

## **Greeks, Books and Libraries in Renaissance Venice**

# Transmissions



Studies on conditions, processes and dynamics  
of textual transmission

Edited by  
Rosa Maria Piccione

## Volume 1

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**DE GRUYTER**

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Orsola Braides and Elisabetta Sciarra

# Reconstructing a Library: Case Studies from the *Archivio dei possessori* of the Marciana National Library in Venice

## 1 Foreword

The Marciana National Library's database of provenances (called *Archivio dei Possessori*, or AP: <<https://marciana.venezia.sbn.it/la-biblioteca/cataloghi/archivio-possessori>>) has been available on the library's website since November 2014.

The AP is a project collecting data and photographic records referring to the owners of the Library's printed books and manuscripts: bookplates, stamps, ownership and readers' notes, and binding marks. The project – together with others implemented by Italian and international libraries – aims at reconstructing the history of the Library's holdings and of every single item. It is part of a broader project supported by the Marciana focusing on the history of its holdings and collections, as well as on single exemplar, and is linked to the cataloguing of ancient printed books in SBN (Servizio Bibliotecario Nazionale), with particular attention being paid to single items; to the cataloguing of manuscripts in NBM (*Nuova Biblioteca Manoscritta*); and to involvement in the international MEI project (*Material Evidence in Incunabula*), which aims to reconstruct the history of book circulation in the 15th century through material evidence found in books.

The software was designed from the outset to integrate data from several libraries: nowadays these are the University Library in Padua, seventeen libraries of the Autonomous Province of Trento, and three institutions in Venice: the Cini Foundation, the Querini Stampalia Foundation, and the Museum Correr Library.

Today, the AP includes around 2,000 records along with more than 8,000 free access images, and it is constantly expanding. It catalogues identified and unidentified owners in order to facilitate recognition. Although data can be simply consulted by browsing, it is also possible to query the system by starting with ownership marks, owner's name, and shelfmark. Every record indicates one (or more than one)

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**Note:** Paragraph no. 2 is by Orsola Braides; paragraph no. 3 is by Elisabetta Sciarra. Paragraph no. 1 (Foreword) was written by both. All links to the records and web pages were last consulted on May 8, 2019. The Italian cataloguing system distinguishes between *possessore* ("owner") and *provenienza* ("provenance"), indicating with provenance only the last owner of the book before it became part of library collections. On the other hand, the English cataloguing system uses only the term "provenance", uniting both meanings.

shelfmark and each is linked to its online cataloguing description. Thus, AP consultation is complementary to catalogue consultation. The AP is supplied with a brief *User's Guide*,<sup>1</sup> where common-use abbreviations are also indicated.

## 2 The Provenance Database Design

The Marciana bibliographical descriptions, available on the local OPAC – Polo VEA<sup>2</sup> – always record notes related to items, with specific attention paid to owners and provenance. In the SBN cataloguing system the data related to owners are exclusively available on the local OPAC; in the current version of Sebina software in use on Polo VEA – Sebina Next – they appear in the UNIMARC record (UNiversal MACHINE Readable Cataloguing),<sup>3</sup> where owners and notes containing provenance information are tagged as 317 and Name (Author) is tagged as 702 or 712, depending on type (personal or corporate body names).

The software supplies the UNIMARC mapping of the owners in order to allow research and downloading of the data themselves, although it provides access to the AP from the OPAC system through a link.

Therefore, the AP has been designed to support and complement the online library catalogue. After a period of testing (July–October 2014), it was inserted on the Library's official website in November 2014. At first, it contained 160 records, but by the beginning of 2015 the records had already reached 280; today they number more than 2,000.

The need to create a simple, functional, low-cost database which includes at the same time detailed descriptions, has led to the creation of a system divided into a small number of fields: owners (personal or corporate body names), type of ownership marks, library and related shelfmark, supported by a series of images.

Querying the AP directly from the Library's website has enabled the development of an easily consultable system, in coordination with Bazzmann srl Venice. Like the Library's website, the AP system is based on Drupal version 7, which assigns a unique code to all data inserted by the librarians in order to facilitate data storage management. A unique code is serially assigned to every item managed by the system: Users/Librarians, Nodes (including images in the owners' records), and taxonomy (connecting *terms* among nodes, such as owners and corresponding shelfmark).

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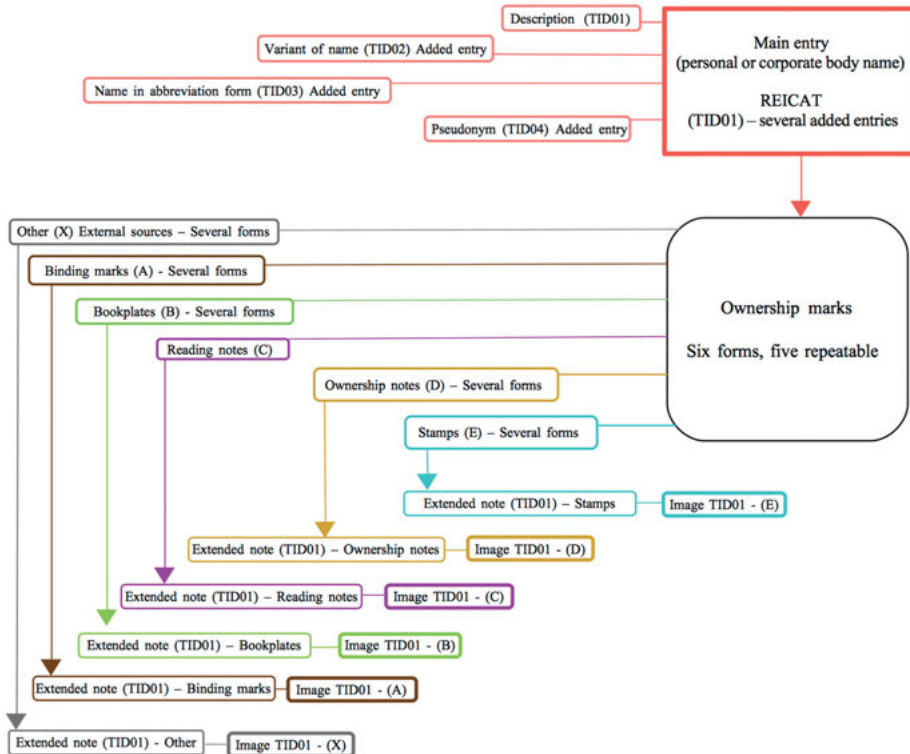
1 <<http://marciana.venezia.sbn.it/la-biblioteca/cataloghi/archivio-dei-possessori/guida-alluso>>.

2 <<http://polovea.sebina.it/SebinaOpac/Opac.do>>.

3 Hopkinson (2009<sup>3</sup>) 326–328, 538–539.

Each item is given its own code, having a different denomination – UID (User Identifier) for librarians, NID (Node Identifier) for nodes and TID (Term Identifier) for taxonomies (see Table 1).

**Table 1:** Schema of the entry *Owner* and its links.



In the same way that users normally consult an online catalogue – without necessarily knowing the main entry – in the AP system the access point to the owner’s name (main entry) is linked to several added entries, including those available on the items and those derived from external sources, catalogues, and bibliographies. A textual note (Description) is linked to the univocally identified owners, enabling access to external links. What is especially significant for the reconstruction of the history of Marciana and its rare holdings are the *Non identificati* (Unidentified) owners (with single TID), where identity is unknown. The AP enables the aggregation and retrieval of items characterized by identical ownership marks, even if they have not been identified under an owner’s name. The choice of dealing with Unidentified owners derives from problems arising in the case of a similar SBN entry such as the *unidentified printers’ device*, which has a single entry linked to several editions, which cannot be catalogued under printers as they are printers’ devices, while in the AP they may

be catalogued under type of ownership mark – Unidentified stamps, Unidentified binding marks etc. – and under image correspondence.

Persons and corporate body names are in authorized form according to Italian Cataloguing Rules (REICAT)<sup>4</sup> and are linked to as many added entries as possible.

On the basis of this system an *Owner Index* has been designed which automatically records all entries for the owners. During the creation of a new entry, the option of advanced research for existing entries is available, so as to enable recognition of previously recorded entries.

Considering a constant increase of entries – with more than 2,000 main entries, there are more than 1,300 added entries – if a record is unavailable, the system provides a negative answer. Likewise, when a new entry is being recorded the system checks all available entries so as to avoid creating duplicates.

The *Description* field displays bio-bibliographic data relating to owners. Where owners are unknown an indication of the century is provided where possible. We have chosen to create a *free-text field* where librarians can insert links to external sources in order to provide as much historical and biographical information as possible. Each record is given a sequence number automatically generated by the system, also readable by users, which if deleted or merged is no longer considered by the system.

The field *Ownership marks* is linked to the main entry; this field also includes temporary custody (not only ownership); it has been divided into six headings, or five plus one that cannot be included under any of the other headings. The headings are as follows:

- *Other*: None of the headings mentioned below, as data is derived from external sources to the book, such as handwritten or printed catalogues.
- *Binding marks*: These include coats of arms, initials, printed names, and representations linked to specific owners.
- *Bookplates* (ex libris): Small labels that bear woodcuts, engravings, and photo-mechanical prints serially produced and glued onto the volumes, usually on front pastedown, in order to indicate ownership. This heading includes all ex libris, as well as ex dono, whether armorial or artistic.
- *Reading notes*: Marginalia, annotations, corrections, and drawings.
- *Ownership notes*: Initials, cryptograms, signatures, handwritten annotations (i.e. *Ex libris d.ni...*), hand-drawn, illuminated coats of arms.
- *Stamps*: All kinds of stamps, with no distinction between armorial and artistic or official stamps, unlike for the ex libris.

