THE PRINTED TRANSMISSION OF LYRICS
IN ITALY FROM 1470 TO 1530: THE BOOK OF VERSE

Thesis submitted for the degree of Doctor of Philosophy at the
University of Oxford
(Faculty of Medieval and Modern Languages)

Nadia Cannata
Pembroke College
(Michaelmas term 1990)
ABSTRACT

The present work catalogues, describes and discusses the printed transmission of vernacular poetry in Italy from 1470 to 1530, i.e. from the appearance in print of the first book of verse (the editio princeps of Petrarch's Canzoniere, 1470) to Bembo's Rime (1530), the edition which set the Cinquecento canon for writing (and printing) vernacular verses.

The chronological span considered encompasses radical transformations which took place in the world of literature, and which regarded both questions of text-transmission (the passage from script to print and the establishment of a sound printing trade) and literary transformations stricto sensu: the birth of a vernacular Literature, of a vernacular Language and of vernacular literary genres.

The thesis investigates the typographic development of the book of verse, to see how it affected the nature and contents of the texts carried and ultimately also the definition of the canzoniere genre as the privileged, "official" form of writing poetry. Attention is focused both on the letter and structure of the texts and on the bibliographical environment in which they travelled. The thesis is therefore divided into two parts.

Part one is entitled Writing and printing vernacular verses: towards the definition of a literary genre, and discusses the production of vernacular poetry in the fifteenth- and early sixteenth-century in its historical context and in the forms of its production, collection and publication. Part one is divided into five chapters.

Chapter one, 1470-1500: Popular pamphlets, scholarly books, courtly products, deals with the production of poetry books during the age of the incunable. During this period the canzoniere-form was a marginal and minority-form of verse collecting. The dominant trends in the production of books of verse can schematically be defined by three aspects of the circulation of vernacular poetry. In the first place the popular booklet, usually a single-sheet booklet, by far the most common form for the book of verse, originating from municipal environments: most notable as centres of its diffusion were Florence and Rome. A second trend was represented by the reading proposed for Petrarch's Rerum Vulgarium Fragmenta in the form of the cumbersome Medieval text-book, rather than as a model for poetic writing; third came the production of authorially intended collections: this was characteristic mainly of literary circies gravitating around the courts of Milan, Ferrara, Mantua, Urbino and Naples. Some of these works, and not necessarily the closest in imitation to Petrarch, appeared in print, many remained manuscript since a relevant market for the canzoniere did not exist yet.

Chapter two, 1501-1510: The re-making of the Canzoniere, considers the radical transformation which occurred in the transmission of lyric poetry in the first decade of the Cinquecento. The book of verse found a centre of production in Venice, where 56.7% of the output was printed, some printers started to specialise in the canzoniere, and as a consequence its production was organised more coherently and
afforded a unity of intentions which poetic production had never known before. Almost all the poetry books were printed in octavo, in the form devised by Aldo Manuzio in 1501, their language progressed clearly towards Tuscanization and the arrangement of the sequence of the poems and the metrical forms used were more or less standardized and used on a common basis. The process that led to the creation of the book of verse as a reading-book, and eventually also as a potential best-seller, was set in motion.

Chapter three, 1511-1530: From the advent of the best-seller to the age of the canon describes how the identification by printers and publishers of a unitary typographic and literary form for the book of verse, and their generalised adoption of the octavo (a relatively cheap format) for the book of verse, triggered a process of great novelty for the transmission of verse collections in the Cinquecento. Not only the authorial canzoniere, but also popular literature gained by this turn of events. The popular production started to conform to the standardized (literary and bibliographical) characteristics of the book of verse, and was thus automatically called out of its ghetto and marketed with the full dignity reserved for poetic production; the ready and relatively cheap availability of texts caused a considerable expansion of the book trade. This situation lasted up to the late 1520s, when the political crisis occurring throughout Italy resulted in an abrupt slowing down of book production and interrupted the wide scale diffusion of books. In the late 1520s one witnesses the appearance in print of the new classics of the poetry book, the Giuntina delle rime antiche (1527), Bembo and Sannazzaro (both 1530). Their importance is extensively discussed in the chapter.

Chapter four, Two forms of verse collecting: canzonieri and anthologies deals with the internal structure of the canzonieri, identifying two dominant forms of verse collecting. The first is the book of verse divided according to metrical forms, most common in all Medieval European transmission of poetry; the second is what we have come to understand as the archetypical form of the canzoniere, i.e. that provided with a narrative structure, where the metrical forms are mingled and the texts are related by means of intertextual connexions. This form was devised by Petrarch, and found impetus during the early- and mid-Quattrocento. At the turn of the XVth and XVIth centuries however, it was the first form of collecting which was revived, because it was much better suited to the collection of improvised poetry which did not and could not have any narrative structure, and which was characterised by an endless reproducibility. During the age of the best-seller the seriality and quick reproducibility introduced (and demanded) by the printing press expanded astonishingly the fortuna of that genre, marking the birth of a new literature: popular, easily produced and easily sold. This marked the (temporary) end of a literary genre such as the canzoniere, which is by definition identifiable with the person of the author, and therefore unique.

The new literature of the 1530s rejected in its elitism the dominant literature and called back poetry as a solitary
experience, to be shared only with those who understand art and its mastery: the division according to metrical forms was dropped and the canzoniere restored to life.

Chapter five, *Antonio Tebaldeo: a non-existent canzoniere in print*, deals with the genesis and history of the *Rime* by Tebaldeo, and investigates both its manuscript and its printed transmission. Recent studies have given pre-eminence to the printed version of the collection; this chapter, on the contrary, reasserts the greater importance of the manuscript version of the collection, which I think is closer to the final intentions of the author.

Part one is completed by a *Short-title Catalogue*, an author catalogue of all the books of verse which - to my best knowledge - were printed in Italy in Italian vernacular between 1470 and 1530. It follows the model of the *Short-title Catalogue of Books Printed in Italy and of Italian Books Printed in Other Countries from 1465 to 1600* now in the British Museum, published by the Trustees of the British Museum in 1958, except that a fuller account of the title-page is given so that, as far as convenient, the contents of each edition are made clear.

Part two: *The book as a material object*, deals more directly with bibliographical questions.

Its first chapter, *Notes on paper sizes*, aims to determine the size of the sheets of which the books under consideration were made up. The method adopted to do so is to measure as many copies of the same edition as possible, thus determining - on the basis of the variations found - the margin of error to ascribe to each measurement, so that the original dimensions of the sheet can be inferred from existing copies with a certain degree of accuracy. The outcome of the survey was that almost all the books considered were made up of sheets of the same dimension (forma rezzuta) and quality.

As the manufacturing cost of a printed book depended mainly on the quality and quantity of the paper used, via the paper required for each of the books considered one can monitor their average cost, and thus open the way to investigating and trying to answer several questions of *histoire du livre* econometrics. These questions are dealt with in chapter two.

Part two is completed by a *Descriptive Catalogue*, providing the bibliographical descriptions of 44% of the editions listed in the *Short-title Catalogue*, and by a *Chronological Index of the Editions* and an *Index of Printers and Printing Centres*.

The bibliography is divided into two sections. Section I, *Works of reference* is divided into: a) General bibliography, b) Manuscripts, c) History of the book. Section II, *On poetry* is divided according to a geographical criterion: a) Northern Italy, b) Central Italy, c) Rome, d) Naples.
THE PRINTED TRANSMISSION OF LYRICS
IN ITALY FROM 1470 TO 1530: THE BOOK OF VERSE

Thesis submitted for the degree of Doctor of Philosophy at the
University of Oxford
(Faculty of Medieval and Modern Languages)

Nadia Cannata
Pembroke College
(Michaelmas term 1990)

ABSTRACT

The present work catalogues, describes and discusses the
production in print of vernacular poetry in Italy from the
editio princeps of Petrarch's Canzoniere (1470), to Bembo's Rime
(1530).

The chronological span considered encompasses radical
transformations which took place in the world of literature, and
which regarded both questions of text-transmission (the passage
from script to print and the establishment of a sound printing
trade) and literary transformations stricto sensu: the birth of
a vernacular Literature, of a vernacular Language and of
vernacular literary genres.

The thesis investigates the typographic development of the
book of verse, to see how it affected the nature and contents of
the texts carried and ultimately also the definition of the
canzoniere genre as the privileged, "official" form of writing
poetry. Attention is focused both on the letter and structure of
the texts and on the bibliographical environment in which they
travelled. The thesis is therefore divided into two parts: Part
one Writing and printing vernacular verses: towards the
definition of a literary genre, discusses the production of
vernacular poetry in the fifteenth- and early sixteenth-century
in its historical context and in the forms of its production,
collection and publication. Part two: The book as a material
object, deals more directly with bibliographical questions.

A Short-title Catalogue of all the book of verse printed in
Italy in Italian vernacular between 1470 and 1530 and a
Descriptive Catalogue, providing the bibliographical
descriptions of roughly half of the editions listed in the
Short-title Catalogue appear at the end of Part one and Part two
respectively. The work is completed by a Chronological index of
the editions and by an Index of printers and printing centres.
I wish to express my thanks and gratitude to Prof. John R. Woodhouse, Magdalen College, Oxford, for his most generous help, encouragement, support and for his detailed reading of the work whilst in itinere, which were all invaluable. I am deeply grateful to Prof. Conor Fahy of London, who generously made available to me his scholarship and kindness; to Prof. Pasquale Stoppelli of Rome, without whom I would not have started this work in the first place; to Prof. Marco Palma of Rome and Dr Ezio Ornato of the C.N.R.S., Paris, for their constructive and tasteful reading of Part two of this work. I wish also to thank Father Leonard Boyle O.P., Librarian of the Vatican Library, who very kindly allowed me the use of the library after hours; the Christina Drake Foundation and Pembroke College, Oxford for their financial support.

Most of all, I have to thank Prof. Armando Petrucci and Dr Franca Petrucci Nardelli of Rome, to whom I owe far more than can be expressed in a formal acknowledgment. I dedicate this work to the memory of my father.
## ABBREVIATIONS

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>BAV</td>
<td>Biblioteca Apostolica Vaticana</td>
</tr>
<tr>
<td>BNF</td>
<td>Florence, Biblioteca Nazionale Centrale</td>
</tr>
<tr>
<td>BNR</td>
<td>Rome, Biblioteca Nazionale Centrale Vittorio Emanuele II</td>
</tr>
<tr>
<td>BSP</td>
<td>Bollettino Storico Piacentino</td>
</tr>
<tr>
<td>DBI</td>
<td>Dizionario Biografico degli Italiani</td>
</tr>
<tr>
<td>GSLI</td>
<td>Giornale storico della letteratura italiana</td>
</tr>
<tr>
<td>IMU</td>
<td>Italia medioevale e umanistica</td>
</tr>
<tr>
<td>LI</td>
<td>Lettere Italiane</td>
</tr>
<tr>
<td>SePCT</td>
<td>Studi e problemi di critica testuale</td>
</tr>
<tr>
<td>SFI</td>
<td>Studi di filologia italiana</td>
</tr>
</tbody>
</table>
TABLE OF CONTENTS

Acknowledgments ........................................ p. 1
Abbreviations ........................................... ii

PART ONE: WRITING AND PRINTING VERNACULAR VERSES: TOWARDS THE DEFINITION OF A LITERARY GENRE.

1. 1470-1500: Popular Pamphlets, Scholarly Books, Courtly Products ........................................... p. 2
2. 1501-1510: The Re-Making of the Canzoniere ................................................................. 21
3. 1511-1530: From the Advent of the Best-Seller to the Age of the Canon .................................. 42
4. Two Forms of Verse-Collecting: Canzonieri and Anthologies .................................................. 54
   4.1. From the Anthology to the Canzoniere (and back) ......................................................... 57
   4.2. From the Canzoniere to the Anthology .................................................................................. 84
5. Antonio Tebaldeo: a Non-Existent Canzoniere in Print .............................................................. 96
   5.1. The Manuscripts
       5.1.1. The Autographs (Modena Estense ms.it. 838; Ferrara, Ariostea ms.I, 378; Modena Est. ms.lat 680 and ms.lat 681; Vatican Library, ms. Vat.Lat 3389 and ms.Vat. Lat. 2835) .................. 101
       5.1.2. Antonio Tebaldeo and the Idea of the Book in his Poems ........................................... 120
       5.1.3. The "Large Collections" (Bologna, Univ. ms.1242, ms.2690, ms.3795; Rome, Biblioteca Nazionale Centrale Sessoriano 413; Paris, Bibliothèque National ms. it.560; Parma, Palat. ms.3072) .................................................. 125
       5.1.4. Index to the Vernacular Manuscripts .............................................................................. 130

Short-title Catalogue
   Introduction .................................................. 134
   Abbreviations and Bibliography ......................... 137
   Catalogue ..................................................... 142

PART TWO: THE BOOK AS A MATERIAL OBJECT

Introduction ................................................ 185

1. Notes on paper sizes
   1.1. Introduction and Methodology ....................... 186
   1.2. Errors and Orders of Accuracy ....................... 192
   1.3. Notes on the Size of Paper
       1.3.1. Quarto .............................................. 200
       1.3.2. Octavo .............................................. 205
       1.3.3. Folio ............................................... 208
       1.3.4. Conclusions ....................................... 211
2. Economic Considerations on the Printing of the Book of Verse ............................................. 217
   2.1. Economy and Readability ............................. 228
   2.2. Consumption of Paper ................................. 236
       2.2.1. Quartos ............................................. 239
2.2.2. Octavos
2.3 Layout and Paper Consumption
2.4 Degree of exploitation of the page
2.5 Area of Margins

Descriptive Catalogue
   Introduction
   Catalogue
Index of first lines of Serafino Aquilano
Chronological Index of the Editions
Index of Printers and Printing Centres
Bibliography
PART I

WRITING AND PRINTING VERNACULAR VERSES. TOWARDS THE DEFINITION OF A LITERARY GENRE
1. 1470-1500: POPULAR PAMPHLETS, SCHOLARLY BOOKS, COURTLY PRODUCTS

"Nessuno libbro è tanto cattivo che alcuna cosa di buono trarsene non si possa"
G.F. Fortunio, *Regole grammaticali della volgar lingua* (Ancona, 1516)

During the years running from 1470 to 1500, 108 books of verse appeared in print in Italy. Out of these, roughly only a half can be properly regarded as *canzonieri*, that is, selections, in book form, of authorially intended collections of lyric poetry: Petrarch's *Rerum Vulgarium Fragmenta* (henceforth = RVF) of course, printed 25 times (*Short-title catalogue*, henceforth *STC* numbers 313-337), Tebaldeo's *Rime* (12 editions, *STC* nos 419-430), *La Bella Mano* by Giusto de' Conti (three eds *STC* nos 141-143), Sasso's *Opera* (two eds, *STC* nos 398, 401), Narnese's *Sonetti*, Sclarici's *Sylvano*, Visconti's *Rhithmi*, (two eds each, respectively nos 195-196, 408-409, 457-458); and the collections by Bellincioni, Boiardo, Perleone, Romanello and Sfortunato, all of which enjoyed only one edition throughout the period considered (1).

A significantly positive reception, however - if one excludes Petrarch and Tebaldeo - was achieved only by collections of verses characterized by a strong municipal connotation, originating, in the event, mainly in Florence and Venice. 11 editions of Burchiello's *Sonetti* and five editions of the sonnets exchanged between Matteo Franco and

---

(1) I exclude from this account the works by Fossombrone, Maurelli, Piatti and Salimbeni, because I could not see any of these editions, neither could I get hold of any information about their work. I have no idea, not even from secondary literature, of the characteristics of their work.
Luigi Pulci came out, as well as 9 editions of the pseudo popular *Canzonete* by Giustinian (2). None of these books enjoyed - as is probably foreseeable - such a diffusion for long, as they were published again, only six, two and four times respectively up to the 1520s, and no more thereafter.

Alongside these books, which had a modest circulation beyond the boundaries of the city in which they were printed, the period is characterized by an important proliferation of miscellanies of poetry by various hands, for which such a circulation is not imaginable. These were very much the fruit, again, of literary phenomena immediately identifiable with their geographic origin, and mostly connected with oral assimilation. In Florence, where the practice of public oral performances was well established, and was to last at least up to the second decade of the Cinquecento, there appeared 11 editions of such *recueils* (3): three editions of the *Ballatette* by Lorenzo de' Medici, Poliziano and Bernardo Giambullari (all probably printed before 1500, one of them definitely datable to 1491 (4)); two of the *Canzone per andare in maschera*, ascribable to the same milieu (STC nos. 49-50) and datable to 1495 circa; two collections of *Canzone*, probably by Antonio Alamanni and maybe some other (anonymous) author, which belonged to and therefore shared the fate befalling

---

(2) The editions of Giuntinian's *Canzonete* were all printed in Venice; Burchiello's *Sonetti* appeared once in Bologna and in Rome, three times in Florence and six times in Venice; whereas all five editions of the sonnets by Franco and Pulci are ascribable to Florence.

(3) See F.Flamini, *La lirica toscana del Rinascimento anteriore ai tempi del Magnifico* (Pisa, 1981), and infra Chapter 3.

the letteratura burchiellesca (5) (STC nos 5, 48). In Florence there also appeared a curious edition, printed most probably around 1495, which contains a Barzeleta in verse and prose, Chantar brunzine, bricholi e bombarde, a Receta per guarire la rogna, in verse and prose as well, some sonnets and also some strambotti (STC n.19).

Florence also had a share of the 10 editions of various poems by Serafino Aquilano, usually associated with those of Tebaldeo and maybe other anonymous improvisers, which all appeared in slim fascicules of extremely low quality, divided mostly between Rome and Florence. Three of these are attributed to Florence (STC 80, 83, 130) (6); six (nos 79, 81, 84-87) to Rome, and one to Brescia (STC n.78) (7)

Around 1500 there appeared in Rome the Strambotti e sonetti a la bergamasca ... da chantare in su liuti e variati stromenti, again literature for the ear rather than

(5) Alamanni was a follower of Burchiello and wrote sonnets according to the style invented by Burchiello; his identification as a burchiellese must have been commonplace, if in 1552 his work was published together with Burchiello's, and he appeared in 1757 in the famous edition of Sonetti del Burchiello del Bellincioni e d'altri poeti fiorentini alla burchiellesca, London [but Lucca]. On him see P.G.Ricci, "Alamanni, Antonio", in DBI (Rome, 1960-), 1 (1960), sub voce.

(6) The attribution is given by the Catalogue of the Biblioteca Nazionale in Florence and by Rossi; but it is, as far as the BNF is concerned, by no means obvious. N.80 carries the same texts as n.86, attributed to Rome. I am under the impression that many attributions given by library catalogues of these fascicules are rather impressionistic, and that whoever attempts a classification of the first transmission of Serafino's and Tebaldeo's poetry, will have to readdress the issue completely.

(7) This was recently described by P.Vecchi Galli, "Su una edizione poco nota di Serafino Aquilano", Schifanoja, 1 (1986), pp. 87-90. The Brescia edition is the first and only Serafino incunable which may rightly be called a "book" (80 leaves and 81 poems carried). All the others are made up of only four leaves and could consequently include a much less respectable amount of pieces.
for the eye (8); but more importantly, Rome was the principal centre of transmission of the first Serafino editions. Quite understandably so, since Serafino first enjoyed popularity in the years 1484-1490 when he came to Rome. In 1490, during a brief stay in Milan, he learned from Cariteo the craft of composing *strambotti*, and brought it back to Rome, where he stayed again in the years 1490-1493, enjoying a peak of his success. He joined the household and *ambiente* of Paolo Cortese, where he was very much appreciated; and probably from Cortese's circle he got to know Poliziano, Pulci and Giambullari, who were the recognized master of the *ottava*, and whose imitation is recognizable in Serafino's writings. The parallel fortune Serafino enjoyed in Rome and Florence is therefore not too surprising: an intense exchange of texts in Latin and vernacular is well accounted for in the last decade of the Quattrocento, and Serafino's friendship with Paolo Cortese must have certainly favoured this (9).

Nevertheless, it may seem somewhat surprising that Rome could have been a vital centre of the popular book in the vernacular, given the mostly humanistic interests traditionally ascribed to its intellectual *ambiente*. In support of this hypothesis comes a study - published a few

(8) These are studied by M.Corti, "Strambotti a la bergamasca inediti del secolo XV. Per una storia della codificazione rusticale nel Nord", in *Tra latino e volgare per Carlo Dionisotti*, 2 vols (Padua, 1974), I, pp.349-366.

(9) See also Chapter 4 footnote (30). For Serafino's biography see V.Calmeta, *Prose e lettere edite e inedite* (con due appendici di altri inediti), edited by C.Grayson (Bologna, 1959), and M.Pieri, "Colli, Vincenzo", in *DBI*, 27 (1982), *sub voce*. 
years ago - (10) illustrating the "portable library" of a Roman improviser. This consisted of 53 booklets of the kind I have been describing, which had been assembled by the improviser himself to make it easier for him rapidly to consult the texts he was going to perform. This "anthology" (354 leaves!) contained as many as 44 booklets printed in Rome, and was organized in two sections, the first for religious verses, the second for secular poetry. The latter opens with Serafino, and includes, among other things, all the Roman editions of Serafino and Tebaldeo; the Strambotti a la bergamasca; various descriptions in verse of monuments such as the Antiquarie prospettiche romane; novelle and cantari of all sorts; poemetti by Giuliano Dati and Giambullari; capitoli by Serdini and Tebaldeo; and the Cantare di Fiorio e Biancifiore.

One could regard this "ideal book" as archaeological testimony of an embryonic concept of the anthology, proof of the vitality of a certain type of vernacular literature, living in the memory and everyday exercise of literature in Rome at the very beginning of the Cinquecento.

Alongside Rome and Florence, Brescia was the only other centre involved in the printing of vernacular pamphlets. In Brescia appeared one of the two editions of Sasso's Carmen ad Onophrium and sonnets, a slim bilingual collection of Latin verses and vernacular sonnets (the other came out in Venice), and his Versi in lode della lira, again a gathering

(10) A.M. Adorisio, "Cultura in lingua volgare a Roma fra Quattro e Cinquecento", in Studi di biblioteconomia e storia del libro in onore di Francesco Barberi (Rome, 1976), pp.19-36.
of only three fascicules, very carelessly printed and written by a living and popular poet (STC nos 397-398, 400).

But whether these editions were printed in Florence, Rome or Brescia, they can justifiably be defined as "instant books"; that is, books made available following the trail of some literary phenomenon so that they could share the fortune of a style particularly à la page at the moment; and offered to a public seemingly inclined rather to the immediate availability of a particular text (regardless of the means), than to a "book". One would say that - in this case - the printed book was perfectly adapted to the genre it transmitted, because the relation established between text and book was produced almost mechanically: the success of a genre generated an instant book. All the authors concerned in such a transmission were in fact living and active, and often these booklets were sold by the improvisers, for the audience to follow the performance more easily (11).

The typological characteristics of all these instant books can be simply defined: the texts were laid out in two columns (12) - in order to keep the maximum amount of text in the minimum space possible and, consequently, the prices low - and were printed in gothic type, devoid of any accuracy in typsetting. Furthermore the booklets lacked any continuity of content linking the pieces to one another which could justify their presence in the same place. Their

(11) See R. Ridolfi, La stampa a Firenze nel secolo XV (Florence, 1958).
(12) The only exceptions to this rule were the Carmen ad Onophrium and Versi in lode della lira by P. Sasso, laid out long-line.
make-up was also that of the pamphlet, usually never more than a sheet folded in quarto (13). Books made to replace the spoken word, which would more easily find their way into a pocket, than onto a shelf.

Altogether these editions represent about 42.6% of the vernacular verse incunable output. Considering the very great chances of dispersion and destruction of such perishable goods (14), one could justifiably infer that their percentage in the population of vernacular verse incunables was much bigger; certainly far greater than that of the more orthodox canzonieri.

Petrarch, the father of the canzoniere, enjoyed 25 editions (almost a quarter of the total output of poetry during the Quattrocento), and undoubtedly represented the best-selling author of the period. Yet a best seller, in the modern sense, indicates a reading book encountering the favours of large sections of the market, a definition that hardly applies to the printed transmission of the RVF during the Quattrocento.

The great majority of the Quattrocento editions of the RVF, far from being conceived as reading books, were much closer to the model of the school book: Petrarch was, together with Dante, with whom he shared a very similar printed transmission, an auctor, and his text was therefore

(13) Curiously enough, this feature is sometimes openly stated in the frontispiece. It happens, for example, in an edition by Ciminelli and Tebaldeo (see, below the Descriptive Catalogue henceforth = DC n.42), where the title-page reads: "Epistola del Tibaldeo... e capitolo... e canzonada di patientia. E piu canzonette morale... tutti questi troveret i stampati in questo foglio..."

(14) See A.Quondan, "La letteratura in tipografia", in Letteratura Italiana, directed by A.Asor Rosa, 2 Produzione e consumo, pp.555-686, p.537 footnote 1.
provided with a commentary. No matter that the commentary by Filelfo which accompanied the RVF was long outdated, having been written 30 years before it first appeared in print in 1476, and covering only the first 136 poems: it was needed for a correct marketing of the text (15). Only in 1484, after 14 editions of it had already been printed, was it completed by Squarciafico, who wrote it specially for the press, lamenting the pressure he had to endure from the printers to finish it on time.

The presentation chosen for these books carried the inheritance of the medieval scholarly book and had its characteristic (and indeed functional) structure: these books were "big" (in folio), so that a large printing space could be accommodated; the text was placed in the centre of the page, and left sufficient room for the commentary to be placed around it. The commentary occupied, as a rule, 66 lines to the page; it would have been very uncomfortable to read it continuously. Besides, it had an ideal design for reading in sections: the eye would go from the text - usually printed in noticeably bigger type than the commentary (16) - to the relevant section of the commentary, read its lines, and move back to the text. Not that Filelfo's commentary deserved that much attention: nevertheless this physical appearance of the book, had a long and well established scholastic tradition as the one

functional to the text-book, and it reflected the structure of the approach expected for an auctor, even if it did not necessarily presuppose an academic readership.

After 1488 all the commented editions were provided with an analytic table of contents, which represented a guide to the various topics treated in the commentary. The table was made up of a series of letters, each of them a code for a topic, and the letters would appear on the outer margins of every page of the commentary, so that the reader could scan through the pages to get to the relevant topic he wished to read and think upon. Needless to say, this device was intended to enhance the readability of the commentary, as a further aid to its study, and to facilitate the readers' access to relevant parts of the work. But it was certainly of little use in improving the readability of the text.

It is quite unthinkable to consider such a book as the foundations of the tradition of an ostensible model of poetic writing: it was featured as an exceptional unicum, and as such marketed: out of the 25 editions of the Canzoniere printed up to 1500, all but the 1470, the two 1473 editions (Venice, G.di Pietro and Rome, J.P. De Lignamine), and the 1474 and 1477 editions appeared in the form described above, as if - to paraphrase Petrarch - they "quasi ad alium quod ad legendum sint inventi". Nor did the other six have a less compelling appearance: they are all rather charming, as concerns the aesthetics of their appearance; all were printed in folio, except the 1470 princeps which, having been printed on an exceptionally big sheet - possibly in forma reale - resulted nevertheless in
the same size as the folios (17). The second edition to appear after the \textit{princeps} was made in Padua in 1472, and is the only one based on the original (now Vat.Lat. 3195), still in Padua at the time. The text was almost diplomatically reproduced from it, and respects even its orthography and punctuation (18). This edition was printed in a form that could not easily be extended to other, less prestigious authors, as it has a very elegant and rather extravagant style, physically signifying - with immediate impact - the excellence of the texts carried.

If the commented editions have all the distinct typological features of the scholarly book, the non-commented editions resemble very closely the appearance of the classic manuscript \textit{canzoniere}, codified from the Provençal \textit{canzonieri} such as A (Vat.Lat. 5732), I (Paris, B.N. ms. fr. 854(1), K (B.N. ms.fr. 12473), L (Vat.Lat 3206) onwards (19): airy folios, elegantly and accurately written, usually with the texts displayed long-line, provided with wide margins, and with their initials illuminated in red and blue.

The sequence of the presentation of the texts is identical in all the commented editions, including those printed in the sixteenth century, whereas the 1470 and 1473 Roman editions were ordered according to the \textit{malatestiana}

\begin{itemize}
\item[(17)] See Part two, Chapters 1 and 2.
\item[(18)] G.Folena, "Filologia testuale e storia linguistica", in \textit{Studi e problemi di critica testuale. Convegno di Studi di Filologia Italiana nel Centenario della Commissione per i Testi di Lingua} (Bologna, 1961), pp. 17-34, especially pp.21-23.
\item[(19)] The Provençal \textit{chansonniers} are generally referred to by letters. Such classification dates back to K.Bartsch, \textit{Peire Vidal's Lieder} (Berlin, 1857) and is nowadays accepted and used by all scholars.
\end{itemize}
form of the *Canzoniere* (20); the other 1473 edition follows an ordering peculiar to itself (21); and the 1472, 1474 and the 1477 editions are ordered as Petrarch's original, (the ms. Vat.Lat 3195) - a pattern totally ignored throughout the incunables period, which will be revived in the Cinquecento transmission of the text, after the Manuzio edition (1501), which also conformed to it, came out.

