

Folio. a<sup>10</sup>, b<sup>8</sup>, c-n<sup>10</sup>, o<sup>12</sup>, p-z<sup>10</sup>, &<sup>10</sup>, aa-uu<sup>10</sup>, [\*<sup>2</sup>]. 442 leaves, the first blank. 48<sup>a</sup>: 45 lines. Capital spaces, with guide letters.

2<sup>a</sup>. PROHEMIVM MARSILII FICINI FLORENTINI IN PLOTINVM / AD MAGNANIMVM LAVRENTIVM MEDICEM / PATRIAE SERVATOREM. 3<sup>a</sup>. PLOTINI VITA / COMPOSITA A PORPHYRIO / DISCIPVLO SVO TRADVCTA VERO / A MARSILIO FICINO / FLORENTINO. 440<sup>a</sup>. Colophon: MAGNIFICO SVMPTV LAVRENTII / MEDICIS PATRIAE SERVATORIS / IMPRESSIT EX ARCHETYP0 / ANTONIVS MISCOMINVS / FLORENTIAE / ANNO. MCCCC.LXXXII. / NONIS MAIL. / REGISTRVM. / . . . / Device.

Hain-Copinger \*13121; BMC VI, 640 (IB. 27194); Polain 3207; Goff P-815.

347x240 mm. Without the two leaves of errata at end (Emendatio In Plotinum) and the blank. A few manuscript marginalia in an early hand. Contemporary blind-tooled leather over wooden boards; rebacked.

Ficino's translations and interpretations of Plato and Neoplatonism profoundly influenced the humanistic movement of the Renaissance. He was the founder and leader of the Platonic Academy at Carregi, near Florence, and there held private lectures; all educated Florence, in fact, in the second half of the 15th century is said to have come under the influence of his Academy. Sponsored originally by Cosimo de' Medici, he remained close to the Medici and their circle. This work, dedicated to Lorenzo il Magnifico, appeared in the year of his death.

### Plutarchus.

Vitae parallelae. [Translated by various hands.] Venice, Giovanni Ragazzo, for Lucantonio de Giunta, 7 December 1491.

Folio. a-r<sup>8</sup>, s<sup>10</sup>; A-S<sup>8</sup>. 290 leaves, 3-146 numbered II-CXLV, 148-290 numbered II-CXLVIII. 4<sup>a</sup>: 63 lines. Woodcut capitals and borders.

1<sup>a</sup>. Title: PLVTARCHI VITAE. 2<sup>a</sup>. [Within panel] THESEI VITA / PER LAPVM FLOREN/TINVM VERSA / [Woodcut] / THESEI VITA PER LAPVM FLORENTINVM EXPLV/TARCO GRAECO IN LATINVM VERSA. 147<sup>a</sup>. [Within panel] CYMONIS VITA / PER LEONARDVM IV/STINIANVM VERSA / CYMONIS VIRI ILLVSTRIS VITA EX PLVTAR/CHO GRAECO IN LATINVM PER LEONAR/DVM IVSTINIANVM VERSA. 290<sup>a</sup>. Colophon: Virorum illustrium uitae ex Plutarcho Graeco in / latinum uersae: solertiq3 cura emendatae foe/liciter expliciunt: Venetiis im-/pressae per Ioannem Ri-/gatum de Montefel/rato Anno salu/tis .M.cccc. / LAVS lxxxii.

die DEO / uero sep/timo de/cembris / .?. / [At right] Device [of L. A. Giunta].

Hain-Copinger-Reichling 13129; BMC V, 501 (IB. 23756); Goff P-833; Sander 5781; A. W. Pollard, *Italian book-illustrations and early printing: A catalogue of early Italian books in the library of C. W. Dyson Perrins*, Oxford, 1914, no. 60; Hind, *An introduction to a history of woodcut*, v. 2, p. 480, 503; Luca Beltrami, "Il musicista' di Leonardo da Vinci" (in *Raccolta vinciana*, II, p. [75]-80); *Idem*, "Franchino Gaffurio 'il musicista' di Leonardo" (in his *Miscellanea vinciana* [II], Milan, July 1923, pt. 2); Solmi, *Le fonti*, p. 172-173; Ludwig Goldscheider, *Leonardo da Vinci: Life and work, paintings and drawings*, 7th ed., New York, 1964, p. 155-156; *Franchino Gaffurio: Studi di Alessandro Caretta, Luigi Cremascoli, Luigi Salamina*, Lodi, 1951, p. 62-66, 111-113.

308x210 mm. In manuscript on verso of first leaf: Liber Franchini Gafurij laudensis Regij Musici Ecclesieq3 mediolanensis phonasci. Another note by Gaffurio on the recto of the last leaf below the colophon states that he purchased the book on the 19th of January, 1494. With marginal notations apparently in the same hand. With seal and bookplate of C. W. Dyson Perrins. Three-quarter vellum and marbled boards.

With two woodcuts, the first of Theseus and the centaur on leaf 2 recto and the second (in the corner of which is a capital P) of Cymon on horseback and also in prison on leaf 147 recto. The architectural borders within which both pages are enclosed were taken from the *Malermi Bible* of 1490, also printed by Ragazzo for Lucantonio de Giunta.

Leonardo's *Portrait of a musician* in the Ambrosiana was thought by Luca Beltrami to be a portrait of Franchino Gaffurio, conductor of the Cathedral choir in Milan from 1484. The half-effaced inscription on the sheet of music held by the musician, CANT . . . ANG . . ., can be read as "canticum angelicum," the title of a work by Gaffurio. His *Angelicum ac divinum opus musicae* was published in Milan in 1508 but was based on his *Theorica musicae* which first appeared in print in 1480.

### Poggio-Bracciolini, 1380-1459.

Historia Florentina. [Translated into Italian by Jacopo Poggio.] Venice, Jacobus Rubeus, 8 March 1476.

Folio. a<sup>10</sup>, b-c<sup>8</sup>, d-h<sup>10</sup>, i-k<sup>6</sup>, l-m<sup>10</sup>, n<sup>8</sup>. 116 leaves, the last blank. 2<sup>a</sup>: 41 lines. Capital spaces, some with guide letters.

1<sup>a</sup>. PROHEMIO DI IACOPO DIMESSER POGGIO ALLO IL/LVSTRISSIMO SIGNOR.FEDERICO DA MONTEFEL/TRO CONTE DVRBINO.NELLA.HISTORIA.FIO/RENTINA.DIMES-