The only forms of attestation of ownership that can be repeated several times in the same form and whose measurements are recorded, are A-B, D-E (see Table 1). Therefore, this system allows librarians to combine together a specific owner (TID01) with

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<sup>4</sup> REICAT (2009).



six different types of ownership marks, in turn represented in different forms, which is to say that an owner (TID01) can have several bookplates, and thus separate records will be associated to them.

The management of Unidentified owners is especially important in order to study the history of the Library's holdings, as these owners are treated individually according to the ownership marks found in the copies. Thus there are: Unidentified (TID6375) stamps; Unidentified (TID6375) ownership marks; Unidentified (TID6375) reading notes etc., each of them available with one or more images and its own serial number, to allow the maintenance of record data linked to the entry of an already identified owner, in case of recognition (see Table 2).

**Table 2:** Marciana National Library – *Archivio dei possessori* – Description of the owner Camillo Capilupi.<sup>5</sup>

**Nome \***

**Descrizione**

Formato - Stili - **B** *I* ¶ ☰ ☲ ☱ ☳ ☴ ☵ ☶ ☷ Ω ☰ ☲ ☱ ☳ ☴ ☵ ☶ ☷

Scrittore in versi e in prosa; fu allievo di Giano Parrasio (Giovanni Paolo Parisi) a Roma dal 1517 al 1519; nel 1520 sposò Lucrezia de Grado, assumendone il cognome. Fu corrispondente dei Gonzaga presso la corte Cesarea fra il 1544 e il 1548. La famiglia Capilupi di Mantova possedette una ricca collezione di dipinti e di manoscritti, iniziata dal padre di Camillo. Benedetto (1461-1518) e notevolmente incrementata dal fratello Lelio (1497-1563) e dal figlio Camillo (1531-1603); *cfr.* J. Andres, Catalogo de' codici manoscritti della famiglia Capilupi di Mantova illustrato dall'abate don Giovanni de Andres, Mantova 1797; T. Gasparini Leporace, I manoscritti capilupiani della Biblioteca Nazionale Centrale di Roma (Guida storica e bibliografica degli archivi e delle biblioteche d'Italia, 5), Roma 1939; A. Luzio - R. Renier, La Cultura e le relazioni letterarie di Isabella d'Este Gonzaga, in "Giornale storico della letteratura italiana", XL (1902), pp. 289-334; C. E. Wright, Manuscripts of Italian Provenance in the Harleian Collection in the British Museum: Their Sources, Associations and Channels of Acquisition, in "Cultural Aspects of the Italian Renaissance. Essays in Honour of Paul Oskar Kristeller", 1976, pp. 462-484; S.Cirasola, La Biblioteca della famiglia Capilupi di Mantova: un tentativo di ricostruzione, in "Culture del Testo e del Documento", X, n. 30, settembre-dicembre 2009, pp. 103-145.

1420 / 1210 symbols; 211 words

[Passa all'editor testuale](#)

**Formato del testo**  [Altre informazioni sui formati del testo](#)

- Tags allowed: h1, h2, h3, h4, h5, h6, blockquote, div, a, em, br, strong, cite, code, ol, ul, li, di, dt, dd, p, table, tbody, thead, tr, td
- Indirizzi web o e-mail vengono trasformati in link automaticamente
- Linee e paragrafi vanno a capo automaticamente.

► **RELAZIONI**

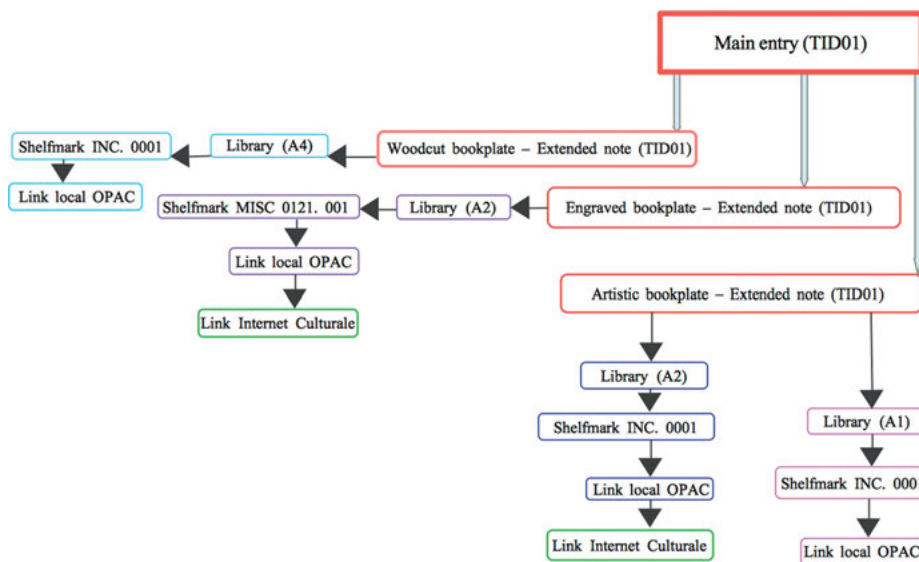
**Varianti del nome**

Thus, when creating a record the owner is linked to only one mark of ownership at a time, an extended note referring to such ownership mark, the Library and corresponding shelfmark, and at least one image related to the mark.

<sup>5</sup> <<http://marciana.venezia.sbn.it/immagini-possessori/220-capilupi-camillo>>.

The *Extended note*, which also includes a *Summary* that is only accessible to librarians – especially useful to condense a series of shelfmarks where there are long notes and multiple references, for example – displays the library code, the shelfmark (not in the standardized form of the online catalogue as this is recorded in the specific field, but in the form of historical catalogues or in the one by which it is known through the bibliography), the exact location of the ownership mark (binding, book spine, leaves etc.), and its complete transcription. The data may be supplemented by extensive notes with links to external sources. The same field also records external contributions such as Institutions that have consented to the publication of images related to identical ownership mark evidence in their copies, or else scholars that have been responsible for identifying material evidence (see Table 3).

**Table 3:** Example of the schema of *Owner* entry, with a type of ownership mark in three different forms found in three different libraries.



The descriptive record of an owner immediately shows the type of ownership mark linked.

The *Owner* entry always displays its own TID; this entry can be modified and such a procedure is implied in all the records associated to the same entry.

The *Library and Shelfmark* field lists all the libraries taking part in the AP project, therefore each shelfmark is uniquely linked to the library that describes it, as the system filters the selection of existing shelfmarks based on the relevant library. Therefore, records of identical shelfmarks for several libraries – i.e. INC. for incunabula – may exist without creating mistakes. The shelfmark is linked to the URL of the bibliographic description in

the local OPAC, as the data of the copies are recorded only in the local OPAC and not in the national OPAC SBN. In cases where the items have been reproduced in digital format, in the local OPAC description corresponding to the data of the digitized exemplar there is a link to the *Internet Culturale* portal. Thus, from the AP the user can pass to the local OPAC and from there to the *Internet Culturale* portal to view the whole copy.

As regards *Shelfmarks*, like the *Owners'* entries, a consultation *Index* has been created, from where librarians can select the already existing entries. The system checks the existence of other shelfmarks that may be duplicated in each library when a new shelfmark record is created (see Table 4).

**Table 4:** Marciana National Library – *Archivio dei possessori* – Extended note of the owner Camillo Capilupi.

The screenshot displays a web interface for managing owner records. At the top, there is a search bar containing the name "Capilupi, Camillo <1504-1547> (4811)". Below the search bar are buttons for "Modifica", "Ricerca", and "Rimuovi". A dropdown menu labeled "Segno di possesso" is set to "Note di possesso".

The main section is titled "ALLEGATI" and includes an "Aggiungi un nuovo file" button. Below it, there is a file selection area with a "Sfogliala" button and an "Upload" button. A message states "Nessun file selezionato." and "I file devono pesare meno di 2 MB." Below this, a list of supported file types is provided: "Tipi di file permessi: txt pdf xls xml doc odt jpeg png pptx mpeg flv mp4 avi zip."

The "Nota estesa (Modifica sommario)" section features a rich text editor with a toolbar. The text within the editor reads:
 

- BM - Aldine 139 c. vvd: [Camillo Lupi](#).
- BM - Aldine 139 c. o3r: nota di lettura in greco di Lupi e di [altra mano](#).
- BM - Aldine 139 cc. o5v-o6r: note di lettura in latino e in greco di [Camillo Capilupi](#) e di [altra mano](#) solo in greco.
- BM - Aldine 139 c. o8v: note di lettura in latino e in greco di [Camillo Capilupi](#).
- BM - Aldine 498 c. a1r: Di [Camillo Cap\[o\]l](#) gr.

 The character count at the bottom right of the editor shows "5129 / 4277 symbols, 853 words".

Below the editor, there is a "Passa all'editor testuale" section with a "Formato del testo" dropdown set to "Full HTML". It lists allowed tags and provides instructions on how to format text.

The bottom section, "BIBLIOTECA E COLLOCAZIONE", includes a "Biblioteca di appartenenza" list with radio buttons for:
 

- N/A
- FC - Biblioteca del Museo Corner
- BM - Biblioteca nazionale Marciana
- EUPD - Biblioteca Universitaria di Padova
- FC - Biblioteca della Fondazione Giorgio Cini
- GS - Biblioteca della Fondazione Querini Stampalia


 A "Collocazione" dropdown is set to "ALDINE 139 (4810)". At the bottom, there are buttons for "Modifica", "Ricerca", "Rimuovi", and "Elimina".

At least one image is linked to each owner, which is the image that is immediately visible to the user carrying out a search. Subsequently, a whole series of other images can be added. The *Title* of every image is recorded according to the same characteristics as for the *Extended note*: library code, shelfmark, and exact location of ownership mark (see Table 5).

**Table 5:** Marciana National Library – *Archivio dei possessori* – Image gallery of the owner Camillo Capilupi.





Descrizione Mini gallery

**Immagine associata**

 [aldine\\_139\\_c\\_nn6r.jpg](#) (80.24 KB) Elimina

**Titolo**  
BM - Aldine 139 c. vv6r  
Il titolo è usato come tooltip quando l'utente posiziona il mouse sopra l'immagine.

**MINI GALLERY CONTESTUALE** Nascondi i pesi delle righe

INFORMAZIONI SUL FILE		PESO	OPERAZIONI
	<a href="#">aldine_139_alfa8v.jpg</a> (784.77 KB) <b>Titolo</b> BM - Aldine 139 carta o8v Il titolo è usato come tooltip quando l'utente posiziona il mouse sopra l'immagine.	0	<span>Elimina</span>
	<a href="#">aldine_139_alfa3r_lupi.jpg</a> (438.52 KB) <b>Titolo</b> BM - Aldine 139 c. o3r Il titolo è usato come tooltip quando l'utente posiziona il mouse sopra l'immagine.	1	<span>Elimina</span>
	<a href="#">aldine_139_c_a5va6r.jpg</a> (843.98 KB) <b>Titolo</b> BM - Aldine 139 fra carta o5v e carta o6r Il titolo è usato come tooltip quando l'utente posiziona il mouse sopra l'immagine.	2	<span>Elimina</span>
	<a href="#">aldine_498_carta_a1r.jpg</a> (315.79 KB) <b>Titolo</b> BM - Aldine 498 c. a1r. Di Camillo Cap [o]   gr. Il titolo è usato come tooltip quando l'utente posiziona il mouse sopra l'immagine.	3	<span>Elimina</span>

The URL of the bibliographic description in the local OPAC is linked to the shelfmark. All exemplars are documented in the local OPAC records – in the example cited the second exemplar described belongs to Camillo Capilupi – where the link to the AP is visible and from which all other bibliographic information available in the OPAC linked to the owner is accessible. In the example cited there are two works. Conversely, a search for the owners may be carried out from the local OPAC (see Table 6).

Born of noble lineage in Mantua, Camillo Capilupi was a loyal servant at the court of the Gonzaga family.<sup>6</sup> He studied in Rome between 1515 and 1517 under Aulo Giano Parrasio,<sup>7</sup> but then went on to study law in Bologna, being more appropriate for a future political and administrative role at the court of the Gonzagas.<sup>8</sup> The Marciana Library

<sup>6</sup> Luzio/Renier (1902) 289–334;

<sup>7</sup> Dionisotti (1938) 213–254; Gualdo Rosa (2005) 25–36; Cirasola (2009) 103–145; Manfré (2015).

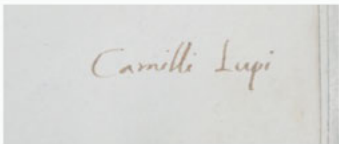
<sup>8</sup> ASM, Archivio Gonzaga, busta 2993, libro 12; ASM Archivio Gonzaga, busta 443, fasc. I.

**Table 6:** Two-way link between the AP and the local OPAC.

**Proprietore:** Capilupi, Camillo <1504-1547>  
Scrittore in versi e in prosa; fu allievo di Giano Parrasio (Giovanni Paolo Parisi) a Roma dal 1517 al 1519; nel 1520 sposò Lucrezia de Grado, assumendone il cognome. Fu corrispondente del Gonzaga presso la corte Cesarea fra il 1544 e il 1548. La famiglia Capilupi di Mantova possedette una ricca collezione di dipinti e di manoscritti, iniziata dal padre di Camillo, Benedetto (1461-1518) e notevolmente incrementata dal fratello Lelio (1497-1563) e dal figlio Camillo (1531-1603); cfr.: J. Andres, *Catalogo de' codici manoscritti della famiglia Capilupi di Mantova illustrato dall'abate don Giovanni de Andres*, Mantova 1797; T. Gasparini Leparocci, I manoscritti capilupiani della Biblioteca Nazionale Centrale di Roma (Guida storica e bibliografica degli archivi e delle biblioteche d'Italia, 5), Roma 1939; A. Luzio - R. Renier, *La Cultura e le relazioni letterarie di Isabella d'Este Gonzaga*, in "Giornale storico della letteratura italiana", XL (1902), pp. 289-334; C. E. Wright, *Manuscripts of Italian Provenance in the Harleian Collection in the British Museum: Their Sources, Associations and Channels of Acquisition*, in "Cultural Aspects of the Italian Renaissance. Essays in Honour of Paul Oskar Kristeller", 1976, pp. 462-484; S. Cirasola, *La Biblioteca della famiglia Capilupi di Mantova: un tentativo di ricostruzione*, in "Culture del Testo e del Documento", X, n. 30, settembre-dicembre 2009, pp. 103-145.

**Voci di rinvio:**

- Capilupi, Camillo
- Capilupi de Grado, Camillo
- Lupi, Camillo



BM - Aldine 139 c. vv6r  
BM - Aldine 139 c. vv6r: Camillo Lupi.  
BM - Aldine 139 c. o3r: nota di lettura in greco di Lupi e di *altra mano*.  
BM - Aldine 139 c. o3v-o6r: note di lettura in latino e in greco di Camillo Capilupi e di *altra mano* solo in greco.  
BM - Aldine 139 c. o6v: note di lettura in latino e in greco di Camillo Capilupi.

**Segno di possesso:** Note di possesso

**Biblioteca di appartenenza:**  
BM - Biblioteca nazionale Marciana  
Collocazione

ALDINE 139	<a href="#">Catalogo on line</a>
ALDINE 498	<a href="#">Catalogo on line</a>

Numero seriale: 220

Tade enestin en tãide tãi biblĩoi. Loukianou. Philostratou Eikoneis. Tou autou Herõika. Tou autou Bìoi sophistõn. Philostratou metõterou Eikoneis. Kallistratou Ekphrasis. Que (1) hoc volumine continentur. Luciani Opera. Icones Philostrati. Eiusdem Heroica. Eiusdem uita: Sophistarum. Icones Iunioris Philostrati. Descriptiones Callistrati ...  
Lucianus  
Testo a stampa (antico) - 1501  
- Lo trovi in:  
Nazionale Marciana

Documento per sola consultazione interna  
Visualizza i links  
Inventario ANT 38578  
Collocazione MSS 112853 Gr. IV, 25  
Note 1 v. - Possedute le cc. 9-20<sup>r</sup> 21<sup>r</sup>. - Asportate le cc. 003-5 004-5.  
Legatura Copia alla greca in cuoio su assi di legno, tracce dei fermaggi di chiusura.  
Note e Note ms. in greco e latino sui controposti, sui fogli di guardia e nel testo di due decorazioni mani, attribuite a un anonimo già identificato erroneamente con Marco Musuro e a Gerolamo Alessandro. Sul primo foglio di guardia ant. ex libris marciano del 1722 (Bragaglia n. 92). Sul frontespizio nota di possesso manoscritta in greco di Richardus Hesius. Multo delle cc. 21-22<sup>r</sup> 22<sup>v</sup>. Asportate le cc. 003-5 (p. 387-392) e 004-5 (p. 437-443) per ordine della Commissione d'Inquisizione.  
Proprietore Alessandri, Girolamo <1480-1542>  
Visualizza i links -  
Hesius, Richardus  
Visualizza i links -  
Collocazione Aldina BB. 114. a. 7. Cassate CXV.10, XLVIII. 6.  
precedente

Documento per sola consultazione interna  
Inventario ANT 38589  
Collocazione ALDINE 139  
Note 1 v. (2. copia). - Asportate le cc. 003-5 004-5.  
Legatura In mezza pelle e carta mazzetta, secolo XVIII.  
Note e decorazioni A carta 2<sup>a</sup> nota di possesso. Camillo Lupi. Numerose note a margine sulle prime carte.  
Proprietore Capilupi, Camillo  
Visualizza i links -  
Archivio dei possessori - Note di possesso  
Collocazione CXV.1 cassate XLVIII.6 cassate.  
precedente

Catalogo > Possessore : capilupi - Possessore : camillo -  
Risultati - 2 di 2 ordinati per **Rilevanza** 8

Le cose volgari di messer Francesco Petrarca  
Petrarca, Francesco <1304-1374>  
Testo a stampa (antico) - 1501  
- Lo trovi in:  
Nazionale Marciana

Tade enestin en tãide tãi biblĩoi. Loukianou. Philostratou Eikoneis. Tou autou Herõika. Tou autou Bìoi sophistõn. Philostratou metõterou Eikoneis. Kallistratou Ekphrasis. Que (1) hoc volumine continentur. Luciani Opera. Icones Philostrati. Eiusdem Heroica. Eiusdem uita: Sophistarum. Icones Iunioris Philostrati. Descriptiones Callistrati ...  
Lucianus  
Testo a stampa (antico) - 1501  
- Lo trovi in:  
Nazionale Marciana

houses two Aldines belonging to the Capilupi collection: *Le cose volgari di messer Francesco Petrarca* dated 1501 and the *Opera* by Lucian, 1503 (1502, *more veneto*).<sup>9</sup>

Renouard refers to three volumes by the same owner in the catalogue of his collection: the *Orationes* by Demosthenes (Manutius, 1504): “[...] est la signature de Camillo Lupi”, the *Opera et dies* by Hesiod (Giunta, 1515): “[...] enrichi de quelques notes de Camillo Lupi, avec sa signature sur le titre”, and finally the *De urbis* by Stephanus of Byzantium, (Manutius, 1502): “[...] rempli de notes de la main de Camillo Lupi, ou Capilupi”.<sup>10</sup> The *Opera et dies* by Hesiod later belonged to Florentin-Achille,

<sup>9</sup> Petrarca (1501) (BNM – Aldine 498); Lucianus (1502) (BNM – Aldine 139).

<sup>10</sup> Renouard (1819) vol. 2, 62: Demosthenes (1504); vol. 2, 161: Hesiodus (1515); vol. 4, 6: Stephanus Byzantinus (1502).

Baron of Seillière (1813–1873), then to the astronomer Frank McClean (1837–1904), who bequeathed his collection to the Fitzwilliam Museum of the University of Cambridge.<sup>11</sup> The *De urbibus* by Stephanus of Byzantium belonged to Florentin-Achille Seillière too; he had it rebound by Hardy Mennil<sup>12</sup> featuring his own coat of arms, and eventually the book reached the Aikaterini Laskaridis Foundation in Athens, where it is housed in the *Bibliotheca Graeca* collection of Athanassios Oikonomopoulos. The exemplar was displayed at an exhibition held in the Marciana Library from September 17 to October 24, 2016, entitled *The Greek Editions of Aldus Manutius and his Greek Collaborators*. On that occasion the Foundation granted the Marciana Library permission to reproduce four images taken from the exemplar and to publish them in the AP.<sup>13</sup> Another work of a Greek author, Apollonius Rhodius' *Argonautica* printed by Andrea Torresano in 1521, belonged to Camillo Capilupi, then to George John 2nd Earl of Spencer, and eventually the exemplar reached the Aldine Collection of the John Rylands Library in Manchester. The exemplar has the same ownership mark: *Camilli Lupi*.<sup>14</sup>

Camillo Capilupi inherited a substantial collection of manuscripts and printed books from his father, Benedetto (1461–1518). Although the collection was partially dispersed, when Juan Andrés compiled its catalogue in 1797 there were still 129 manuscripts and over 350 books.<sup>15</sup> The Harleian collection of manuscripts at the British Library includes seven manuscripts originally owned by the Capilupi family: Harley 2556, 2570, 2579, 2707, 2730, 2744 and 5656.<sup>16</sup> Harley MS 5656 is a collection of *excerpta* by Herodian and other Greek grammarians, which features the same ownership mark: *Camilli Lupi*.<sup>17</sup>

Since 2016, every six months bibliographic data of the records of the AP have been added to the Thesaurus of the CERL (Consortium of European Research Libraries).<sup>18</sup> Next to the entry headings the code of the Institution that recorded the entry is given. For Italy, the recorded code is the one stated in the *Anagrafe delle Biblioteche Italiane* (Registry of Italian Libraries), which also provides a list of ecclesiastical libraries. Under biographical data and general notes are displayed the online resources, in this case the reference to the AP.

In the CERL Thesaurus the data are recorded in six formats – *Other formats* – RDF/XML and Turtle (Resource Description Framework), JSON-LD and JSON (JavaScript Object Notation), YAML (YAML Ain't Markup Language) and CT (internal format),

<sup>11</sup> Sayle (1916) 82; Ricci (1930) 171–172.

<sup>12</sup> Flety (1988) 89.

<sup>13</sup> Staikos (2016) 172–173.

<sup>14</sup> John Rylands Library, Aldine Collection 5861, Apollonius Rhodius (1521), fol. a1r.

<sup>15</sup> Andrés (1797); Gasparrini Leporace (1939).

<sup>16</sup> Harley (1808–1812) vol. 2, 699, 701, 708–710; vol. 3, 285; Wright (1976) 462–484.

<sup>17</sup> <[http://www.bl.uk/manuscripts/Viewer.aspx?ref=harley\\_ms\\_5656\\_f001r](http://www.bl.uk/manuscripts/Viewer.aspx?ref=harley_ms_5656_f001r)>.

<sup>18</sup> <<https://thesaurus.cerl.org/cgi-bin/search.pl>>.

which ensure that structured metadata are exchanged and reused, and which also enable semantic interoperability between different applications (see Table 7).

**Table 7:** Owner “Camillo Capilupi” in the CERL Thesaurus.

## CERL Thesaurus

accessing the record of Europe's printed heritage

<p><b>Toolbox</b></p> <ul style="list-style-type: none"> <li> Show current result set</li> <li> Print this record</li> <li> Change Font</li> </ul> <p><b>Your Clipboard</b></p> <p>You may add records to this clipboard during your session by clicking the  icon next to a record or below a record's full display.</p> <p><b>Other Formats</b></p> <ul style="list-style-type: none"> <li> Internal Format</li> <li> JSON</li> <li> RDF/XML</li> </ul>	<p><b>Capilupi, Camillo (1504 - 1548)</b></p> <p><i>Record Identifier</i> cnp01884349</p> <p><i>Headings</i> Capilupi, Camillo [BNF] [OyOo0Bv] [Oyfm0B] [NwK0H8] Capilupi, Camillo &lt;1504-1547&gt; [T:VE0048] Capilupi, Camillo &lt;il vecchio&gt; [OCU]</p> <p><i>Biographical Dates</i> 1504-1548</p> <p><i>Gender</i> Male</p> <p><i>General Note</i> Poète et diplomate. A aussi écrit en latin. Ne pas confondre avec son fils, Camillo Capilupi (1531-1603), diplomate.</p> <p><i>FRID-Grundbestand</i> Invitato mantovano alla corte imperiale nel 1544, fratello di Ippolito e padre di Camillo il giovane, nato nel 1524 e morto nel 1548. Scrittore in versi e in prosa, fu allievo di Gianlo Parnaso (Giovanni Paolo Parisi) a Roma dal 1517 al 1519; nel 1520 sposò Lucrezia de Grado, assumendone il cognome. Fu corrispondente dei Gonzaga presso la corte Cesarea fra il 1544 e il 1548. La famiglia Capilupi di Mantova possedette una ricca collezione di dipinti e di manoscritti, iniziata dal padre di Camillo, Benedetto (1481-1518) e notevolmente incrementata dal fratello Lelio (1497- 1563) e dal figlio Camillo (1531-1603)</p> <p><i>Activity</i> Responsabilité intellectuelle ou artistique: Auteur</p> <p><i>Nationality</i> Italian</p> <p><i>Geographical Notes</i> Biblioteca Nazionale Marciana (Display at Archivio dei Possessori, 220)</p> <p><i>Online Resources</i> Online Resource (Display the original Edit16 name's record) <a href="http://thesaurus.cerl.org/record/cnp01884349">http://thesaurus.cerl.org/record/cnp01884349</a></p> <p><i>Permanent Link</i> Last Change: 2018-03-08 <a href="#">Add this record to your clipboard</a></p> <p><b>Sources</b></p> <p><i>Found in</i> [BN Cat. gén.] [Biogr., Italia, 1975] [Capiluporum (Hippolyti, Laetii, Camilli, Alphonst., Juli) carmina (Josepho Castallo editore), 1950] [D6] [NALUR] [D6] [D1] [J. Andrea, Catalogo dei codici manoscritti della famiglia Capilupi di Mantova (Illustrato dall'abate don Giovanni de Andrea, Mantova 1793)] [Gasparrini Laparosa, I manoscritti capilupiani della Biblioteca Nazionale Centrale di Roma (Guida storica e bibliografica degli archivi e delle biblioteche d'Italia, 5), Roma 1939] [A. Lucio - R. Renter, La Cultura e le relazioni letterarie di Isabella d'Este Gonzaga, in "Giornale storico della letteratura italiana", XL (1902), pp. 219-334] [E. Wiegner, Manuscripts of Italian Provenance in the Hartman Collection in the British Museum: Their Sources, Associations and Channels of Acquisition], in "Cultural Aspects of the Italian Renaissance. Essays in Honour of Paul Oscar Kristaller", 1976, pp. 482-484] [Crisoforo, La Biblioteca della famiglia Capilupi di Mantova: un tentativo di ricostruzione, in "Culture del Testo e del Documento", X, n. 20, settembre-dicembre 2009, pp. 103-148]</p>	<p><b>Annotations</b></p> <p>There are no annotations to this record.</p> <p><b>No related records</b></p> <p><b>This person in</b></p> <ul style="list-style-type: none"> <li>Bibliothèque nationale de France Authority record</li> <li>Deutsche Nationalbibliothek Authority record</li> <li>Bibliothèque nationale de France: Catalogue général Authority record</li> <li>SUOOC (France) Authority record</li> <li>Virtual International Authority File (VIAF) Clustered authority record</li> </ul>
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## 3 Greek Libraries and Scholars

Several examples from libraries of Greeks or of Greek scribes will be presented here, whose books have been catalogued in the AP. Not all examples will be original as some have already been published in the AP. Ultimately, the aim of this presentation is to illustrate how the provenance database created by the Marciana Library in order to reconstruct the history of the Library's own holdings and collections is yielding positive results.<sup>19</sup>

<sup>19</sup> Some examples are illustrated in Sciarra (2019). Other examples are included in Braides/Sciarra (2017).

