

munho relevante de como a obra do Queronense também exerceu um considerável fascínio nos humanistas portugueses.

Por fim, o estudo de O. Guerrier (“L’ordre du discours: sur les sommaires et manchettes des «contrefaçons» Goulart des *Oeuvres Morales et meslées*”) realça a importância da obra de Goulart, intitulada *Oeuvres Morales et meslées de Plutarque* (1581) e conhecida pelo termo “contrefaçons”, por ter sido a primeira recepção, de âmbito editorial, do “Plutarque françois” e ter gozado de grande prestígio até 1640. Como o A. defende, pela sua estrutura e anotações, tratar-se-ia de uma obra sobretudo com objectivo didáctico e que, além disso, serviu de guia para o Plutarco de Amyot. Procura-se, ainda, apontar algumas tendências culturais e religiosas por parte de Goulart na leitura de Plutarco.

A par de outras publicações sobre a *traditio* da obra de Plutarco, este volume, além de muitas outras reflexões, enfatiza uma perspectiva muito interessante: quanto mais conhecermos o trabalho realizado por dezenas de eruditos, sobretudo entre os séculos XV a XVI, melhor saberemos interpretar o texto plutarquiano. Estamos, sem dúvida, na presença de um volume com estudos que correspondem aos objectivos definidos e que revelam, de forma rigorosa, um sólido conhecimento da obra de Plutarco, seja numa vertente mais filológica, seja, sobretudo, com a intenção de valorizar a *traditio*. Saliente-se, ainda, a utilidade para o leitor do *index locorum* e do *index nominum*.

Ana María S. Tarrío, *Leitores dos Clássicos. Portugal e Itália, séculos XV e XVI: uma geografia do primeiro humanismo em Portugal*. Nota de Vincenzo Fera. Lisboa, Biblioteca Nacional de Portugal – Centro de Estudos Clássicos, 2015, 127 pp., il. – (catálogos) ISBN 978-972-565-567-2 (ed. impr.); 978-972-565-568-9 (ed. eletrónica).

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The publication under review documents the exhibition *Leitores dos Clássicos. Edições italianas na transição do século XV para o século XVI*, held from 6 November 2015 to 30 January 2016 in the Biblioteca Nacional de Portugal (BNP). Twenty items from the library were on show: sixteen Italian incuna-

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bula, three Spanish ones, and a book issued in Basle in the 16th century⁹. The catalogue, authored by Ana Tarrío of the Centro de Estudos Clássicos in Lisbon, opens with a prologue that positions Portugal during the reigns of João II and Manuel I on the fringes of the Europe-wide intellectual, educational, and literary culture and practice of humanism. Three exhibition items — Inc. 523, 832, and 462 — are explicitly singled out on the basis of their provenance and contemporary marginalia. They embody the import of humanist editions of the Classics from Italy to Portugal, the development of education and literary composition at the Portuguese court, and the philological preparation of Portuguese students in Italy. The other exhibits are similarly presented as witnesses to these developments, though signs of their use in Portugal during the late 15th and early 16th centuries are said to be less evident. Tarrío underscores, in addition, the need for further investigations into the Italian incunabula of the BNP and other Portuguese collections, and announces that the materials on show will be relevant for her thematic epilogue dealing with the chronology and definition of Portuguese humanism, a difficult field of research « inteiramente dependente da elucidação da cronologia e modalidades de receção dos modelos humanísticos oriundos da Península Itálica.» (11).

After the prologue Vincenzo Fera considers in an articulate note Agnolo Poliziano's seven months' course on Pliny's *Natural History* for a group of English and Portuguese students in 1489-1490. He illustrates in particular the importance of the aforementioned Inc. 462, a copy of Filippo Beroaldo's 1480 edition of Pliny. It has the ex-libris of Tristão Teixeira, the son of a Portuguese courtier who sent the young boy and his brothers Álvaro and Luís to study with Poliziano in Florence. In a few pages Fera is able to capture the essential: the Pliny, and in particular its fascinating, multi-layered apparatus, constitute a crucial witness to the philological endeavors and teachings of Poliziano. The notes transmit, for instance, readings from an unidentified source examined by the scholar during his lectures, and provide a key to critically analyze his subsequent use of the *Castigationes Plinianae* of Ermolao Barbaro. Fera's conclusion that the Teixeira actively participated during the course is, moreover, convincing. Poliziano praises the three brothers in a letter to their father (POLITIANUS (1498) *Ep.* X, 3), and it appears

⁹ Cf. *Leitores* n.1. In the text references to page numbers from *Leitores* are placed between round brackets.