So far as the question of the structure of the book goes, its bipartition into the sections *in vitam* and *in mortem* seemed to have been absolutely irrelevant for most of its editors, since only the 1488 Filelfo commentary, and the 1472, 1474 and 1477 editions emphasise it. On the other hand, this is hardly surprising: Filelfo argued that not Petrarch but an anonymous and unskilled collector was responsible for the ordering of the collection. He vituperates the "collector" repeatedly whenever he comes to discuss and comment on the ordering of the pieces. Filelfo's mind looms behind 76% of Petrarch's transmission in print during the Quattrocento.

Such a bold reading of what was already the book of verse *par excellence*, no matter how much more relevant it was going to become in the context of Italian poetry when the question of its interpretation would be readdressed afresh, could not possibly have represented the basis on which the late Quattrocento assimilated Petrarchan "culture"; there

are too many circumstantial pieces of evidence proving that the revolutionary structure devised by Petrarch for the book of verse was appreciated as such to make Filelfo's interpretation acceptable to all of his contemporaries.

This structure, involving an internal division of a unitary book of verse made up of a mixture of different metrical forms, was pursued and imitated by Quattrocento poets to various different degrees: it is to be found, for instance, in Cornazzano's *Odarum liber dive Angele*, datable to 1461-1471, which is divided, in the orthodox manner, into two sections: *in presentia* and *in absentia*. It lies also behind the threefold division of Boiardo's *Amorum libri*, and the division into five sections of Perleone's *Compendio di sonetti...* (Naples, 1492). This last instance is rather interesting, since the author felt the need to discuss extensively in the table of contents, the rationale of the internal partition of his collection - four books dedicated each to a different woman, and an opening book of *cose extravagante* [sic] - and warns the reader to devote careful attention to it:

"Qualunque si dilectarà in lo presente Canzoneri [sic] e prenderà piacere haver notitia de tucti li sugecti e le materie tractate non se indigne transcorrere ante omnia la sequente Tavola et ad quella quando bisogna per sua introductione recorrere." (G.Visconti, *Rhithmi* Milan, 1493 f.Alv)

A variation of such a division reappears in Tebaldeo's *Rime*, which, although arranged in metrical sections, afford an opening collection of 283 sonnets with a last section devoted to the sonnets in mortem. The *Rime* attempt the narration in verses of the story of the poet's life and love
for his lady Flavia. The collection has a dedicatory poem (an envoy addressed to Isabella d'Este), which serves both as introduction and as excusatio, a rhetorical device present in almost all the prefaces to Quattrocento verse collections:

"Vedendo in foco le mie membra poste/ volea che teco ogni mia rima ardesse/ parendo a me che a lor più avenesse/ tal fin per esser roze e mal composte:/ Fugiron quelle et erano disposte/ non ritornare et pria ch'io le riavesse/ forza fu che giurando io promettesse/ de tenirle da me longe e discoste:/ E per servar la fe' che hoggi è tra nui/ si rara e per celar l'opra mia inculta/ a te la do de cui preceptor fui./ Forza è Isabella tu la tenghi osculta/ per non esser ruina de ambedui/ che mia gloria a mio biasmo in te risulta." (Sonnet 1) (22)

It is unquestionable that Tebaldeo, however distant his experience and imitation from his archetype, uses stereotypically all the elements belonging to Petrarch's book, and wanted it to be a clearly recognizable model for his own writing - either first hand or second hand. See, for example, the opening of sonnet 2:

"Come harai tanto ardir roza mia rima/ che vadi col tuo inculto e basso stile/ in quella bella man biancha e gentile/ che se dir lice il vero al mondo è prima" [italics mine]

or, even more explicitly, sonnet 17 where Tebaldeo writes that even though no poet could be brave enough to attempt a description able to immortalize the beauty of his lady, however:

(22) All quotations from Tebaldeo's poems are drawn from the Modena 1499 edition, and their numbering reproduces that of the poems as in the sequence of the editio princeps (Modena, 1498).
"io temerario pur mi sforzo invano/ ma s'io avesse alla fede equal l'ingegno/ a te Laura havria invidia, a me il Toscano:"

where il Toscano is, of course Petrarch (23). Tebaldeo's book was printed without the author's permission, but its structure must be ascribed directly to him, and with it the mimetic intentions I assume as present in his Opera with respect to the RVF (24).

I think that such an assumption is also applicable to the other books of verse printed before 1500. The Rime by Bernardo Bellincioni (Milan, 1493), a Florentine poet transplanted to Milan, show the coexistence in one place of various metres mingled together, a structure that could have been modelled only on Petrarch; Visconti's collection (Milan, 1493) (25) was ab origine a canzoniere, as is definitely Sclarici's Sylvano, a collection of soneti amorosi per M. Lucina, completed by a few sestine and canzoni: almost an unicum, in the event, in all Quattrocento poetry in print (and a rara avis also in manuscripts). The attention to the Petrarchan model (imitated even in the metrical pattern of the canzoni) lying behind Giusto de' Conti's Bella Mano is too well known to engage us in further discussion here.

(23) There are other instances where Petrarch is quoted, indirectly as well as directly: the sonnet Giongendo al sepolcro del Petrarcha, whose first line has also the variant reading Visto ho più volte le tue eterne carte, or the sonnets praising Quei due toscbi ch'ebber stil si degno. (24) For a full discussion on his collection see Chapter 5. (25) Visconti's collection has been studied very exhaustively by P.Bongrani. See his edition of I canzonieri per Beatrice d'Este e per Bianca Maria Sforza (Milan, 1979), and "Postille lessicali nei canzonieri di Gaspare Visconti", SePCT, 19 (1979), 95-112.
Another unifying factor of all these books is the frequent appearance of \textit{excusationes} prefaced to the collections. They discuss not so much the quality of the work, as the legitimacy of writing love poetry, which is a distinctive concern of Quattrocento Petrarchists: it will be completely lost a few decades later, when no questions seemed to be left as to the legitimate existence of a love poetry in the vernacular. Let us read, for example, the letter prefaced by Sclarici, a man of law, to his Sylvia. He states that the book was produced in two months, "benché la cura di lo studio legale non poco tenesse me occupato", and asks the dedicatee, Galeazzo Bentivoglio (member of one of the prominent families in Bologna) to correct his verses

"con sua dotta lima ... ad megior perfectione, acciò che li fanciulli de salari mie carte poco adoperate per esser prive de degno parlare non le tolghano dallo libraro." \((DC n.174, f.6a2v)\).

Very similar is the preface to Cesar Torti's anthology \((STC nos 452-453)\), where he also recalls the literary models lying behind the texts presented, which he chose from:

"li ampli volumi de homini in tal materno parlare non di piccola fama, ma a Dante e Petrarca propinqui ... la Vs. ill.ma signoria una cosa forse più che altra fara pigliare admiratione: che d'amor scrivere a chi medicina studia sia absurdo. Alaquale alcuni versi che a uno mio intimo amico che era di tale opinione mandai scrivo: Non pudor est medicis interum dicere versus/ Non pudor est illis si quid amoris habent/ Formosam Daphnem magnus servebat Apollo/ qui medicus primus sive poeta fuit". \((DC n.199 ff.alv-a2r)\).

These books, together with Sasso's \textit{Opere} were the only \textit{canzonieri} to appear in print in incunables. They originate from centres as distant and culturally diverse as Bologna,
where Conti's *Bella Mano* in 1472 and Sclarici's *Sylvano* in 1491 and 1492 were printed; Naples (Perleone, 1492); Milan (Bellincioni and Visconti, 1493, Tebaldeo 1499 and 1500); Brescia - in the vanguard as regards printing the vernacular in the Quattrocento (26) - where Sasso's *Opera* came out in 1500, and his *Versi in lode della lira* in 1498 and 1500, as well as Tebaldeo's *Rime* in 1498 and 1500; Modena (Tebaldeo 1498, 1499, 1500); Reggio Emilia (Boiardo 1499), and finally in 1500, Venice (Sasso *Carmen ad Onophrium*..., and *Opere*, and five editions of Tebaldeo).

These centres mirror significantly the geography of Italian courts of the late Quattrocento. It was, indeed, mainly for their circles and not for the "anonymous" public of the printing trade that these books were produced. The history of the book of verse during the Quattrocento is linked to the courts of central Italy which, with manifold and different forms, guided the revival of poetic writing as a "free" interpretation and imitation of Petrarch's literary experience.

As far as the presentation of the texts is concerned, these books, like the popular booklet and the commented Petrarch, represent a homogeneous group. Printed in quarto, usually in roman type and with the texts displayed long-line, they attempt the creation of the pleasant reading book, intended for a minority of *amateurs*, and reproduce the

(26) On Brescia as a printing centre during the Quattrocento see A. Quondam "La parte del volgare", in *I primordi della stampa a Brescia 1472-1511. Atti del Convegno internazionale (Brescia, 6-8 giugno 1984)*, edited by E. Sandal (Padua, 1986), pp. 131-205.
format and layout of the most commonly produced Quattrocento manuscripts of poetry.

This kind of book of verse, by far the least popular, was slowly to conquer the market for poetry. Neither Florence nor Venice, which would play a substantial role as amplifiers in the canzoniere revival of the years to come, can offer in print any personal collections other than popular or pseudo-popular sonnets and canzonette. Venice was, however, the centre of the first diffusion in print of the RVF: out of its 25 incunables 15 were Venetian, three Milanese, two Roman, and one edition each is attributed to Padua, Sant'Orso, Northern Italy, Bologna and Naples (27).

The Venetian provenance of the book of verse is therefore connected only with the production of the Petrarchan commentaries. Since the book is, indeed, an expressive form, whose appearance cannot be ignored but has to be regarded as a guide to the way in which the texts were read, one has to conclude that the generalized reading of Petrarch during the Quattrocento was not connected with its fortuna as a model for poetic writing. For the period concerned I think that one should certainly not presuppose an active role on the part of the printers (even of such very active ones as the Venetians) to suggest new interpretations of the text, or to organize its reading by the public. What appears to have been the case is that the production in print mirrored the

(27) This quasi-monopoly of the Canzoniere is all the more striking if compared to the relative dispersion of editions of the Trionfi alone, which, for the period 1473-1487 were printed 11 times: 5 times in Florence, twice in Venice and once in Parma, Bologna, Rome and Lucca. Between 1488 and 1499 they appeared only once more in Florence (1499), twice in Milan and as many as 7 times in Venice.
standard reception of each particular work; and we have therefore to accept that the most common approach to Petrarch's work in Venice and elsewhere, was a scholarly one.

On the other hand, it must also have been through such a source that Petrarch was read by the literary men of the period. In 1494, Francesco Tanzi in writing the preface for the Milanese edition of Petrarch thanked Visconti for his help in the editing of the text and commentary, and reminded the readers of the 1493 edition of Visconti's sonnets to praise Visconti's mastery in Petrarchan questions.

One has therefore to consider the hypothesis of the existence of a different reading of the RVF, parallel to that suggested by its printed transmission, and varying from one intellectual circle to the other. Within the courts of Ferrara and Milan, as well as Naples and in some respect Rome too, the reading of Petrarch, far from suggesting a scholarly approach, pointed towards and enhanced an eclectic imitation of the model, and thus produced the literary panorama of the lyric poetry of the late Quattrocento. This is something that never appeared on the surface of the easily readable and quantifiable data of the printing press. Instead it belongs to, and has to be evaluated after careful attention to, its diverse spatial and temporal coordinates (28).

(28) It has to be said that during the Quattrocento a phenomenon of "rejection" of the canzoniere-form occurred: Nicolò Lelio Cosmico produced a collection entitled Rerum Vulgarium Fragmenta, but only his Cancione (in tercets) were printed; Nicolò da Correggio did not publish his canzoniere, preserved in ms. Harley 3406 of the British Library, but his Dialogo d'amore was indeed printed.
The study, attention and production of verse collections in *canzoniere*-form, both in manuscript and in print, stem undoubtedly from the courts. They are therefore the expression of the cultural developments of a minority of writers and readers, which took root in those particular *ambienti* for reasons linked to the dynamics of literary communication established there, at least originally. The reasons for its subsequent fortune form part of a different story.
2. 1501-1510: THE RE-MAKING OF THE CANZONIERE

"In the pursuit of historical meaning, we move from the most minute feature of the material form of the book to questions of authorial, literary and social context. These all bear in turn on the ways in which texts are then re-read, re-edited, re-designed, re-printed, and re-published. If a history of readings is made possible only by a comparative history of books, it is equally true that a history of books will leave no point if it fails to account for the meanings they later came to make."


The age of the incunables experienced the canzoniere as a marginal and minority-form of verse collecting. The dominant trends in the production of books of verse can schematically be defined in three aspects of the circulation of vernacular poetry. In the first place the popular outlet was by far the most common form for the book of verse, originating from municipal environments. Most notable as centres of its diffusion were Florence and Rome. A second trend was represented by the reading proposed for Petrarch's RVF in the form of the Medieval text-book, rather than as a model for poetic writing; this is well accounted for in Venice, as the centre of its printed transmission; but also in Milan, Rome and Naples earlier during the century. Third came the production of authorially intended collections: this was characteristic mainly of literary circles gravitating around the courts of Milan, Ferrara, Mantua, Urbino and Naples. Some of these works, and not necessarily the closest in imitation to Petrarch, appeared in print, many remained manuscript since a relevant market for the canzoniere did not then exist.
The geographic (and indeed cultural) distance which separated the courtly poetic experiences - even within a common attention to Petrarchan poetic manners - does not, however, jeopardize the hypothesis of an existence *in nuce* of a unitary tendency towards the book of verse. This common feature indicates the needs of the courts, main home of lyric production during the period examined, where the imitations of the RVF went from the imitation of its structure, to the practice of *impromptu* recitation in which Petrarch was assumed as a *langue* of the courtly poetic vernacular, on which many variations of parole were accepted.

To these manifold expressions of lyric poetry, corresponded a typology of the book of verse as varied as ever. The enormous Petrarchan in-folios - rich in commentaries more than in texts - came together with the single sheet books of the Roman miscellanies and Medici collections. Alongside these, were books showing in their structure a strong memory of their manuscript ancestors: the six Petrarchan non-commented editions; Giusto de'Conti and Boiardo, or the editions of Tebaldeo printed in 1498, 1499 (two) and on the 7th of April 1500: all books intended for a comparatively restricted circulation and lacking in the specifications that characterize the printed book, such as signatures, page numbers, indexes and so on. The *Opere* by Sasso appeared in big two column quartos; Tebaldeo's *Opere* have either the characteristics of the long-line quartos, or
those of the two column "text container", usually printed in gothic (1).

What appears to be missing from the production in print is a unitary idea of the book of verse, an acknowledgment (lacking both in the texts and in their presentation) that the core of Petrarch's lesson lies indeed in his experience of the book as a literary structure: a private object substantiating the emotional and moral experience of one's self. In the period marking the peak of Petrarch's publishing fortunes, Petrarch did not yet represent a model for anyone.

The production of incunables was already concentrated in Venice, where 43.3% of the total output was printed, yet there was a certain equilibrium between the other centres of production: Florence had 14.1%, Milan 10.8%, Rome 7.6%, Bologna 5.4%, Brescia 4.3%, Modena 3.3%; and the remaining 10% was divided between seven other centres (2). The high production concentrated in Venice, however, only accounts for the vitality of its presses, but not yet for the genesis of a cultural trade able to influence the output of other centres, or to centralise and guide with an identifiable editorial policy the market of the book of poetry. Petrarch and Giustinian, both of whose books would no longer have

(1) It is important to point out that only the four Tebaldeo editions quoted above (all printed long-line) carry the dedicatory letter; all the others (laid out in two columns) do not. The mise en page defines the latter as libri d'uso, which do not probably need to exhibit on their opening the reasons for their existence. However, a canzoniere does and maybe this is the reason why all the long-line editions but the 1530 Zoppino edition have the letter at the beginning.

(2) Padua, Sant'Orso, Ferrara, Naples, Cosenza, Verona and Reggio Emilia. One edition is generically ascribed to Northern Italy (STC 320).
success in the form and for the readership to which they were originally addressed, were the Venetian best-sellers. Florence, Rome or Milan were characterized by a rather idiosyncratic production too: Rome and Florence were leaders in the output of popular books, Milan was rather more committed to the courtly products.

This dispersion of intentions and initiatives is made even more evident if one looks at the enormous number of printers when compared to the number of editions printed; and also to the kind of texts that each of them would print. The most prolific printers in this period were Piero di Piasi, a Venetian, (five eds all Petrarch); Ulrich Scinzenzeler a Milanese, (four eds, Petrarch and Ciminelli), Bartolomeo de'Libri a Florentine (7 eds, Bailatette, twice Burchiello and Franco-Pulci, Canzone and Ciminelli-Tebaldeo), Bernardino Misinta from Brescia (four eds, Ciminelli-Tebaldeo and three times Sasso) and G.B.Sessa from Venice (three eds, twice Tebaldeo and Giustinian). No centre, no printer, and in fact no relevant section of the market seemed to have had any interest in the production, marketing or even reading of the canzoniere.

But this situation was not destined to last after the turn of the century. During the years 1501-1510 56.7% of the output was concentrated in Venice, with 55 editions (and only five editions of the RVF); Milan accounts for 11.3%, Bologna and Florence 8.2% each, Rome 5.2%, Naples 4.2% Fano and Pesaro 3.1% each (3). Seven centres published all the output. If one adds to these figures the fact that during

(3) All these editions are due to Girolamo Soncino, active both in Fano and Pesaro.
the years 1501-1510 almost as many books of poetry as in the thirty years before were printed (97 versus 108), this hierarchy of printing centres becomes even more relevant: Milan, apparently, held its 11%, but its production in fact rose very significantly; whereas the 13.4% rise — in absolute terms — of the Venetian production, assumes the features of a production boom. Conversely, the number of printers fell dramatically and the appearance of the protagonists of vernacular literature in print reveal themselves: Manfredo Bonelli printer of the first canzonieri to appear in print, published 20 editions; Giorgio Rusconi 11 editions, Nicolò Zoppino six editions, Caligola Bazalieri five editions. Even though Bologna still played its part in the policy of promoting the vernacular, it was clearly Venice that eventually took the market lead, in terms of numbers of editions printed and of the printers' ability to organize their production coherently.

The book of verse, therefore, had found its capital, its printers and its centres of diffusion; and as a consequence book forms started to achieve more uniform characteristics.

Petrarch's RVF, with its 9 editions, regularly appeared with one edition per year, but was no longer a Venetian monopoly: it was printed in Venice in 1501, and twice in 1503 and 1508; in Fano in 1503; in Florence in 1504 and 1510 and in Milan in 1507; but these 9 editions represented a mere 9.3% of the printers' total output. The growth of the market was due, besides, to the launch of brand new titles: Serafino Aquilano was the new literary phenomenon of the age, his works being printed 23 times in ten years, no
longer as popular opuscules but with the full dignity normally dedicated to the canzonieri; the fortunes of Burchiello and Giustinian (two editions each) fell drastically, as Cornazzano (7 eds), Tebaldeo (9 eds), Cariteo (5 eds), Sasso and Filosseno (respectively 4 and 3 eds) became very popular and were printed time and again. Francesco Cei published his Opere in graceful octavo volumes (Florence 1503, 1507; Venice 1510), thus graduating from improviser to poet, and other new names appeared in the limelight: Bruni (Venice, 1506, Milan 1509), Caperano (Venice, 1508), Caracciolo and Carbone (Naples, 1506), Cingoli (Rome, 1503), Guidalotti (Bologna, 1504), Liburnio (Venice, 1502), Narnese (Venice, 1508), Ricco (Venice, 1507 and 1508), Staccoli (Rome, not after 1512).

Times were changing. This production, varied as its origins and results may have been, can be regarded as a homogeneous whole, and actually evidences a unity of intentions which poetic production in print had never known before. Almost all the books quoted were printed in octavo, in roman or italic type, with the text displayed on long lines, usually on 29 lines per page (4). Their language progresses clearly towards Tuscanization (5) and the arrangement of the sequence of the poems and the metrical

---

(4) Rather exceptional is only the 1506 edition of Caracciolo's Argo... and Amori (DC 31), which is set out on 29 lines to the page, and long-line, but is printed in folio. It might be of interest to note that it bears the title-page on the verso of the first page, like the Manuzio editions.

(5) An interesting example of this feature can be found in the editions of Cornazzano's book. Consider some variant readings from the 1502 and 1508 editions: monstraron/ mostraron, tuti/ tutti, descende/ discende, el/ il, cola/ colla, vuoi/ voi, matre/ madre, etc.
forms used were more or less standardized and used on a common basis (6).

The iter leading from the heterogeneous forms of Quattrocento production - from the single sheet book to the cumbersome (and indeed illegible) Petrarchan folio - to the octavo, small in format, but rich in elegance and pages, was fully on its way; and the process that led to the creation of the book of verse as a reading-book, and eventually also as a potential best-seller, was also set in motion.

In principio erat Petrarca, and he was at the origins of this transformation. The first Cinquecento edition of the canzoniere, printed in 1501 by Aldo Manuzio and edited by Pietro Bembo, is to be identified as the milestone of the new trend bibliographically and linguistically, as well as in terms of the new reception it prepared for vernacular poetry. Far from being offered as a text presupposing an academic approach or else some kind of immediate consumption, the presentation of the book devised by Manuzio was the first challenge addressed in print to a comparatively large public to interact directly and privately - in terms, indeed of unbiased reading - with a vernacular text.

In 1501 Manuzio printed Vergil, Cicero and Catullus in his "libelli portatiles in formam enchiridii": uncluttered octavos, provided with no commentaries of any kind, and printed in the italic type designed for the occasion by

(6) See Part one Chapter 4.
Francesco Griffo, which closely imitated the italic script used in humanistic manuscript production (7).

In printing in the same format Latin classics, Petrarch's vernacular verses, and a year later even Dante's *Comedia*, Aldo triggered one of the most important cultural transformations the Cinquecento was to witness.

First of all, he implicitly declared that there should be a unitary form in the bibliographical presentation — and therefore in the reading — of literary texts, whether in Latin or in the vernacular; something which, in a period when the dignity of vernacular literature was by no means a universally accepted truth, represented a revolution in its own right. While literature as a system was still far from being an obvious assumption, acknowledgment of such a system as multilingual was even less obvious.

Secondly, Aldo's format, privileging the pure text, and therefore an unaided interaction between the reader and the book, combined the revolutionary idea just mentioned with the first manifestation in print of the humanistic "revolution".

A third feature, directly relevant to Aldo's new book, was the outstanding philological and textual quality of the texts thus published. The Aldine Petrarch of 1501 introduced a few grammatical points, as well as the use of the comma, semicolon, and apostrophe in current usage, thus suggesting some most innovative and functional solutions to the vexata *quaestio* of the punctuation and spelling to be adopted for

the vernacular. A rather vital point if the vernacular was to become a literary language with the same dignity as Latin (8).

Textual and linguistic excellence, the beauty of the bibliographical structure and the acknowledged classicity of its contents, were the three aspects which Aldo wanted inextricably linked in his books. This tacit but highly significant relation with its readers established by the neatest and almost provocatively simple kind of book that ever appeared in print, in fact involved very articulate and complex levels of communication (9). Even more important was the fact that this book typology, unlike all preceding transmission of the Canzoniere, was a possible object of imitation. In establishing yet another canonical reading of the text, this time based not on the authority of the commentaries but on the authority of the auctor himself, Bembo and Aldo were preparing the necessary presuppositions for the assimilation, on a larger scale, of the book of verse. The provocative absence of any comment, the aesthetic and almost snobbish connotations attached to the silence around the text, could well accommodate (as they did) texts other than the RVF, as could the manageable format; which

(9) "Le prefazioni di Aldo avevano proposto e istituito un rapporto più stretto, quasi di collaborazione fra l'editore e il suo pubblico" C.Dionisotti, Machiavellerie (Turin, 1980), p.184.
was, furthermore, comparatively economical to reproduce (10).

The impact of this cultural innovation is well reflected in the testimonies of the contemporaries. Isabella d'Este wanted a standing order with Manuzio to receive all the octavos that he would print:

"raccomandovi che stampando altre opere in questa stampetta, a imprimere in carta membrana a nostro nome secondo quanto vi scrissino"

She received all the books available from Aldo: Catullus, Tibullus, Propertius, Lucan, Horace, Juvenal and Persius. In November 1522 she asked Lorenzo da Pavia to buy for her:

"uno Petrarcha et uno Dante in carta bona [=in parchment] de quel stampo novo in piccola forma" (11)

It is quite surprising to see that in 1522, the recent issue (stampo novo) of Petrarch's Canzoniere printed by Manuzio in 1521, was still identified by its format; nevertheless, it must have maintained its novel identity since its relevance is recalled in the prefatory letter to the 1521 Zoppino edition:

"Stampandosi di nuovo ... in assai leggiadra littera cancelleresca, come si vede in questo volumeto, fui pregato che etiam hora, come altra volta lo volessi rivedere ... a tale emendatione applicai piú l'animo che altra volta, perché quanto piú leggo questo suo poema, piú me dilecta, piú grave mi pare ... Et hora ometto di parlare del già castigatore et impressor suo sulmonese Aldo Manutio, essendo epso de questa luce subtracto, che veramente fu huomo docto, et di non poco fructo alli studiosi delle latine e grece littere havendo tanti antiqui e novi auctori ridocti in palese et in caractere,

(10) See Part two Chapter 2.
et volumi minuscoli et tanto commodi..." (12) (DC n.152 f.a2r)

The importance of the novelty was definitely acknowledged, as was the awareness of its imitability.

The transmission of Petrarch was completely renewed. In Venice three out of four editions following the 1501 one appeared in outdated commented folio (STC n.345 is in quarto, yet provided with commentary), and in Milan the 1507 and 1512 editions appeared in this form. Elsewhere, however, even printers who engaged in an open polemic with Aldo, such as Soncino in his 1503 edition, would not reject his model; and it was in this new bibliographic presentation that Petrarch would eventually reach Florence, printed by Bernardo Giunti first in 1504 and then in 1510. Out of the 12 Petrarch editions printed in the following decade only two would appear again in folio. Not that the commentary would completely disappear, but the Canzoniere would be printed in quarto, up to the decade 1521-1530 when no obsolete commentaries or folios were left (13).

Interesting also is the case of the extension to the anthology of the handy reader in octavo. The anthology was a genre which appeared in print first in Florence, as a non organized gathering of texts enjoying some popularity and assembled together for the convenience of a given, circumscribed public (14). In the first years of the

---

(12) The letter is a copy of the prefatory letter written by Alfieri to the 1515 Giunti edition of the RVF.

It is worth noticing that all the above quoted testimonies noticed that Manuzio printed in that form "antiqui e novi auctori".

(13) Excluding, of course, the "new" Vellutello commentary.

(14) This feature, as well as being typical of the marketing in print of the popular pamphlets, is modelled directly on a
Cinquecento it was transformed into a structured collection of homogeneous works marketed on a wider scale for a more generalized public. Even though the popular pamphlet still survived in some forms, namely (and significantly) in some Roman and Florentine editions (15), the production during the Cinquecento of poetic miscellanies is definitely orientated towards the reading book. If the 1502 Opera nova, printed in Bologna was still a 24 leaved booklet in gothic, already in 1504 and still in Bologna, the Collettanee in morte... di Serafino Aquilano, a summa of the courtly poetic experience, appeared in a form which itself signified a certain status: 108 leaves, in octavo, roman type, provided with wide margins, as was proper for a recueil assembling pieces in Latin, vernacular and even in Greek.

habit originally diffused in manuscript collections: is it not difficult to locate many an anthology, where the scribe—usually the amateur to whom the manuscript belonged—would copy a series of texts he particularly enjoyed, for the sake of having them assembled together. The manuscript Capponi 193 of the Vatican Library offers a good example of this kind of collection, reproducing, among other things, the personal canzoniere of Nicolò Bozano (the compiler of the anthology), Sannazaro's Arcadia, partially copied from the 1504 Summonte edition, and excerpts from the Sonetti e strambotti a la bergamasca (Rome, 1500). The subscription to the manuscript is worth reading:

"Qui finisse la presente opera per me Nicholao Bozano composta per degnissimi auctori et etiam in parte per me, come si vedrà legendola. Et forsi serano alchuni mi vorano biasimare dicendo che, essendo io già ne la hectà matura, ho perso il tempo in scrivere canzone et sonecti, egloge, Stramoti e balatine; dicho così excusandomi che, essendo a mia mente molto agravata, l'ho scripti per mia recreazione e piacerà ad ogni intellegente lectore. 1504"

(15) See the Ballatette, Canzoni, Sonetti per casa Medici printed in Florence (STC nos 16-18, 47-50, 413); the Canzoni, and Ciminelli and Tebaldeo printed in Rome (STC nos 51-55 and 79, 81, 84). To this group pertain also the Sonetti in lode di papa Iulio printed in Bologna in 1506, a pamphlet of 2 leaves laid out in columns containing some laudatory sonnets.
The Venetian presses immediately took up the idea, and gave impulse to a genre that was going to enjoy an enormous popularity: in 1506, 1507 and 1508 there appeared three editions of the *Opera nova* containing all the texts already in the Bolognese edition and many others beside. In 1507 a *Compendio de cose nove de Vincentio Calmeta et altri auctori* appeared in print, followed in 1508 by two other *Compendi* and a *Fioretto*, the latter republished twice in 1510. The trend continued in the following decade, when another edition of the *Fioretto* came out (Venice, 1516), together with two *Compendi* (Venice, 1514, 1515), and as many as five *Opere nove*, issued in Venice twice in 1516, then in 1517, 1518 and 1519. In 1520 in Venice the *Sonetti* by Franco and Pulci reappeared, and in the same year the Bolognese *Collettanea* for Notturno Neapolitano came out – almost as a gloss to the 1518-1520 biennium of his apotheosis in print (38 editions located). The trend was ennobled by the appearance in 1527 of the *fiorentinissima* Giuntina delle rime antiche, which anthology completes the idiosyncratic Florentine approach to the book of verse, which had started with the *Raccolta Aragonese* (16).

