat of arms of Cardinal Michele Bonelli: an oval quartered bendy-sheild, with a bull in chief of second and third quarter. Hat and coat of arms had been painted on both boards, though only faded traces are left of the one on the back. Michele Bonelli, born Carlo in 1541, was grand-nephew of Antonio Ghislieri, who became Pope with the name of Pius V in 1566. In 1559 Bonelli followed his great-uncle’s path not only by entering the Dominican Order, but also by choosing the same religious name that Ghislieri had as a friar, Michele. Bonelli was the first and only Cardinal created by Ghislieri in the first consistory after his election to the papacy in 1566; he was also a member of the Congregation of the Index and of that of the Congregation of Bishops and Regulars.

Known as Cardinal Alessandrinus, Bonelli owned extensive collections of art, books, and even commissioned the building of the now Palazzo Valenti, in Rome. Some books from his dispersed collection can still be identified by his coat of arms on the binding. Three of them, bound in red gilt tooled goatskin, are now in the British Library. The similar, but not identical, bindings of the few books that have been traced from the former Bonelli collection suggest that a basic line binding from a specialized shop would then be marked by the owner by adding his coat of arms on the spine. Those bindings of the few books that have been traced from the former Bonelli collection suggest that a basic line binding from a specialized shop would then be marked by the owner by adding his coat of arms on the spine. If we exclude some minor corrections to ff. x2v and x4v, and a small piece of paper with annotations on the text, inserted between ff. C4 and C5, the book has no marginalia, creating some doubts as to whether the book was ever actually used.

Bonelli’s library was intended for reference or prestige, rather than for everyday use. His role as the protector of the Dominican Order is enough to explain Dominican-related books in his possession, like the ones now in the British Library, and also the dedications of a few books: the reprint by Giovanni Galdo De Ferrari of the Italian translation of the works by the Spanish Dominican Luis de Granda, the handbook on confession by the Spanish Dominican Bartolomé de Medina, also translated into Italian; the biography of the Dominican Ambrosius Sancesdini by another Dominican, Alessandro Guglielmì; the work by the Dominican theologian Areangela Catenza on fatalities. Moreover, Bonelli’s role as a Cardinal explains the dedication of a devotional work by Niccolò Lorenzini in 1591, and the following year, he appears amongst a group of Cardinals, with Costanzo Bocciadobaci, Girolamo Bernardi and Gregorio Petrochini, to whom the printer and bookseller Giorgio Ferrari dedicated his edition of the work of the jurist Antonio Scappi on the red cap worn by Cardinals of the Roman Church.

Following the dispersal of Bonelli’s collections, in the mid-nineteenth century his copy of the Aurea catena was part of the library of the liturgiologist George Hay Forbes (1821-1875), the rector of the Episcopal Church in Burntisland, near Edinburgh, and a cousin of the Principal of St Salvator and St Leonard in St Andrews James David Forbes. Forbes edited and published for his own press an edition of works of St Gregory of Nyssa and a few liturgical works. His interest in patristics explains the presence amongst his books of the catena translated by Barbaro that he is likely to have bought from the shop of Charles John Stewart in London. After Forbes’s death his collection, comprising over 6,000 volumes, mostly early printed books, passed to the trusteeship of the Episcopal Church of Scotland, and became the property of St Andrews University Library. In 1984 the Catena found its way to St Andrews, where it still is.

Flavia Bruni
Gaspare Contarini (1483-1542) was a Venetian diplomat and later a cardinal and the bishop of Belluno. He was educated at the University of Padua, though he could not finish his studies as the Studium Patavino was closed in 1509. He was the Venetian ambassador to Charles V for a little more than four years (1521-1525), travelling through the Holy Roman Empire. He was later sent as an envoy to the pope after the Sack of Rome in 1527. As the great powers of Europe met in Bologna (1530) to discuss and eventually sign a peace treaty, Contarini could speak to both the pope and the emperor in virtue of their previous acquaintance.