Tristão added part of the notes. What is more, I am certain that many of the remaining marginalia are undoubtedly by the same hand as Naples, Bibl. Nazionale, V. D. 43, a *recollecta* of Poliziano's course on Svetonius (1490/91) that with good reason was attributed by Fera in 1983 to either Tristão or Álvaro¹⁰. Anyway, a future edition of the marginalia will undoubtedly include a careful paleographic analysis, and thanks to the e-copy provided by the BNP preliminary work can start without delay¹¹.

Next Ana Tarrío treats the exhibits in twelve chapters that abound in erudite detail and touch upon interesting topics, such as, Poliziano's *docta varietas* and the development of Romance poetry at the court of João II and Manuel I (ch. 5), Pliny, the geographic nomenclature of humanism, and the concept of *translatio imperii* (ch. 6), the reception of Roman elegiac poetry (ch. 9), Portuguese translations of Cicero (ch. 10), and the influence of Antonio de Nebrija on Portuguese *studia humanitatis* (ch. 11), to name but a few. Throughout Garcia de Resende's *Cancioneiro geral* (1516) and its poets play a pivotal role. Entirely new to me are, admittedly, the use of and reflections concerning «imagética poética quinhentista» (ch. 8) and the «Quinto Império» (ch. 12).

But let us focus on the sections that discuss the three incunabula earmarked in the prologue. Chapter 1 — *A importação de impressos italianos e a educação humanística nas cortes de D. João II e D. Manuel I* — features, to begin with, Inc. 523. Primarily the volume serves to buttress Tarrío's narrative that the import of Italian books during the late 15th and early 16th centuries should not be overlooked when considering the impact of Gutenberg and humanism on educational reforms in Portugal. Inc. 523 is an unfortunate choice though, as it is unlikely to have arrived in Portugal at an early date: the note at the end of the volume does not record its sale in or import to *Lisbona* during the renaissance as Tarrío suggests with her transcription, but concerns *Tortona* in Piemonte, Italy. Various *ex-libris* extant indicate, moreover, that the incunabulum belonged to a monastery in this town throughout the early modern period.¹² In contrast, Tarrío does succeed in addressing the theme of

¹⁰ FERA (1983) 21.

¹¹ See *Leitores* n. 88; <http://purl.pt/26240>. Erased notes on the flyleaves can only be studied *in situ*.

¹² SUL MENDES (1988) n° 1053. A reference to a bookseller, in Italian and possibly 18th c., is recorded at the beg. of book 2. For other exhibits effectively never handled by

this chapter by discussing quite diligently the royal book patronage and the libraries of Portuguese intellectuals, some of which were well stocked with works printed in Italy (21-27). She highlights, for instance, the royal concessions to (French) booksellers, and a couple of humanist editions in Manuel I's possession. Jorge Vaz da Costa (d. 1501) and his classical and humanist books are also introduced, as well as João Rodrigues Sá de Meneses and the texts he used for the composition of his *De Platano* (1527-1537), and Cataldo Siculo, the influential Italian preceptor at the Portuguese court who undoubtedly owned and promoted the editions of his homeland. Some of her arguments are more conclusive than others. Why, for instance, cite the *Statutes* of the Bolognese *librarii* (24)? Moreover, it ought to be underscored that many books were presumably acquired in Italy, one of the main destinations of the cultured and ecclesiastical Portuguese elite, and therefore not 'commercially' imported. Nonetheless, on the whole this section makes for interesting reading, especially when we take a closer look at the annotations in some of the volumes.