As regards the personal canzoniere, the decade 1501-1510 witnessed as many as 49 Venetian editions, 11 Milanese, five Bolognese, four Florentine, three in Naples and two in Rome (17). There is still a recognizable geographic division of


(17) This means that 83.5% of the total output was made up of personal canzonieri. Even excluding Petrarch's commented editions from this account the percentage is still as high as 74.2%.
production: in Naples in 1506 Aragonese Petrarchism at last appeared in print, via its most representative poets, Caracciolo and Cariteo; in Rome all the printed canzonieri hark back to Colocci’s circle, and most were also dedicated to him. In Florence, the only individual canzoniere to appear in print was by Francesco Cei, and its Tuscan origins were duly highlighted in its prefaces; whereas Bologna printed its Guidalotti, the Collettanee edited by the bolognese Giovanni Philoteo Achillini, and five editions by Ciminelii (all printed in 1503!). Milan maintained its orientation towards the letteratura cortigiana: three editions of Ciminelii, two each of Tebaldeo, Cornazzano, Sasso Bruni and Giustinian, and one Petrarch in commented form. The fortunes of the "new" Petrarch were still based in Central Italy (Florence and Fano) - in Venice and Milan it was still offered only through its commentary.

This geographic division is mirrored also in the prefatory letters appearing in most of the editions. The Milanese and Venetian letters always remark on the Petrarchan quality of the text transmitted and the importance of its diffusion. Such is the overtone, for example, of the prefatory letter to Cornazzano (Milan, 1503) written by Baldassarre Taccone:

"Dopo Francesco Petrarca exceptuando sempre al mio Correggio questo mi pare ottenere el principato ... ho procurato che sii impresso acio che sotto lo auspicio del vostro sancto nome vadi el nostro poeta per tutta Italia volando" (DC n.72 f.Alv)

Similar is the tenor of the letter accompanying Filosseno's Sylve (Venice, 1507), where the editor,
G.B. Locatelli, explains that as soon as he saw Filosseno's work he thought it was comparable to Petrarch's, and therefore published it:

"acciocché i posteri non fossereno privi de si egregie cose, le quali al parangone con tutte le opere del tempo nostro impresse potranno stare e senza dubbio essere vincitrici..." (DC n.76 f.a2v)

The letter also exhibits some expertise in marketing:

"Sono certo che saranno molti che prenderanno non piccola admiratione che io abbia avuto ardire dar fora solum le presente cose del facundo Marcello Philoxeno, domentre habia altre cose sue, sicché con alegro animo aprenda ciascaduno tal volume con desiderio di haver quello lo quale presto si vederà in luce simile a questo." (DC n.78 f.a2v)

The prefaces to Florentine editions are oriented to highlight the style and the language - already defined as Tuscan both for Cei and Petrarch.

In Rome, where the appearance in print of the canzonieri is connected with the activities of a lively humanistic circle, the stress is put on the value of testimony of the written word, and on the preservation and transmission to posterity - made possible by the printing press - of those works that deserved it. This feature is commonly shared both by Latin and vernacular collections. See for example, the letter written by Iustolo to Colocci in dedication of Iustolo's Carmina, where all the editions promoted by Colocci, both Latin and vernacular, are recalled:

"Quis enim conterranei nostri et huius saeculi facile principis Ioviani Pontani cineres aut sanctius excoluit aut illius natalem diem religiosius celebrant? Quis Cingulum, quis Calentium Elysium, aut Pacificum Maximum egregios vates paulo ante defunctos non oblivionis mandarat? Cum tu nuper huic tumulum excitasti, illorum
The case of the edition of Staccoli's *Rime*, seems quite relevant. Here linguistic questions are explicitly discussed in the letter prefaced by Pattolo to the edition and addressed to Colocci:

"E' tale la miseria degli huomini che anchora a quelli che hanno scripto è necessario havere che dal mordace tarlo del tempo li custodiscano; acciocchè o per negligentia de scriventi o tumultuarie eversionse o bellicosì eventi altresì loro non habbino ad annichilarsi. Per tanto essendovi hora pervenute nella mano per diverse vie alcune opere non di piccolo [sic] stima dello excelletne poeta Agostino da Urbino tuo collega quale anchor che da nostri tempi non sia stato molto remoto con qualsivoglia altro da quella età e per più secoli innanzi non dubitarà di compararsi. Erano disgregate, non conosciute da chi pastor si fussino et senza nome dello autore (quantunque optime se vedessero). Così como disperso grege se n'andavano. Deliberai adunque per non essere io de negligentia et impietà redarguito trovandomi hora comodità di metterle insieme e mandarle in luce; et cercando loco dove più secure collocarle potesse, Tu precipuamente me venesti nello animo, che essendo stato sempre da terieri anni orriamento delli amatori delle bone arte cosi vulgare come latine ..., sotto el tuo auspicio vivranno sempre; et a piedi di quelli da te tanto honorati vechioni ... Cino Guitone et Dante et Petrarcha non ti sdagnerai di collocarle ... Non saria fuor d'officio la qualità dell'auctore, et lo discorso delle sue amorese cure del stile et intetione al presente prestinguere, ma per esser a te notissimo et nelle tue annotatione del vulgare ydioma a pieno tractatone lo praeertimmo." (DC n.180 ff.n3v-n4r)

In conclusion, one could say that starting from the decade 1501-1510 a booming, as well as heterogeneous production of *canzonieri* took place. On its foundations however, lay a common unifying feature macroscopic as well as revolutionary: that of the book form. Be it an anthological collection or an authorial *canzoniere*, the
verse collections conformed to a rule, dominating - one could say indiscriminately - all its printed transmission. Florentine improvisers, courtly poets, un torelli, repentant friars, new classicists - all, without distinction, produced a volume, and that volume tended to conform to a style valid for everybody, that of the reading book, dropping all the features that might prevent it from being perceived as such.

This radical upheaval revolutionised not only the interpretation or reception of an author but also, as a logical consequence, the very structure and eventually even the letter of the texts. Paradigmatical, from this point of view, were the vicissitudes undergone by Serafino's Rime. They were transformed, after a memorable critical and typographical operation undertaken by Francesco Flavio (Rome, 1502) and Angelo Colocci (Rome, 1503), from material for impromptu recitation to authorial canzoniere. Needless to say, the essence of Serafino's poetry is the very antithesis of the idea of the book: since it was connected with music and performed orally in a given social context and can hardly have been functional (or even imaginable on the part of its author) as book material. Nevertheless, in the Roman ambiente of the beginning of the century and via the authorial canzoniere which the late Serafino never wrote, the graduation of Aquilano from improviser to poet took place. It was only by means of this post-mortem canzoniere that the way was clear for the enormous success of Aquilano in the Cinquecento. It is useful to quote a few remarks by Colocci on the topic:
"[Non] bisogna redarguire [il Serafino] ne l'ordine de' suoi volumi, attento che a diverse degnissime persone, per accidenti vari componeva. E questo afferraremo el Serafino aver hauto in animo (se stato li fusse concesso) far altra electione delle sue scede e parte che con tumultuario impeto furon fatte, quasi abortivo parto refutarle, e il rimanente disporre a qualche sua pensata dispositione."(18)

The criteria of internal arrangement that presided over the edition were no less striking: in ordering the various sections Flavio (whose arrangement from the December 1502 edition onwards was maintained virtually unaltered) bestowed a Petrarchan nuance on the collection. The sequence of sonnets opened with a piece illustrating the virtues of the lady he celebrates: Se questa eletta ho sol fra tante belle (even though he does not celebrate any particular lady in the collection!) and ends with a sonnet to the Virgin: La vita homai resolvi e mi fa degno. In the great majority of the following editions, even when the sequence of the sonnets was reshuffled, the opening and ending remained unaffected, as happened with the sequence of the strambotti, whose opening significantly reads Voi che ascoltate mie iuxte (frequent variant sparse) querele.

Behind this canzoniere there was clearly an editorial operation; but this is not only peculiar to Serafino's transmission. Editorial operations were behind all the best-selling and many other canzonieri of the period. Cornazzano's Sonetti e canzoni, first printed in 1502, was a posthumous canzoniere, reshuffled to accommodate the changing tastes of the public (see Chapter 2); Sasso's was also printed after his death (and the poet in his lifetime

(18) Menghini p.25.
never attempted to produce an *opera omnia*), whereas Tebaldeo's *Rime* were printed - against the author's wishes - by his cousin Jacopo. Post-mortem also was Staccoli's collection, and the Caracciolo edition of 1506. In this case too, the journey from script to print marked a further Petrarchisation for the already Petrarchan Caracciolo, whose original verse collection (preserved in BAV Barb.Lat 4026), was divided in two *canzonieri* *Argo* and *Amori*: the *Amori*, deprived of all the compositions that did not treat of love, was given the structure of a love romance for one lady (not in the original) and was furthermore divided in two sections: *in vita* and *in morte*. Also *post-mortem* (more evidently so!) is Petrarch's *Canzoniere*, which underwent an editorial shaping that changed its fortunes, in which, of course, the author could not participate. Nor can one forget that the important production of miscellanies was, by definition, an editorial operation as well, and did - as happened for the authorial *canzonieri* - profoundly influence and eventually, radically transform the reception and therefore the *raison d'être* of such collections.

There had been a recognizable (and unitary) process of creative regeneration of the most varied texts, as varied as they were a few decades before. But now the unitary approach established for the book of verse, the homogeneous public of moderately cultivated, middle-class laymen, created by and for it. The approach imposed a re-reading of these books, and in fact a radical transformation in the direction of a general homologation of all the production was set in motion.
This production contributed to both the creation and the addressing of a new public of *amateurs*, readers (and probably also writers) of the vernacular, a public which was no longer confined to given centres, but was able independently to acquire its texts. In short, the printing trade was creating a potential readership for which literary genres, immediately identifiable by and identifying their public were needed and which also required a commonly acceptable language, which could circulate as a lingua franca throughout the main Italian centres, since book production was now ceasing to be confined to the milieux in which the texts had been originally produced.

Printers and publishers, especially in Venice, where they were more active and more aware of the dynamics of the market, promptly perceived the audience potentially available for the canzoniere-form. The canzoniere was both anchored to a model - and as such made legitimate by an authority- but also endlessly re-usable, like an empty box, and thus accessible to a wide range of readers and writers.

The indefinite serialization which the canzoniere allows, and the relative facility with which its language could be understood and reproduced (Petrarch has been defined, very acutely as "il sistema linguistico della ripetizione" (19)), combined with the relative economy of its production in the

(19) A. Quondam, "La nascita della grammatica", in Alfabetismo e cultura scritta nella storia della società italiana. Atti del Seminario tenutosi a Perugia il 23-30 maggio 1977 (Perugia, 1978), pp.273-309; repr. in Quaderni storici, 13 (1978), 555-592. The article is also very important with regard to the "grammaticalization of literature" which took place during the first three decades of the Cinquecento.
octavo, or duodecimo formats, made of it a potential best-seller, and encouraged the printers towards its production. These were the premises of its *fortuna*, in terms of output and circulation, during the years up to 1525, characterized by a full expansion of the printing trade; and these were also the foundations of its canonisation as a literary genre: in all cases it was a question of the interaction between the history of the book and that of literature.
3. 1511-1530. FROM THE ADVENT OF THE BEST SELLER TO THE AGE OF THE CANON

"Si debbe credere che l'opere che fanno gli uomini siano di tre cotte: o belle o mediocri o brutte, e in ciascuno grado che le siano, le trovano esito, spaccio e vendita"

A.F. DONI La libreria a c. di V. Bramanti (Milan, 1972) p.156

The 100 editions printed during the years 1501-1510 seemed to have marked a turning point in the printed transmission of poetry in Italy. This turning point concerned both matters of physical presentation of the texts and literary matters *stricto sensu*: the two features seemed to proceed in parallel. The transformation undergone by the book of verse can be summarized in a few points: the new fortunes of the *canzoniere*-form; the identification by printers and publishers of a unitary typographic form for the book of verse - namely the long line octavo printed in Roman or Italic type (depending on the status attached to the text); and the requirement that the book of verse should be conceived of as a unity, no matter how artificially this is superimposed on the texts.

During the years 1511-1520 the production of books of verse (all in the form described above) reached its climax, with 140 (datable) works produced, and the number of authors represented was also high. The bulk of the *canzoniere* production was still made up of roughly the same books as before: Ciminelli (14 eds), Petrarch (12 eds), Tebaldeo and Cei (respectively 7 and 6 eds), Burchiello (four eds), Giustinian (two eds), Ricco (three eds), Cariteo, Sasso
Narnese and Filosseno (two eds each), Pietro Aretino (Venice, 1512), Liburnio (Venice, 1513), Britonio (Naples, 1519), Bruni and Cornazzano (Milan, 1519), Francesco Cei (Florence, 1519).

This "triumph" of the book of verse, which seems to confirm a trend already established at the beginning of the century, in fact hides a phenomenon of great novelty for the destiny of the verse collection in the Cinquecento.

The creation and acceptance of the octavo—a comparatively cheap form in which to produce books—as a fixed and generalized book-form appropriate for the reading-book, and the consequential ready and relatively cheap availability of texts (whether in Latin or in the vernacular) even for various different markets of readers, each wanting to read their texts, triggered an important process of expansion in the book trade. These bibliographical characteristics perfectly accommodated the needs of the expanding printing trade, and made it possible for it to market successfully a far wider range of vernacular texts than ever, and to cover a larger market of readers. The phenomenon started a process of gradual economising in the production of the book of verse, and a consequential rise in the number of books published (1).

Books of all sorts gained by this turn of events. Not only authorial canzonieri, but more important, popular literature also was given the chance of reasserting its presence in the market, and as it did so its rise in output took on the proportions of a boom. This was possible (1) See Part two, Chapter 2.
because the popular poetry book started to accommodate the standardized characteristics of the book of verse. In doing so such works were automatically called out of their ghetto, reserved for inferior literature, and were marketed with the full dignity reserved for poetic productions.

The incredible success of Notturno Neapolitano's works may be seen as the direct result of this new situation (2). They were printed 53 times during the years 1511-1520, and thus occupy 37.9% of the total output, a percentage that even Petrarch never achieved in any of the chronological periods so far discussed. This was an exceptional, sudden, and unprecedented blossoming. Yet an identical phenomenon took place under the name of Baldassarre Olimpo degli Alessandri da Sassoferrato in the decade 1521-1530, when 42 editions of his works were issued, representing as much as 44.7% of the overall production of books of verse. None of these editions had the ephemeral characteristics of, say, the editions of Ciminelli and Tebaldeo published in Rome or Florence before 1500. The works by Notturno are ordinary octavos; those by Baldassarre Olimpo are true romanzetti d'amore in which, to help the readers in following the story, narrative parts are inserted. They are undoubtedly books. The market, in full expansion at the time, accepted and readily absorbed such productions into the new literary system, just because they respected its renewed form, whereas the so-called popular production (a few years earlier) had tended to remain on its outskirts.

The reductio ad unum of the book of verse, involving also the popular production which had so far survived autonomously within its ghetto, was caused by important phenomena of cultural history. The book form devised by Aldo in 1501 and tailored for a full readability of the text, could well be used— as it was—for texts of any quality and nature. It made it possible to offer on a large scale a "medial" status not only to the inaccessible Petrarch, but also to the formerly ostracized popular literature: that popular literature which was sung in the piazzas, namely the popular productions of the improvisers (which incidentally had by far the larger potential public).

Notturno and Olimpo, as well as Bernardo Accolti (Venice, 1515 (twice), 1519) and Altissimo (Florence, 1524, 1525, Venice 1526), were virtually the only new names to be published after 1511. They were improvisers, performers of poetry for social assimilation and no different in this respect from the "first" Serafino, himself a living and enormously popular improviser, whose popularity at its height was exploited by the printing trade, as was the case for Accolti, Altissimo Notturno and Olimpo. Yet in the case of these later writers the exploitation was far more successful than Serafino's had been. Via such economical, functional and efficient means as the ottavino da mano, popular authors such as Accolti and Altissimo entered the market for verse with the full strength of potential best-sellers.

The advantages of such a position were clear to both the authors and their editors and publishers. In the case of
Altissimo, the editor of the collection Tommaso Maciaghini, wrote a prefatory letter to the "auditori dello Altissimo poeta", explaining that he had collected the works to

"restituirli al grado loro faciendone per mezzo della stampa partecipe non solo voi ma qualcun altro qui e altrove, acio che quello che piaceva in publico e delettava possa anchora dilettare e piacere in privato..." (DC n.6 f.A2r)

and also to settle once and for all questions of their authorship. The poems contained in Altissimo's collection, formerly recited in San Martino in Florence, lack any consistency whatsoever: there is no justifiable thematic basis for such a random selection. No effort was made to conceal the occasional nature lying behind their composition (3). This notwithstanding, the degree to which the author himself was aware of the advantages offered by the book form is summarized in an encomiastic poem, *Alli lettori parla el libro*, to be found in the 1526 edition (DC. n.6). It is a testimony more than eloquent, which I shall therefore refrain from commenting upon, but reproduce, with slightly regularised spelling and punctuation:

"L'Altissimo poeta mi fe' libro
seguo ch'imbosca e laudo che s'inurba
stimo quanto Arno il Po, l'Adige e 'l Tibro
commendo pochi e non danno la turba.
Sto chiuso agli'imi, a' buon mie carte vibro
fuggo chi m'odia e porgo a chi mi furba
chi mi legge amo e bacio chi mi morde
a'fervi detrattor le orecchie ho sorde.

(3) When one reads the collection it immediately becomes clear that no effort was made to accommodate these originally oral works to book-form. One of many possible examples will suffice. The last *strambotto* of the 1524 edition reads:

"...io vil verme in la poetica arte/ visto tanti auditor
di lunge e appresso/ meglio in me e per dir m'affatico/
or date tutti orecchi a quel ch'io dico". But nothing follows.
Ognun mi po squarciar, mordere o volvere ma nessun mi po tor l'eterno vivere Ferro, ardor, vento, sol, pioggia, huomin e polvere perch'io mi fo rimprimere e riscrivere forza non ban di potermi dissolvere: quando le membra mie son rotte e libere per le immense virtù ch'io porto e speculo come Phenice torno al fin del secolo. A mia posta mi scopro, orno, apro e chiudo perch'io son libro e s'io son nudo e sciolto vo' più presto esser libro e sciolto e nudo che servo in drappo in oro in gemme avolto. Qual io fia: tristo o buon, facile o rudo non curo altrui piacer poco né molto che satisfar solamente desio dua amici, li aditor, un lauro e a dio" (f.I4r)

The fortunes of Notturno are also inextricably connected with impromptu improvisation. The success of his verses was intimately connected with the musical element associated with them, and with their proximity to dramatisation and theatre; another genre of vernacular writing which found its canonisation in the first decades of the Cinquecento.

"E' infatti la sua produzione più specificatamente teatrale a rivestire il maggior interesse, sia storico sia estetico, ponendosi come documento della necessità di non limitare il teatro del Rinascimento all'aspetto drammaturgico, ma di restituirlo alle connotazioni di spettacolo che gli erano proprie." (4).

The same compromise between theatre and poetry is implied in Bernardo Accolti's Opera nova (Venice, 1515?), where alongside the standard poetic forms (strambotti, sonnets, capitoli), all written ad occasionem and totally disconnected one from the other, appears a comedy, Virginia.

Olimpo da Sassoferrato was another improviser (5). His awareness of the necessary components for a vernacular book of verse, and of the genres one had to exploit to address a

(4) Zampieri, art. cit. p.115.
(5) On him see S.Venezian, Olimpo da Sassoferrato. Poesia popolaresca marcigiana nel s.XVI (Bologna, 1921).
maximal public, was greater than that of his peers—maybe because he wrote in the mid and late twenties when the establishment of literary genres for the vernacular was becoming more defined:

"Tre libri ho fatto anchor spirituali/ come alla stampa si posson vedere/ otto pieni d'amor, d'aurati strali/ sol per diletto sollazzo e piacere/ da giovani pregato liberali .../ benche poco guadagno ne abbia fatto" (Venezian, p.114)

Olimpo worked very closely with his printers and apparently corrected his own works, as he wrote in 1524 to Diotisalvi da Cagli, the dedicatee of most of his works:

"...poiché sempre ho compreso delettarve de leggere le mie opere, quelle volendole tutte pigliarete della stampa di M.Pasini, dove son tutte: la Olimpia, l'Ardelia, la Gloria, la Camilla, la Nova Phenice, ora posta in luce et la bella Pegasea, opera spirituale, et il Linguaccio con l'aggiunta de 30 stanze, sonetti & capituli, et li Proemij da predicare, et le Barzellette in lode del S. Duca et de Madonna Duuchessa, tutte per me corrette, venendo dalla patria del Friuli, dal mio caro Hieronimo Severo da Sassoferrato" (Venezian, p.80).

His cooperation with the printers was not confined to the correction of his work only, but extended to their marketing and to the publicity made for the printers and their production and services via Olimpo's best-sellers, as shown by the following strambotti, all printed before the colophon in Olimpo's editions. I found them extremely interesting, as they summarize in terms of genres and quality of books the requirements of the large public in the late twenties:

"Chi vuol la stampa nobile e corretta vada al librar Mappheo stampatore sempre de novo hara qualche operetta de battaglie, de spirito e d'amore. Sell'opere de Olimpo glie diletta o d'altro terso e bel compositore
o altre opere assai piu chio non dico
insino all'amoroso Verde Antico"
(Gloria, 1525?)

"Chi vuol l'opere de Olimpo, ingenioso
nove, corrette, senza alcuno errore
chi vuol fornirse d'alcun furioso
over l'altra opra del medesmo autore
chi vuol stampar qualche libro famoso
d'humanita di spirto d'anni o amore
vada alla stampa di Bindon gemelli
Benedetto e Augustino ambo fratelli"
(Partenia, 1525)

Linguistically both Olimpo and Notturno were not attempting to achieve the orthodox Tuscan form, but a common koiné, understandable to as wide a public as possible. Notturno's language tends towards latinisation of excessively vernacular forms, and to conservation of those features which, however idiosyncratic, were on the whole comprehensible, such as cusi, giaccio for ghiaccio, and so on. Olimpo was again more explicit also on this point. In a letter contained in the 1525 and 1529 edition of his Gloria, entitled (curiously enough) Alli lettori parla el libro, he writes:

"Si lo eloquio mio, le mie inornate parollette non sonno secondo el rito, l'ordine della celebrata lingua tosca, non ve meravigliate discreti lettori, ne sia alcuno galafrone che con sua lingua viperea e mordace latrar voglia contra di me ... La compositione mia, candidi lettori ... è secondo la mia dolce e cara patria dove so inteso, et non curo andare altrove, perché ivi in quel freddo, nudo et asperrimo sasso, nacque chi me constrenge a far tal cosa." (DC n.110 f.K3v)

This statement, made for the sake of the dedicatee, Giovanni Bentivogli da Sassoferrato, is contradicted by the texts themselves, which, like Notturno's, are written in an
inelegant, but widely comprehensible local variation of the Tuscan koine.

The years between 1515 and 1526 can be described as the age of the best-seller. During the late twenties, however, the political crisis occurring throughout Italy resulted in an abrupt slowing down of book production and interrupted the wide scale diffusion of such best-sellers. Milan's crisis was so acute that the city lost its position in the cultural market. After the 1519 editions, only one Serafino edition in 1523 was issued, and nothing afterwards (6). The number of editions fell drastically in all centres, as did the number of authors published.

During the decade 1521-1530, with the exception of the 42 Olimpo editions, only 63 books of verse came out. These were characterised by the tendency towards a "definitive" canon for the canzoniere-form: in 1526 and 1530, Sessa and Zoppino published (respectively) Ciminelli, Tebaldeo and Petrarch, together, as if part of a collection of the classic Rime d'amore; 1527 is the year of the Giuntina delle rime antiche's publication, in which Florence's long experience of anthologisation achieves a "definitive" historical dimension, since the miscellany was intended to provide a canon of classical authors (7).

Almost only books already considered as classics were printed: Petrarch (17 eds), Tebaldeo (7 eds), five

(6) Milan had been one of the principal centres of Notturno's diffusion.
(7) V. Branca, Le raccolte di rime e le collezioni di classici, offprint from Notizie, introduzioni e sussidi bibliografici (Milan, 1960).
anthologies, four editions of Ciminelli. Alongside these came new books that tried to follow the newly established literary rules: one example is the *Verde Antico* by Nicolò Liburnio (8).

In 1530, personal and authorial verse collection at last achieved a definitive canon in the *canzoniere*, with the publication of Bembo's and Sannazzaro's *Rime*, preceded a year before by Trissino's. The *année de naissance* of Petrarchism is commonly identified with the date of these editions.

The literary choices of Bembo and Sannazzaro tended notoriously towards an orthodox interpretation of Petrarch's *verbum*, as regards the unity of the contents (love lyrics), metrical forms (prevalence of sonnets, presence of *canzoni* sometimes modelled on metrical patterns of Petrarch's *canzoni*, virtual absence, or marginal presence of the *stanza* and the *capitolo*), and language. In the case of Sannazzaro, the orthodoxy goes so far as to preserve the bipartition of the *canzoniere*. Bibliographically too, their neat elegance and text presentation points to an elitist model, and establishes a classical aesthetic canon for the poetry book.

The parallel and contextual changing in one direction of all levels of literary communication, textual and bibliographical, seems to have been a *fait accompli* by that time. Yet in the case of Sannazzaro this decisive turn towards Petrarch can by no means be ascribed entirely to the

(8) The extraordinary, or rather, chameleonistic evolution of Liburnio's writing, always following the last fashion in literary writing, is described with his habitual brilliance by Carlo Dionisotti "Nicolò Liburnio e la letteratura cortigiana", *LI*, 14 (1962), 33-58.
author, but is due to a heavy manipulation of the text, carried out immediately after his death. The bipartition of the collection, still interpreted in 1961 by its critical editor (9) as a supreme tribute by the author to the Petrarchan model, is nothing other than an editorial operation by Antonio Blado, who printed the editio princeps, as has been demonstrated by Dionisotti (10). Blado put together, as a unitary whole, two different canzonieri, the first datable to 1494 and the second not later than 1504, (no relation can be implied between the two parts). This hypercorrection of a Quattrocento lyric text, was made in order to produce an orthodox canzoniere, marketable immediately after the Rime by Bembo. The result was, of course, a false canzoniere, which is, indeed, in its very falsity, an extremely eloquent document. It testifies to the existence of an authoritative canon which Quattrocento Petrarchism, however orthodox at the time, could not possibly accommodate; and it confirms that the birth of such a canon is datable (conventionally) to 1530.

Bembo and Sannazzaro are the epigones of a long and gradual process of Petrarchisation of poetic writing. This started at the beginning of the century and found its resolution in the 1530s (11). From these years onwards the Petrarchan experiences of the Venetian and Neapolitan

(10) "Appunti sulle Rime del Sannazzaro", GSLI, 140 (1963), 161-211.
writers could be seen as similar and homogemeous. The Quattrocento Petrarchisms: Aragonese (which despite its elitism and refinement did not set any generalized rules, as the history of Sannazaro demonstrates), Venetian - which did not even find its way to the presses - the Roman Petrarchism of Giusto de'Conti, or even the blossoming Petrarchism of the courts of central Italy, all need an adjective to be identified.

In the course of sixty years these "Petrarchisms" became identified as one: but one of a sort that did not find its source and inspiration in any of them. The books that incarnate its birth and the birth and advent of a literary genre for poetry, (namely Bembo and Sannazzaro's editions) also established the definitive book typology required for the lyric in print: classic in the beauty of its typographic appearance, in its philological and textual accuracy, and classic also because the genesis, or else the "victory", of Cinquecento Petrarchism takes place from the appearance of these books onwards. It seems that these aspects were now, as a whole, inextricably linked.
4. TWO FORMS OF VERSE COLLECTING: CANZONIERI AND ANTHOLOGIES

"Una indagine formale di un genere così importante nella nostra letteratura come il canzoniere lirico sarebbe certo auspicabile, ma purtroppo la semiologia dei testi letterari non sembra molto interessata a questa ipotesi di lavoro. Non solo siamo ben lontani dall'aver individuato e descritto le regole inerenti ad un testo la cui catena sintagmatica non è costituita dalla successione di frasi, bensì di altri testi; ma restano ancora da delimitare, in modo non del tutto empirico, i confini che separano il canzoniere da generi affini, ma intuitivamente diversi quali le raccolte e le sillogi poetiche."

With those remarks Marco Santagata opens the section of his book on Aragonese poetry devoted to the question of the canzoniere in Neapolitan Quattrocento lyric poetry. Santagata continues:

"Il mio obbiettivo immediato è di inserire la tematica del canzoniere nell'ambito di una storia letteraria che non sia solo storia degli intellettuali, ma soprattutto storia delle forme specifiche della letteratura." (1)

The issue is indeed worth exploring, and Santagata's attempt, however isolated, represented a good step forward towards the understanding of questions related to the canzoniere form. The question of the construction(s) of the canzonieri among Aragonese poets does actually arise, since those poets - though in different degrees - played some part in the process of the restoration to life of the canzoniere

as the literary genre for poetry. Theirs was very much, as Santagata defines it, a "Petrarchismo senza Petrarca"; but I think that the definition fits most of Quattrocento and early Cinquecento poetry. Santagata's attention is very much focused on what we have come to know as the archetypal form of the *canzoniere*, i.e. that provided with a narrative structure, generally a lyric love romance, where the texts are related one to the other by means of what Santagata called intertextual connexions (2). The *Vita Nova* is, possibly, the earliest model of such a *canzoniere*.

There is, though, another form of verse collecting that found great impetus at the turn of the fifteenth to sixteenth centuries, a collection that does not draw its *raison d'être* from its carrying a romance in verses, but more simply from its offering to the reader an anthology of an author's work, or of works by many authors.

I would like to discuss the emergence (rather a rise and fall!) of this other form of *canzoniere* in the very early Cinquecento, which I shall call, for the sake of simplicity, the anthology. An anthology represents a unit, not so much because of the arrangement of its poems, producing an ordered sequence of events and emotions, which are related among themselves, but also as a consequence of the mere fact that the poems are collected to form (physically) a book, no matter how much or how little they are interrelated one with the other. Something that might probably be termed as "supertextual connexions" hold the book together: a

The anthology is, in this respect, an innovation in the panorama of late Quattrocento and early Cinquecento literature; yet it is, itself, as much as the canzoniere, an item reappearing in literature, having its ancestors not so much in the *Rerum Vulgarium Fragmenta* or even in the *Vita Nova*, as in earlier literary experiences: the Provencal chansonniers, the Italian *Canzonieri delle origini*, Boccaccio's *canone dantesco* as formulated in the Chigiani L.VI.176 and L.VI.213. It was eventually carried down to the *Raccolta Aragonese* (1476) and the *Giuntina delle Rime Antiche* (1527).

It goes without saying that those texts hardly offered a direct model for the sixteenth-century anthologies, given the distance in scope, readership and historical context that separates them from these literary phenomena. Nevertheless, I think that there might be a connexion between the two worthy of investigation.

(3) The word *anthology* is normally used of a collection of poems, short stories or essays by various hands. According to the latest edition of the *Oxford English Dictionary* an anthology is "a collection of the flowers of verse, i.e. small choice poems, especially epigrams, by various authors...", 2nd edition, vol. 1 (Oxford, 1989), *sub voce*. I have applied the word, for the sake of brevity and simplicity, to collections that are both by one single author and by many. When I refer to an "anthology" by one single author, the collection usually happens to be comprehensive rather than selective.
4.1 FROM THE ANTHOLOGY TO THE CANZONIERE (AND BACK)

The first non-authorial book of verse, or rather, the first anthology appearing in print, is to be identified with Serafino Aquilano's *Opere*, first published in Rome in November 1502. The terms non-authorial and book of verse should be understood in a broad sense: there had been other cases of collections of poetry appearing in print before that date, which were certainly non-authorial books of verse, yet they do not have the characteristics I attach to the "anthology", that is, a verse collection justified in its existence by means of its being a book, involving some notion of cultural unity. A book, I mean, in form and function: therefore not only a printed collection of poems, but one intended for a relatively large public of readers. There are no instances of such a collection before 1502. The verse collections printed before that date generally lacked both a book's form and a book's function.

Generally speaking, one could easily recognize some sort of a bipartition in the production of books of verse in printed form up to 1500. On one hand there are the collections of poems by several authors that were mostly a pro-memoria for the improvisers and their public, as were the various *Ballatette*, *Barzellette* and *Canzoni*, (mostly printed in Florence), and the editions of Serafino and Tebaldeo, mostly printed in Rome. On the other hand came more or less "authorially intended" collections: the *canzonieri*. They were rather large in number: Petrarch, of course, Giusto de'Conti and Boiardo, the sonnets by
Romanello, the collections by Sfortunato, Narnese, Bellincioni, Visconti, Sasso and Sclarici.

Some of them are truly to be regarded as canzonieri, like Conti's and Boiardo's; Sclarici's Sylvano is made up of a proper canzoniere called Sonetti occupying the first section of the book, followed by rime extravaganti; Sfortunato's is a collection (though metrically divided) exclusively composed of love poems. Even Tebaldeo could fit into the category, since his collection even if it could not be considered as entirely authorial (see Chapter 5), is nevertheless a collection by one single author based on an idea of the canzoniere that in part is to be ascribed to the author himself. The collection, however, differs in its internal structure from the others, and we shall see that this is of no little importance in differentiating it from the others. To underline how dominant was the archetype of the canzoniere, it is useful to point out that the Rhithmi by Gaspare Visconti and the Rime by Bellincioni also functioned as canzonieri: both of them were in demand at the Milanese court and had nothing to do with the solitary search for oneself that is the background to the production of any canzoniere. Visconti's Rhithmi were published immediately before the Carnival, because they bore also a Transito di Carnevale and that was the period in which their marketing would have been optimal. This "occasional" nature of the collection is signified most explicitly by its very title Rhithmi, that is, verses (4), and is indicated by

(4) Guido Stella Forlivensis in his treaty De componendis in lingua italiana versibus compendiolum, published by C.
Visconti himself in the prefatory letter to the collection where he says that the gift of a book was asked from him, and then adds:

"Aggiungo... ad certi mei sonetti qualche breve declaratione non per lo altissimo ingegno di tua signoria apto a sulcare non solo queste mie non profonde acque... [ma] solo perché se gli accadesse che alcuno de li auditori del sidriano [sic] venditore de bussoli e de scartozzi 1[n] piazza a caso ne legiessse non sia indicato troppo oscuro come talvolta mi è stato riferito de alcuno che più dala sua malvagia natura o da ignorantia mosso cne da la verità così me chiama" (5)

A collection supposedly meant for auditori as much as for lettori still retained metres (sonnets and sestine) and the structure (metres mingled) of a canzoniere, as Bellincioni's collection, of similar kind, itself did.

The clearcut division between canzonieri and anthologies (in my sense) was brought to an end with the appearance of Serafino's editio princeps. The most striking feature of it is that it constituted a fairly substantial gathering of poems originally intended for oral performance, collected in a book clearly meant for private reading. Moreover, no help could have been given by Serafino to the collectors: the book is wholly posthumous, Serafino having been dead since 1500. What was produced by the editors' effort is therefore an anthology of poems, the ordering and selection of which were solely the responsibility of the editors of the work -

Dionisotti, "Ragioni metriche del Quattrocento", GSLI, 124 (1947), 1-34, writes: "Sciendum est che son tre modi de versi vulgari, li quali se chiamano Rhithmi. Son versi de undice syllabe, et de dodice et de septe..." (5)  
G. Visconti Rhithimi STC n.457. This collection aimed at a rather large public, published as it was in 1000 copies, as stated in its colophon.
not of its author. There is no doubt, though, that the editors' purpose was indeed to collect a *canzoniere* of all Serafino's production that could satisfy those who loved his poetry; at the same time they wanted to transmit the memory of the most important literary phenomenon of their own age.

This anthology-canzoniere is arranged in metrical sections. Its two editors (Flavio in 1502 and Colocci in 1503) do not agree on the arrangement of the poems within those sections (6), but no question seems to arise from the two editions as to whether the arrangement had or had not to be principally metrical.

This arrangement is, nevertheless, a small counter-reformation of the habits set in the Quattrocento, and goes back to the idea of anthology, not of the *canzoniere*, and notably to the kind of anthology to which the transmission of lyric poetry was originally entrusted, which was prevalent in the collectors of Provencal lyrics, *scuola siciliana*, *stilnovo*, Guittone and Dante.

Almost none of the Quattrocento verse collections is divided into metrical sections, as the overwhelming majority of them follow the pattern - which belonged before only to Petrarch - of mingling together different metrical forms. The Quattrocento - no matter how experimental its poetry may have been - leans very much towards the individual *canzoniere* rather than towards the anthological collections of poems: whether of various authors or an *excerptum* of the works of just one. And the "macrostructure" of the

(b) See A. Rossi, *Serafilno Aquilano e la poesia cortigiana* (Brescia, 1980), pp.16-17 and 20-21.
Quattrocento book of verse is no doubt moulded on Petrarch's idea (and innovation) of a single book of unitary conception that varies the sequence of poems, inserting canzoni, ballate, sestine, or ternari in between the succession of the sonnets.

This is the structure of the canzonieri composed in Italy during the Quattrocento, be it in the North, Centre or South, in manuscript or in printed form. The canzonieri of Alessandro Braccesi, Malatesta Malatesti, Agostino Staccoli and Angelo Galli all have this structure; the two canzonieri by Filenio Gallo, of Aloisio, De Jennaro and Caracciolo (in the manuscript and in the printed version) have it too. The same applies to Alessandro Sforza's work and to the *Rerum Vulgarium Fragmenta* by Nicolo Lelio Cosmico (7). Some

collections were made up of sonnets only, like Petrucci's and Romanello's, and in certain respects Visconti's (8). The situation is identical as regards the works enjoying a printed transmission. Giusto de'Conti, Cornazzano, Bellincioni, and so on, all testify to the substantial uniformity of the two transmissions. A division into metrical sections is to be found in the collections by Tebaldeo and Sasso, where sonnets appear as divided from the section devoted to the terze rime (capitoli, disperate, ecloghe, epistle).

In all these examples the idea of the book is entrusted either to the development of a story which is unravelled during the sequential reading of the book, or to a social occasion - as seemed to have been the case for Visconti and Bellincioni's books, commissioned rather than encouraged within the court of Milan. All have a recognizable archetype, which is, needless to say, Petrarch.

Serafino's collection, on the other hand, harks back in its conception to a book that had originally more a theoretical than a tangible unity: the collections of lyric poetry which were put together after a certain fashion in literary writing had already achieved the peak of its fortune. The texts were then collected post factum, so to speak; and for a number of different reasons. They were collected by prospective disciples and amateurs as an

exemplum of acknowledged greatness, needed for all those who wanted to learn the craft of the word, carefully reconstructing, by virtue of imitation, how to walk in the footsteps of the masters; or else (and more simply), the collection represented a form of appreciation, a means to have at hand the possibility of a further enjoyment, when a live performance, was not (or no longer) a possibility for assimilation. Many collections (like Boccaccio's Chigiani or the Guittonian manuscript Laur.Red.9) came as a result of the creation of a canonical literary tradition and the desire to pass on memory of it.

For this very reason the authorially intended verse collection in Medieval Europe is most rare. Let us consider in some notable examples what is the canonical arrangement of the poems within the collections.

Most of the Provengal chansonniers were indeed arranged in metrical sections: this is the case for A (Vat.Lat. 5732) and B (Paris, Bibliothèque National/ ms.fr.1592), probably Italian and known as the "twin chansonniers". They are both arranged in metrical sections, themselves arranged in hierarchical order: cansos, tensos, sirventes; C (B.N. ms. fr. 856), provencal, is metrically arranged too; D (Modena, Biblioteca Estense a.R.4.4) the apografo of the liber domni Alberici (the brother of Ezzelino da Romano) dated 1254, is again arranged in metrical sections, as are E (B.N. ms.fr. 1794), H (Vat.Lat.3207) (9), the couple I and K (B.N. ms.fr. (9) Before the successive interpolations of the scribe. I owe this piece of information to Dr Maria Careri of Rome, whom I thank.
Another group of collections is arranged either by authors or by authors and metrically. Such is the case of F (Vatican Library, Chigi L. IV. 106), G (Milan, Bibl. Ambrosiana ms R71 sup.), N (New York, Pierpont Morgan Library ms M 819) and U (Florence, Bibl. Laurenziana Laur. XLI.43). S (Oxford, Bodl. Lib. ms. Douce 269) and Q (Florence, Biblioteca Riccardiana, ms. 2909) both Italian, are arranged by authors, as is R (Paris, B.N. ms. fran. 22543).

These books are, as Grober defined them Einheitlich geordneten Sammlungen, homogeneous, organised anthologies; some, not corresponding directly to a tradition are the fruit of the effort of a scholar-scribe as is the case of H

As regards the contemporary (or almost contemporary) transmission of "Italian" lyric poetry, the situation hardly changes. All three of the canzonieri antiquiores follow a metrical pattern in their internal arrangement: P (Florence, Biblioteca Nazionale ms. Palatino 418), probably copied in Pistoia (as recently suggested by D'Avalle) (12) is divided into three sections: canzoni (among which a ballata, not recognized as such, and 5 sonnets mistaken for a canzone), ballate, sonnets: roughly, the metrical hierarchy proposed by Dante. L, (Florence, Biblioteca Laurenziana, Laur.Red.9) probably copied in Pisa, was described by Folena as follows:

"una grossa novità nella tradizione della lirica non soltanto italiana, ma anche provenzale, francese galiziana, perché ci troviamo di fronte al primo organico canzoniere individuale che ci sia giunto, e ad esso sono subordinate le raccolte di siciliani, siculo-toscani e stilnovisti" p.9 (13)

The individual canzoniere in question is that of Guittone D'Arezzo; but the manuscript is, nonetheless, divided metrically: first come the letters by Guittone, then his canzoni divided into morali and amorose, then a mixture of canzoni by Tuscan and Sicilian poets, and last, as foreseeable, the sonnets: first the Guittonian, again divided

into *amorosi* and *morali*, then the sonnets by other authors, Tuscan and Sicilian. A very similar interference of a historiographical criterion with a metrical division reappears in V (Vatican Library, Vat.Lat.3793) again presenting the *canzoni* first, followed by the sonnets within a historically conceived collection of *pre-dantisti*.

The ordering of other authoritative sources of thirteenth and fourteenth-century Italian poetry, such as mss. Chigiano L.VIII.305 or Barberini 4036 follow the same pattern; as do Laur.XC inf.37 or Magl. VII,7, 1028, and ms. 445 of the Biblioteca Capitolare in Verona (all quoted by Wilkins) in which, within an ordering by authors, sonnets and *canzoni* are separated, the *canzoni* preceding the sonnets. Some important fifteenth- and sixteenth-century manuscripts containing early poetry are still divided metrically: such is the case for Vat.Lat.3214, the manuscript Giulio Camillo had done for Bembo, divided into *ballate* and *canzoni*; *Kiccardiano* 2723; and the manuscript described by Cian, once belonging to Baldassar Castiglione (14). The scholar-scribes, on the other hand, still tend to prefer the authorial division, and this is the case for Vat.Lat. 3213.

In all the examples under consideration, the anthology is a structure behind which lies a cultural project, subject both to historiographical criteria and to criteria of genres, at the top of which stands, undisputed, the *canzone*, to which all other metrical forms are subordinated. There was not much change to this during the whole of the

(14) V.Cian "Un codice ignoto di rime appartenuto a Baldassar Castiglione", GSLI, 34 (1899), 297-353.
following century, to the extent that the very Rerum vulgarium fragmenta were sometimes split in two sections: canzoni and sonnets (15).

Ernest H. Wilkins first pointed out that:

"in view of the consistent practice of the separation of canzoni and sonnets in manuscript collections of pre-petrarchan lyrics, Petrarch's procedure in mingling canzoni and sonnets is clearly seen to constitute a notable poetic innovation" (16).

More than this, it was an innovation that gained ground rapidly in the Quattrocento, without wiping away the old rule. All the commented editions of Petrarch maintain, throughout, a separate numbering of the sonnets and the canzoni in which, as might have been expected, sestine and ballate are also counted among the canzoni.

Therefore, the individual canzoniere and the anthology were still conceived of, (as in fact they are) as two different structures that coexisted briefly in the period following Petrarch's innovation and its popularity. The anthology may contain a canzoniere, as was, for instance, the case of the Palatino 418 canzoniere, yet the canzoniere

does not jeopardise the balance, and ultimately the very existence of the anthology, so long as the anthology contains within it the idea of reading and relating different literary texts. The reverse, a *canzoniere* being at the same time an anthology, had never been a viable solution. For that matter, no Medieval or early Renaissance writer confused the two structures, nor could we compare them on a par as two products of the same literary genre. They are two different conceptions of verse collecting, and two forms very much in competition one with the other. The thirteenth and fourteenth centuries were "anthological". To Petrarch and to the middle and late Quattrocento belongs the *canzoniere*, at the appearance of which the anthology seems to have been dropped, as is testified by the Quattrocento manuscripts and the printed transmission of lyrics. So far as I know, the coexistence within the same collection of a mixture of metrical forms belongs to Petrarch and only to him (and, as we saw, not without conflict), and there is no significant attempt at an anthologisation of his works until way into the Cinquecento, as there are no attempts at major anthologisations of poetry in the printed transmission of lyrics during the Quattrocento. The only example of a Quattrocento anthology that I could personally check is the edition printed in Florence in 1490 of the poems of Cesar Torto and other poets. That speaks clearly of a still non-existent projected idea of anthologisation, as this is, in its own right, rather a collection of small booklets, *canzonieretti* by Cesare Torto himself, Nicolo Salimbene,
Bernardo Ilicino and Agostino Staccoli gathered together (17). The anthology, here, is comparable (*mutatis mutandis*) to the project of the scribe of P, offering Guittone's *canzoniere* among an anthology, and is well in tune with a trend not rare in medieval manuscript transmission of lyrics.

It is true, as a matter of fact, that in the transmission of vernacular poetry there are, indeed, a few examples of small *canzonieretti* within the anthology. A few *libres* by Provençal poets for example, are contained within the greater anthology: it is the case for the 16 *cansos* by Peire Vidal, chronologically arranged by the author himself; and it is the case for the *libre* by Giraut Riquier contained in manuscript C. In both cases, however, we are talking about small collections of only one metrical form, and ordered chronologically (18).

There is also in Italian Trecento poetry a comparable example in the collection of Nicolò de' Rossi, whose *canzoniere*, containing as many as 441 pieces (336 sonnets and 5 *canzoni* one of which possibly is not his), represents the first collection of poems in an edition due to the author to be found in Italy before Petrarch's critical work on his own production, testified to by the two Vatican

(17) There are two examples of anthologies in incunables, one is Cesar Torto's (STC nos 452-453), the other is STC nos 152-153 (Nicolò da Correggio, Cesare da Carpi, Antonio Tebaldeo); the latter I was unable to see.

manuscripts 3196 and 3195. It is, besides, also one of the few important editions of a poet's work before Boccaccio's *canone dantesco*. The manuscripts that transmitted the *canzoniere* by Nicolò de' Rossi are two in number: Barberiniano Lat.3953 of the Vatican Library (B), and 7.1.32 of the Biblioteca Capitular y Colombina in Seville (S); the latter, partially autograph, being the more authoritative of the two.

This manuscript carries, arranged in chronological order, the poetic works of de' Rossi (in which must be inserted a number of poems from B): first 237 sonnets, then an insertion of four *canzoni* preceded by a commentary in Latin, then a further 99 sonnets (19). In spite of the author's hand on the collections, a pattern like that of the Provençal *chansonniers*, of which the Marca Trevigiana (as well as being Nicolò's homeland) was the homeland in Italy, is clearly recognizable. More so, because the first 100 poems in manuscript S, which are datable to 1317-1322, as well as complying with the chronological order (the rest of the collection was written between 1325 and 1338), clearly constitute, within the greater *canzoniere*, a *canzoniere* on their own, dedicated to a Floruça. In them "è esposta con intento palesemente narrativo, e secondo uno sviluppo cronologico, una compiuta autobiografia amorosa" (20). A case very similar to that of Peire Vidal, Giraut Riquier, Peire Cardenal or Giacomino Pugliese and Monte Andrea which

(20) Brugnolo, II, p.9.
I discussed earlier; and similar also to the position often given in manuscripts of Dante's poetry to the *Vita Nova* as the earlier part of his *canzoniere*.

The interference between *canzoniere* and anthology, in all these instances, does indeed exist, but it does not compromise the structure of either of the two.

This particular possibility of coexistence was brought to an end first with Petrarch, and then again when Petrarch's example became somewhat compelling, and began to represent a general rule. The pre-eminence accorded to the *canzoniere* over the anthology during the Quattrocento, speaks in fact for the pre-eminence accorded to Petrarch as *auctor*. This certainly applies obviously to the Aragonese Petrarchists, from Aloisio to De Jennaro, Caracciolo and Cariteo; and to Conti and Boiardo. It applies also to less obviously Petrarchist and lesser known poets such as Braccesi, Malatesti, Sforza, Staccoli and so on.

The picture, though, changes considerably if we move on just a few years, to witness the phenomenon of the so called *letteratura cortigiana*. The striking feature of it concerns not so much the very erratic (and indeed copious) manuscript transmission of the texts, in which the authorial *canzoniere* is predictably very rare; but the great effort expended on its printed transmission up to that official act that is represented by Serafino's *editio princeps* (21). The rules

---

(21) It might be relevant to point out that the manuscript transmission of the *poeti cortigiani* is rather homogeneous. The manuscripts containing Tebaldeo contain also most of the production by Calmeta (see T.Basile, *Per il testo critico delle Rime del Tebaldeo* (Messina, 1983), and F.Brambilla Ageno, "Alcuni componimenti del Calmeta e un codice..."
of transmission were then openly reversed: only three authorial editions of leading representatives of the movement were produced during the Quattrocento, Sasso and Tebaldeo's (in print) and Nicolò da Correggio's (manuscript). In all three cases the collections do not follow the author's labor limae; they are neither the mirror of a lifelong restructuring and critical work of the author on the collection, nor a book where the different and alternate metrical forms tell a story of an emotional experience. In all three cases the collection came after the composition, it was not contemporary with the poetic work. In Tebaldeo's and Correggio's cases the collections were somehow "forced" upon the author; therefore if there had to be a model, that would have been the anthology, not the canzoniere. The question is not a trivial one, and reflects directly upon the structure of all three of these collections. As will be later the case for Serafino, Sasso and Tebaldeo's collections are also metrically divided. Both are split into sonnets and terze rime, which include for Sasso 407 sonnets, 38 capituli and five eclogues, and for Tebaldeo 283 sonnets, three epistles, four eclogues, a disperata and 19 capitoli cinquecentesco poco noto", *LI*, 13 (1961), 286-315); these authors are also found in most manuscripts transmitting Serafino Aquilano's poetry. See also on this point D. Delcorno Branca, "Da Poliziano a Serafino", in *Umanesimo e Rinascimento a Firenze e Venezia*, 5 vols (Florence, 1983), III, 423-450.
(22); just as Serafino's was to be split according to the various metres he experienced as a poet.

Correggio's collection (British Library, ms Harley 3406) has been studied by Carlo Dionisotti (23). He demonstrated that it was originally a collection internally divided between sonetti and canzoni. Today the manuscript has an insertion of four canzoni between the sequence of the sonnets, but Dionisotti suspects that "in origine la serie dei sonetti fosse ininterrotta e che l'inserzione delle canzoni sia posteriore" (p.138). Since "la diffusione delle rime di Nicolò, dei sonetti in ispecie, fu scarsa e saltuaria" because "l'autore non si decise mai a pubblicare, sia pure in forma di manoscritto il grosso delle sue rime" (p.140), we are well justified in concluding that this book came, as those of Serafino and Tebaldeo, after and maybe as a consequence of poetic activity rather than as the living testimony of such an activity. There are strong arguments, offered by Dionisotti, justifying also the implication that Nicolò's decision to publish might have been stimulated by the desire of Isabella d'Este to have his book dedicated to her. A letter from her to Nicolò's son Galeazzo, seems to demonstrate that she actually saw the manuscript that was intended for her, which had been the basis (if not the direct antigrafo), according to Dionisotti, of the Harley

(22) The textual transmission of Tebaldeo's poems in print, completed by the stemma editionum is given by T.Basile, Per il testo critico... cit., pp.253-327.
(23) "Nuove rime di Nicolò da Correggio", SFI, 17 (1959), 135-188.
manuscript. Here is the description given by Isabella of that manuscript:

"[Nicolò] mi fece vedere e legere il libro legato et ordinato in tre parti: in la prima erano i sonetti, in la seconda li capituli, in la terza canzoni, et in fronte di ciascuna de dicte parti era scripta una epistola ad noi in segno che ce intitulava l'opera, perche havesse ad uscire sotto al nome nostro" (p.142)

That manuscript too was, then, metrically divided.

Pier Vincenzo Mengaldo in his work on Boiardo's poetic language offers a good picture of the cultural characteristics of Quattrocento Petrarchism, and very convincingly explains that the *canzoniere* was so welcomed in Italian courts, because it was a tangible product of the work of a solitary poet made in and for an *ambiente* which, owing to its very structure and cultural guidelines, favoured the reproduction of such a closed, and indeed, reproducible model (24). I think that Mengaldo's analysis also implicitly contains a valuable hint for us to acknowledge why the *cortigiani*, managed to "open" the *canzoniere* structure, and ultimately to subvert the rules that presided over the courtly poetical exchanges.

Petrarchism, during the third quarter of the century was in Ferrara, Urbino and Milan, almost a cultivated social game, played within the structure of the court; later, the continuous "use" made of it caused it to slide slowly towards and degenerate into what has been called "barocchismo petrarchesco" by Mengaldo and earlier by

D'Ancona (25), especially with reference to Serafino and Tebaldeo. For these poets, of course, Petrarch was no longer a model in-one-piece, so to speak, but was progressively deconstructed to become a mere dictionary, a lexicon storing metaphors and rhetorical devices, themselves reproducible at ease. Petrarch's "social use" and the awareness of his serial reproducibility, generated, the more the society game went on, an irremediable break between the model and its imitators, where the model hardly represented a model any longer, and the in-one-piece structure was bound to come to pieces first. Improvised poetry is, in its deepest essence, not material for a canzoniere, not only given the very nature of its destination, but also because it refuses constitutionally to narrate a story, intimately, from writer to reader. It might well be, though, material for an anthology, and that is why anthologies, not canzonieri, were being gathered anew. The canzoniere model had been emptied, as no longer reproducible, and the archetype of the anthology - of which Italian cultural memory, particularly in the North, was well aware and well stocked - was pursued again.

No author, however, could have given more difficult problems than Serafino to be solved with a view to publication. In the case of Correggio, Sasso and Tebaldeo, there is, at various different degrees, an involvement of the author in the structuring of his book. In Serafino's case, there could have been none. Tebaldeo, Sasso, Correggio

(25) A.D'Ancona, Del secentismo nella poesia cortigiana del secolo XV (Ancona, 1884).
used a comparatively limited variety of metrical patterns, Serafino is far richer in that respect too. Moreover, Serafino's compositions were remarkably numerous and erratically dispersed; more particularly, dispersed rather in oral and collective memory, than in manuscripts and incunables.

The problems that the first editor of the collection, Francesco Flavio, had to solve were therefore many and very bewildering. Flavio seemed well aware of this, as he wrote in the dedicatory letter:

"Non poteva io senza gran flagitio vedere et non curare de un tanto homo un tanto stratio, e da chi? Dal vulgo, dal vulgo, dico, impio, che tanto tempo da le soe dolci, terse ed argute parole se ha pasciute le scelerate orechie; ma come una pietosa madre, la qual vedendosi 'nanzi a gli occhi el suo unico figliolo morto e lacerato, se sforza sempre del suo pianto bagnandolo, hor un braccio, hor una gamba, hor la testa al proprio loco rappicandoli, redurlo in forma di homo, acciò per suo figliolo el riconosca; così io non gia observato ordine de tempo, ma piu presto conformità de materie, ho collecti non senza gran fatica et con molte lachryme li sparsi membri del lacerato Serafino et congiungendo l'uno con l'altro secondo che la materia me admoneva, mi sono sforzato farne un corpo..." (26)

Together with the tears shed to devise a way of completing the task, Flavio's remark about the ordering he chose for the poems is noticeable: not chronological (maybe because it would have been extremely difficult, if not impossible, to reconstruct the sequence in which the pieces were composed), but by subject-matter. Within the metrical sections the pieces are arranged according to their contents. It is quite surprising in this context that he did

(26) Serafino de'Ciminelli dall'Aquila, Rime, ed. by M. Menghini (Bologna, 1894), pp.cxii-cxiii.
not feel the need to justify the metrical arrangement, unless it was self evident, and therefore required no explanation (as I suspect), that the collection should be structured metrically. When Flavio explains that the arrangement is not chronological, therefore, I think he means that it was not chronological within the sections, as, we know, would have been traditionally the case, and as, I assume, an anthology was expected to be ordered. Having said that, there was, yet to be faced, the question of the hierarchy to confer upon the various metres. The criterion chosen by Flavio was innovative. It did not follow the laws of tradition, but rather those of convenience. Strambotti were the most popular genre amongst those cultivated by Serafino, and strambotti had to come first in Flavio's mind. In the traditional anthological genre that he chose to use for Serafino, this was certainly not a minor innovation, and the public must have reacted badly to it, since 20 days later, in the edition printed in Venice in December 1502 (see Chapter 1), the pattern was changed so that the sonnets would come first, followed by eclogues, epistles, capitoli, strambotti, and barzellette; thus completely reversing the hierarchy Flavio had originally conferred upon the various metres.

This episode, I think, leads us to two rather important considerations: first of all that there had been a reversal in prestige by which the sonnet becomes the dominant metrical genre deserving the place that had belonged to the canzone; and secondly that the hierarchy of the succession
of metres was still an important, and therefore sensitive issue for the reading public. Serafino's peculiarities as a poet, according to which Flavio in his canzoniere privileged the strambotti, were evidently considered of very little importance by his fans and readers, and, for that matter, anybody's peculiarities that could upset a traditional rule, mattered very little with respect to what the public conceived of as traditional or expected of a literary genre. This had happened from the thirteenth century onwards, as all anthologies, (no matter where, why and by whom they were written), tend always to follow the same structure, and it will happen all the more during the Cinquecento within the various literary genres.

The very beginning of the Cinquecento is when the literary genre for poetry started to be established, and in its consolidation it reveals that the sonnet is now the metre with which an anthology should start (and will indeed start from Serafino onwards). I said anthology because, I think, the episode demonstrates, beyond doubt, that Flavio's anthology-canzoniere as I defined it at the beginning, was received by the public as an anthology rather than as a canzoniere, since the anthology is the only verse collection whose ordering depends on factors that are beyond the actual content of the texts. The position given to the canzone in the tradition of Provençal and Tuscan poetry, and "officially" made explicit in Dante's De Vulgari Eloquentia, certainly did not prevent Petrarch from opening his canzoniere with a sonnet and closing it with a canzone
tragica. The traditional rule does not directly affect the individual *canzoniere*, where the structure comes as a consequence of the balance and adjustment of the texts that form, as a whole, that structure; where, in short, the structure is somehow a text itself. Petrarch's book was certainly perceived as a remarkable innovation, but not as a breach of rule.

The pressure that resulted in the changed arrangement for Serafino's book, suggests that that particular arrangement was indeed perceived as a breach of rule. This is, therefore, an indirect acknowledgment that for the public, or even only for the Venetian editor (whether it was Flavio or not), that particular book was not properly a *canzoniere*. This assumption is well supported by the fact that all verse collections that appeared in print after Serafino's indeed followed the ordering decided for Serafino's edition in December 1502; and also by the fact that Serafino's collection was, at least up to the 1516 Giunti edition, an *opera aperta* as Eco would term it; that is, not a self-contained *canzoniere*, but a book that progressively accepted new pieces all too often not belonging to Serafino, provided that they somehow gravitated within the literary fashion in which his poetry was generated (27). This is something that is testified to also by Calmeta with respect to Serafino's *fortuna*:

(27) On the 1516 Giuntina see D. Delcorno Branca, *Sulla tradizione delle Rime del Poliziano* (Florence, 1979), and, of course, Menghini.
"Un tempo durò che se strambotto novo se sentiva, ancora che d'altro autore iusse stato composto, a Serafino se attribuiva..." (28)

In fact, for some of his editions (see, for example, STC n.84 containing strambotti by Cariteo, Paolo Cortese and others; STC nos 78, 83, or 96 an anthology half devoted to Ciminelli, half to Cornazzano), it is very hard to tell apart the collection of strambottisti and Serafino's personal collection; since no boundaries in this opera aperta are clearcut enough for us to define it either as a canzoniere or as an anthology (29).

A second, and last attempt at editing Serafino's opera (followed by none of the later editors of Serafino) was made shortly after Flavio's by Angelo Colocci. He retained the newly established rule for the succession of the metrical sections, but reordered the sonnets dropping the subject-matter criterion, and regrouped them according to stylistic and lexical affinities. Maybe Serafino's book was well launched in the form Flavio gave it, or maybe Colocci's solution was far too remote and refined to be understood by the public it sought to attract: whatever the reason his proposal for a reordering remained isolated.

The importance of his effort lies, I think, elsewhere. Firstly in the fact that it took place in Rome, (as Flavio's

(28) V.Calmeta, Prose e lettere edite e inedite, cit., p.64.
(29) D.Delcorno Branca, when discussing some aspects of the manuscript transmission of Serafino, quotes only two manuscripts that could be regarded as intentionally conceived as anthologies of contemporary poetry: ms. Urb.Lat.729 and ms. II,X,54 of the BNF. They share three significant characteristics: homogeneity of metres, a clear intention of attribution of every single piece, and an arrangement according to metrical genres (p.437).
did), a cultural centre whose full significance for Italian vernacular poetry of the Cinquecento is still in need of study (30); and secondly because Colocci (and after him the Roman ambiente) was to become central to the advancement of the studies of Provençal and Italian poetry and their chansonniers during the Cinquecento. Santorre Debernedetti (30) A study of the position acquired by the vernacular in Rome in the last years of the fifteenth century is offered by C.Dionisotti, Gli umanisti e il volgare fra Quattro e Cinquecento (Florence, 1968). There he indicates why Rome, after the collapse of Naples and Florence in the years around 1594, took over as a centre of vernacular literature. Paolo Cortese was a key figure in this process, as he represented almost a bridge between Florence and Rome: his household soon became the place where the literati residing in Rome, most notably Seratino, Calmeta, Bernardo Accolti, would meet. He himself exercised in vernacular poetry and caught a glimpse of the Raccolta Aragonese in 1496, writing about it to Piero de' Medici. At the same time he was also one of the first humanists interested in the questione della lingua which was about to start soon afterwards. On Paolo Cortese and his position in the resurgence of an interest in the vernacular in Rome see also D.Delcorno Branca, Da Poliziano a Serafino... cit., passim, where Cortese's role in the manuscript transmission of Serafino's works and its dependence upon the "Florentine" transmission of strambotti and rispetti are extensively discussed. On the interest of humanists in the vernacular see also V.Calmeta, Prose e rime..., cit., pp.32-36. Colocci's Apologia di Serafino Aquilano is to be understood as the first testimony of the linguistic querelle in favour of the solution of a lingua cortigiana; on it see P.Floriani, I gentiluomini letterati. Il dialogo culturale nel primo Cinquecento (Naples, 1981). On Colocci see the entry (anonymous), in DBI, vol.27, sub voce (Rome, 1982); the best (and as yet the only), comprehensive study on Colocci is Atti del Convegno di Studi su Angelo Colocci (Jesi, 1972); other sources are F.Ubaldini, Vita di monsignor Angelo Colocci. Edizione del testo originale italiano (barberiniano Latino 4882), edited by V.Fanelli (Vatican City, 1969); and V.Fanelli, Ricerche su Angelo Colocci e sulla Roma cinquecentesca (Vatican City, 1979). More generally on Roman humanism and culture of the period see A.Quondam, "Un'asserziva, un progetto. Per una ricerca sulla storia di Roma fra 1465 e 1527", Studi Romani, 27 (1979), 166-175; and C.Bologna, "Tradizione testuale e fortuna dei classici", in Letteratura Italiana, directed by A.Asor Rosa, vol.6, Musica, teatro e tradizione dei classici (Turin, 1986), passim.
brought to light his activity and work in this field, in studies still unrivalled to the present day, to which nothing substantial could be added here.

Given the strong interest Colocci had in Provençal matters, and in general in matters regarding verse collecting either in Latin or in the vernacular languages (see also Chapter 3); and given also his links with Naples, where the late Quattrocento witnessed, together with the resurgence of the vernacular canzoniere also that of the Latin canzonieri, most notably with Pontano (whose De Magnanimitate was dedicated by Summonte to Colocci), there are grounds for arguing that Colocci undertook the task of collecting Serafino's poems having a good knowledge of these questions. Yet Debenedetti dates to 1515 the beginning of Colocci's studies on Provençal poets, 1515 being the date when he bought from Cariteo's widow the much longed for Libro Limosino, (M now B.N. ms.fr.12474, a copy in Vat.Lat 4823), by means of which Provençal poetry was first introduced into Naples by Cariteo, and Provençal studies were revived in the Cinquecento (32). Given the authority from which the information comes there seems to be little ground left to argue that the idea and structure of Serafino's collection might have come to him from the...

(31) Gli studi provenzali in Italia nel Cinquecento (Turin, 1911); "Intorno ad alcune postille di Angelo Colocci" Zeitschrift für Romanische Philologie, 28 (1904), 56-93.
(32) S.Debenedetti "Intorno ad alcune postille...", cit., dates Colocci's annotations in Vat. Lat. 3793 to the years 1515-1537 (p.76). Incidentally, the beginning of Bembo's Provençal studies, which will overlap with Colocci's, is commonly dated to 1512.
Provençaux, were it not for a biographical detail that might be of some relevance, and allow some conjectures.

In 1501-1503 Cariteo left Naples for Rome and "vi si trattenne quasi due anni, amato e protetto da Agostino Chigi a Dal nostro Colocci, al quale si rivolse con un sonetto" (33) which testifies to a good degree of familiarity between the two men:

"Il Colocci si occupava in quel tempo della pubblicazione delle rime di Serafino Aquilano e grande doveva essere l'ammirazione e l'affetto per il Cariteo che di quel poeta era stato modello e maestro... e fu proprio a Roma che il Cariteo parlò col Colocci di un libro di poeti limosini" (34).

From another authoritative source comes, therefore the link between Cariteo, who first studied Provençal poetry in the Cinquecento, the Libro Limosino, and the edition of Serafino's poetry in which Cariteo was of course interested, being of the same generation and having shared much of Serafino's poetic experience, as Calmeta again can testify:

"Altri saranno che ... vorranno di qualche arguzietta, o vero affetto, dilettarsi, per uscir fuora dalla vulgar schiera, quella con lo instrumento di musica accompagnando, per poterla meglio non solo negli amorosi, ma ancora negli eruditi cuori imprimere. Questi tali nei modo del cantare deveno Cariteo o Serafino imitare, i quali a' nostri tempi hanno di simile esercizio portata la palma..." (35)

The question of the book of verse has much to do with the Naples-Rome axis, and, through Cariteo's and the Provençal

(34) F.Ubaldini, Vita di Monsignor Angelo Colocci, cit., p.13 n.20, where both quotations are to be found.
(35) V.Calmeta Prose... cit., p.21.
mediation, came to Colocci's attention. I think that Colocci could not have completely ignored Cariteo's literary experience while he was working on Serafino's edition; and must already in the years 1501-1503 have had some knowledge of the questions related to verse collecting with respect to the Provençal and Neapolitan background.

In fact, Flavio, about whom we know practically nothing (36), must also have shared some of this knowledge, as he appears in the list of poets and academicians who regularly attended the Horti Colocciani, compiled by Colocci (see Ubaldini Appendice I, p.109) now in Vat.Lat. 3450 f.57r-v.

The division according to metrical genres and its scheme and hierarchy remained dominant from Flavio's and Colocci's editions onwards, not only in Rome; and this was not confined only to anthologies, but indeed penetrated well into the structure of the authorial canzonieri.

4.2 FROM THE CANZONIERE TO THE ANTHOLOGY

In 1502 Nicolò Liburnio published in Venice his Opera... In it the sonnets appear in first position, followed by two Dialoghi (themselves sonnets), three epistole, one capitolo, a lauda, and the Volgarizzamento delle Pistole di Ovidio in terza rima.

In Rome at about the same period (1501-1512), Staccoli's Sonetti e Canzoni were published by Besicken, and dedicated to Angelo Colocci. If they still present, as in the

(36) Some conjectures on him are in A. Rossi, Serafino Aquilano...cit., pp.13-14.
manuscript version, the sonnets, sestine and canzoni mingled together, the 1503 edition of the poems by Benedetto da Cingoli, again dedicated by its author to Colocci and edited by Colocci himself for Besicken do not. Cingoli's *Sonetti barzelle e capitoli* are internally arranged in the sequence sonnets, strambotti, barzellette, which are followed by a mixture of Latin poems and terze rime.

In 1502 Cornazzano's *Sonetti e Canzone* came out for the first time. This canzoniere, datable in its composition to 1461-1471 (*termini post* and *ad quem*), was originally devised following a traditional, Petrarchan pattern. Its original title was *In laudibus et amoribus dive Angele Odarum liber*, and the collection was articulated in sonnets, canzoni and sestine mingled together and divided into two sections: *in praesentia* and *in absentia*. In both the extant manuscripts of it (Naples, Biblioteca Nazionale Vittorio Emanuele III, ms.XIII.D.203; Oxford, Bodleian Library ms.D'Orville 517), the second section has an illuminated capital to mark the division. Even the ratio between the two sections is kept almost identical to Petrarch's: in the *Rerum Vulgarium Fragmenta* it was 263:103 = 2.55, in the *Odarum Liber* is 118:43 = 2.74 (37). There is no doubt whatsoever that the collection was a canzoniere. Nevertheless, it did not remain as such. Only the editions of December 1502 and August 1504 retain that pattern; all the others transmit the text divided in metrical sections: sonnets (plus three madrigali and a ballata) and canzoni (plus sestine and serventesi).

The canzonieri produced thereafter kept almost without exception to the anthology pattern: in 1503 the editio princeps of Cei's Sonetti, capitoli, canzoni, sextine stantie et strambotti was published; and published again, virtually unchanged (in 1516 a Pistola d'amore in prose was added) four times in Florence, twice in Venice and twice in Milan. The arrangement, again metrical, placed the sonnets first, followed by capitoli, canzoni, sestine, stanze and strambotti. In 1504 Diomede Guidalotti, author of the prefatory letter to the Collettanee... in morte... Seraphino Aquilano (Bologna, Bazalieri 1504) published in the same printing house a Tyrocinio delle cose volgari..., an authorial canzoniere arranged (metrically) in sonnets, canzoni, sestine, strambotti, barzellette, capitoli, egloghe. The collettanee, an anthology, were arranged in two large sections, according to language: the first was for poems in Latin and Greek, the second for the vernacular.

In 1506 Giovanni Bruni "ariminese" published the first edition of his poems. It is divided into three parts: first the sonnets (divided in vita and in morte), then the canzoni (in vita and in morte) and last the barzellette again in vita and in morte. This is in fact an odd compromise between a strong model, which could not be ignored, and a structure that had grown stronger than the former model, so that even such a poorly skilled amateur as Bruni was, had to comply, seemingly somewhat reluctantly, with it.

1506 is a rather crucial year, because the canzonieri of the two most representative Neapolitan poets were then
published: those of Cariteo and Caracciolo. Both these editions are relevant because they seem to mark a counter-tendency: the journey from script to print marked a further Petrarchisation for the already Petrarchan Caracciolo (see Chapter 2 p.39); Cariteo's *canzoniere* lost in its 1509 edition the *strambotti*, which were present in the first edition, and became an *opera omnia* rather than a love romance, as many more and more varied, poems with respect to the original were included. It looks as if Cariteo, originally a courtly poet, once deprived of the court, had to move away from the Petrarchan model and to achieve what was, indeed, an anthology of his various works.

I think that these cases show convincingly that in the Cinquecento publishers (Caracciolo's collection, for one, was given to a publisher after his death, therefore when he could not thoroughly rewrite it) forced a re-editing of texts, in order to make them comply with what was seen as the dominant, the official trend. In Cornazzano (another *post-mortem canzoniere*) and Cariteo's cases, or rather, in Venice, Florence and Milan (and later in the whole of Italy) the tendency was towards the anthology, and the *canzonieri* were either written or re-edited as anthologies. In Naples, the individual verse collection was still identified with Petrarch's model, and it was *that* model which was to be entrusted to the official status of print.

In 1506 also the *Sylve* by Marcello Filosseno came out, to be published again in 1507 and 1516. It is hardly worth noticing that it is arranged in series of sonnets, *capitoli*
and strambotti in all its editions. In 1507 Antonio Ricco published his Fior de Delia, sonnets, capitoli, epistole, desperata, egloga, barzellette, strambotti, farze; the Compendio de cose nove de Vincentio Calmeta... and the Opera nova came out, followed a year later by the Fioretto de cose nove..., to be published again in 1510 and 1516. Calmeta's Compendio, an anthology of poems by many authors is arranged by metres (sonnets, capitoli, epistole, egloghe, pastorale, strambotti barzellette and a Predica d'amore which is by Marco Rosiglia and is published in his editions as well), as is the Fioretto (38). Both the 1510 and 1516 Fioretto editions carry the same title page, listing the succession of the metrical sections; nevertheless, in no case do the contents of the editions respect, for some reason, the succession announced on the title page of sonnets, capitoli, epistole, ecloghe, disperata, strambotti, barzellette, contradi sperata. Here is a comparative table of the contents of the two books:

<table>
<thead>
<tr>
<th></th>
<th>1510</th>
<th>1516</th>
</tr>
</thead>
<tbody>
<tr>
<td>48 strambotti</td>
<td>60 sonnets</td>
<td></td>
</tr>
<tr>
<td>31 sonnets and 1 canzone</td>
<td>11 capitoli</td>
<td></td>
</tr>
<tr>
<td>12 capitoli</td>
<td>3 ecloghe</td>
<td></td>
</tr>
<tr>
<td>1 ecloga</td>
<td>1 disperata</td>
<td></td>
</tr>
<tr>
<td>4 capitoli</td>
<td>2 capitoli</td>
<td></td>
</tr>
<tr>
<td>1 epistola</td>
<td>3 epistole</td>
<td></td>
</tr>
<tr>
<td>1 capitolo</td>
<td>1 capitolo</td>
<td></td>
</tr>
<tr>
<td>1 barzelletta</td>
<td>28 strambotti</td>
<td>5 barzellette</td>
</tr>
</tbody>
</table>

(38) Unfortunately I could not see the 1502 Opera nova in the Biblioteca Colombina in Seville which I have been unable to visit; nor the 1508 Fioretto in the Biblioteca Angelica in Rome, as the stacks in which the copy is kept are temporarily inaccessible.
Noticeable is the different weight given to the sonnets and the strambotti from one edition to the other, and the insertion of a Capitolo Domni Petri Bembi in the 1516 edition (39).

The years between 1510 and 1525 hardly witness any change (40). In fact only a few new titles came out; among which Narnese's Sonetti, capitoli, strambotti (1520 and 1525) and Senato's Soneti, stantia, disperata, epistole capitoli, strambotti, barzellette ecloghe; both of which keep to what they promised on the title page, and reproduce the texts in the order in which they were announced. Also the Dante edition of 1518 does the same, presenting first Dante's canzoni then his and others' madrigali (and ballate). The sonnets are excluded, and the very archaic canzoni-first style is revived. But this holds only for Dante. Britonio's Gelosia del Sole (Naples, 1519), is again, formally a canzoniere, divided petrarchianamente into two sections; but the core of the production of this period is made up of new editions of books already described: Bruni, Cei, Cariteo, Ciminelli, the various Compendi, Fioretti, Opere Nove; Filosseno, Ricco, Rosiglia, Sasso, Tebaldeo.

A new title is the 1515 edition of Bernardo Accolti. This reinforces (if still necessary) the impression that the

(39) This capitolo has linguistic characteristics that make it hardly attributable to Bembo. Consider the following couples, the first element of which is the one found in the text: utel/util, renasca/rinasca/ trunco/tronco, soi/suoi, lungo/lungo, despietata/dispietata.

(40) It may be useful to recall that, alongside the fortune acquired by the sonnet, comes the virtual disappearance of the canzone. An extended discussion of this question is in C. Dionisotti, "Fortuna del Petrarca nel Quattrocento", IMU, 17 (1974), 61-113; especially pp.98-105.
canzoniere is, in the second decade of the century, no longer a vital genre. His collection gathers together all sorts of poems and a comedy in ottave, Virginia, (produced in 1494, it draws its story from the third novella of the ninth giornata of the Decameron). The dedicatory letter by the author invites the readers to read "acciocché con tuo diletto cognoscer possa non manco ne isonetti valere & argutie di strambotti che nell'octavo suo comico stile. Vale e legge". The author did not care in any way to keep a unitary form, or to conceal the fragmentary nature of the collection whose only unitary aspect consists in the division into metrical forms; on the contrary the very didascalie that appear at the beginning of some of the sonnets highlight beyond any reasonable doubt that the collection was superimposed on the poetry, the sonnets having been written ad occasionem. Even clearer is this feature in Altissimo's books, where the readers are consistently addressed as auditori as if no difference in transmission had occurred in the passage from oral performance to the printed medium.

It is important to appreciate, that 13 years after Serafino's collection was printed, the need felt by Colocci to mystify the readers (implying that if Serafino had lived he would have reduced his collection "a qualche sua pensata disposizione" (see Part one Chapter 2 p.38), has gone. With it went the canzoniere itself, apparently once and for all. The period up to the 1527 Giuntina delle rime antiche is occupied by collections of the nature of Accolti's,
Altissimo's, (and Serafino's for that matter): poetry that had been oral and is now entrusted to the market of printed books to make the most of its popularity. The Giuntina affords a very traditional anthological arrangement: the poems are organized by authors and within the authorial sections, metrically (41).

The arrangement of these collections tends to be modelled on the lesson taught by Serafino: metrical arrangement. There is, however, a noticeable difference within the hierarchy accorded to metres: this production was addressed to a new, or newly numerous reading public, which taking possession of a large portion of the market, could establish its own rules. Altissimo's editions, for example, in spite of keeping a metrical arrangement, ignore the traditional golden rule of privileging the sonnets, which cost Serafino a new edition in December 1502. It is the most popular metres that are privileged. The law of "use" which Flavio unsuccessfully proposed for Serafino's collection and which was accepted by the only "popular" publisher of Serafino's, that Piero Pacini who made his own fortune with Savonarola's speeches, is eventually accepted as a general rule.

The arrangement of Notturno's works, the best-sellers of the 1520s, is to be interpreted in much the same way. His most popular booklets, those constituted only by a gathering

(41) Even though the Giuntina is a monument to tradition, its metrical hierarchy accommodates the new tastes: "inedita è la designazione delle varie sezioni come "libri", mai adottata nei canzonieri manoscritti e di probabilispirazione classica; come pure insolita è la successione sonetti, ballate, canzoni, seguita all'interno del libri V-VIII" (D.De Robertis (ed.), Sonetti e canzoni dei più antichi autori toscani (Florence, 1977), pp.12-13).
of 12 leaves, hardly contain any sonnets, and when they do, the sonnets are given no pre-eminence. Besides, Notturno's more "official" production, as is his 1526 Sessa edition—a book that the publisher issued in the same year as Serafino and Petrarch, as if all part of a poetry collection—duly offers the sequence: capitoli, sonnets, strambotti, sestine, canzoni, disperate, tragedia, Fausto di virtù, in which the capitoli precede the sonnets.

In Olimpo's production the new trends went even further, since the very structures both of the canzoniere and the anthology are being challenged. His Gloria is, indeed, a love romance in verses, but the description of such a story is no longer entrusted only to poetry: the narrative structure is made explicit (for the reader to follow more easily) by inserting letters and prose passages between the poetry, to mark the development of the story as clearly as possible. The variety of metres utilised by Olimpo in all his works is wide and erratic, and if anything is privileged it is certainly the strambotto, or the ottava in general.

The new rules, however, pertained to, and identified popular literature. The specialisation of two different markets in the late 1520s marks a non-healable gap that will remain such for the decades to come (see Part two, Chapter 2). What was tolerable in popular literature was no longer tolerable in official letters: Nicolò Liburnio, the untorello which Dionisotti described so well as someone terribly eager to climb to literary respectability, knew
this only too well (42). In his 1524 edition of Le selvette, he promptly got rid of all the metres no longer regarded as classic, namely the terze rime, and shaped his canzoniere in sonnets Dialoghi, Madrigali and Canzoni.

What happened next, to end the important experiment of a new canzoniere-shape during the first three decades of the Cinquecento, was to return to the traditional form of a "non-anthological" canzoniere shape, against literary experimentalism, by this cutting out from literature three quarters of what had represented literature in the preceding decades.

A last example of reshaping collections may further highlight how compelling the re-established canzoniere rule had become.

In 1530 Zoppino published the editions of Petrarch, Serafino and Tebaldeo, attempting a similar operation to that attempted by Sessa four years earlier: the production of a collection of the three canonical (for the time) "love" poets. The publisher wished to emphasize two issues: the philologically high standard of the texts and their status as love canzonieri. The Petrarch edition openly declares its loyalty to the text established by Bembo, by reproducing the letter Aldo agli lettori in which the linguistic, orthographic and interpunctory innovations introduced by him are sharply defended; in Serafino and Tebaldeo's editions the presence of an editor in charge of overseeing the correct quality of the texts is acknowledged. Marco Guazzo

(43) writes in appendix to Serafino's 1530 edition (STC 129), that

"lui per egli, ella per lei et lei per ella, et molte littere che erano in alcuni luoghi piu del regulato ordine poste et in altri meno ... sono state per me tolte via et aggiunte secondo il loro bisogno".

For the first time in its printed transmission the bipartition between sonnets and terze rime in Tebaldeo's book was no longer highlighted, in the attempt to present the book as a unitary and coherent canzoniere. Besides, to perfect the whole operation, Serafino and Tebaldeo's books were re-christened Opere d'amore, as this was the new title, identical for both, that appeared on the title-pages.

The final outcome of the process I have been describing is well known, and is summarised in the triad Trissino, Bembo, Sannazaro. What had been the fruit of improvisation was eventually banned from official literature (and this included Serafino Aquilano), and Literature was put back, behind a desk, and abandoned the literary circles formerly situated in the courts, which first caused the divorce between poetry and the canzoniere.

Petrarchan poetry and Petrarchism as a social experience came to a crisis by the late Quattrocento, and the first casualty of that crisis was the canzoniere form. Its very
essence was neither applicable to nor possibly reproducible by the "new poetry", as the paramount literary exchanges ceased to be those with *i maggiori*, which are exercised in *panni curiali* - as Machiavelli taught us - and in solitude; to become somehow more *gaglioffi*: light, mundane, improvised. For this very reason Serafino, Tebaldeo, Sasso and their peers had to deconstruct and eventually destroy the *canzoniere* structure; and a new pattern was made available in the form of the anthology, far more easily reproducible than the *canzoniere*. The seriality and quick reproducibility introduced (and demanded) by the printing press expanded astonishingly the *fortuna* of the genre, marking the birth of a new literature: popular, easily produced and easily sold. The great importance gained by seriality also marked the (temporary) end of a literary genre such as the *canzoniere*, which is by definition, identifiable with the person of the author, and therefore, above all, unique.

The new literature of the 1530s claimed again as constitutive of literary experience its uniqueness and authorship. It rejected in its elitism the dominant literature and called back poetry as a solitary experience, to be shared only with those who understand art and its mastery: all the rest had to remain outside its door, forced out - almost literally - back in the streets.
5. ANTONIO TEBALDEO: A NON-EXISTENT CANZONIERE IN PRINT

"Nulla se può acquistar per dar giudizio
buon giudice de ognun fia '1 suo volume
li vederasse la virtute e '1 vitio
e chi ha di cera e chi salde le piume"

A. Tebaldeo, Sonnet 165, vv. 1-4

Tebaldeo's collection of vernacular poems was very popular with its contemporaries; alongside Petrarch and Serafino Aquilano it was in fact a best seller of its age. It enjoyed as many as 78 printings between 1498 and 1568 (1), in the form of 39 editions of his canzoniere (2), and 39 anthologies containing part of his work. 26 of the editions of his canzoniere, and 33 anthologies were printed before 1530. Even the manuscript transmission of Tebaldeo's vernacular poems is remarkably rich: 67 manuscripts copied before 1550, most of which are, again, anthologies, the manuscripts containing exclusively poems by him being a mere five in number. Out of the 67 manuscripts, 15 (22.3%) were copied certainly during the fifteenth century, 10 (14.9%) about the turn of the fifteenth to the sixteenth, and the vast majority, 42 (62.6%), during the first half of the sixteenth century (3).

(1) At this stage Tebaldeo's fortune came to a sudden stop: the next edition of his poems having been printed only in 1706.
(2) Henceforth I shall use the word to indicate that particular collection of poems which appears, with very slight differences, in all the printed editions of Tebaldeo's vernacular poetry, but not in the manuscripts; and which therefore came to be considered as the vulgata of his canzoniere.
(3) This instance seems to conform to a significant trend in the manuscript production of books of verses in Italy, which dates the canzoniere (as a collection of poems by only one author) to the fifteenth century, and the anthologies to
Tebaldeo's manuscript transmission is very varied and clearly autonomous with respect to the printed transmission. This is easily explicable in view of the fact that the manuscripts belong to both centuries, whereas the canzoniere was printed in 1498, against Tebaldeo's wishes, by his cousin Jacopo Tebaldi; and the author, despite being thoroughly dissatisfied with it, and despite the many reprints and great renown the book enjoyed, had never bothered to correct and re-edit it. This is the prefatory letter to the printed canzoniere Jacopo Tebaldi wrote, dedicating the work to Isabella d'Este, Marchioness of Mantua:

"Hauendo io già uedute in uarii luoghi disperse le opere de M.Antonio Tebaldeo mio cugino, le quale legendo mi erano più de fastidio che de piacere per colpa de chi le auuea transcritte corrottamente il che credo non habia meno offeso altri che me, ho piu uolte esortato il prefato mio cugino a redurle in uno uolumetto & correttamente stampare per più comodita di chi lo ama & apprezza le cose sue. Ma uedendo che seco mi affaticaua inuano sponte cum mia industria e senza sua saputa ho facto quello che da lui cum longe persuasione & preghi mai non puoti obtenere. Et perché nel suo libro qual cautamente [sic] mi è peruenuto da mane ho ritrouato uno soneto che me dimostra la sua intenzione essere sempre stata de dedicare questa opera al tuo excelso nome, non ho uoluto che il mio furto te priui de alcuna tua ragione, anzi a te ho intitulato il libreto, il quale ora ti mando. Scio bene ch'el non ti dispiacerà se non per altro, per esserli cose noue le quale né da te ne da alcuno prima forsi furono mai uedute. Gli trouerai alfine alcuni sonetti & capituli composti per lui in morte de una altra sua amica li quali secondo l'ordine ch'io trovai doueuan essere capo del libro, pur mi è parso

the sixteenth. Indeed, the manuscripts containing only Tebaldeo's poems were mostly copied in the fifteenth century, whereas most of the anthologies are to be dated from the Cinquecento. The data so far quoted, as regards the manuscripts and the editions printed after 1530 are drawn from Tania Basile, Per il testo critico delle rime dei tebaldeo (Messina, 1983).
Therefore, to rediscover some semblance of authenticity in the corpus, one is forced to turn to the manuscripts and look for it there (5). Yet the way to a supposedly "authorially intended" verse collection is bristling with difficulties, for in the manuscripts there are no instances of a book of verses edited as such by the author himself: Tebaldeo's autographs seem more a "workshop" than anything else, the other manuscripts containing a substantial number of his poems (6) are collections not ascribable to the author, nor could one find any authorially intended collection in the manuscripts containing around 30-50 pieces (7).

Nevertheless, six of the manuscripts containing more than 100 poems (8), must be regarded as the one instance of an organic collection of verses devised as such ab origine; and even if Tebaldeo did not himself write any of the manuscripts, he might well have been at least

(4) I transcribed the letter from the edition preserved in the Bodleian Library, Inc.I.30.1500.1, f.alv. I have normalised the punctuation according to modern usage.

(5) To this fact is linked the major defect of Basile's work, which is a preparation for her critical edition of Tebaldeo's Rime due to be published later this year in Ferrara by the Istituto di Studi Rinascimentali: why did she analyse exhaustively the printed transmission, giving also the stemma editionum, yet completely disregard the manuscripts?

(6) "Substantial" with respect to the printed collection, consisting of 309 pieces.

(7) I have divided the manuscripts listed by Basile in groups, according to the number of poems they contain: see paragraph 5.1.4, below pp.130-132.

(8) Bologna, Biblioteca Universitaria mss.1242, 2690, 300; Rome, BNK ms.Sessoriano 413, Paris, Bibliothèque Nationale ms.it.560; Parma Biblioteca Palatina ms.3072.
partially responsible for the collections. These manuscripts are all datable to the end of the fifteenth century, and their contents are fairly close to that of the canzoniere, of which they might have been a source, though the canzoniere does certainly not derive directly from them. I have not attempted to give an exhaustive description and analysis of all the manuscripts and the printed editions by Tebaldeo which fall into the period 1470-1530, but just to chart, partially on the basis of the descriptions already available, and partially through a direct study of the manuscripts, what were the dynamics of the manuscript transmission of Tebaldeo's rime, his system of composing and assembling collections, and the way in which he was collected and read.

The leading role played by Tebaldeo in the so-called letteratura cortigiana, the high level of his Latin production and his friendship and intellectual co-operation with personalities such as Bembo, Colocci, Sadoletto, confer on him a key role for the understanding of Italian Cinquecento literature. Besides, his long activity and his production, always in the two languages (Latin and vernacular), make him an important figure from at least an historical point of view. His vernacular production is not much more than mediocre, yet it enjoyed a remarkable fortune both from a critical and from a commercial point of view. It was studied, towards the end of the fifteenth century by Vincenzo Calmeta, the first literary critic of the time (defined as such by Cecil Grayson), who devoted to him a
whole chapter of his *Annotationi* (9). He was praised by Cornazzano and Panfilo Sasso, quoted by Castiglione and inserted by Ariosto in Canto XLII of the Furioso as a love poet (10); commended by Paolo Giovio (11) and assisted while in Rome by letterati such as Colocci, Bembo, Trissino, Sadoleto, who corrected and discussed with him his artistic production. Furthermore, Bembo and Colocci planned to edit for the press both his Latin and his vernacular work.

Besides, the mere fact that in his very long poetic experience there had been, very significantly, a coexistence of both the tendencies in poetry I have been discussing so far, makes it even more important for us to analyse in detail the manuscript and printed transmission of Tebaldeo's poems. On one hand Tebaldeo experienced as protagonist courtly poetry (and poetics), with its consequential fragmentary nature in transmission and, indeed, in composition and assimilation. On the other hand he pursued the aim - that remained, as we shall see, somewhat unfulfilled - of creating the monolithic, "authorial" collection of a *canzoniere*. This was "forced" upon him, as I said before; nevertheless, he himself, at an early stage of his poetic experience, produced a plan for an organic collection. But why did he later abandon completely that project, and leave his poetry (and popularity) to be entrusted to a myriad of manuscripts over the reliability of which he had no control? Why did he remain so passive with

(9) V. Calmeta, *Prose e lettere...* cit, the chapter is at pp. 15-19.
(10) *Orlando Furioso*, xlvii, stanza 83, l.7-8.
respect to the printed transmission of his poems, and what is the relation between his project of a canzoniere, and the book that was produced for him and, as it were, spoke for him in print?

5.1 THE MANUSCRIPTS

5.1.1 The autographs (Modena, Estense ms. it. 838; Ferrara, Ariostea, ms. 1,378 and 1,395; Modena Est. ms. lat. 680 and 681; BAV, Vat. Lat. 3389)

The Modena manuscript Est. it. 838, is constituted by an autograph nucleus containing a group of Tebaldeo's poems, and autographs by Corsi, Quercente and Castiglione; together with a section containing poems by Buonaccorso da Montemagno, Latin elegies, anonymous vernacular verses and a selection of Cornazzano's poems anthologized from the 1502 printed edition (12). According to Flamini (p.395) the various autographs brought together in the manuscript came to Tebaldeo in the form of letters from the various authors, friends and admirers of his, and he collected and preserved them among his own papers, which were later collected in the form they currently have in the manuscript. Indeed, the manuscript also contains a sonnet by Tebaldeo on a folded sheet carrying the address "Ill.mae ac Ex.mae Dominae meae singularissimae D. Isabellae Estensi Marchionissae Mantuae"

(12) F.Flaminì, "Jacopo Corsì e il Tebaldeo", GSL1, 17 (1891), 391-399.
This implies that the book contains a "register" of incoming and outgoing poetic correspondence, handled and administered by Tebaldeo as editor.

Of particular interest is the coexistence of the autographs of Quercente, Corsi and Castiglione, and Cornazzano's anthology: Quercente died in 1481, Corsi in 1493; whereas Cornazzano's section cannot have been copied before 1502 and the poetical correspondence with Castiglione dates approximately to 1520, for the two sonnets *Castiglion mio, subitamente il nostro*, and *Castiglion mio voi andrete ove il figliolo* (c.192v and 193r) were dedicated by Tebaldeo to Castiglione as *consolatorie* after the death of Raffaello Sanzio and of Castiglione's wife respectively. Therefore the manuscript appears to be a private collection assembled over a period of time mostly by Tebaldeo (the sections containing neither his correspondence nor his own works were not copied by him), spanning poetical experiences stratified in the course of time according to the modification of Tebaldeo's literary interests and of his social and cultural relationships. As a last section to the manuscript (cc.115r-195v) Tebaldeo added a collection of 159 of his own pieces, all sonnets, some of which are also present in the printed editions. According to Renda (14) this section should represent originally a *sylloge* to be presented to Isabella Gonzaga, as one can infer from the opening sonnet *Corsi in*
un grave error quando fui speso, and from the fact that 66 of the compositions are copies of pieces transmitted by another autograph, Ferrara Bibl.Comunale Ariostea ms.I 378, enriched with some variant readings. For 64 pieces Est. it. 838 stands as codex unicus (15); the collection is therefore featured as a completely different, almost parallel form of a canzoniere in comparison with the printed version. Furthermore, this is not the only case of an alternative canzoniere traceable in Tebaldeo's manuscripts.

Est.it.832 shows characteristics which are very similar to 838, it being a private collection of Tebaldeo's consisting of several autograph poems transmitted by their authors to Tebaldeo in the form of letters, and a selection of Tebaldeo's autograph poems together with an anthology section, containing the most varied things: sonnets by Campagnola and Quercente, Latin epigrams by L.Pittorio and G.A.Campano, elegies by Battista Mantovano, E.Cayedo, G. Tribraco; the Genethliacon Ovidii by C.Paleotti, an epistle by Malpighi and a treatise on the plague by A.Panzio (16).

Tebaldeo's autograph section is a separate codicological unit contained in a gathering of 18 leaves (cc.45r-62v)

(15) To identify the pieces I shall henceforth use the numbering adopted by Basile. Please note that the nos 1-309 identify the poems in the printed canzoniere, all the others are extravagantes. The poems for which Modena 838 is codex unicus are as follows: 370, 543, 590, 553, 530, 660, 691, 564, 562, 604, 698, 607, 621, 529, 655, 502, 585, 486, 455, 628, 573, 478, 685, 651, 532, 629, 503, 582, 520, 703, 652, 569, 672, 577, 510, 465, 555, 618, 695, 480, 701, 610, 625, 578, 593, 609, 616, 491, 519, 401, 517, 650, 448, 651, 506, 352, 380, 687, 594, 586, 657, 648, 580, 516.

(17). It contains 83 poems (18) sixteen of which appear also in the printed canzoniere. For 51 pieces 832 stands as codex unicus (19), the remaining are transmitted only in another autograph manuscript, Ferrara Ariostea ms.l 395, and by an eighteenth-century manuscript, shelf-marked D 123 in the Biblioteca Trivulziana in Milan. It is therefore a piece of work thoroughly autonomous with respect to the already edited material.

The case represented by 838 and 832, testifies to an interesting private system of writing and collecting his and other poets' production. Why did Tebaldeo organise these "registers", and why and when did he add his sections? This method of assembling and writing is not confined only to the vernacular, as it was used also for the manuscripts containing Latin verses, a fact that allows the inference that this was his own method of working, and that this method did not change, whatever language he used. The question is rather important: we shall see that for other Roman humanists too, in the planning and achievement of verse collections there was no difference in method according to the language: be it Latin, "Italian", Provençal

(17) It measures, according to Basile (p.99) 330x115 mm., while the body of the manuscript measures 320x215 mm.
or Portuguese. The problems (and the "ancestors" to look back to) were always the same.

Est.lat.681 is indeed a perfect equivalent, on the Latin side, of the two manuscripts already discussed. This is the description given of it by Muratori:

"Carmina varia, eruta a fasciculo quodam reperto in Ducali Archivio et in unum compacta. Pleraque Ant. Thebaldeum celebrem Poetam Ferrariensem auctorem habere puto. 1700" (20)

The manuscript is almost entirely Tebaldeo’s autograph, and contains an organised section of his Latin works, an anthological part including Jacopo Lebaidi’s and Battista Ariosto’s elegies, and a last section containing poems, prose, notes and rough drafts — all in Latin — of Tebaldeo’s works in progress. Judging by the names present in the anthology, the material contained in the collection was partly written in Ferrara, a city which Tebaldeo left in 1495, and partly, as shown by internal evidence and by the presence of some of Colocci’s autographs, must have been written in Rome, where Tebaldeo arrived in 1513. That means that the manuscript was an opus constantly in itinere, ready to welcome contributions by friends and colleagues which Tebaldeo wanted to include in his book, which he treated as an intimate and personal possession to be taken along when moving, ever open to his future literary experiences (as was, besides, Est. it. 838).

The section containing Tebaldeo's autographs in Est.Lat.681 is organised in several groups of material (21), each rationally arranged according to dedicatees and themes: the authorial intention of self-editing, the presence of various booklets, as it were, appears then as indisputable. Yet the long period required for the completion (if any!) of the various collections forced some changes: the original dedicatees, Lena and Camilla, were replaced by Flavia, the woman having a predominant role in the canzoniere (whose composition, or rather assembling, is to be dated to the last decades of the fifteenth century). The changing of the dedicatees meant a re-arrangement of the collection dedicated: it implied not only the addition of new poems, but also the repositioning of the ones already included in the collection (22).

Est.Lat 681 is also worthy of notice for it contains an undated letter of great importance sent by Colocci to Tebaldeo. It was published by Bertoni in 1906 (23), yet it seems worthwhile reproducing it here:

"D.Antonio. Prego questa sera vogliate vedere Iano Pannonio dove vi pare sia scortecto perche' lo voglio fare imprimere et domatina mandaro' a pigliarlo: et soprattutto quello verso acconcio nello epigramma di Galeotto. Vale. Servus A. Colotius" [the italics are mine]

(21) See F.Cavicchi, "Intorno al Tebaldeo", GSLI, Suppl. 8 (1905), 106-138.
(22) Indeed, many poems in Modena, lat.681 and in another manuscript, Ferrara, Biblioteca Comunale Ariostea I 395 (described by S.Pasquazi, Poeti estensi del Rinascimento (Florence, 1966), pp.LVII-LVIII) dedicated to Camilla and to a Sylvia reappear, dedicated to Flavia, in lat.lat.3389. Furthermore, Est.lat.681 has variant readings and author's corrections whose definitive version appears in lat.lat.3389.
(23) Bertoni, art cit, p.496.
The letter stands as a document of a co-operation between Coiocci and Tebaldeo in editing a miscellaneous collection of poems: in this case a book of Latin epigrams supposedly devised by A. Coiocci, "a similitudine di quello che abbiamo dei greci" (24) and prepared by him and Tebaldeo for the press (25). It is now preserved in Vat. Ottob. lat. 2860, and in Vat. Lat. 3352 and 3353, which are described thus by De Nolhac (26):

"Enormes collections d'épigrammes ... executées sous les yeux de Coiocci et méthodiquement classées sous divers titres par ordre alphabétique; ... les vers antiques et modernes sont mêlés: au chapitre des epitaphes, Coiocci en insère plusieurs, lues, dit-il, sur des tombeaux antiques. Parmi les poètes modernes, les noms qui paraissent les plus souvent sont ceux de Politien, Pietro Bembo, Elisio Calenzio (27), Filippo Strozzi, Pietro Gravina, Tebaldeo, Marulie etc."

It is worth noticing that the collection fulfils all the needs of a proper anthology: it does not, indeed, just bring together a series of works (possibly divided according to metrical genres); in mingling ancient and modern poets, it implies a historical re-reading of the whole of the tradition of Latin epigrams, of which the compositions of humanists were to be regarded as the natural descendants.

(24) Ibid.
(25) Pannonio's epigrams were printed separately, in 1518 in Cracow.
(27) The edition appeared in Rome 1503 printed by Johann Besicken and edited by Coiocci. The manuscript that was the basis for the edition, shows cast-off signs and other indications that it was a manuscript that went into the printing house. It is studied in E. Calenzio, Poemata, edited by M. de Nichilo (Bari, 1981).
A similar case of an anthology devised and written within the Roman ambiente is constituted by Est.Lat.680 (28), a very important miscellany of Latin poetry. It contains, among others, compositions by Jacopo and Paolo Sadoleto, Molza, Pietro Valeriano, Poliziano, Bembo, Fracastoro, Lodovico and Gabriele Ariosto, M.Antonio Flaminio. Its links with Roman literary activity are therefore quite clear, since the elite of humanistic literature, mirrored about the turn of the fifteenth to the sixteenth century by Roman literary circles, is here well represented. As a further confirmation of the manuscript's origin we might take the fact that almost all the 20 pieces by Tebaideo included in the collection are to be dated after the sack of Rome, namely in the very late period of Tebaldeo's stay in Rome.

The commitment to collecting and editing anthologies of contemporary poets, for which Colocci is already well known, and to which Tebaldeo himself contributed, found its climax, for him, when he became the direct object of Colocci's revisions.

Vat.Lat.3389 preserves an autograph collection of Tebaldeo's Latin poems, sent by him to Colocci, and crowded with corrections which have been so far attributed to Colocci (29). It is copied in a fine cursive humanistic script, full of flourishes, but extremely regular and uniform, with every page accommodating twenty two lines. Yet

(28) Cavicchi, art cit. p.133.
(29) Such is the opinion of Pasquazi, Basile and De Nolhac. De Nolhac assumes that there are also Bembo's notes on the manuscript, probably on the basis of the contents of the letter written by Colocci to a M.Endimio, though I have not identified them.
the manuscript is swarming with notes, proposals for variant readings and corrections, that could hardly be attributed to anybody but the author; and after a careful examination the hand which copied glosses and corrections appears to be definitely identifiable with the one that copied the text. Besides, I could not find any notes/corrections which can be attributed to Colocchi (30).

The texts date from 1476 onwards, and many of them contain different versions of material already transmitted by Tebaldeo's private collections (31). The manuscript belonged to Colocchi's library: it stands to reason, therefore, that the manuscript is a selection made by the author himself on the whole of his Latin production, which was given a definitive form in a book and was sent as a draft to Colocchi for advice and approval.

Particularly intriguing from this standpoint are the three dedicatory poems: two Latin poems, copied on f.1r under the inscription Liber Amans and addressed respectively to Guidobaldo d'Urbino and Francesco Gonzaga; and one in the vernacular, copied on the last page of the manuscript (c.101v) and addressed to Isabella d'Este. F.1r was glued to the first flyleaf of the manuscript (one can clearly see

(30) I wish to thank Prof. Augusto Campana and Dr Rossella Bianchi of Rome, who helped me to attribute the hands present in the manuscript.

(31) Some texts are datable to 1476-1480 for they are dedicated to Boiardo and Pico; the poem for Ercole I has to be dated to 1481 because it refers to the additione Erculea which took place that year, and the poem for Alfonso Duke of Calabria must be dated to 1483. The poems to Bendedei and Battista Guarino date from 1485. There are no allusions in the book to Tebaldeo's stay in Rome. Vat.Lat 338y contains all the poems included in Ferrara, l 395 and many of the poems in Modena, lat.681.
where it is attached to the stub) and seems to have been written by the same hand which wrote the texts. The vernacular dedication - the first eight lines of the sonnet *Tanto hebber forza tue preghiere accese* - were written on the upper left-hand corner of the last page of the manuscript, copied in a hand using a disorderly, yet skilful humanistic cursive, much less calligraphic than the one used for the texts. The form of *c, ch, v, the ampersand &, the e* with the final stroke prolonged horizontally, the *z* with the final stroke sheltering the preceding letter and the ligature *st*, however, are characteristic of Tebaldeo's hand, as a palaeographic comparison of his notes in Vat.Lat.3389 demonstrates. It seems to be quite straightforward then to conclude that the Latin poems were originally intended as the dedicatory poems and placed, together with the title of the book, at the beginning of the manuscript; then the author added the vernacular poem, copied, indeed, in the form of a draft, on the last page of the codex as a new proposal for dedication.

According to Pierre de Nolhac this manuscript was the prototype of a planned printed edition commissioned by Colocci via Bembo from Tebaldeo's cousin Jacopo (32), who should have had it printed in Venice, together with an edition of his vernacular poems. Unfortunately these editions never came out. Evidence of the two projects is entrusted to two letters now in Vat.Lat.4104 (cc.59 and 85).

(32) P. De Nolhac, *La bibliothèque de Fulvio Orsini* (Paris, 1887), p.257. Jacopo Hieronimo Tebaldeo declares himself as "primo cugino et iratre". It is probably the same person who had the *canzoniere* printed in 1498.
published by Cian in 1888 (33), one of which was written by Colocci to a M. Endimio:

"Voi savete quanto amore et quanta affectione mi portava M. Antonio Thebaldeo et verso me quanto io verso di lui che in vita et in morte non l'ho mai abandonato. Anzi havendo lui le sue compositioni latine in mille cartucce sparse io con alcuni literati amici sol con opera mia feci radunar quelle fatiche, et due volte ricopiare, poi essendo ricercate da nepote et fratello, io trovai Mr Bembo R. mo amico del gia Mo Antonio, et mio, et dissi a Sua S. ch'io non voleva mandarle fuora col mio iuditio, ma che pregava Sua S. R. ma che notasse tutte quelle che erano dar fuora et quelle che no; et così doppo molti mesi fu interposto il iuditio del Bembo, et mandato in Venetia al fratello del Tebaldeo." [the italics are mine] (p. 243)

Undoubtedly the process of editing posthumously Tebaldeo's Latin production was in itinere, nevertheless Vat. Lat. 3389 was not the collection intended to be printed; firstly because Colocci declares explicitly that he had the works copied for him, whereas Vat. Lat. 3389 is undoubtedly an idiograph, as Tebaldeo devoted much time and attention to the correction of the texts; and secondly because there are no signs on the manuscript of any corrections suggested or carried out by Colocci or indeed by Bembo.

Yet there is a manuscript that has those characteristics and with it I identify the prototype which De Nolhac was looking for. It is the manuscript Vat. Lat. 2835, a collection (or, rather a huge scartafaccio) (34) carrying Tebaldeo's and others' Latin poems. Some of the hands that copied it are the same as those that copied the epigrammatari (Vat. Lat. 3352 and 3353) - supposedly Colocci's scribes - and

(33) Review to De Nolhac, GSLI, 18 (1888), 242-244.
(34) The manuscript measures 290 x 215 mm. circa, has 31 gatherings, and 280 leaves.
some of the poems are transcribed by Colocci himself. I was not able to identify all the sources of the manuscript, but, as far as Tebaldeo is concerned, there are two main sources: Vat. Lat 3389 and Est. 681, which are both descripti by Vat. Lat 2835. This bears three sets of corrections: by Colocci, Bembo, and again by Colocci. Colocci reported in the margins and interlinea all the corrections found in 3389, and proposed some variant readings to the texts. Bembo, for his part, crossed out some of the compositions, annotating in the margins non placet, and highlighted with his manicula some passages, annotating in the margin placet, or suggesting some (generally linguistic) emendations to the variants proposed by Colocci, or to Tebaldeo's texts. The ultimate supervision went back to Colocci. The fascicules of the manuscript are all independent one from the other: many of them reproduce entire gatherings from 3389 and 681. Most probably, Colocci had the book copied per fascicula, which he progressively corrected, and then sent off to Bembo who sent them back, for Colocci's final revision. A further piece of evidence for this theory can be found on the last page verso of one of the fascicules, where Colocci annotated: Vista dal be(m)bo et copiata.

Every fascicule had been folded twice along its shortest side; and each of them has a mysterious hole in the inner bottom margin, whose function I could not understand until I came across another letter published by Cian in his review of De Nolnac's book (p.243), concerning the planned edition of Tebaldeo's vernacular poems. It is by Tebaldeo's cousin
Jacopo, who was meant to send the texts, once corrected by Bembo, to the press in Venice. The letter is dated 4th of April 1547:

"[...] ben me grava et grandemente duole che quando la b.m. del R.mo S.re Bembo me mandò li sopradetti versi trovai mancare de' quelli quinterni più de cinquanta carte, perché epsi erano infilzati insena et li fogli segnati 1, 2, 3, 4, et 5 et detto in lo 4 trovai manchare l'antidetto numero de' fogli, me ne dolsi con la R.ma S.ria la quale me respose non sapere dove fosse processo, Dio N.S. et padrone a chi l'ha rubato."[italics mine]

The fascicules were sent infilzati, to keep them together. The folds and holes, therefore, testify to the "critical correspondence" the gatherings underwent, and also to the fact that in both editions Bembo played the same role.

Nothing comparable is left as regards Tebaldeo's vernacular poetry. There are very many collections of it, even autographs, yet none of them is in a form comparable to Vat.Lat.3389, nor could any of them be identified as the draft handled in the attempt to edit Tebaldeo's vernacular work. In a letter of the 4th of January 1538 to Girolamo Negro, Bembo himself mourns the loss of the friend together with the loss of his poems:

"Et dogliomi che si buono uomo e cosi elegante ingegno non sia visso ancora molti anni, ed il pensare che ora non ci sarà più il nostro M.Antonio, ma ci abbia del tutto lasciati, m'è duro e grave e molestissimo [...] Mi piace che il vescovo Colotio e voi abbia preso cura di rivedere i suoi scritti che fia la più gioevole cosa che pigliar per lui si possa.[...] Dogliomi degli epigrammi e sonetti ultimamente fatti, de' quali egli nessun testimonio ha lasciato, non gli avendo mai scritti; come dite. E' stata certamente gran perdita. Si vuole fare ogni possibile cosa di recuperarne più che si possa dagli
amici suoi, che gli debbono da lui avere uditi. E in ciò nessuno potrà giovare più che il vescovo." (35)

To this letter Negri replied on the 15th of February 1538 thus testifying that the projected edition took at least ten years of work before it was handed over to Bembo and then sent to Jacopo:

"Le cose del Tebaldeo si varno mettendo all'ordine et scrivendo in buona forma, con proposito di rivederle meglio un'altra fiata, ne darle fuori se prima non sian vedute da V.S. che noi siamo certi l'istesso auctore avrebbe fatto." (Cavicchi, cit. p.4)

Actually Tebaldeo was never generous in giving out writings and collections, even earlier in his life: this is the letter written by him on the 10th of January 1491 to Isabella d'Este in response to her repeated insistence on having some of his poems:

"voglio che la S.V. sappia ch'io non do cosa alcuna de le mie fuori, perché de giorno in giorno vo mutandaole et emendandole: e se ne sono alcune andate fuori, le me sono state robate da qualche mio compagno ... si ch'io son disposto de non dar fuori cosa alcuna perch'io amo più l'honor mio che tutte l' altre cose. Se pur la S.V. vole qualche cosa de le mie, quella puo far scrivere a Monsignor de Mantua il quale ha certi sonetti e capituli mei emendati, dei quali io non ho copia..." (36)

Nevertheless there is a major autograph collection of Tebaldeo's vernacular poems, preserved in the Biblioteca Comunale Ariostea in Ferrara under the shelfmark I 378.

(36) A. Luzio and R. Kenier, "La coltura e le relazioni letterarie di Isabella d'Este Gonzaga", GSLI, 35 (1900), 193-257, p.194.
It contains 270 poems (6 capitoli, 2 sestine, 4 ottave, 1 canzone, 1 dialogue and 256 sonnets) and was written by Tebaldeo at various periods, chronologically distant at times, for it is clearly marked by his laborious and continuing process of composing and of exercising his notorious labor limae.

The manuscript was described by Renda (37), who identified in it a sylloge consisting of eight quires originally independent one from another (38), and subsequently partially corrected by Tebaldeo (39), yet mostly

"uniti ad un corpo di scritti donde furono tolti per dare agio, probabilmente ad un tardivo collettore, di costruire un'altra ed interessante raccolta di versi volgari del Tebaldeo." (ibid)

This phenomenon is not an unicum in the manuscript transmission of Tebaldeo’s vernacular poetry; the same case is reported by Cavicchi in relation to ms.Gubbio, Sez. Archivio di Stato I.D.2 (formerly Armanni XVIII F.34) (40), dating from the sixteenth century and transmitting 33

---

(37) U.Renda, "Nuove rime..." cit.
(38) I ff.4-16 (original foliation afterwards suppressed); II ff.3-52; III ff.68-89; IV ff.90-93 (this must have been originally a separate codicological unity, for the paper is much larger and of a different quality); V ff.94-96; VI ff.97-116; VII 17-132 (the paper is of the same format as gathering V); VIII ff.133-146 (this last gathering must have been a separate section for the same reasons as IV).
(39) "[Il Tebaldeo] nell'accingersi ad impugnare l'incontentabile sua lima aveva dinanzi a sé, già riuniti in un unico complesso i fascicoli III-VIII." p.600.
vernacular poems certainly by Tebaldeo, in addition to some spurious compositions.

The eight gatherings correspond to six groups, numerous as well as lacking in order (41).

Their contents are as follows:

a) The first group consists of fifteen sonnets and is the collection meant for Isabella, preserved in nearly the same form as in Est.it.838. The only differences between the two are some explanations and some changed names; thus confirming Tebaldeo's habit of recycling for various dedicatees the same collections.

b) The second group is a proper epicedion, for it bears a title Antonii Thebaldei libellus de obitu cuiusdam puellae, an introductory poem: the capitolo Se mai lieto e felice al mondo vissi, 30 sonnets, 1 sestina, 1 canzone of Petrarchan imitation (the only one he wrote): Hor ch'io credea di aver trovato il porto, and a concluding capitolo: Quanto più guardo a questa nostra vita. All of these verses are extravagantes and for them Ferrara I 378 stands as codex unicus, except for the sonnet Già scrivendo d'amor nei miei primi anni (also in Est.it. 838); for the sonnet Ognor ch'io corro a risguardar lo specchio (also in Bologna 2690; Budapest Bibl.Com. ms.Zichy; Florence Bibl. Naz. Centr. ms N.A.481) and for the concluding capitolo (in Florence, Bibl.Naz.Centr. ms.II,II,75; Paris, Bibl.Nat. ms.it. 1543; Parma, Pal. Vitali 201; Bibl.Vaticana, Vat.Lat.5159).

(41) The division of the manuscript in six different sections is drawn from Renda's article, and confirmed by Basile's list of incipit.
It seems important to note that the title of the epicedion appears in ms.Bologna, Univ.2690 as the didascalia to the capitolo Poscia ch'io vidi andar verso l'occaso, and in the same function before the sonnet Già scrivendo d'amor nei miei primi anni; as if it wanted to remind us of the existence of this libellum even in absentia of the libellum itself (42).

c) The third group numbers twenty-two pieces, whose ordering is marked by explanatory notes: secundo, tertio, quarto, post quartum, etc. The theme is love: the author was almost recovering from the unfortunate love story he narrated in the previous section, when he fell in love with another lady who, though loving him decides to become a nun. For 19 of the poems I 378 is codex unicus: the exceptions being the sonnet Se ben col corpo alontanata un poco (also in Vat.Urb.Lat. 729 and in Parma, Pal. Vitali 201), the strambotto Amore, amore ingrato inusito amore (also in Oxford, Bodl. Can.It.99 and Vat.Lat.5170), and the sonnets Che farà il cielo e che farà fortuna (also in Vitali 201) and Viver convienmi a voglia di fortuna (present in six other mss.) (43).

d) This group comprises only seven pieces. It is an epicedion for the death of a Neapolitan lady-in-waiting of Eleonora d'Aragona Duchess of Ferrara, wife of Ercole I, as shown by the Latin explanation to the opening dialogued

(42) The capitolo: Poscia ch'io vidi andar verso l'occaso is not contained in this group, but it appears among the section in mortem of the canzoniere.
sonnet: De obitu Dianae Parthenopeae dialogus inter amantem et mortem, which is the Dialogo primo in the canzoniere where explanatory titles are missing. For all the six poems constituting the epicedion (44), Ferrara I 478 stands as codex unicus. The first three of them were printed in the same form, but in a different order in the last section of the canzoniere, devoted indeed, to the death of one of Tebaldeo's ladies, whose name is not mentioned (45). Diana's name is therefore substituted by a more generic "Madonna". Yet this is not an isolated case. A collation of the manuscripts and the printed collection reveals an almost perfect coincidence of readings, and a striking trend in the printed text towards replacing the names with more generic appellatives (46).

e) The fifth group of compositions describes in five poems the most noticeable stages of the journey made by Tebaldeo from Bologna to Rome before 1513.

f) This is a disorganised collection of approximately 200 poems, (many of which were eventually printed), of the most varied contents and themes: love, death, historical and literary memories, fragments of poetic correspondence etc. It is the very private part of the collection, and has characteristics close to those seen for the other private manuscripts already discussed.

(45) See Jacopo Tebaldi's dedicatory letter to the canzoniere: "Gli troverai alfine alcuni sonetti et capituli composti per lui in morte de una altra sua amica li quali secundo l'ordine ch'io trovai dovevano esser capo del libro, pur mi e parso preposterarli per non dare lugubre principio all'opera novella" Bodl.Inc.I.30.1500.1 f.alv.
(46) Renda, p.600.
Attempting a conclusion to this survey, we may say that the system of working, composing and collecting, which results from the review of the six manuscripts definitely recognised as Tebaldeo's autographs (Ferrara, Bibl.Com.Ariostea ms.I 378 and I 395; Modena, Bibl.Est.ms.It.832, It.838 and Lat.681; Bibl.Ap.Vat. ms.Vat.Lat.3389) is not irrelevant to the problem of the making of the author's "canzonieri", both in Latin and in the vernacular. We have recorded, for both languages very many small, though coherent collections, attributable to the author himself, which may be regarded as libella of some kind, for which the authorial intention of self-editing is indisputable. Yet the long interval required for the completion of each of them, resulting in the life time chronological span covered by the author in his work on all six manuscripts, and on their component nuclei, must have inevitably been superimposed upon an internal evolution of poetic practice and on external changes of circumstances. Hence the rearrangements of the older poems and the changes in the names of the dedicatees, the variant readings and the progressive re-editing of the collections. The awkward elasticity of dedications and the plurality of canzonieri thus resulting appears then as a kind of constant readjustment of Tebaldeo's writings to the progressive maturing of his poetic practice; as if they were justified and somehow necessary to the very quality of his method of composing. Certainly rooted in it must have been his
aversion to publishing, regretted by Bembo (see the letter quoted at page 113). It resulted in the fact that the only draft of a planned publication left by Tebaldeo concerned his Latin production. His Latin works referred to a literature which, unlike the vernacular, appeared by the beginning of the sixteenth century almost frozen in its evolution. Besides, all we have for the vernacular is a handful of micro-collections, a false canzoniere in print, and a desire for the "volume" to which Tebaldeo alludes so frequently in his poems, but never managed to write. It might not be far from the truth, then, to assert that Tebaldeo's competence in literary matters, had revealed to him that, by the time his labor limae on his vernacular poetry was completed, this appeared heavily outdated, if compared to the production of his "Roman" friends such as, for example, Pietro Bembo.

5.1.2 Antonio Tebaldeo and the idea of the book in his poems.

The habit of sending, dedicating, exchanging verses, small collections of poems, or corone of sonnets as poetic and intellectual correspondence is a well known phenomenon dating back to the XIIIth century. It became extraordinarily widespread among late Quattrocento courtly poets, for whom it represented both the normal means of literary communication and a kind of status symbol.
These compositions and booklets were subsequently assembled and preserved (often by the authors themselves, as we saw for some of Tebaldeo's manuscripts) in private collections, and afterwards they became, through new additions, more properly anthologies, independent in their conception from the original form of the pieces which then appeared collected together.

The lack of a study on extant manuscripts of this kind, investigating the way in which these "registers" became anthologies, constitutes a major lacuna, prejudicial to our understanding of a fundamental phenomenon in the transmission of Quattrocento and early Cinquecento vernacular poetry.

After having partially described Tebaldeo's manuscripts falling into this category, it seems worthwhile to dwell on the literary evidence for this kind of transmission found in his texts, and to pick out some of the author's opinions on the book and its functions.

In 1481, during the Venetian-Ferrarese war, Nicolò da Correggio was taken prisoner in Venice. While Boiardo sent him a consolatory eclogue, Tebaldeo sent him a selection of some of his Latin poems, which he prefaced with a poem in elegiac couplets called Ad libellum. The poem represents, as far as I can determine, the first instance in Tebaldeo's writings of an explicit discussion of the function of the book as a social means of communication:

"Ad Venetos inculte liber cupis ire penates / Sed nescis longae magna pericla viae / Seu pede seu puppi tendes male tutus abibis / gentibus infestis omnia plena vides.
As one can see all the paraphernalia of a genteel communication are implied in the book through its introductory poem. It has to be sent despite all the difficulties and perils as a bearer of a superior kind of reality, which goes beyond the unfortunate circumstances in which and for which it was devised and sent (11.1-6); and it is a message within a refined and genteel understanding between poets, and therefore its contents would certainly be welcome (11.7-12).

Testimonies of the habit of sending pieces of work are also present in Tebaldeo's correspondence with Isabella d'Este; such as, for example the sonnet folded as a letter and addressed to her in Est.it.838 (48); the letter sent to her in March 1495 "intendendo io come vilmente si è perso il regno di Napoli, ne ho composto un sonetto, quale mando alla Ill.ma S.V." (p.200); or the collection solicited by Isabella, which Tebaldeo waited long before sending and which was eventually delivered in 1494 by Bendedei (49).

Even in the printed canzoniere there is evidence of this habit of corresponding as a courtly system of literary communication. See for example the Epistola I 11.43-47:

(47) The poem is in Vat.Lat.3389 and was published by Cavicchi "Poesie storico-politiche..." cit. p.29.
(49) See above p.114.
"Già più versi ti ho scritto a parte a parte / Hormai la debil man più non si move / si che da me non expectar più carte / Il primo messaggier che con mie nuove / drizzarò a te sarà il mio spirto tristo..."

or sonnet 119 which seems to justify that habit of communicating; it claims that writing shares with sculpture the power to communicate qualities and images of people as if they were present and alive.

Indeed, writing and the book are discussed fairly frequently within the canzoniere, with a view to their manifold functions. The book is mentioned not only as means of social communication, but also as a carrier of prestige, and as the final stage of an individual's poetical and human experience. See son.165:

"Nulla si può acquistar per dar giudicio / buon giudice de ognun fia il suo volume / li vederasse la virtute e 'l vitio / e chi ha di cera e chi salde le piume"

or the Desperata I, where the poet asks for "qualche carta non scritta del volume / ove se notan l'anime dannate"; thus implying that the ultimate judgement lay in a book, ready to perpetuate memory of the supreme truth.

But the mainstream topos in the canzoniere on the subject of writing and the book, concerns their innate quality of ensuring durability to human experience despite the challenges of Time. See son.17:

Però che nulla longamente dura / A le voglie del Tempo empie e sfrenate / E contra il suo furor le cose nate / Altro scudo non han che la scrittura / Hoggi non è poeta alcun si degno / Che ardisca a tanta impresa por la mano / Temendo non poter giongere al segno / Io temerario pur mi sforzo invano / Ma s'io avesse a la fede equal l'ingegno /
Te Laura haveria invidia a me il Toscano."

The theme of durability ensured by the written word applies also to Art itself: in sonnet 228 Tebaldeo declares that the written word is the most durable kind of Art. In a sonnet of complaint for a lady who died in childbirth (n.194), Tebaldeo compares the eternal life given by death with that given by the written word and with that given by the young women to her child. And finally, sonnet 124 highlights the prestige connected with the mention of one's name in a book:

"A che esser cerchi nei miei versi messo / se fama sper aver dal mio volume / Marco Antonio te inganni or come lume / voi tu da me che in tenebre sto oppresso. / Et quando ben dal ciel fusse concesso / a me tal don seresti al mare un fiume / e perderesti come Icar le piume / s'io te ponesse a la mia donna appresso. / Si che nulla acquistar poi del mio dire / pure ho voluto questo luoco darte / perch'io non posso mio al tuo desir desdire / Duolme perche ami me, tal danno farte / che a quel ch'io veggio due volte morire / converrate: una in carne e l' altra in carte."

This last quotation appears relevant in several respects. In the sonnet Tebaldeo explicitly declares the difficulties he finds in producing a book, out of his work as a poet, and speaks first of a "volume" to be produced by him (11.1-7). He imagines it as the most classic form of a canzoniere: mainly a story of love, yet also including a minority of poems dedicated to other themes (11.6-8).

Line 10 "pure ho voluto questo luoco darte" is of particular interest; it implies that a place was given to the poem. What kind of "place" is Tebaldeo referring to?
Judging by the context, he must refer to some kind of collection. Yet it cannot be his *volume* for it has not yet been devised (despite Jacopo Tebaldi's piratical printing) nor could it be any of his private collections, for they do not transmit the sonnet.


The Florentine manuscript is a miscellany of *quaedam poemata Thebaldei* by Lodovico Martinengo (50), Capponi 193 is a copy of the 1500 Venetian printed edition of Tebaldeo's *Rime* (51), while the other five manuscripts represent a family (52) for they are all fifteenth-century manuscripts, carrying a major collection of Tebaldeo's poems (approx. 185), which are all virtually arranged in the same order. It seems therefore more than probable that the manuscripts are an alternative form of *canzoniere*, and that the poem was inserted in this provisional collection, with which the "place" Tebaldeo refers to in the sonnet should be identified. If the deduction is correct, the collections cannot be ascribed to anybody else but their author.

5.1.3 The "Large Collections"(mss.Bologna, Univ.1242; 2690; 3795; Rome, BNR Sess.413; Paris, Bibl.Nat. it. 560; Parma, Pal, 3072)

(50) Basile p.89.
(51) The manuscript appears to be indeed an anthologisation of various books printed between 1500 and 1504, see, on the topic Part one, Chapter 2, footnote (14).
(52) See below, par. 5.1.3.
The relations between this group of manuscripts (except for ms.Paris.it.560) were first noticed by U.Renda in his article "Rime volgari di Antonio Tebaldeo nel codice Sessoriano 413" (Offprint from the Memorie della Regia Accademia di scienze, lettere ed arti, Series III Appendix to volume IX (1909), pp.1-9). He noticed that they all carry the same number of poems, which they reproduce with very slight variants in the same arrangement; and that the variant readings of the poems are very few, and when present, irrelevant. Mss Bo.1242, 2690; Pal.3072 and Sess.413 have the capitoli and the sonnets in the same order, in particular son.395 always precedes cap.276 to which it represents the natural introduction. However, Bo.3795 has it placed between sonnets 164 and 159, as happens Paris it.560, a manuscript showing the same characteristics as the five studied by Renda but probably not known to him.

In Bo.2690 the compositions are often preceded by an explanatory note, either in Latin or in the vernacular, stating the name of the dedicatee, or the occasion for which the poem was composed, or its title. The explanatory notes appear, in identical language and form, in Sess.413.

For half of its contents (nos 1-165) Bo.1242 follows Bo.3795, and for the rest (166-187), Bo.2690. Renda's conclusions were that these five manuscripts undoubtedly represent a family "assai diversa dalla volgata, ma da essa immediatamente derivante"(p.9).
Yet there are some elements which seem to contradict the second part of his statement. First of all line 10 of sonnet 124, secondly the fact that all these manuscripts were copied in the second half of the fifteenth century and therefore occupy the very early stage of the transmission of Tebaldeo's *rime*. The only five pieces not present in the printed *canzoniere* (53) are transmitted by these manuscripts alone, and the same applies to most of the other verses. Furthermore, three of these manuscripts — Bo.3795, Pal.3072 and Sess.413— have the same title: *Antonii Thebaldei ad spectatam et integerrimam matronam D.Augustinam Senensem*, followed as opening sonnet by *Tanto hebber forza tue preghiere accese*, transmitted only by the six manuscripts we are considering and by Vat.Lat.3389, where it is dedicated to Isabella d'Este. The printed *canzoniere* is indeed dedicated to her, yet with the sonnet *Vedendo in foco le mie membra poste*, not present in any of the 69 manuscripts (54). It seems therefore that the *vulgata* stands as a slightly revised version of this collection, adding to the 185 pieces contained in the large collections a further 128 more recent works, to make the corpus suitable to the average size required for a printed *canzoniere*. The dedicatory letter to Isabella, prefixed by Jacopo Tebaldi to the edition seems to confirm this:

(54) It is worthwhile noticing that in his dedicatory letter to the *canzoniere* Jacopo asserts that one sonnet in the collection made it clear for him that this was intended for Isabella. He does not mention which is the sonnet, yet there is no other poem dedicated to Isabella in the collection apart from the opening. As a consequence it must have been *Tanto hebber forza* that he was referring to.
"[...] Scio bene che non ti dispiacerà [il libro] se non per altro per esserli cose nove le quale né da te né da alcuno prima forsi furono mai vedute"

That "vedute", seen, as opposed to "heard" a verb used much more frequently in this sense implies necessarily that they were already written and that at this stage the common reception of the work was through reading and not improvising.

To make Jacopo's operation possible it was of great help that the collection was already structured as an organic selection of poems, with an introduction and a conclusion. Its opening poem carries all the necessary paraphernalia of an introductory piece to a book of verse: it speaks of a book being asked for and dedicated (11.1-2, 12), it announces clearly its love-contents (11.3-4) and it has the rhetorical aids of captatio benevolentiae and false modesty required for the purpose (11.5-12) (55):

"Tanto hebber forza tue preghiere accese / che queste poche carte insieme ho agionte / Ne le qual tu vedrai gli affanni e l'onte / ch'io recevei ne le amorose imprese. / Ma se mai torni al tuo tosc paese / Ove pria nacque de le rime il fonte / prego che queste mie roze e mal conte / non sian d'alcuno in quelle parti intese. / Stolto è chi avorio in India portar vole / Ad Alcinoo pome e rose a Pesto / e porre una lucerna appresso al sole. / Voluntier do quel che m'hai richiesto / e che 'l don non sia degno assai mi dole / guarda la fede e non stimare il resto."

As regards the conclusion, four of the six manuscripts (56) have the sequence a) capitolo to the Virgin b) the

(55) The sonnet begins all the "large collections" but Bologna, 2690 I transcribed it from Sess. 413.
(56) Sess. 413; Pal. 3072; Capponi 413; Bologna 2690.
sonnet *Anima afflicta che cantando vai* c) the sonnet *Qualunque legierà mei gravi danni*.

The capitolo to the Virgin is a close imitation of Petrarch's *canzone* 366; sonnet *Anima afflicta* has the function of an *envoi* of the author to his own soul, and the last sonnet is dedicated to the potential reader:

"Qualunque legierà mei gravi danni / se pur fia alcun che queste rime legga / pensando a quel ch'io fui cauto provegga / de spender meglio soi giovanili anni. / Arseno i membri mei, arseno i panni / per quella cui null'altra si appareggia / tal che se avien talhor che la riveggia / tirar mi sento ne gli antichi affanni./ Pensa a che crudel stratio, a che partito / A che malvagia sorte io fui condotto / che una donna ad altrui serva ho servito. / Colsi del seme mio suspir e lutto / da madonna e da Amor al fin schernito, / Utile ad altri a me nocivo frutto."

There is then clearly a "plot" in the sequence of these poems, an *iter* leading through the collection: a love romance with moral and human implications, supposing a public of readers "Qualunque legierà" and a story to be told "miei gravi danni": therefore a written medium featured as a collection.
5.1.4 Index to the vernacular manuscripts

All the data are drawn from Basile, *Per il testo critico*..., cit.

(a) Manuscripts containing more than 100 poems [9]:

XVex.:
- Bologna, Biblioteca Universitaria, ms.1242
- Bologna, Biblioteca Universitaria, ms.2690
- Bologna, Biblioteca Universitaria, ms.3795
- Parma, Biblioteca Palatina, ms.Pal.3072

XV-XVI:
- Ferrara, Biblioteca Comunale Ariostea, ms. I 378
- Rome, BNR, ms.Sessoriano 413

XVI:
- Modena, Biblioteca Estense, ms.it.838
- Paris, Bibliothèque Nationale, ms.it.560
- Vatican city, BAV, ms. Capponi 193

(b) Manuscripts containing more than 50 poems [5]:

XVc:
- Paris, Bibliothèque Nationale, ms.it.1543

XV-XVI:
- Florence, BNF, ms.N.A.481

XVI:
- Brescia, Biblioteca Queriniana, ms.A.VI 23 [1514]
- Florence, BNF, ms.N.A.1111
- Modena, Biblioteca Estense, ms.it.832

(c) Manuscripts containing more than 20 poems [4]:

XVc.:
- Parma, Biblioteca Palatina, ms. Vitali 201 (H H IX 70)
- Seville, Biblioteca Capitular y Colombina, ms.7.2.31 [1493-1497].

XV-XVIc.:
- Budapest, Fovárosi Szabó Erwin Kőnivtár, ms. Zichy [1498-1545]

XVIc:
- Gubbio, Sezione Archivio di Stato, ms.I.D.2. (Aramanni XVIII F.34)

(d) Manuscripts with more than 10 poems [6]:

XV c.:
- Modena, Biblioteca Estense, ms.it.1797
XV-XVIc:
Florence, Biblioteca Riccardiana, ms.2872

XVIc.:
Bologna, Biblioteca Universitaria, ms.284 [1525]
Bologna, Biblioteca Universitaria, ms.2618
Turin, Collezione Segre Amar, ms.s.s (Phillipps 2690) [c.1510]
Venice, Biblioteca Nazionale Marciana, ms. it.Zan. 60

(e) Manuscripts containing fewer than 10 poems [43]:

XV c.:
Berlin, Staatsbibliothek, ms.Hamilton 495
Florence, BNF, ms.Magliabechiano VII 117
Florence, BNF, ms.Magliabechiano VII 376
Modena, Biblioteca Estense, ms.it.809
Oxford, Bodleian Library, ms.Canoniciano italiano 99
Vatican city, BAV, ms.Vat.Lat.4813
Venice, Biblioteca Nazionale Marciana, ms.it.IX 363

XV-XVI

Ferrara, Biblioteca Comunale Ariostea, ms.I 408
Florence, BNF, ms.Tordi 227
Lonato, Fondazione Ugo da Como, ms.193
Mantua, Biblioteca Comunale, ms.A.IV.30
Vatican city, BAV, ms.Urb. Lat. 729

XVI c:
Belluno, Biblioteca Civica, ms.A [1508-1530]
Bologna, Cassa di Risparmio, ms.Ambrosiano 147
Bologna, Biblioteca del Convento di S.Antonio, ms.10
Bologna, Biblioteca Universitaria, ms.3763
Ferrara, Biblioteca Comunale Ariostea, ms.I 395
Ferrara, Biblioteca Comunale Ariostea, ms.2807
Florence, Biblioteca Laurenziana, ms.XLI 37
Florence, BNF, ms.II,X,54
Florence, BNF, ms.N.A.701
Florence, BNF, ms.Palatino 221
Florence, BNF, ms.Palatino 288
Florence, BNF, ms.Panciatichiano 27
Mantova, Biblioteca Comunale, ms.A.I,4
Modena, Biblioteca Estense, ms.it.836 [ex X* 34]
Modena, Biblioteca Estense, ms.lat.681
Modena, Biblioteca Estense, Autografoteca Campori, Tebaldeo
Modena, Biblioteca Estense, ms.Campori 169
München, Staatsbibliothek, ms.it.265
Naples, Biblioteca Nazionale, ms.XIII D 44
Padua, Biblioteca del Seminario, ms.91
Padua, Biblioteca del Seminario, ms.163
Paris, Bibliothèque Nationale, ms.it.1047
Paris, Bibliothèque Nationale, Départ. de la musique, ms.Rés.Vm7, 676
Pesaro, Biblioteca Olivieriana, ms.54
Turin, Biblioteca ex-Reale, ms. Varia 109
Vatican city, BAV, ms.Vat.Lat. 5159
Vatican city, BAV, ms.Vat.Lat. 5170
Vatican city, BAV, ms.Barb. Lat. 3954
Venice, Biblioteca Nazionale Marciana, ms.it.IX 163
Venice, Biblioteca Nazionale Marciana, ms.it.IX 203(6757)
Venice, Biblioteca Nazionale Marciana, ms.it.XI 66
INTRODUCTION

This short-title (henceforth STC) is an author catalogue, listing those collections of Italian lyric poetry that, to my knowledge, have been printed in Italy from 1470 to 1530. It follows the model of the Short-title Catalogue of Books Printed in Italy and of Italian Books Printed in Other Countries from 1465 to 1600 now in the British Museum, published by the Trustees of the British Museum in 1958, except that a fuller account of the title-page is given, so that, as far as convenient, the contents of each edition are made clear.

Anonymous books and anthologies are entered separately, under the title, whose first noun is chosen as heading. Cross references are given from variant forms of a heading (i.e. variations in author's name(s), title of an edition different from the way in which the book is usually referred to etc.), to the heading adopted. The original spelling of the title has been followed, the place of printing is in English and printer's name(s) are normalised to the form by which the printer is usually identified. In case of books without title-page, the title has been taken from any convenient place in the book, or a made-up title has been given. Whenever the printer or publisher, or the place of printing, or the date are not identified, this is indicated respectively by s.t. (sine typographo), s.l. (sine loco) s.a. (sine anno) (1). If they were inferred with some doubt, they are followed by a question mark. If none of these are deducible the title is followed by s.n. (sine notis). Within each heading the entries are arranged

(1) I have used the U.S. style of dating, because this is the only style my personal computer can read.
in chronological order, the books not dated nor datable are placed at the end of their heading.

The main difference between this STC and its model is, of course, that the Short Title Catalogues of the British Library give account of collections physically existing on its stacks, whereas the present catalogue describes an ideal collection of books, of which I was only able to see roughly a half. The information collected is drawn partly from direct inspection of libraries' collections (this applies to all Roman libraries and the Vatican Library; to the Biblioteca Nazionale in Florence; to the British Library; and to all Oxford Libraries), and partly from already existing catalogues. As a consequence, whenever details are wrong or missing in the catalogues concerned (as often happens for the indication of formats - which are replaced in STC when missing from the source by a question mark - but there can also be more substantial errors), they are wrong or missing in the STC as well.

Each description is followed by reference to copies of the book kept in the major European Libraries with relevant collections of Italian early printed books, whenever possible completed with shelf-mark; and reference is also made to the catalogues of those libraries, when available, and to the major catalogues of incunabula and early printed books. Notice of other libraries is given only if one single reference to the book is otherwise available. For the incunabula, notice of the principal catalogues is always given, otherwise bibliographical references are kept so long as they represent the only evidence of the existence of a certain edition, or provide substantial help in the identification, or are the source from which the
location (and shelf-mark) of the book is drawn. All references are listed in alphabetical order.

In the selection of entries I have adopted a non-conservative criterion. I included in STC any edition quoted as existing, which appeared in bibliographies, catalogues, critical editions or other works I consulted — no matter how outdated (but antiquiores are not necessarily deteriores!). These are included even when their existence has not been confirmed thenceforth, and are excluded only if there is direct evidence of an error.

I solved questions of states and issues according to a non-conservative criterion as well; listing under separate entries copies that may represent different states or issues of a same edition whenever in doubt. I preferred this solution rather than the risk of missing out different editions of a work. When I identified in two books different states of an edition I put "with variants" before the shelfmark.

I wish to thank Dr. Lorenzo Baldacchini of the Istituto per il Catalogo Unico of Rome, who most kindly allowed me to consult the unpublished material in the archives of the Istituto which is going to form the forthcoming volumes of the Indice delle edizioni Italiane del XVI secolo.
ABBREVIATIONS and BIBLIOGRAPHY


C. Angeleri, Bibliografia di stampe popolari a carattere profano dei secoli XVI e XVII conservate nella Biblioteca Nazionale di Firenze (Florence, 1953).

Angelica = Rome, Biblioteca Angelica.


Balsamo = L. Balsamo, Giovanni Angelo Scinzenzeler tipografo in Milano (1500-1526) (Florence, 1959).


BAV = Vatican city, Biblioteca Apostolica Vaticana.

BL = Short-title Catalogue of Books Printed in Italy and of Italian Books Printed in Other Countries from 1465 to 1600 now in the British Museum and Supplement (London, 1958-1986).

BMC = Catalogue of Books Printed in the XVth Century now in the British Museum compiled by V. Sholderer 10 parts (London 1908-1962), parts IV-VII.


BNF = Florence, Biblioteca Nazionale Centrale.

BNR = Rome, Biblioteca Nazionale Centrale Vittorio Emanuele II.


Bo Arch = Bologna, Biblioteca dell'Archiginnasio.

Bo Univ = Bologna, Biblioteca Universitaria.

BUA = Rome, Biblioteca Universitaria Alessandrina.


Casanat. = Rome, Biblioteca Casanatense.

Cors. = Rome, Biblioteca Corsiniana.


Fava-Bresciano = M.Fava, G.Bresciano, *La stampa a Napoli nel secolo XVI per Mariano Fava e Giovanni Bresciano* (Leipzig 1911-1912).


Gamba = A.Gamba, *Serie dei testi di lingua e di altre opere importanti della italiana letteratura scritte dal secolo XIV al secolo XIX* (Venice, 1839).


GW = *Gesamtkatalog der Wiegendrucke* Herausgegeben von der Kommission für den Gesamtkatalog der Wiegendrucke, vols.I-IX (Liepzig 1925-).
H = L. Hain, Repertorium Bibliographicum in quo libri omnes ab arte typographica inventa usque ad annum MD typis expressi ordine alphabeticum vel simpliciter enumerantur vel accuratius recensentur... (Stuttgart-Paris, 1829-1838).


HCR = D. Reichling, Appendices Hainii-Copingeri Repertorium Bibliographicum. Additiones et emendationes (Munich, 1905-1914).


G. Mambelli, Gli annali delle edizioni dantesche (Bologna, 1931).


Marsand = A. Marsand, Biblioteca Petrarchesca formata posseduta, descritta e illustrata dal professore Antonio Marsand (Milan, 1826).


Menghini = S. de' Ciminelli dall'Aquila, Rime ed. by Mario Menghini (Bologna, 1894).


Mo Est. = Modena, Biblioteca Estense.


PD Univ. = Padua, Biblioteca Universitaria.


Pesante = S. Pesante, Le cinquecentine nella Biblioteca Civica di Trieste (Trieste, 1974).


Quadrio = F. S. Quadrio, Della storia e della ragione di ogni poesia, 4 vols (and 1 volume of indexes) (Bologna, 1939-1952).

Rogledi Manni = T. Rogledi Manni, La tipografia a Milano nel '400 (Florence, 1980).


Sander = M. Sander, Le livre à figures italien depuis 1467 jusqu'à 1530, 6 vols (Milan, 1942).

Santoro = C. Santoro, Libri illustrati milanesi del Rinascimento (Milan, 1956).
Segarizzi = A. Segarizzi, Bibliografia delle stampe popolari italiane nella Regia Biblioteca Nazionale San Marco di Venezia (Bergamo, 1913).


Sevilla = Sevilla, Biblioteca Capitular y Colombina, Catalogo de sus libros impresos, 7 vols. (Seville, 1888-1948).

