

Juv074. Juvenal, with the commentary of J. Britannicus, and the *Carmen* of Pamphilus Saxus

[Venice?], [Philippus Pincius?]

4 December 1509

Title page (in rotunda and roman): A1^r: [woodcut ‘magister cum discipulis’, 92 × 138 mm] | Iuuenalis cum commento Ioānis Britannici. | Carmen Pamphili Saxi. | Tela : faces : laqueos : horrorem : fulmnina : morfus : |[15 lines]

Colophon: r9^v: Impreffum fuit opus hoc maxima cum diligentia. Anno dñi .1509. Die .4. Decembris

Collation: Super-chancery 2°: A⁶, a–q⁸ r¹⁰, 144 leaves, numbered [6], I–CXXXVII, [1].

Contents: A1^r title page; A1^v Britannicus’s letter; A2^r *Annotaciones*; on A3^r *Ad lectorem*; A3^v *Tabula* in 5 columns; A6^v *Satyra; Vita Iuuenalis*; a1^r ‘IOANNIS BRITANNICI COMMENTARIA IN SATYRAS IVNII IUVENALIS. | S⁴[init]EMPER EGO Auditor tantum? Temporibus Iuuenalis magna in urbe poetarum copia uige|bat: ...’; [Text, surrounded on 3 sides by commentary:] ‘[woodcut, 70 × 82 mm, a poetry recital below a caption ‘CONTINEANT QUID QUID SATVRAE TV RESPICE PRIMA’] [C pilcrow]IVNII Iuuenalis Aquinatis Satyra prima. | S⁸[init]EMPER EGO Auditor tã–|tum. nunquam ne reponam. | Vexatus totiens rauci The–|feide Codri? |’; on r9^v end of text and commentary; colophon; Registrum, in 4 columns; r10 blank.

Typography: 113R; 79R; 113Gk; 160Rot (title page); 60 lines; 244(256) × 165(177) mm; \$–\$ iiiii; leaf catchwords on \$1–4 and \$8; woodcuts on title page and at the start of each satire except no. 5; initials (49 × 40, and 15 mm); running titles: ‘Satyra || prima’, ‘Satyra || Secunda’ (etc.)

Paper: Super-chancery paper (estimated sheet size 44 × 32.5 cm): largest recorded page size 30.5 × 21 cm (Rovereto). 72 edition sheets.

First fully illustrated edition

This edition has the same collation and the same wording of the title page and colophon as Juv063 (n. pl., 1503), from which it may have been set. It is apparently the first fully illustrated edition with Britannicus’s commentary, having sixteen woodcuts (as against one in Juv063). It is presumably unsigned because it is in breach of Britannicus’s ten-year privilege.

Sander notes that the title-page woodcut (Essling 787) was used (with the monogram L intact) in the unsigned 1503 edition; it was also to be found in a Suetonius of 1506 (Essling 788); and it was later used in 1515 by Georgio Rusconi (Essling 791). Dennis Rhodes follows Sander in suggesting that this 1509 edition was printed in Venice (private communication). NUC suggests Brescia. Cambridge UL (Norton) suggests [Venice, Ph. Pincius] which is adopted here.

Panzer (viii, 400,507 and xi, 520, 507) cites an edition with the colophon ‘Venetiis per Joannem Tacuinum de Tridino 1509’ from the library catalogue of Samuel Engel (1743). p. 118. This could be a variant of the colophon recorded by Sander from the Colombina copy or simply an attribution of a further, lost edition. Fernando Colon records buying the Colombina copy in Rome in 1512 where he heard a series of lectures on the book (Harrisse, 1887, p. 8.).

The poem on the title page has the variants ‘pernoscere’ (line 3) and ‘ipsest’ (line 13) which also occur in the [1503] pirated edition (Juv063).

References

The Verona copy was examined for me by Dr Dennis Rhodes.

Bibliographical references: Sander 3733; Panzer, viii, 400, 507, ix, 110, 40 and xi, 520, 507; Essling 788; EK Schreiber, cat. 15(1985) no.42; EDIT16 51702; USTC 762578.

Locations: Barcelona: BU (2 copies). Barcelona: BPública Episcopal del Seminario de Barcelona. Cagliari: BU. Cambridge: UL (*Norton.a.41). Dresden: SLUB. Ferrara: BCom. Florence: BRiccardiana. Mirandola: BCom. New Haven: Yale UL, Beinecke Library (imperfect). Palermo: BCom. Pistoia: BCapitolare. Rovereto: BCiv (*Ar.IV.2.24). Seville: B. Colombina. Siena: BCom. Verona: BCiv (†Cinq.B.465). Washington (DC): Folger (*Folio PA 6446 A2 1509 Cage). Zaragoza: Colegio de los Padres Escolapios.
[18 copies]

Digitised copies: