

Juv007. Juvenal

[Fivizzano], Jacobus de Fivizzano

[1472–1473?]

Title page: none.

Colophon: f. 73^r: [set out as verse] Octo bis fatyras Iuuenalis perlege aquini: | Scripsit quas
Iacobus ære notante manu | De Fiuizano: veneta sed doctus in urbe: | Iampridem Lunę patria
clara tenet. | Solue preces folue quicunq; uolumina cernis: | Maxime qui pauper porrige uota
deo.

Collation: Median 4° by half sheets: [1–4¹⁰ 5–7⁸ 8¹⁰], 74 leaves (ff. 1 and 74 blank),
unnumbered.

Contents: f. 1 blank; f. 2^r ‘IVNII IUVENALIS AQVINATIS | Satyrici Poetæ Digniffimi LibeR
[sic] Incipit. | [4]EMPER EGO AVDITOR | tantum? nunq̄ne reponam? | Vexatus totiens
rauci thefeide | Codri? |’; on f. 73^r ‘Vt leti phaleris omnes: & torquib7 omnes. | FINIS. |
[colophon]’; f. 73^v blank; f. 74 blank.

Typography: 106R: no Greek; 27 (also 28) lines; 2-line and 4-line spaces for initials; 143 ×
101 mm; no catchwords or signatures; no running titles.

Paper: Median (48 × 34 cm) paper: page size 22 × 16 cm (British Library).
18.5 edition sheets.

Only edition of Juvenal printed in Fivizzano

Printed on a one-pull press

The printer’s name is given in the elegiac couplets which form the colophon (Shaw, 1989):

... Iacobus ære notante manu
De Fiuizano: veneta sed doctus in urbe:
Iampridem Lunę patria clara tenet.

[from the press of] Jacobus of Fivizzano, who learnt his craft in the
city of Venice, is now long established in his renowned homeland of
Lunigiana.

Jacobus's material derived from that of Clemens Patavinus in Venice (BMC, vii, p. li) with
whom he may have been apprenticed.

The Bibliothèque nationale copy has a note of ownership dated 1473 (CIBN J-350). The
date of printing is perhaps that year or the year before. Jacobus was printing at that time
in Fivizzano with Baptista the Priest and Alexander (see BMC vii, pp. li and 955). The
only dated book from the press is a Vergil of 1472; books of 1472, 1473 and 1474 are
attributed to it.

Bühler suggests that this edition may have some textual connection with the 1470 Venetian
edition (Juv002).

The pattern of watermarks in the British Library copy (below) suggest that this is another
quarto printed on half sheets and therefore almost certainly printed on a one-pull press.

?oxxx | xxoox 2 : 3
xxoox | xoxxx 2 : 3
ooxox | xoxoo 3 : 2
xxxxo | oxxxx 1 : 4
xxoo | oxxx 2 : 2
xxx | xxox 1 : 3

David Shaw, *Editions of Juvenal printed before 1601*

oxxo| |oxxo 2:2
oxxxxo| |oxxxxo 2:3

The Stuttgart copy has frequent manuscript signatures in the lower outer corner of the leaves. The British Library has some traces of hand-written signatures, especially in gathering [6], signed 'f'.

Bibliographical references: HCR9662; BMC vii, 955; Goff J628; CIBN J-350; MEI; GW M15683; ISTC ij00628000. D. J. Shaw, 'Andreas Belfortis, first printer in Ferrara: a revised chronology of his output, 1471–1478', *La Bibliofilia*, 105/1 (2003), 3–25.

Locations: Chantilly: Musée Condé. Florence: BLaurenziana. London: British Library (*IA.30507). Manchester: JRyUL (§20924). Milan: BTrivulziana. New Haven: Yale UL, Beinecke Library (imperfect). Paris: BNF (§Rés.m.Yc.580). Parma: BPalatina (imperfect). Rome: BNC. San Marino (CAL): Huntington Library. Stuttgart: ‡LB. Vienna: NB.
[12 copies]

Digitised copies: Stuttgart: <http://digital.wlb-stuttgart.de/purl/bsz346802563>

Checked: British Library August 2010
Online entry created: March 2015, with photos and PDF with Cardo fount
Sheet size; new PDF December 2015
MEI: 20.5 × 15.5 (Trivulziana)
Sheet size corrected, May 2016
watermark / quarto checked (BL)
new pdf, June 2016, July 2018