Inc. 832, containing the *Heroides* of Ovid printed in Venice in 1492 with commentaries by Antonio Volsco and Ubertino Clerico, is at the center of attention in the second chapter. It displays all the marks of classroom use and is a good example of an Italian incunabulum handled by Portuguese students: both text and humanist commentary have been annotated in Latin and the vernacular. Tarrío's analysis of the orthography of the Portuguese glosses is informed, and allows her to assign a date close to de Resende's *Cancioneiro*. Unfortunately readers often cannot easily check the passages discussed, and while the assessment of the handwriting of the annotators (30 n. 42) is fairly unproblematic, the transcriptions provided in footnotes 53-55, 57-61 are too often incorrect or inconsistent. Particularly disconcerting is footnote 59 which deals with grammatical glossing: the second annotating hand (M2) writes a perfectly understandable *submersus*, but Tarrío notes «[...] Did 60 M2 *ne bibat aequoreas naufragus hostis aquas* 'subjuntiva', o anotador explica o valor do termo 'ne' optativo [...]»! Be that as it may, Inc. 832 is indubitably of significance for the history of education in renaissance Portugal and Tarrío has facili-

Portuguese renaissance readers see comments to ch. 5 *infra*. The remaining items all presumably do have a fairly early Lusitanian provenance; still, only Inc. 462's provenance history can be accurately reconstructed. Note: I did not consult the Plutarch volumes (ch. 12).

tated future research. Her contextualization of the *Heroides* is, for instance, ultimately of interest. She points out that it was mined by the poets «alatinados» of the *Cancioneiro*, and used by Poliziano's former pupil Luís Teixeira to teach Latin to Manuel I's son, the future king João III.

After a brief appraisal of the reception in Europe of editions of Italian humanist commentaries on the Classics (ch. 3), Inc. 462, the Teixeira, and D. João return to the stage (ch. 4). Tarrío suggests that, after Tristão Teixeira had died in 1497, one of his brothers brought the incunabulum to Portugal, «juntamente com outras edições de autores latinos e gregos, adquiridos pelos três irmãos». While the latter claim is likely, but not proven, it is worthy of note that, according to an early 17th century source, Luís Teixeira included in his curriculum for D. João «alguma cousa de Plínio» — that is, presumably, the *Natural History*. The impact of Pliny's compendium and its humanist editorial tradition on works by other courtiers is, moreover, evident. Tarrío refers, for instance, to Martim de Figueiredo's *Commentum in Plinii Naturalis Historiae Prologum* (1529), one of the very few humanistic commentaries printed in 16th century Portugal. She also highlights how Inc. 462 later belonged to Gaspar Barreiros (d. 1574), another prominent intellectual. Thus Teixeira's Pliny provides not only an excellent sample of the philological prowess of Poliziano — as Vincenzo Fera has shown —, but also an invaluable witness to how humanist reading practices and methods could take root among the members of Portugal's elite. Inc. 462 is, undeniably, one of the most eloquent items unlocked by this exhibition (cf. ch. 11; TARRÍO 2007).

The epilogue is lengthy and theoretical. Tarrío recaps, firstly, the scholarly debate concerning the chronology of Portuguese humanism. She sides with Américo da Costa Ramalho, designating the period before the publication of de Figueiredo's commentary the springtime of Lusitanian *studia humanitatis*. But unlike Costa Ramalho, who preferred as starting point Cataldo's arrival at the court of João II in 1485, Tarrío opts for a gradual timeline, for a process «[...] que remete para o século XV e assenta na progressiva modificação [...] da formação das elites portuguesas.» (92). Secondly she analyzes within the Portuguese context the term *humanista*, (imperial) civic humanism, and philological humanism, concluding, ultimately, that the common denominator is education originating from a new approach and interpretation of the Classics and of the «própria Antiguidade, [...] de acordo com as demandas letradas das diferentes cortes.» (90). The closing remarks

do paint, in view of the prologue's emphasis on Italian models (11), a somewhat more diversified picture: Italian humanist culture is, for instance, bedazzled by the Portuguese discoveries (93), and concerning the translator poets of the *Cancioneiro* Tarrío notes that it is key to avoid «os pontos de vista excessivamente italo-cêntricos» (95).

Tarrío has opted for a scholarly approach, and not to tailor the publication for a broad public. The result is an informative book, but not an easy read. Humanism in early modern Europe, the commentary tradition, Latin and the vernacular, these topics are treated with a certain ability. Significant material evidence from the exhibits is, however, at times ignored, or inaccurately described. The division of the chapters in paragraphs is, moreover, rather disjointed: on the one hand this simply is Tarrío's style, but on the other it seems caused by inordinate cut-and-paste from earlier publications. The pressure to deliver the catalogue on time can be sensed as well: many references are lacking from the bibliography, on occasion the content matter of the notes is inessential, their distribution arbitrary, or they contradict or duplicate text. Throughout inaccuracies have crept in, and transcriptions have not been seriously checked and are generally unreliable. Regrettably such flaws cannot but reduce the effective impact this publication will have, notwithstanding the clear interest of the many topics it addresses. In what follows, a selection of corrections and additions is offered that will hopefully serve readers and researchers.

Chapter 1

1^a) Tarrío suggests (25) that Manuel I's «dous livros da vyda de Putraco [...] de papel, esprito de letra redomda» (VITERBO (1901) 15 n° 30) were copies of Fernández de Palencia's Plutarch translation printed in Seville. The available evidence does, however, point in a different direction. Ana Buescu (2007, 158-9) emphasizes that printed items in Manuel's booklist are described as «[de letra] de forma». In the records cited by Buescu the specification «esprito», usually found in descriptions of Manuel's parchment manuscripts, reappears twice (VITERBO (1901) 15-16 n°s 29, 31). In the Plutarch entry especially the typology of the letter or typeface stands out: «redomda» (cf. also ID., 24 n° 3). Although it seems wise to ultimately verify the reading – in fact, a modern ed. of Manuel's booklist is long overdue –, it is significant that Latin Plutarch editions were generally set in a Roman, round font. Tarrío's vernacular Seville Plutarch is, on the contrary, in Gothic characters. To be sure, paper manuscripts of Plutarch in a

round humanistic hand are also extant, even if few in number (PADE (2007) 2 pt. III). 1^b) For Manuel's «liuro espirito em purgaminho que começa Lionardo Aremtyno e fala de caualaria» (VITERBO (1901) 22 n° 89) Leonardo Bruni's *De militia* and his *Oratio in funere Nanni Strozzi* are better candidates than the *Historia florentini populi* indicated by Ana Buescu (2007) 164, or the *Prohemium in Orationes Homeri* proposed here by Tarrío. The latter fundamentally deals with the orator's art (THIERMANN (1993) 64-69). Instead, the *De militia* and *Oratio* effectively concern *cavalaria*, with Bruni rejecting the French chivalric mode of knighthood and advancing a new ideal of civic knighthood. Both works are extant in many copies, and the *De militia* has been translated into Spanish. Moreover, one of Bruni's most popular vernacular pieces, the *Oratione detta a Nicolo Tolentino*, has a similar theme; even his *De primo bello punico*, translated into various languages incl. Spanish, arguably fits Manuel's volume. From this perspective the entry first and foremost calls for an examination of Bruni's concept of *cavalaria* within the Portuguese context. See HANKINS (1997) *ad ind.*; ID. (2006) 138-39; ID. (2014); JIMÉNEZ SAN CRISTÓBAL (2005) 1234-36; BRUNI, L. (MS. BNP, II. 41), *De primo bello punico, Vita Sertorii* (parchm., in Italian, pt. I, corrected by the scribe and two other hands, one of which uses methods similar to Bruni's in the top-copy of his Latin text, Oxford, Bodl., Laud. Misc. 531, for which see VAN BINNEBEKE 2012); BITAGAP (1997-2014). 2) For additions regarding D. Jorge da Costa see *infra*, comments to ch. 5. 3) Tarrío's statement (27) that D. Diogo de Sousa enriched the newly built library of the Sé of Braga with works of classical and contemporary authors, is not supported by COSTA (1985) (cf. esp. ID. 16), COSTA (1993) and NASCIMENTO (1998), all cited by Tarrío.

Chapter 2

By 1633 Inc. 832 was certainly bound in with Inc. 831 and 833 (see «non prohibetur [...]» notes Inc. 832, 833). The binding is a couple of generations older, but probably not before 1576-77 (cf. id. in Inc. 831). Whatever the exact chronology, 831 and 832 rubbed shoulders from an early date and were used by the same reader. Inc. 831, discussed briefly in n. 66 and ch. 8, has been cut up — quires are disassembled, texts imperfect —, but if complete it would have contained the *Heroides* incl. the *Rescriptio* of Ulysses to Penelope (cf. SUL MENDES (1988) n° 932; reprod. ISTC io00134000, v. 2, at 39(e7)b). This *Rescriptio* is effectively the text translated by Sá de Meneses and discussed by Tarrío as lacking from Inc. 832's edition. When and where Inc. 831 was dismembered, and if de Meneses used this or yet another edition for his translation, will presumably remain a mystery (cf. TARRÍO (2002) 379).

Chapter 3

1) This chapter opens with a brief description of Inc. 1432, a Venetian edition of 1493 containing Ovid's *Heroides* with commentaries by Antonio Volsco and Ubertino Clerico, Sappho, and Ovid's *Liber in Ibin* with a commentary by Domizio Calderini (cf. 82). Tarrío maintains (36) humanist commentaries on the Classics made Portuguese readers — for instance of the present edition — aware of the «condição instável e provisória da fixação de um texto antigo». However, she fails to produce convincing evidence. CASELLA (1975) is repeatedly cited, but focusses primarily on the development of the commentators' understanding and use of text transmission, shows little to no interest in Volsco and Ubertino, and barely comments on (general) readership. Surprisingly Tarrío does not refer to MARIANO (1993), dealing with Volsco's *Heroides* commentary and his treatment of variants. Even more remarkable is the fact that she does not discuss any of the readers' notes in Inc. 1432. Thus she misses out on important, possibly corroborating evidence. Inc. 1432, bound in with Inc. 1430 and 1431, has been annotated throughout by at least two hands. One generally adds indexing notes (*Leitores*, fig. 3), but there are also marginal references to Giovanni Tortelli, Petrarch, even to Jakob Locher's Latin translation of Brant's *Narrenschif* (1st ed. 1497). The marginal reference «vid. Absternium fo.6.» to Ovid's *Ibis* is of special interest in the present context: It undoubtedly signals a critical reader who had access to Lorenzo Absternio's *Libri duo de quibusdam locis obscuris Ovidii in Ibin* (ed. Venice, ca. 1494). One problem remains: Was Inc. 1432 really in Portugal in the period under discussion; are the annotators Portuguese? To be sure, so far I have not been able to locate a single copy of Absternio's work in a Portuguese collection. Cf. also my comment to chapter 6, *infra*. 2) The footnotes in this section are often unclear: Why refer in n. 70 and n. 72 to Inc. 832 if Inc. 1432, discussed in this chapter, contains the same edition (35); what is the sense and meaning of n. 74 (which Propertius edition, and who is B. Pecci?), or of n. 75; why refer in n. 76 to Inc. 1432, etc. etc.? 3) (38) Read *In Ibin* not *In Ibis*!

Chapter 4

Concerning Inc. 462 note: 1) The inscription «Car. XIIIJ», opposite and in the same hand as the ex-libris «De Tristam Teix[eira]» (fol. I) may be a call number and reflect a practice inaugurated by Coluccio Salutati (d. 1406). Coluccio's Pliny (Oxford, Bodl., Auct. T. I. 27 + BnF, lat. 6798), the so-called *Codex regius* used by Poliziano during his lectures and unfortunately now acephalous, probably had a comparable note (cf. TARRÍO 2007, 103; VAN BINNEBEKE (2009-10) esp. 2, app. n°12). 2) Ascription and chronology of the marginal apparatus await