A prime example, which is also apparently simple, is Cardinal Bessarion's (1403–1472) founding collection, housed in the Marciana National Library.<sup>20</sup> The entire collection of Bessarion's incunabula, less well known than his manuscripts collection, has been catalogued in the AP, while the manuscripts are still to be recorded. Bessarion's ownership is above all testified by his handwritten notes in Greek and Latin, the so-called *loci* or *topoi*,<sup>21</sup> which also record the shelfmark in his own library. Although the inventories of Bessarion's library have been published and the library's transfer to Venice has been thoroughly researched, the transcription of Greek-Latin *loci* on the manuscripts has not yet been completed, nor has a systematic study of the physical structure of the library when it was still in Rome been carried out. Indeed, in more than one case the transcriptions in previous literature have proved to be incorrect, and in order to gain a better understanding of how the collection was created, a new transcription of the *loci* in the manuscripts could be undertaken in the context of doctoral or basic research, rather than just by the Marciana Library. As regards Bessarion's incunabula, these have all been catalogued in the AP and all the *loci* have been transcribed. Furthermore, it should be noted that a significant number of Bessarion's incunabula are richly illuminated,<sup>22</sup> including the Cardinal's coat of arms and in two cases his portrait. Again, there is currently insufficient precise information to indicate the number and nature of the manuscripts bearing his own coat of arms, nor how the various illuminators' commissions, which could be studied through the comparison of images, provide clues to the constant expansion of his collection.

The publication of the images and data concerning the incunabula has allowed scholars to make some progress. It is worth reporting in order to demonstrate the importance of the diverse competencies contributing to the AP. Examining the records on Bessarion and his incunabula already present in the AP, in particular the one on the *loci*, David Speranzi has demonstrated that the handwriting of the three *loci* in Inc. 100–101 and 102 is not Bessarion's, but rather belongs to Alexios Keladenos, also Bessarion's scribe. Hence, it is clear that Keladenos played a role in organising Bessarion's library. Nowadays the AP includes a record on Alexios Keladenos, written by David Speranzi himself concerning the previously mentioned incunabula.<sup>23</sup>

In another case the online publication of images has enabled scholars to identify handwriting. In this case it is an anonymous annotator working on the two Aldine 171<sup>24</sup>–172,<sup>25</sup> which also include an ownership note and numerous annotations made by Niccolò Leonico Tomeo.<sup>26</sup> The scribe who worked with Niccolò Leonico Tomeo has

<sup>20</sup> Labowsky (1979).

<sup>21</sup> <<https://marciana.venezia.sbn.it/immagini-possessori/107-bessarione>>.

<sup>22</sup> <<https://marciana.venezia.sbn.it/immagini-possessori/106-bessarione>>.

<sup>23</sup> <<https://marciana.venezia.sbn.it/immagini-possessori/917-celadeno-alessio>>; Speranzi (2016) 81 n. 24.

<sup>24</sup> Thucydides (1502) (BNM – Aldine 171).

<sup>25</sup> Xenophon (1503) (BNM – Aldine 172).

<sup>26</sup> <<https://marciana.venezia.sbn.it/immagini-possessori/118-leonico-tomeo-niccolo>>.



been identified by Ciro Giacomelli (who wrote the record for the AP) as an assistant to Zacharias Kallierges in some manuscripts: Par. gr. 1656, a sylloge of writings on rhetoric, Vind. phil. gr. 58 of Pindar, Vind. phil. gr. 164 of Sophocles, and Vind. phil. gr. 84.<sup>27</sup>

It should be pointed out that the presence of the DOI (Digital Object Identifier)<sup>28</sup> has attracted and continues to attract scholars who contribute to the AP. The AP currently has a single DOI for the entire database and is the first in Italy in the field of Humanities to have one. This ensures that the scholar's records in the AP are in all respects a publication and should be cited as such. To that end, the license under which data is released for use should be sufficient – Creative Commons BY NC ND (Attribution – NonCommercial – NoDerivs 3.0 Italy, with obligation to appropriate credit). However, the use, knowledge, and respect of Creative Commons licenses, above all in Italy, are still limited.

To name a few examples of owners of Greek books, the AP also houses entries written by Rosa Maria Piccione on Gabriel Severos, concerning a printed book and a manuscript.<sup>29</sup> At any time, scholars are able to update the records, and the DOI metadata – updated once a year – contain data on *guest* writers. Thus, scholars have often even contributed the results of their studies to the AP in advance of their final publication in more extensive scientific articles.

The AP is extremely useful for users and librarians, as it serves as a collector and tool for the dissemination of already published literature, and for AP users and the Marciana Library it is a means to catalogue published literature and to encourage new independent research. It is known that although the literature on manuscripts is thoroughly catalogued, that pertaining to annotated printed books is less so, with the exception of the commendable project, *Autografi dei letterati italiani*, which has found profitable points of contact in the Marciana Library and the AP. On this subject, as regards the record concerning the annotations of Vettor Fausto in the Marciana Library, recent studies have enhanced our understanding of the humanist's annotations on codex Marc. gr. IX 35 (= 1082) and on Aldine 100.<sup>30</sup> The story is fairly well known: in Marc. gr. IX 35 (= 1082), the 1488 edition of the *Iliad*,<sup>31</sup> Vettor Fausto included handwritten scholia, above all drawing them from Marc. gr. Z 454 (= 822), to which he had access as professor at the Scuola di San Marco.<sup>32</sup>

27 <<https://marciana.venezia.sbn.it/immagini-possessori/854-non-identificati>>; Giacomelli (2016b).

28 <[http://dx.doi.org/10.20367/Biblioteca\\_Nazionale\\_Marciana\\_Venezia-Archivio\\_dei\\_possessori](http://dx.doi.org/10.20367/Biblioteca_Nazionale_Marciana_Venezia-Archivio_dei_possessori)>. A special word of thanks to Roberto Delle Donne and the CRUI for concession of the DOI. On the project see: <<http://www2.cruil.it/HomePage.aspx?ref=2120>>.

29 <<https://marciana.venezia.sbn.it/immagini-possessori/1173-seviros-gavriil>> (= Piccione [2017a]).

30 *Thesaurus Cornucopiae* (1496) (BNM – Aldine 100).

31 Homerus (1488) (BNM – Gr. IX 35 [= 1082]).

32 Morantin (2016) and (2017); <<https://marciana.venezia.sbn.it/immagini-possessori/6-fausto-vettor>>.

From the outset, identifications have been achieved thanks to the possibility of viewing images, and in several cases it has even been possible to link books whose provenances are still uncertain, but which have identical ownership marks. For example, the copious collation and reading notes, mostly in Greek, written by an anonymous scribe<sup>33</sup> in the margins of two printed editions of Apollonius of Rhodes<sup>34</sup> and of Theocritus<sup>35</sup> (Fig. 1), although still anonymous, are no less interesting, especially for their historical-textual implications. The author of these annotations has yet to be identified, but it is reasonable to believe that the scribe would have been a Greek humanist or, more likely, an Italian able to write in Greek who was interested in Classical authors. Highlighting this hand and publishing the images will serve to recognize it elsewhere in the future.

A less well-known author, a doctor named Ioannes who signs his name in Greek, has been recognized in two volumes in the Marciana Library.<sup>36</sup> Another owner to be identified is Metrophanes Kritopoulos, an Athonite monk who resided in Venice between 1628 and 1630, who owned a book that is now housed in the Marciana Library.<sup>37</sup> Another example is an anonymous Italian humanist able to write in Greek who annotated a miscellany of Classical texts, including the rare *Oratio consolatoria ad Apollonium* by Plutarch,<sup>38</sup> which he read in Pesaro in 1555.<sup>39</sup>

Indeed, numerous hitherto anonymous annotators have been identified. The project catalogues both manuscripts and printed books, and the AP is one of the ways to enhance the collections of autographs owned by the Library which are scattered throughout its collections. In this sense the AP may also serve as a collection of autographed material by largely Italian scholars. The case of Aldus Manutius (1450–1515) comes to mind, as the Marciana Library owns an autographed letter (Marc. it. XI 207 [= 4071]), but also a printed annotated text,<sup>40</sup> in which Aldus wrote in the margin in Greek and Latin in his own work. It is likely that a single note of correction in Aldine 132,<sup>41</sup> on fol. a8v,<sup>42</sup> is also to be attributed to Manutius.

33 <<https://marciana.venezia.sbn.it/immagini-possessori/376-non-identificati>>.

34 Apollonius Rhodius (1521) (BNM – Aldine 510).

35 Theocritus (1516) (BNM – 67 D 187).

36 <<https://marciana.venezia.sbn.it/immagini-possessori/575-ioannes>>. The volumes are: Nicolaus Myrepsus (1543) (BNM – 46 D 238); D’Evoli, Cesare (1580) (BNM – Misc. 1293.3).

37 <<https://marciana.venezia.sbn.it/immagini-possessori/640-kritopoulos-metrophanes>>; Nicephorus Blemmidas (1606) (BNM – 5 D 200).

38 Plutarchus (c. 1540) (CNCE 48708); the volume also contains Demetrius Phalereus (1552) (BNM – 115 D 163.1–2).

39 <<https://marciana.venezia.sbn.it/immagini-possessori/1192-non-identificati>>.

40 Manuzio, Aldo (1493) (BNM – Inc. Ven. 632). The notes are edited and commented in Venier (2004).

41 Theodorus Gaza (1495) (BNM – Aldine 132).

42 <<https://marciana.venezia.sbn.it/immagini-possessori/136-manuzio-aldo>>.

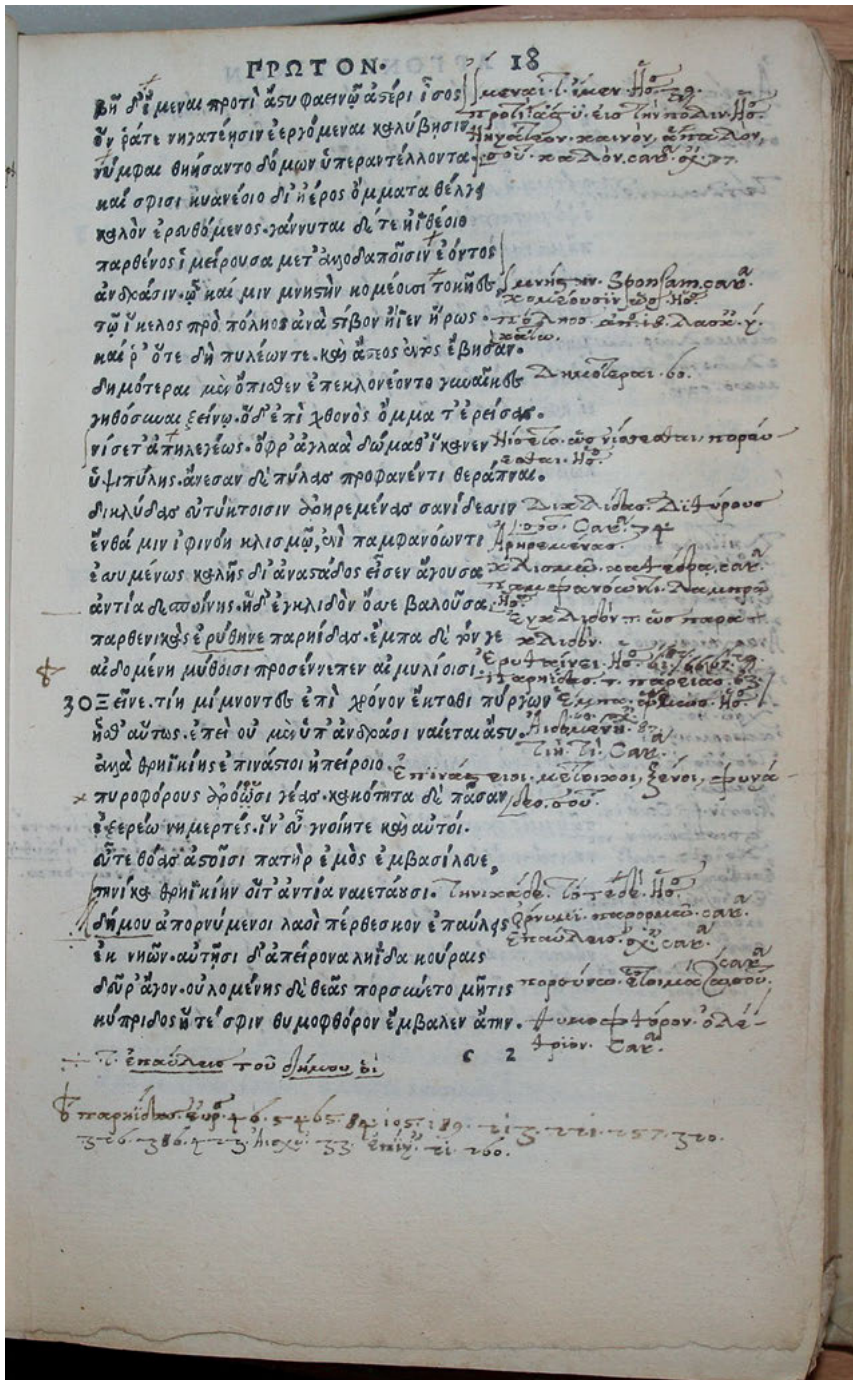


Fig. 1: BNM Aldine 510, fol. c2r © Ministero per i Beni e le Attività Culturali e per il Turismo, Biblioteca Nazionale Marciana.

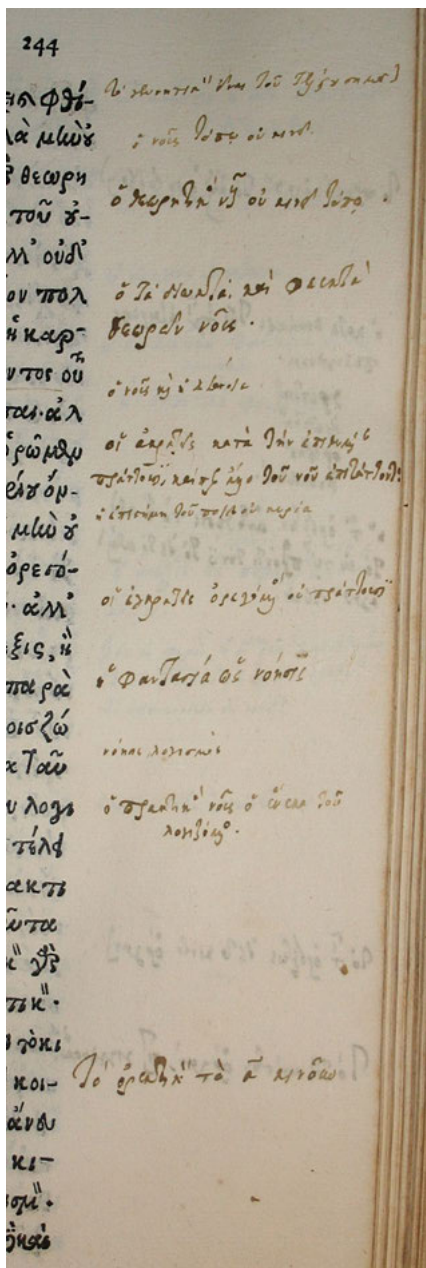


Fig. 2: BNM Aldine 115, fol. 244r © Ministero per i Beni e le Attività Culturali e per il Turismo, Biblioteca Nazionale Marciana.

To Gianfrancesco Mussato (1533–1613),<sup>43</sup> a humanist and academic from Padua, may be attributed the Greek annotations in the second<sup>44</sup> and third<sup>45</sup> volumes and the first part of the fourth volume<sup>46</sup> of the editio princeps of Aristotle by Manutius (Fig. 2). The edition of Aristotle's *Opera omnia* housed in the Marciana Library is in fact a collection of volumes with provenances from various libraries and only these three volumes are bound in limp vellum, featuring the handwritten title by Mussato on the front board. Gianfrancesco Mussato's autographs are housed in the Seminary Library in Padua, and it is the comparison with his handwriting in Greek in Codex 607<sup>47</sup> that enabled us to recognize the hand of the Paduan erudite. Mussato's books were viewed by the abbot Giuseppe Gennari,<sup>48</sup> his biographer, in Apostolo Zeno's library (1669–1750). This extensive private collection was donated by the owner to the Observant Dominicans of the Seminary of Santissimo Rosario at the Zattere in Venice, and, on the suppression of the religious houses, most volumes went to the Marciana Library. The Aldine edition in question comes from Zeno's collection, bearing the bookplate and typical cryptographic annotation in the shape of an &.<sup>49</sup> Apostolo Zeno seemed to have owned the complete edition, as evidenced by the handwritten catalogue of his library housed in the Marciana Library. However, the other volumes of Aristotle's *Opera omnia* in the Marciana Library bear no trace of his bookplate, nor of his ownership marks. Indeed, one of these, the first, marked as Aldine 113, belonged to Giovanni Battista Rasario (1517–1578),<sup>50</sup> who taught Greek in Pavia, Venice, and also in Padua, being renowned for his studies on Aristotle, whose ownership is marked on fol. A1r.

Again, through paleographic identification, traces of the private library belonging to Matteo Macigni (d. 1582) (Fig. 3) have been found in the Marciana Library. In Aldine 141,<sup>51</sup> an edition of Herodotus that belonged to Apostolo Zeno, the title page and fol. 2A2r feature two ownership marks concerning a certain Roberto Macigni Κτῆμα Ῥωβέρτου τοῦ Μακινίου εἰς χρῆσιν τῶν ἀληθῶς φιλοῦντων and Κτῆμα Μακινίου π(ατ)ρός, χρῆσις δὲ φιλοῦντων τῶν ἀγαθῶν, μῦνον χρῶ, σὺδ' ἔπειτ' ἀπόδος. Moreover, fol. 2A2r bears the Macigni family's coat of arms. Hence, the book was owned by Roberto Macigni<sup>52</sup> and then by his son, as evidenced by the note on fol.

43 <<https://marciana.venezia.sbn.it/immagini-possessori/233-mussato-gianfrancesco>>.

44 Aristoteles 2 (1497) (BNM – Aldine 114).

45 Aristoteles 3 (1497) (BNM – Aldine 115).

46 Aristoteles 4.1 (1497) (BNM – Aldine 116).

47 His autographs have been partially edited. See Pontani F. M. (1981).

48 Gennari (1786) XXXIII, LXVIII–LXXI.

49 <<https://marciana.venezia.sbn.it/immagini-possessori/4-zeno-apostolo>>.

50 <<https://marciana.venezia.sbn.it/immagini-possessori/225-rasario-giovanni-battista>>. The first volume of the edition owned by Mussato is now in Paris, National Library of France: see Sciarra (2020) 396.

51 Herodotus (1502) (BNM – Aldine 141). The front pastedown bears the Marciana bookplate: 1722. *Hieronymi Venerii Equitis ac D.M. Procuratoris Praesidis cura*; Girolamo Venier was a librarian in the Marciana Library (1709–1735), but the bookplate was used in the library well after his death.

52 <<https://marciana.venezia.sbn.it/immagini-possessori/128-macigni-robotto>>.



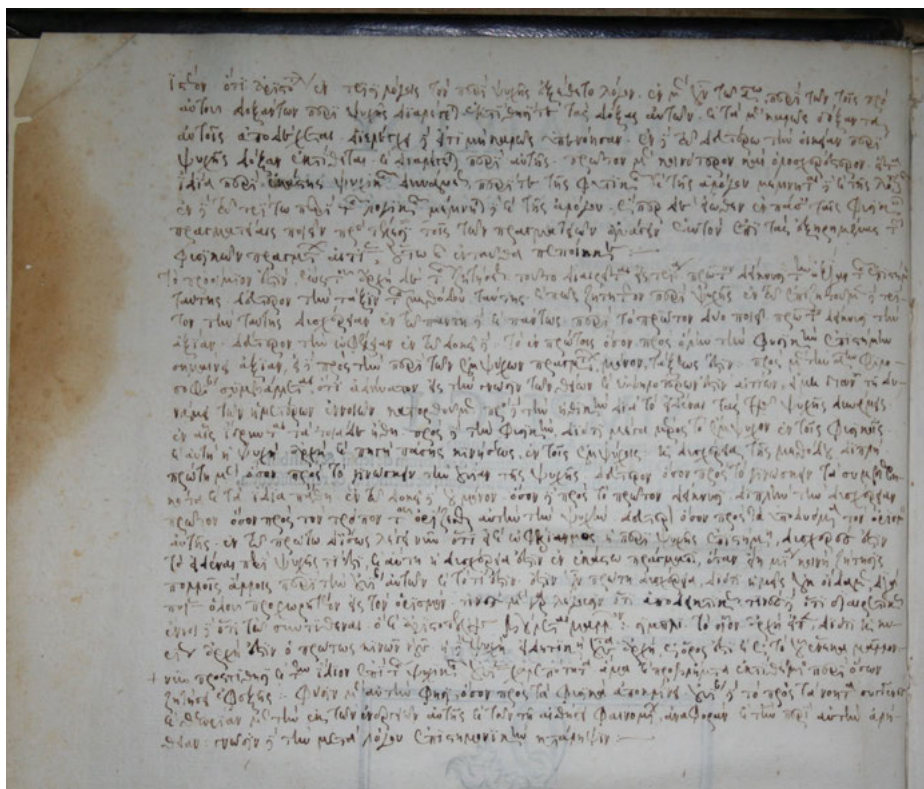


Fig. 3: BNM Aldine 43, fol. \*\*1v © Ministero per i Beni e le Attività Culturali e per il Turismo, Biblioteca Nazionale Marciana.

2A2r. The coat of arms of the Macigni or Macinghi family has also been identified in some books in the Seminary Library in Padua,<sup>53</sup> a codex by Pomponius Mela in the Estense Library in Modena,<sup>54</sup> a codex in the Bodleian Library,<sup>55</sup> and in an incunabulum of Virgil housed in the British Library.<sup>56</sup> Lastly, Matteo Macigni also owned a drawing by Marco Zoppo.<sup>57</sup> It is Matteo Macigni<sup>58</sup> who inscribed the ownership note

53 Armstrong *et al.* (2006) XXII–XXIV. See also Battocchio/Fazzini (2011) 23–26.

54 Estense Library of Modena, lat. 950: Fava/Salmi (1973) vol. 2, 91 no. 60, Tav. XLI (written as *Macinghi*, a variation of Macigni, but with an identical coat of arms).

55 Oxon. Can. Pat. Alt. 85: Pacht/Alexander (1970) vol. 2, no. 581. Both codices are mentioned in: de la Mare (2002) 467.

56 Vergilius (1471) (ISTC iv00152000) (London, British Library, B.19536a).

57 It is a work on vellum whose cover bears the inscription: *Questo libro sie de mi mathio macigni fio de m(esse)r ruberto macigni* [British Museum, inv. 1920,0214.1.26, digitized in: <[http://www.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?objectId=3042880&partId=1](http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=3042880&partId=1)>.

58 <<https://marciana.venezia.sbn.it/immagini-possessori/75-macigni-matteo>>.

on Aldine 141. Matteo Macigni, member of the *Accademia degli Infiammati*,<sup>59</sup> was part of the entourage of Pietro Bembo and Daniele Barbaro<sup>60</sup> – who dedicated his *Pratica della Perspettiva* to Macigni – and corresponded with Gian Vincenzo Pinelli. He was a philosopher and highly esteemed mathematician. Matteo had an extensive library whose manuscripts joined those in Bernardo Trevisan's collection, then the collection belonging to Niccolò,<sup>61</sup> and subsequently made their way to Ettore Trevisan's collection. Following the latter's death in 1650 the collection began to disperse.<sup>62</sup> A substantial part was bought in 1662 by Marquard Gude (1635–1689),<sup>63</sup> an antiquarian. Through him, manuscripts owned and annotated by Macigni found their way to the Herzog-August Bibliothek in Wolfenbüttel, such as Guelf. 36–37, 40 Gud. gr., Guelf. 13+19 Gud. gr., and the Diophantus Guelf. 1 Gud. gr.,<sup>64</sup> which are annotated by Matteo Macigni,<sup>65</sup> other printed books in the Marciana Library also feature his handwriting. In Aldine 43 in the Marciana Library, the editio princeps of Pseudo-Simplicius' *Commentaries* on Aristotle's *De anima*, printed in 1527 by Manutius and Gian Francesco d'Asola,<sup>66</sup> Matteo Macigni wrote numerous marginal notes and some missing texts by hand. On verso of fol. \*\*1 he transcribed a short *hypomnema* on Aristotle's *De anima*. On verso of fol. \*\*2, originally blank, he wrote the text of the proem, which as we know have missing parts both in codex A (Florence, Laur. Plut. 85.21) and the Aldine edition.<sup>67</sup> This fragment is transmitted by few survived manuscripts, among which is Ambr. E 118 sup., which belonged to Gian Vincenzo Pinelli. The proem must have circulated in Padua since Michael Sophianos<sup>68</sup> translated it. However, Macigni certainly also maintained close relations with Pinelli.<sup>69</sup> a catalogue of his books may be found in an Ambrosian manuscript belonging to Pinelli, Ambr. R 110 sup., fols. 280r–283v, and Gian Vincenzo Pinelli had the text of a *synaxarion* transcribed in an Ambrosian codex that came from Macigni's library.<sup>70</sup>

Macigni's hand has been identified in several printed books in the Marciana Library. For example, in Aldine 51,<sup>71</sup> in a single annotation in an Aldine edition of

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59 Piovan (1999).

60 Marcon/Moretti (2015). Further books belonging to Matteo Macigni have been traced outside the Marciana National Library by Laura Moretti, who will publish her findings shortly.

61 Tomasini (1639) 105–115.

62 Bernardo Trevisan was not Niccolò Trevisan's father: see Zen Benetti (2004).

63 von Heinemann *et al.* (1913) VII–XVIII.

64 Costil (1935) 300–302.

65 *Griechische Handschriften und Aldinen* (1978) 8–9, 82–90 no. 28–31.

66 Simplicius (1527) (BNM – Aldine 43). Cataldi Palau (1998) 646–647 no. \*108.

67 Hayduck (1882) 3, 1.

68 [Pontani A.] Meschini (1981).

69 Grendler (1980) 403 no. 57.

70 Pasini C. (2000); Nuovo (2007b).

71 *In Aphthonii Progymnasmata* (1509) (BNM – Aldine 51).

Plutarch's *Moralia*, Aldine 52;<sup>72</sup> in Aldine 130,<sup>73</sup> the 1527 edition of the *Commentary* by Ioannes Philoponus on Aristotle's *De generatione et corruptione*, as well as Alexander of Aphrodisias' *Commentary* on Aristotle's *Metereologica* and his *De mixtione*. Matteo Macigni's hand has also been identified in a volume – Aldine 167<sup>74</sup> and 168<sup>75</sup> – containing editions of Ioannes Philoponus and Alexander of Aphrodisias bound together and supplemented with copious reading annotations. Finally, his hand has been identified in Inc. Ven. 174,<sup>76</sup> an edition of Simplicius' *Commentary* on Aristotle's *Categories*, which was printed in Venice by Vlastos and Zacharias Kallierges in 1499. All these books come from Apostolo Zeno's library,<sup>77</sup> having reached the Marciana National Library via the Seminary of Santissimo Rosario.<sup>78</sup> Last, his hand is present in Marc. gr. VI 11 (= 1409).

It is difficult to establish exactly when Apostolo Zeno acquired this group of books, but it is likely that it occurred in Padua. If the books housed in the Seminary Library in Padua featuring the Macigni coat of arms are taken into consideration – manuscripts and incunabula – a large part of these come from Alfonso Alvarotti's collection, who died in 1720. Alfonso Alvarotti must have purchased numerous volumes from the abandoned private collection of the Trevisan family.

Alvarotti's purchase of the Trevisan collection probably occurred on Bernardo's death in 1720, shortly before Alvarotti himself died. In his correspondence, Apostolo Zeno expresses his intention to purchase some books after Trevisan died,<sup>79</sup> and also following Alvarotti's death.<sup>80</sup> Later, he also intended to purchase duplicates when the collection was already at the Seminary.<sup>81</sup>

The AP is a tool created by a Library for the Library, or rather libraries, that wish to participate in the project, and for their users. It has been designed as a tool to complement online cataloguing and interacts in a two-way process. It has been developed as an aid to reconstruct the history of the library and its collections, rather than to search for individual private collections and holdings. From a methodological point of view, whereas the researchers present today seek traces of specific collections that would otherwise be scattered in public libraries throughout Europe, the AP records in a non-programmatic way and without limitations traces of successive owners of the books in the libraries that participate in the project. Thus, two completely contrasting

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<sup>72</sup> Plutarchus (1509) (BNM – Aldine 52).

<sup>73</sup> Ioannes Philoponus (1527) (BNM – Aldine 130).

<sup>74</sup> Ioannes Philoponus (1534) (BNM – Aldine 167).

<sup>75</sup> Alexander Aphrodisiensis (1513) (BNM – Aldine 168).

<sup>76</sup> Simplicius (1499) (BNM – Inc. Ven. 174).

<sup>77</sup> Apostolo Zeno's ownership of this and other volumes belonging to Matteo Macigni has also been confirmed in the index of Zeno's library, BNM – It. XI 289–293 (= 7273–7278).

<sup>78</sup> <<https://marciana.venezia.sbn.it/immagini-possessori/5-zeno-apostolo>>.

<sup>79</sup> Zeno (1785) vol. 3, 109–111 no. 498.

<sup>80</sup> Zeno (1785) vol. 3, 160–163 no. 512.

<sup>81</sup> Zeno (1785) vol. 3, 185–187 no. 519.



methods are in use which nevertheless frequently intersect, which is confirmed not only by the presence of scholars who have taken part in writing records of the AP, but also by the fact that evidence of private libraries has emerged thanks to the creation of these records by the Marciana Library, which would have probably remained hidden if the images had not been published, nor data collected.



# Sigla and Abbreviations

## Institutions

- AEIB: Αρχείο Ελληνικού Ινστιτούτου Βενετίας (Archive of the Hellenic Institute of Byzantine and Post-Byzantine Studies in Venice)
- AGS: Archivo General de Simancas (General Archive of Simancas)
- ASM: Archivio di Stato di Mantova (State Archive of Mantua)
- ASV: Archivio Segreto Vaticano (Vatican Secret Archive, Vatican City)
- ASVe: Archivio di Stato di Venezia (State Archive of Venice)
- BEU: Biblioteca Estense Universitaria (Estense Library, Modena)
- BnF: Bibliothèque nationale de France (National Library of France, Paris)
- BNM: Biblioteca Nazionale Marciana (Marciana National Library, Venice)
- BNUTo: Biblioteca Nazionale Universitaria di Torino (National University Library of Turin; cf. BNU di Torino)
- EIB: Ελληνικό Ινστιτούτο Βενετίας (Hellenic Institute of Byzantine and Post-Byzantine Studies in Venice)
- MiBACT: Ministero per i beni e le attività culturali e per il turismo (Ministry of Cultural Heritage and Activities)

## Bibliographic Abbreviations

- ADB: Allgemeine Deutsche Biographie*, 56 vols., Leipzig 1875–1912.  
*Deutsche Biographie (ADB-NDB)* Online: <<https://www.deutsche-biographie.de>>.
- BH xv-xvi: Émile Legrand, Bibliographie Hellénique ou description raisonnée des ouvrages publiés par des Grecs au XVe et XVIe siècles*, 4 vols., Paris 1885–1906.
- BH xvii: Émile Legrand, Bibliographie Hellénique ou description raisonnée des ouvrages publiés par des Grecs au dix-septième siècle*, 5 vols., Paris 1894–1903.
- CAG: Commentaria in Aristotelem Graeca*, edita consilio et auctoritate academiae litterarum Regiae Borussica, Berlin 1882–1909.
- DBF: Dictionnaire de biographie française*, Paris, 1932–2001.  
*DBF* Online: <<https://www.bnf.fr/fr/le-dictionnaire-de-biographie-francaise>>.
- DBI: Dizionario biografico degli italiani*, Roma 1960–.  
*DBI* Online: <<http://www.treccani.it/biografico/index.html>>.
- En.: Enepekides (1970).
- Harlfinger: Dieter and Johanna Harlfinger, *Wasserzeichen aus griechischen Handschriften*, 2 vols., Berlin 1974–1980.
- NDB: Neue deutsche Biographie*, herausgegeben von der Historischen Kommission bei der Bayerischen Akademie der Wissenschaften, Berlin 1953–.  
*Deutsche Biographie (ADB-NDB)* Online: <<https://www.deutsche-biographie.de>>.
- ODB: Alexander P. Kazhdan (ed.), The Oxford Dictionary of Byzantium*, Oxford 1991.  
*ODB* Online: <<https://www.oxfordreference.com/view/10.1093/acref/9780195046526.001.0001/acref-9780195046526>>.
- ODNB: Oxford Dictionary of National Biography*, 60 vols., Oxford 2004.  
*ODNB* Online: <<https://www.oxforddnb.com>>.
- PG: Patrologiae cursus completus [...] Series Graeca [...] accurate Jacques-Paul Migne*, 161 vols., Paris 1844–1903.

Piccard: Gerhard Piccard, *Die Wasserzeichenkartei im Hauptstaatsarchiv Stuttgart*, 17 vols., Stuttgart 1961–1997.

Piccard Online: <<https://www.piccard-online.de/start.php>>.

PLP: *Prosopographisches Lexikon der Paläologenzeit*, erstellt von Erich Trapp; unter Mitarbeit von Rainer Walther und Hans-Veit Beyer, mit einem Vorwort von Herbert Hunger, Vienna 1976–.

RGK: *Repertorium der griechischen Kopisten 800–1600*. I. *Handschriften aus Bibliotheken Großbritanniens*, A. *Verzeichnis der Kopisten*, erst. von Erns Gamillscheg, Dieter Harlfinger, B. *Paläographische Charakteristika*, erst. von Herbert Hunger, C. *Tafeln*, Wien 1981; II. *Handschriften aus Bibliotheken Frankreichs und Nachträge zu den Bibliotheken Großbritanniens*, A. *Verzeichnis der Kopisten*, erst. von Ernst Gamillscheg, Dieter Harlfinger, B. *Paläographische Charakteristika*, erst. von Herbert Hunger, C. *Tafeln*, Wien 1989; III. *Handschriften aus Bibliotheken Roms mit dem Vatikan*, A. *Verzeichnis der Kopisten*, erst. von Ernst Gamillscheg unter Mitarbeit von Dieter Harlfinger und Paolo Eleuteri, B. *Paläographische Charakteristika* erst. von Herbert Hunger, C. *Tafeln*, Wien 1997.

Sosower: Mark L. Sosower, *Signa officinarum chartariorum in codicibus graecis saeculo sexto decimo fabricatis in bibliothecis Hispaniae*, Amsterdam 2004.

VG: Vogel/Gardthausen (1909).

West = *Anacreontea* (1993<sup>2</sup>).

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**Note:** In order for readers to benefit more comprehensively from the rich and varied bibliographical material presented in this volume, it was decided to prepare a single bibliography that contains entries for both ancient and modern books.

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