In the 1530s he entertained fruitful relations with intellectuals in Venice and Padua that brought him back to his philosophical interests. Among his closest friends were Reginald Pole and Alvise Pisani, Tito Livio Gabriele, Marcantonio Flaminini. He was nominated cardinal in 1535. In his last few years, dominated by great religious turmoil, he composed various texts related to the life of the Church and spiritual matters. He died in Bologna on 24 August 1542.

Editions in print of Contarini’s works started to appear by the 1540s, most of them posthumous. The most renowned of his texts was the De magistratis et republica venetorum, which was to be fairly popular throughout Europe. This text was the fruit of years spent at the service of Venice as a diplomat and was to appear in various languages from printing presses in Venice as a diplomat and was to appear in various languages from printing presses in Venice, France and the Holy Roman Empire.

It offered an explanation of the complex institutions and government of the Republic of Venice. Other works stemmed from Contarini’s spiritual interests, such as the Consilium de Emendanda Ecclesia and the De sacramentis Christianae, issued by the Sorbonne. The first one appears on the recto of the upper endleaf “Conuentus Cremonae | S. Mariae Transpontinae”. Both of these were printed in ten volumes.

In this context we find the publication, by Nivelle alone, of Contarini’s Opera. The privilege granted by Charles IX (Paris, 16 March 1571) gave him the exclusive to print for ten years all the works reproduced in his folio edition. An index of these texts appears at leaf a2v. This is followed by a bibliography of the printed editions of Contarini’s works, and a list of all those presented here for the first time.

These included the commentary in St Augustine’s De Potestate Pontificis and other religious works, which had been read and approved by doctors in theology from the Sorbonne. The Parisian edition was used as a model for the two Italian editions, though carefully censored. The Aldine edition appeared in 1578 and the Zeno in 1589, still reproducing the paratext from the French version.

The holding, TP.B71NC of St Andrews University Library comes as a newly-bound volume in parchment and marbled paper. A slip glued onto the lower pastedown with a "Note by Binder" confirms that this binding was made in 1552 by a British workshop. The price of about £6, stipulated by the binder, identifies that workshop with that of the Cockerell family, Grantchester, established 1870. The spine is covered in parchment and the pastefolds in handmade marbled paper. It was presumably made at the Cockerell workshop, well-versed in the craft of marbling paper.

The description of the original binding provided in the note is suggestive of what it looked like, but cannot, unfortunately, substitute the lost artefact. The volume came to the workshop bound in vellum on thin paper boards which were extremely fragile, the sewing was broken and so were the slips. The endleaves, torn but not completely lost, were one of the few parts to survive from the lost structure. Four of them, two at the front and two at the back, have been preserved, stuck onto new paper. The watermark of a crowned shield, with the letters SPRR, is still legible in transparency. Most important, two notes of possession have thus survived.

The one appears on the recto of the upper endleaf “Consentiosus Cremones | Vuill/aj[ra]/lus Stephani Chinolae | [f]ructus Apuli Celmeliciarum.” The dark-brown ink and the handwriting suggest this was written between the end of the seventeenth and the beginning of the eighteenth century. The second note is of a later date (full eighteenth century), and reads “Bibliothecae S. Mariæ Trasportinæ.” Both of these establishments were Carmelite convents, one in Cremona, the other in Rome. The transfer of the book from the north to the centre of Italy most likely took place as part of a wider circulation of items or people within Carmelite institutions.

Gaspare Contarini, Opera

Paris: Sébastien Nicole, 1571
The libraries of religious orders in Rome were all suppressed in 1873; in 1876 their holdings were conveyed into the collections of the National Library. The St Andrews volume was perhaps a duplicate sold by the Carmelite order before suppression, or by the National Library afterwards. The only stamp to be found, on the title page is that of the St Andrews University Library. We do not know if the second element preserved from the original volume is a series of leaves or have been known through manuscript circulation.

The second element preserved from the St Andrews volume is undated, but it must have been composed at some point after 1535. In that year Barbaro was first known to have been at the University of Padua attending the classes of Marco Antonio Passeri called “il Genova”, named in the letter 15. The text is an encouragement for its talented reader to keep practising his writing and cultivate his studies, as deep expectations have risen all around him. “Many a scholar,” wrote Contarini, “even gifted with a great intellect, cannot compose such verses without purging a great deal of attention into it. However you, as Rhambertus told me, and I can see it from the verses you sent me, have achieved that greatness of mind from God Almighty. [...] whether you manage to apply yourself to this everyday due to your own determination, I do not know. It is divine if you are able to do so.”

In those years Barbaro was following his courses of natural philosophy in Padua. This was presumably the same time when Contarini was composing his philosophical text De elementis. The tone of the epistle suggests that it was part of a wider conversation the two were sharing. This text, although not particularly personal in its content, stands as a representation of the intellectual exchange existing between the aged man and a promising scholar in the making whose talents were fully recognised.

Shanti Graheli


2 Gleason, Gaspare Contarini, 56-57.

3 A possible exception could be made for a small Tractatus to introduce the Pietro Pomponazzi, Apologia Petri Pomponatii (Paris: Nicolas Le Riche, 1548 ) (USTC 805609) and a Lettera published in Italian, undated and devoid of any typographical notes, surviving in a unique copy. This was printed after 1535, with no further indication, so it could have been printed before his death in 1542 (USTC 833773).

4 Gaspare Contarini, Quattro lettere di monsignore Gaspare Contarino cardinale. Nelle prime delle quali si tratta con bellissimi, & antichi scrittori. Onde autore, nelli ordini divini e buoni (Florence: Lorenzo Torrentino, 1558) (USTC 823782) and Id., De potestate pontificis in sue classium, & compositionibus, duae epistolae (Florence: Lorenzo Torrentino, 1558) (USTC 823781) respectively.

5 Gaspare Contarini, De magnatibus et republica verorum libri quinque (Paris: Michel de Vassous, 1543) (USTC 140887) and Gaspare Contarino, La repubblica, i i magistrati di Vinegia di Gasparo Contarino, nuovamente fatto volgari (Venetia: Giuliano Sciro, 1544) (USTC 823774) respectively.


7 The family was keen on having Gaspare’s works published, but it seemed to take more of an effort than they had previously anticipated. Although they commissioned the revision of the texts to Egidio Foscari,
it was Gaspare’s nephew Alvise who had to take care of it in the end. See Fragnito, “Comari,” Gaspare,” 190. (USTC 170606).


10 Gaspare Contarini, Opera Contarini, Opere di Gaspare Contarini (Venice: Aldo II Mannato, 1570) (USTC 823785) and Id., Opera omnia (Venice: Damiano Zenaro, 1580) (USTC 823787) respectively.


12 An amateur guide to marbled papers: Gabriela Grünbaum, How to Marblize Paper: Step-by-Step Instructions for 12 Traditional Patterns (Mimesa, NY: Dover Publications, 1984) indicates the Cockrell bindery as one of the few establishments in England that could provide marbled paper and the tools to make it.

13 The watermark is not in C.-M. Briquet, Les filigranes: dictionnaire historique des marques du papier dès leur apparition vers 1262 jusqu’en 1600 (Amsterdam: Paper Publications Society, 1968); it is probably from the seventeenth century.

14 Flavia Bruni is a Post-Doctoral Fellow at the University of St Andrews on an AHRC-funded position for the Universal Short Title Catalogue. Her research focuses on the history of books and libraries in the Early Modern Age. Alongside a monograph on book censorship in the Republic of Lucca at the end of the sixteenth century, she has published articles on book-inventories and marks on books as sources for the history of libraries. She is now working on her second monograph that will suggest a new approach to the history of censorship throughout the Early Modern Catholic world by tracing the history of a book collection from the sixteenth century to the present day.