clarification. It is evident, though, that the annotations illustrate the intensity of Poliziano's seven months' curriculum; his presence undoubtedly had a galvanizing effect on his students. As noted, the hands of the ex-libris and of the Svetonius *recollecta* in Naples — not in the Biblioteca Medicea (40)! — reappear in the incunabulum. They constitute, at first glance, two distinct *corpora* with respect to ink and ductus. Preliminary examinations indicate, nonetheless, that a single hand may be responsible. As a matter of fact, it would not be surprising to see the handwriting of Tristão develop considerably, even mature, under Poliziano's guidance. The hands of Álvaro and Luís probably feature in Inc. 462 as well — both attended the course and presumably also handled the book after Tristão's premature passing. To consider carefully, therefore, i.a.: a) ANTT, CC, II-115-178 (autogr. Luís, 1524); b) BNP, Res. 1000 A¹⁻³ (not seen), acc. to Sylvie Deswarte-Rosal (2016) 94 n. 34, owned by Luís and with a note possibly contemporary to his ownership; c) Rome, IPSAR, Ms. S. VI. 8 (not seen; ?autogr. Álvaro, 1528). **3)** For further volumes owned by Gaspar Barreiros (cf. 42), another possible annotator, see: SUL MENDES (1995) 1.1191, p. 338 (BPADE, Inc. 131; not seen); PINA MARTINS (1994) n^{os} 62, 82, 89 (RES 558V: annotations in two hands, one a good Italic, but neither certainly Barreiros).

Chapter 5

1) Léon Brancas de Lauraguais owned Inc. 146 (cf. the 18th c., French bookplate), the Saint-Lô priory in Rouen Inc. 1036 (a. 1655; SUL MENDES (1988) n^o 1066), and Leonis de Pina e Mendonça, a 17th c. intellectual from Guarda, Inc. 1035 (ID. n^o 1065). Hence, Inc. 1035 is the only incunabulum to have possibly been in Portugal in the 16th c. **2)** Unsurprisingly Poliziano's *Ep.* VIII, 13, addressed to the bishop of Silves D. Jorge da Costa, has not been cited in chapters 1 and 5. Indeed, hitherto it has been overlooked by Portuguese historians, even if an important key to understanding da Costa's book collecting (cf. 27 n. 24), and Poliziano's influence on Portuguese humanism. See in effect OLIVA (2006). **3)** Tarrío errs repeatedly in n. 24: for Giovanni Battista Alberti read Leon Battista—; not Flavio Biondo's *Italia illustrata* is listed in the Braga inventory but his *Roma triumphans* (undoubtedly the ed. Brescia: Bart. Vercellensis, 1482; cf. COSTA (1985) n^o 160); the inventory does list the works of Lorenzo Valla and Francesco Filelfo (cf. ID. 39, n^{os} 17, 268).

Chapter 6

Although the number of annotators active in Inc. 992 is to be confirmed, the scholar adding the note *Bracarorum* probably did so after 1531: in chapter 14

of book 3 he refers to an emendation in Beatus Rhenanus's *Rerum germanicarum* first issued in that year (CTC (1960-2014) 4.367; a copy of the 1st ed. is BNP, RES.2370//2A). Other marginalia cite, i.a., Budaeus' popular *De asse* — first issued in 1515 —, and Homer; several are in a good Greek hand. Also, a specialist ought to examine style and iconography of the fine illuminated initial of Lb. 1, app. not recorded in the scholarly literature. Remarkable, in particular, is the necklace worn by the principle ornamental figure.

Chapter 7

1) Petrarch, rather than Livy, may effectively provide the ideal backdrop to the *Cancioneiro* composition «Soube vencer etc.» by Sá de Meneses. The Florentine, exemplary poet and intellectual, used Liv. 22.51.4 (book 12 referred to by Tarrío, is not extant!) for the first lines of RVF 103 and the opening of *Ep. fam.* 3.3 (PETRARCA (1993) 16–17). Both sonnet and letter are transmitted in manuscript and print, with Sebastian Brant's 1496 Basel ed. the only pre-1500 witness to these texts at present preserved in Portugal. The copies BNP, Inc. 68 and BPADE, Inc. 179 may eventually be of interest: SUL MENDES (1988) n° 996 (n° 995, prob. only arrived in the country after 1694); ID. (1995) 1.1403. 2) In view of Tarrío's examination of Inc. 832 in chapter 2 it seems relevant to point out that Inc. 524, discussed in this section, preserves 16th c. marginalia relating to grammar, text correction, meaning and historical content. They are by several readers, and some notes are in Portuguese and/or Spanish (e.g. Liv. 1.38.2: *utensilia* / «alfayas», for which see FRANCHINI (1993) 194; *Cancioneiro* (1910–1917) 2.350). On a few pages an intriguing system of marginal reference letters and symbols has been added that remains to be decoded. 3) The binding of Inc. 524 shares characteristics with the one of Inc. 1035 (ch. 5).

Chapter 10

Tarrío's reference (57) to COSTA (1985) is injudicious. As a matter of fact, item n°16 of the 1612 inventory of the Sé of Braga that Costa comments upon, the «[...] livro de letra impresa, que se intitulla Somnium Scipionis ex Ciceronis libro de Republica excerptum, impresso em Bellonha no, digo impresso no anno de 148...», is not a copy of Cicero, but of Macrobius and undoubtedly one of the editions issued in Brescia in the 1480s *per Boninum de Boninis* (cf. ISTC). Presumably the compiler of the inventory misunderstood the name of the printer for the city of production (*Bononis* / *Bononia*). The title also fits each of the 1480s editions Boninus prepared; only the imprecise date of impression cannot be

readily explained. In Portugal several exemplars of Boninus' editions are extant, for which see SUL MENDES (1988) n^{os} 802—804, and ID. (1995) 1.1138—1139.

Chapter 11

1) The annotation in Inc. 462 discussed by Tarrío (61) actually reads *.c. procul dubio cibo duo*, and whether the reader – one of the Teixeira – was interested in medicine or pharmacy is, par consequence, not the issue. The note, accompanying Plin., *Nat.* 20.211 *prociduo* (in n. 132 Tarrío only provides the quire signature; indication of either passage or BNP e-copy image 335 would have been helpful), simply relates to Poliziano's methodology and teaching: he used the *siglum "c"* for readings from the *Codex regius* which he examined during his classes (see *supra*; FERA in *Leitores*; TARRÍO 2007)! 2) Confusing are, moreover, the references in n. 132 and the text to the marginalia *pleureticis, inguinaria argemon*, etc. Are these notes to be found in Inc. 462 or in Inc. 1483, and which *Natural History* passages are these annotations tied to?! 3) The reference on p. 62 to Inc. 523 is irrelevant – cf. my comments *supra*.

Chapter 12

For a comprehensive discussion of the historiographic concept *Quinto Império* see TRAVASSOS VALDEZ (2011) 17-32, 38-42, 318-319.

Catálogo de exemplares

1: *CIBN Lisboa* n^{os} given in this catalogue are actually those of another publication, that is SUL MENDES 1995. 2) At *Cat.* n^o 10 read Inc. 992, not Inc. 922.

Lit.:¹³

BITAGAP (1997-2014), *Bibliografia de Textos Antigos Galegos e Portugueses*. Berkeley, Regents of the University of California (http://bancroft.berkeley.edu/philobiblon/bitagap_en.html)

BUESCU, A. (2007), "Livros e livrarias de reis e príncipes entre os séculos XV e XVI. Algumas notas": *eHumanista* 8 (2007) 143-170 *

Cancioneiro (1910-1917), *Cancioneiro Geral de Garcia de Resende*. Ed. A. J. Gonçalves GUIMARÃES. 5 vols. Coimbra, Impr. da Universidade.

CASELLA, M.T. (1975), "Il metodo dei commentatori umanistici esemplato sul Beroaldo": *Studi medievali* s. 3 16.2 (1975) 627-701 *

COSTA, A. Jesus da (1985), *A biblioteca e o tesouro da Sé de Braga nos séculos XV a XVII*. Braga, s.n. *

¹³ Titles followed by a * are cited in *Leitores* (cf. 101-107).

- COSTA, A. Jesus da (1993), "D. Diogo de Sousa, novo fundador de Braga e grande mecenas de cultura": *Homenagem à Arquidiocese Primaz nos 900 anos da dedicação da Catedral, Braga, 4-5 v 1990*. Lisboa, AHP, 15-117 *
- CTC (1960-2014), *Catalogus Translationum et Commentariorum*. Mediaeval and Renaissance Latin Translations and Commentaries. Annotated Lists and Guides. 10 vols. Toronto, PIMS *
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