15 Shani Graheleh is a Research Assistant at the Universal Short Title Catalogue at the University of St Andrews. Her AHRC-funded doctorate investigates the circulation and collection of Italian printed books in France in the sixteenth century. She has also conducted research on printing in Renaissance Venice, in particular related to the Aldine firm.

16 Daryl Green is a Rare Books Librarian for the University of St Andrews. He has cataloguing responsibilities for the University’s collection of over 210,000 early printed and rare books, ranging in date from 15th to 21st centuries. He is the author of 600 Years of Book Collecting (2013-2014) and the founder and co-editor of the Special Collections Division’s widely-read blog, Echoes from the Vault. He is currently overseeing a number of projects for the development, preservation and interpretation of one of the oldest book collections in Scotland.

17 Giuseppe Alterino, “Barbaro, Daniele Matteo Abaco,” in DBI, vol. 6 (1964), 89-95; at 90.

18 Alterino, “Barbaro”, 89.

19 St Andrews University Library, Typ FP/B71NC, mss. leaves, (2r-1v).

Biographies

Flavia Bruni is a Post-Doctoral Fellow at the University of St Andrews on an AHRC-funded position for the Universal Short Title Catalogue. Her research focuses on the history of books and libraries in the Early Modern Age. Alongside a monograph on book censorship in the Republic of Lucca at the end of the sixteenth century, she has published articles on book-inventories and marks on books as sources for the history of libraries. She is now working on her second monograph that will suggest a new approach to the history of censorship throughout the Early Modern Catholic world by tracing the history of a book collection from the sixteenth century to the present day.

Shani Graheleh is a Research Assistant at the Universal Short Title Catalogue at the University of St Andrews. Her AHRC-funded doctorate investigates the circulation and collection of Italian printed books in France in the sixteenth century. She has also conducted research on printing in Renaissance Venice, in particular related to the Aldine firm.

Daryl Green is a Rare Books Librarian for the University of St Andrews. He has cataloguing responsibilities for the University’s collection of over 210,000 early printed and rare books, ranging in date from 15th to 21st centuries. He is the author of 600 Years of Book Collecting (2013-2014) and the founder and co-editor of the Special Collections Division’s widely-read blog, Echoes from the Vault. He is currently overseeing a number of projects for the development, preservation and interpretation of one of the oldest book collections in Scotland.

Lenis Kouneni is a Teaching Fellow in Art History at the University of St Andrews. Her primary research concern is the notion of ‘influence’ and artistic contacts between different cultures. She has published articles on the reception and perception of Greek and Roman antiquity in fourteenth-century Italy and on Indo-Byzantine artistic contacts. She is the Network Facilitator of the International Network ‘Daniele Barbaro 1534-70: In and Beyond the Text’.

Laura Moretti is Senior Lecturer in Art History pre-1800 at the University of St Andrews. She has been working, for several years, on the relationship between architecture and music. She is the author of Dialoghi armonici: invenzione di un approccio (Ospedali Grandi veneziani tra architettura e musica 1200-1800), and the joint author (with Deborah Howard) of Sound and Space in Renaissance Venice, Architecture, Music, Aesthetics (2009). Currently she is working on a monograph provisionally entitled ‘The House of the Muses, Collection, Display and Performance in Sixteenth-Century Italy’ for Yale University Press. She is the co-ordinator of the International Network ‘Daniele Barbaro 1534-70: In and Beyond the Text’.

Claudia Rossignoli is Lecturer in Italian at the University of St Andrews. Her research focuses on the theoretical debates regarding literary writing and the definition of literary models in the sixteenth century, on the legacy of Humanism, on exegetical texts and the elaboration of interpretative procedures, and on the importance and influence of Reformed thinking on Renaissance Italy’s culture and literature. She is currently completing the central edition of Ludovico Castelvetro, Stagione a XXIX anni dell’Inferno dantesco for the Edizione Nazionale dei Commenti Danteschi (Rome, Salerno).