Tinto = A. Tinto, Gli annali tipografici di Eucario e Marcello Silber (1501-1527) (Florence, 1968).

Triv. = Milan, Biblioteca Trivulziana.


Venezian = S. Venezian, Olimpo da Sassoferrato. Poesia popolare marchigiana nel secolo XVI (Bologna, 1921).

Ve Marc. = Venice, Biblioteca Nazionale Centrale Marciana.


SHORT-TITLE CATALOGUE

Accolti, Bernardo
1 Opera nova...Sonetti capitoli Stramoti & una comedia Venice, s.t., 1515? 8
Marshall

--
2 -- Venice, Nicolò Zoppino, 1515/03/12 8
BAV Capponi VI 183 int.1; C.U.

--
3 -- Venice, Nicolò Zoppino, 1519/11/12 8
Vaganay; Ve Marc. Dramm. 419.5

Alamanni, Antonio
4 Sonetti alla burchiellesca...nuovamente in luce Siena, Michelangelo di Bartolomeo for Giovanni di Alessandro, 1520/12/17 8
C.U.

Alamanni, and others
5 Canzona della morte, Canzone del bronchone Canzone del Diamante e della Chazuola s.n. 8
Angeleri n. 217; BNF Palat. E.6.6.154.I.14

Alessandri, see Olimpo

Alighieri, Dante
6 Canzoni di Dante, Madrigali del detto, Madrigali di M. Cino & di M. Girardo Novello Milan, Augustino da Vimercate for Fratelli da Legnano, 1518 ?
Bologna I, 165; Mambelli n.993; Marshall

--
7 Canzoni di Dante, Madrigali del detto, Madrigali di M. Cino & di M. Girardo Novello Venice, Guglielmo da Fontaneto, 1518 8
BL c.20.a.13(2); Bologna I, 165; C.U.

Alione, Gian Giorgio
8 Opera iocunda metro maccheronico materno et Gallico composita Asti, Francesco da Silva, 1521 8
BNF; C.U.; Piemontesi II, 868

Altissimo
9 Opera nuova dove si lauda una donna... Florence, Rincontro a Sant'Apollinari Antonio Tubini for Bartolomeo Castelli, 1524 8
BAV Barberini JJJ. iv. 60

--
10 Sonetti Capitoli e strambotti Florence, Bernardo Zucchetta for Piero Pacini, 1525 8
BAV Ferraioli VI 763; BNR 69.7.C.35; C.U.
11 Opera cioe stramotti, sonetti, capitoli, epigrammi Venice, Giovanni Manenti, 1526? 8
BL 241.b.15; BNR 69.7.C.41; Bodl. Vet.Fl.f.300 (3)

Aquiliano, see Ciminelli

Aretino, Pietro
12 Opera noua... strambotti sonetti capitoli epistole barzellette & una desperata Venice, Nicolò Zoppino, 1512 8
C.U.; Ve Marc.Misc.2441.2

13 Canzone in laude del Datario Rome, Lodovico degli Arrighi and Lautitio Perugino, s.a. [not after 1525] 8
BAV Ross.4512; BNF Palat. E.6.5.39.1

Baldacchini da Cortona, Filippo
14 Prothocinio Perugia, Cartolari, 1525/10/21 ?
Baldelli SFI, 1951

15 La Fortuna [Strambotti, barzellette, canzoni, egloghe, capitoli, sonetti] Perugia, Cartolari, 1526 ?
Quadrio VII, p.30

Ballatette [Lorenzo de' Medici, Angelo Poliziano, Bernardo Giambullari and others]
16 Ballatette... Florence, printer of the Caccia di Belfiore, 1491/2 4
BNF Palat. D.4.7.8; IGI 1170-A; R.Ridolfi, La stampa in Firenze nel secolo XV (Florence, 1958), p.116; Sander 4455

17 Ballatette... Florence, Bartolomeo de'Libri, 1495 ca. 4
BMC VI 662 (c.8.g.8; IA 27531); Sander II, 4456

18 Ballatette... Florence, Bartolomeo de'Libri for Piero Pacini da Pescia, 1505 ? 4
BMC VI 664 (80.k.30; IA 27599)

Barzelletta
19 Barzelletta, Stramboti, Soneti de amore de diversi auctori s.n. 4
Angeleri n.76; BNF Palat. E.6.5.3.II.35

Bellincioni, Bernardo
20 Rime Milan, Filippo Mantegazza for Guglielmo Rolandi, 1493/07/15 4
BMC VI 786(G11003); GW 3806; H 2754 ; IGI 1446

Bembo, Pietro
21 Rime Venice, Fratelli da Sabbio, 1530 4
BAV Capponi IV 930 int.1; BL G 10469; BNR 69.8.B.27
Boiardo, Matteo Maria
22 Sonetti e canzoni Reggio Emilia, Francesco Mazzali, 1499/12/19 4
BMC VII 1089(G 11051); BNF; Bodl. Auct.2.Q.6.84; GW 4611; H 3433; IGI 1856

23 Sonetti & canzone Venice, Manfredo Bonelli for Giovanni Battista Sessa, 1501 8
BL 1073.h.6, G 10965

Britonio, Gerolamo
24 Gelosia del sole Naples, Caterina Mayr, 1519/04/00 4
Barbieri; BAV R.G. Lett.It. V 1009 (with variants); BNF Palat. E.6.5.43; Manzi; Marshall

Bruni, Giovanni
25 Le cose volgari Venice, Giorgio Rusconi, 1506/10/18 8
BL G 10632(1)

26 Amores ad Divam Euridicum... Milan, s.t., 1509? 8
Quadrio II, 219

27 Amores... Venice, Giorgio Rusconi, 1517/02/12 8
Brunet I, 1297; Quadrio II, 219: Vaganay

28 -- Milan, Agostino da Vimercate for Fratelli da Legnano, 1519/10/20 8
BL 1071.f.28

Burchiello, Domenico
29 Sonetti Venice, Mattia Cristoforo Arnoldo, 1472 ca. 4
BMC V 205 (c.6.a.6, G 10730); GW 5738; IGI 2234-A

30 -- Bologna, Ugo Ruggeri, 1475/10/03 4
GW 5739; H 4096; IGI 2235

31 -- Venice, Tommaso de Blavi, 1477/07/29 4
Cors.; GW 5740; H 4097; IGI 2236; Ve Marc.Incun.V.673

32 -- Florence, Francesco di Dino, 1481/11/23 4
BAV Inc.IV.319; GW 5742

33 -- Rome, Georg Lauer? and Sixtus Riessinger, 1481/12/22 4
GW 5742; H 4098; IGI 2237

34 -- Venice. Antonio da Strada, 1483/02/08 4
Cors.; GW 5743; H 4099; IGI 2238

--
35   -- Venice, Antonio da Strada, 1485/07/23 4
    BMC V 294 (IA 21252); GW 5744; H 4100; IGI 2239

--
36   -- Florence, Bartolomeo de' Libri, 1490 ca. 4
    GW 5745; H 4093; IGI 2240

--
37   -- Venice, Bastiano da Verolengo, 1492/06/23 4
    BMC V 525 (c.6.a.7); GW 5746; H 4101; IGI 2241

--
38   -- Florence, Bartolomeo de' Libri, 1495 4
    BMC VI 655 (IA 27425; c.6.a.5); GW 5748; IGI 2242

--
39   -- Venice, Cristoforo de' Pensi, 1495 ca. 4
    BAV Ross.1252; H 4094; GW 5747; IGI 2243; Oates

--
40   -- Venice, Albertino Vercellese, 1504/10/15 8
    BL 11421.b.2; BNF Nencini 2.2.8.33

--
41   -- Venice, Giorgio Rusconi, 1508/10/19 8
    Sevilla, I p.314

--
42   -- Venice, Simon de Luere, 1512/05/11 8
    Messina 13; Ve Marc.Rari V 669

--
43   -- Florence, for Bernardo da Piero Pacini, 1514 8
    BL 11426.bb.34; BNF Palat. E.6.5.58; Mortimer p.128

--
44   -- Venice, Alessandro Bindoni, 1518/12/16 8
    BL G 10637; Essling

--
45   -- Venice, Giorgio Rusconi, 1522/03/18 8?
    BAV Capponi VI 63; BUA Rari 38; Messina 16

Calmeta, Vincenzo
46  Le amorose rime de Vincentio Calmeta et altri auctori cioe
    Sonetti Capitoli Epistole Egloghe pastorale Strambotti
    Barzellette & una predica d'amore Chivasso, Francesco Garrone,
    1529  ?
    Piemontesi II, 367; Vaganay

Canzona
47  Canzona e due sonetti Florence, Zanobi della Barba, 1510-20
    ca. 4
Marshall

48 *La canzona de' Morti, Laude della morte...* s.n. 8
Angeleri n.218; BNF Palat. E.6.6.154.1.15

**Canzoni**

49 *Canzoni per andare in maschera...facte da piu persone*
[Lorenzo de'Medici and others] Florence, Johann Petri, 1490-1497
BMC VI 619 (c.8.g.9, IA 27887); IGI 2417-A; Sander 4460

50 *Canzoni per andare in maschera* [Lorenzo de'Medici and others] Florence, Bartolomeo de'Libri, 1495 ca.
BNF; IGI 2417-B; Sander 4459

51 *Canzoni nove con alcune scelte de vari libri di canto*
Rome, Marcello Silber, 1510
Ascarelli; Basel Universitätsbibliothek

52 *Canzoni strambotti e frottolo. Libro quarto*
Rome, Andrea Antiquo da Mantova and Nicolò de Giudicibus, 1517
Ascarelli

53 *Canzoni sonetti strambotti e frottolo* Rome, Giacomo Mazzocchi for Giacomo Giunti, 1518
BNF

54 *Canzoni sonetti strambotti e frottolo* Rome, Giacomo Mazzocchi for Giacomo Giunti, 1518/01/15
Ascarelli; BNF

55 *Canzoni sonetti strambotti e frottolo. Libro Tertio* Rome, Giacomo Mazzocchi for G. Giunti, 1518/02/27
Ascarelli Annali; BNF

56 *Canzoni per andare in maschera per carnasciale facte da piu persone* Milan, G. A. Scinzenzeler, 1522
Cors.

**Caperano, Alessandro**

57 *Opera nova Sonetti cxlix Capituli xxv Desperata i Comedie ii Barzelete xiii Canzonete ii* Venice, Giorgio Rusconi, 1508/10/12
BL 240.e.29

**Caracciolo, Joan Francesco**

58 *Amori...Argo* Naples, Giovanni da Caneto, 1506/04/00 folio
BL 1347.m.4; Florence Biblioteca de Marinis; Naples, Biblioteca Nazionale s.q.xxi.24
Carbone, Girolamo
59 *Sonetti, sestine, canzoni et altre poesie...* Naples, Giovanni Antonio da Caneto, 1506 ?
Quadrio II, 213

Cariteo, Benedetto
60 *Opere del Chariteo* Naples, Giovanni Antonio de Caneto, 1506/01/15 4
BAV Capponi IV, 387; Manzi p.128

---
61 *Sonetti e canzoni del Chariteo* Venice, Giorgio Rusconi, 1507 4
Manzi p.50; Percopo ccxlvi

---
62 *Opere di Chariteo... Sonetti Canzone Strambotti* Venice, Manfredo Bonelli, s.a. [before 1509] 8
C.Castellani "Di un'edizione delle poesie del Cariteo fatta nei primi anni del sec.XVI ignota ai bibliografi e d'un nuovo nome di tipografo", Il Bibliofilo, 8 (1887), 18-21; Percopo ccxlv; Ve Marc. Rari 741

---
63 -- Venice, Alessandro Bindoni, s.a. [copy of n.62] 8
BL 241.b.16; Percopo ccxlvi; Ve Marc. Miscell.2226.2

---
64 *Tutte le opere volgari...* [edited by Pietro Summonte] Naples, Sigismund Mayr, 1509/11/00 4
BL 11421.c.3; BNF Palat. E.6.5.15; Manzi pp.49-50; Sevilla II, pp. 93-4

---
65 -- Naples, s.t., 1519 4
Manzi, p.50

---
66 *Opera noua e amorosa... sonetti canzone e strambotti* Venice, Giorgio Rusconi, 1519 8
Percopo ccxlvi

Carretto, Galeotto del
67 *Rime d'amore del molto magnifico et celeberrimo poeta signor Galeotto marchese del Carretto Milan, Officina Minutiana for Nicolò da Gorgonzola, 1519 ?* 
Quadrio II, 222; Vaganay

Castellani, Castellano de' and Macerata, Brunetto da
68 *Opera spirituale... Sonetti, stantie, capitoli, laude...* Venice, Nicolò Zoppino and Vincentio Polo, 1521/03/04 ?
Quadrio II, 225; Vaganay

Cei, Francesco,
69 *Sonetti capituli canzone sextine stanze et stambotti in laude di Clitia* Florence, Giunti, 1503 8
BAV Ross.7767; BNF Nencini 1.5.1.40; Marshall; Nat.Lib.Scotland

--

70 Sonetti capituli canzone sextine stanze et stramboceti... in laude de Clitia Florence, Giunti, 1507 ?
Quadrio II, 214; Vaganay

--

71 Sonetti Capituli... Venice, Giorgio Rusconi, 1510/11/26 8
Adams; C.U.

--

72 Sonetti Capituli canzone sextine stanze e strambotti
Florence, Filippo Giunti, 1514 8
BAV Ferraioli VI 737; BL 239.b.8; BNF Nencini 1.5.1.26; Marshall

--

73 Sonetti... Florence, s.t., 1515 8?
Bodl Vet. F1 f.300(2)

--

74 Sonetti capituli canzone sextine stanze e strambotti
Venice, Giorgio Rusconi, 1518/09/03 8
BL 11427.df.2

--

75 Opera in laude de Clitia Florence, for Francesco di Jacopo, 1519 8
BNF Magl. 3.F.6.209 (flooded, probably destroyed)

--

76 Opera gentile et amorosa in laude de Clitia Milan, Agostino da Vimercate for Fratelli da Legnano, 1520/02/05 8
Bologna I,128; C.U.

--

77 -- Milan, Fratelli da Valle for Nicolò da Gorgonzola, 1520/03/30 8
BNF Nencini F.7.1.45; Marshall

Ciminelli, Serafino de' and others
78 Soneti del Seraphino [actually 18 octaves by Tebaldeo:
Sylve; 79 strambotti, 1 sonnet; 1 capitolo by Ciminelli]
Brescia, Bernardino Misinta, s.a. 1500? 4

--

79 Epistola del Tibaldeo...Capitolo damore...canzona di patientia...canzonette morale... Rome, Eucharius Silber, s.a. 1500? 4
Casanat. Vol.Inc 1505; Sander 7247

--
80 E septe dolori che da lamore Le septe allegrezze dello amore La canzona de amicitia La canzona sopra ingratitudine Epistola del Tebaldeo Capitoli isdruzoli Canzone del Tibaldeo... Florence, Bartolomeo de' Libri, s.a. 1500? 4 BMC VI 46; Casanat. Vol Inc 1703

--

81 Epistola del Tebaldeo... Capitolo... Canzona di patientia... canzonette morale... Fu serrato nel dolore... lasso me chel gran tempo... Vox clamantis in deserto... Rome, Johann Besicken, s.a. [after 1500] 4 Casanat. Vol Inc.1686

--

82 Opera de lo elegante poeta ... Sonetti, Egloghe, Epistole, Capitoli, Strambotti, Barzellette, s.n. 8 BNF Palat. 2.4.1.9

--

83 Strambotti Sonetti Ballatecte Egloghe Epistole e Capitoli del facundissimo... Florence, for Piero Pacini, s.a. ? BNF Landau Finaly 176; Rossi

--

84 Strambotti Sonetti Canzone Egloghe Pistole e Capitoli del Seraphino s.n., Rome? 4 Rossi

Ciminelli, Serafino de'
85 Ammaestramento e sententie di Salomone; Podiana curialum miseria; Sonetti; Strambotti Rome, Johann Besicken, s.a. [before 1500] 4 Casanat. Vol. Inc.1850; IGI 8918

--

86 Capitolo dell'aurora, sonetti, E septe dolori che da lamore, E septe alegreze de lo amore, Canzona de amicitia, Canzone de ingratitudine Rome, Johann Besicken and Martino da Amsterdam, s.a.[before 1500] 4 Casanat. Vol. Inc. 1699; IGI 8919

--

87 Sonetti e strambotti Rome, Johann Besicken and Sigismund Mayr, s.a. 1500? 4 IGI 8918

--

88 Opere del facundissimo...collette per Francesco Flavio Rome, Johann Besicken, 1502/11/29 4 BNR 69.1.F.9

--

89 Opere del Facundissimo...collette per Francesco Flavio Sonetti ixxxix Egloghe iiiii Epistole vi Capitoli ix Strambotti ccvii Barzellette x Venice, Manfredo Bonelli, 1502/12/24 4 BL G 10633; Bodl Arch.B.f.22
90 Opere del facundissimo...collette per Francesco Flavio
Sonetti lxxxix Eloghe iii Epistole vi Capitoli ix Strammotti
ccyi Barzellette x Bologna, Girolamo Ruggeri, 1503/02/10 8
Frankfurt am Main Stadt und Universitätbsbibliothek
(IL.1930.476); Rossi

91 Opere Milan, Pietro Martire Mantegazza for Giovan Giacomo
and Fratelli da Legnano, 1503/04/24 ?
Menghini lx-lx

92 Opere del facundissimo...collette per Francesco
Flavio...Capituli Sonetti e Strammotti Bologna, Caligula
Bazalieri, 1503/05/30 8
BAV Ferraioli V 8010 (int.1); BNF Palat. 2.4.1.10; BO Univ.
Raro.A.16; Serra-Zanetti 33

93 Opere del facundissimo...con la zonta collette per
Francesco Flavio. Sonetti cxvii Eloghe iii Epistole vi
Capitoli xx Strambotti ccxiii Barzellette xii Venice, Manfredo
Bonelli, 1503/08/30 4
BAV Capponi IV 719 (int 3)

94 Opere... [edited by Angelo Colocci] Rome, Johann Besicken,
1503/10/05 ?
Menghini lxviii-lxxiv

95 Opere del facundissimo...colette per francesco flavio
[edited by Nicolò Zoppino] Bologna, Caligula Bazalieri for
Nicolò Zoppino, 1503? 8
Marburg, Universitätbsbibliothek .XVI..713 fm; Rossi; Sander
6940; Serra-Zanetti 34

96 Opere...colette per francesco flavio e certe cose regiunte
in bologna non de seraphino... [edited by Nicolò Zoppino]
Bologna?, C. Bazalieri for Nicolò Zoppino?, 1503? 8
Durham, Duke University William Perkins Library R.B.R.E.C573
[It is an anthology divided in two parts: the first for
Serafino, the other for Cornazzano]; Rossi

97 -- Fano, Girolamo Soncino, 1504 ?
Manzoni III

98 Opere... Venice, Manfredo Bonelli, 1504/07/15 ?
Rossi
99 Opere del facundissimo...coletto [sic] per Francesco Flavio [edited by Nicolò Zoppino] Milan, Fratelli Mantegazza for Gotardo da Ponte, 1504/09/27 8
Casanat.Rari 215; Norton, 46

--
100 Poema...Sonetti c Aegloghe III Epistole VII Capituli XII Strammotti CCCCLXIII Barzellette XII Fano, Girolamo Soncino for Giovanni Battista Bonaccursio, 1505/03/11 8
BL G10634; Bodl.8 D 315 BS

--
101 Opere ...dello elegante poeta...con la zonta...Sonetti cxxiii Egloghe iii Epistole vii Capitoli xxi Strambotti ccl Barzellette xv Venice, Manfredo Bonelli for Nicolò Zoppino, 1505/04/30 4
BNR 69.1.F.6; Menghini lxxxix-lxxxixii

--
102 Opere... Milan, Giovan Giacomo and Fratelli da Legnano, 1505/06/18 8
Bo Univ. A.V.Tab.1.L.II.165, op 9; G.Rossi "Un'edizione delle Rime di Serafino Aquilano sfuggita ai bibliografi", GSLI, 34,(1899) pp.455-6

--
103 Opere dello elegante poeta...con la zonta...Sonetti cxxiii Egloghe iii Epistole vii Capitoli xxi Strambotti ccl Barzellette xv Venice, Manfredo Bonelli, 1505/11/31 [sic] 4
BL 11426.e.16

--
104 Opere dello elegante poeta...Sonetti cxxiii Egloghe iii Epistole vii Capitoli xxi Strambotti cc Barzellette xv Venice, Manfredo Bonelli, 1506/11/26 4
Rossi

--
105 Opere... Venice, Manfredo Bonelli, 1507/09/20 4
Rossi; Rovereto, Bibl.Civica "Girolamo Tartarotti" Ar.IV.I.10(c)

--
106 Poema...Sonetti C Aegloghe III Epistole VII Capituli XII Strammotti CCCCLXIII Barzellette XII Pesaro, Girolamo Soncino, 1507? 7
Menghini lxxxvii-lxxxviii

--
107 Opere dello elegante poeta...Sonetti Egloghe Epistole Capitoli Strambotti Barzellette Venice, Manfredo Bonelli, 1508/03/20 4
BL 1073.h.8(2)

--
108 -- Rome, Eucharius Silber, s.a. 1509? 4
Ascarelli; Mi Braidense (A.M.X.51); Tinto n.55

--
109 Poema di Seraphino Sonetti C Aegloghe iii Epistle vii Capitoli xii Strambotti[sic] CCLxiii Pesaro, Girolamo Soncino, 1509/06/22  8
BNF Magl. 22.B.9.23; BNR 69.6.I.12

--
110 Opere dello elegante poeta...Sonetti Eloghe Epistle Capitoli Strambotti Barzellette Venice, Giorgio Rusconi, 1510/12/23  ?
Menghini lxxxxxi-lxxxxv

--
111 Opere del Facundissimo...Sonetti e Capitoli e Barzellette... Milan, Fratelli da Legnano, 1511/09/20  4
Aosta, Bibl.del Seminario Maggiore C.679.(c); Rossi

--
112 Opere dello elegante poeta...Sonetti Egloghe Epistle Capitoli Strambotti Barzellette Venice, Alessandro Bindoni, 1512  ?
Menghini lxxxxv-vi

--
113 Opere dello elegante poeta...Sonetti Eloghe Epistle Capitoli Strambotti Barzellette Rome, Marcello Silber, s.a. [before 1513/02/20]  4
Cors.; Tinto 139

--
114 Poema vulgare...Sonetti Epistle Strambotti Eloghe Capitoli Barzellette Venice, Simon de Luere, 1513/01/24  ?
Menghini lxxxxviii-ix

--
115 Opere... Milan, Agostino Vimercate for Fratelli da Legnano, 1513/06/12  8
Bologna I,138; C.U.

--
116 Opere Venice, Melchiorre Sessa, 1513/09/23  ?
Madrid, Biblioteca Nacional R 2705 [1]; Rossi

--
117 Opere del facundissimo... Sonetti e capituli e Barzellette Milan, Giovan Angelo Scinzenzeler for fratelli da Legnano, 1515/08/20 [on the title-page 20.IX]  4
Balsamo 202; BL 11426.e.17; BNF Magl. 22.B.6.48

--
BAV Capponi VI.138(2); BL 11421.aa.9
119 Opere del Facundissimo...Sonetti e Capituli e Barzellette... Milan, Bernardino da Castello for Nicolò da Gorgonzola, 1516/03/13 12
BAV R.G.Lett.It.V.217; Marshall; Rossi

120 Opere... Fano, Girolamo Soncino, 1516/03/20 ?
Rossi

121 Opere... Venice, Alessandro Bindoni, 1516/11/30 8
BL 11426.aa.17

122 Opere dello elegantissimo poeta...Sonetti CLXV Aegloghe iii Epistole vii Capitoli xii Disperate iii Strambotti CCLXIII Barzellette xix Florence, Filippo Giunti, 1516/12/00 8
BL 241.e.6; BNF Magl. 3.6.336; BNR 68.11.B.12

123 Opere dello elegantissimo poeta...Sonecti LXXXVIII Strambotti CCXIII Epistole VI Capitoli VIII Disperate II Eloghe III Barzellette X Epygramme VI Florence, Bernardo Zucchetta for Francesco di Jacopo Libraro, 1517/07/04 8
BL 11426.a.95

124 Opere dello elegante poeta... Venice, Melchiorre Sessa and Pietro Ravani, 1519/10/15 ?
Curi n.21; Ve Marc. 83.c.215

125 Opere... Venice, Giorgio Rusconi, 1522/03/11 ?
Rossi

Rossi

127 Opere dello elegantissimo poeta...Sonetti CLXV Eloghe iii Epistole VII Capitoli xx Disperate III Strambotti XXVII Barzellette xix Venice, Nicolò Zoppino for Melchiorre Sessa, 1526/11/00 8
BL 1071.g.19; BNR 69.1.F.8

128 Opere dello elegantissimo poeta... con molte cose aggiunte di nouo Sonetti CLXV Eloghe III... Venice, Francesco di Alessandro Bindoni & Mappheo Pasini, 1529/12/00 ?
Vaganay
129 Del Seraphino...poeta elegantissimo l'opere
d'amore...Sonetti Disperata Egloghe Strambotti Epistole
Barzellette Capitoli Venice, Nicolò Zoppino, 1530  
BNR 69.7.C.33

Ciminelli, Serafino de', Tebaldeo, Antonio and others
130 Non expecto giamai con tal desio... s.n. Florence? 4
Angeleri n.69; BNF E.6.5.3.II.28

Cingoli, Belizario da
131 Sonetto...nova trama con lautorita de salamone s.n., 8
Sevilla, II, p.113

Cingoli, Benedetto da
132 Sonetti barzelle et capitoli del claro poeta... Rome,
Johann Besicken, 1503/02/03 4
BNR 69.5.H.10

133 Opere del preclarissimo... nouamente stampate. Con molte
pue [sic] opere che non sonno ne gli altrii: cioe Soneti,
Barcellette, Capitoli Siena, Symione di Nicolò & Giovanni di
Alixandro Librai da Siena, 1511/01/12? 
F.Brambilla Ageno, "Alcuni componimenti del Calmeta in un
codice cinquecentesco poco noto", Lettere Italiane, 13 (1961),
286-315; Vaganay

Cittadini, Hyeronimo
134 Rime Milan, s.t., 1528? 
Vaganay

Collestatee
135 Collestatee de le cose vulgari ne la morte del celebrato
Seraphino Aquilano...[edited by Giovanni Philoteo Achillini]
Bologna, Caligola Bazalieri, 1504 8
BNR 69.3.A.34; BAV Ross.6398; Bodl. Mortara adds II 18; Byw U 8 28

136 Collestatee vulgari et latine fatte per Diversi Autori
moderni in laude dell'eximio et fecondo Poeta Notturno
Napolitano Bologna, Girolamo Benedetti, 1520? 
Triv. L 1290/6; Zampieri

Compendio
137 Compendio de cose noue de Vincenzo Calmeta & altri
auctori... Sonetti Capitoli Epistole Egloghe pastorale
Strambotti Barzellette & una Predica d'amore Venice, Nicolò
Zoppino, 1507/07/18 8
BL G 10646

138 Compendio de cose noue de Vincentio Calmeta et altri
auctori... sonetti capituli... Venice, Manfredo Bonelli,
1508/07/08? 
Vaganay
139 Compendio de cose nobile et delectevole de Vincenzio Calmeta et D'altri auctori: cioe Sonetti... Venice, Simon de Luere, 1514 ? Quadrio II, 348; Vaganay

140 Compendio de cose noue de Vincenzo Calmeta & altri auctori... Sonetti Capitoli Epistole Egloghe pastorale Strambotti Barzellette & una Predica d'amore Venice, Alessandro Bindoni, 1515/11/04 8 M.Milani, "Sonetti ferraresi del Quattrocento in una raccolta di poeti cortigiani", GSLI, 150 (1973), 292-322; Mo. Est. αζ.7.15

Conti, Giusto de'
141 La bella mano Bologna, Scipione Malpigli, 1472 8 BMC VI 802 (G 11009; C.6.a.17; IA 28554); GW 7454; H 5543; IGI 3183

142 -- Venice, Gabriele di Pietro, 1474/12/12 4 BMC V 200; BNR 70.3.F.13; H 5544; GW 7455; IGI 3184

143 -- Venice, Tommaso di Piasi, 1492 4 Bodl. Auct. II Q VI 87: H 5545; GW 7456; IGI 3185

Cornazzano, Antonio
144 Sonetti e Canzone del preclarissimo poeta... Venice, Manfredo Bonelli, 1502/08/04 8 B.N.; Bruni-Zancani; Mo. Est

145 Sonetti e canzoni... Venice, Manfredo Bonelli, 1502/12/14 8 BAV Capponi V 771; BNF Nencini Palat. 2.4.1.15; BNR 69.6.1.14

146 Sonetti e Canzone del Preclarissimo poeta... Milan, A. Pellizoni for Fratelli da Legnano, 1503 12 BL 1071.d.1; Oxford, Taylor Institution Lib. Arch 12 It 1503

147 Sonetti e canzone Milan, Pietro Martire Mantegazza, 1503 ? Bruni-Zancani [no copy found]

148 Sonetti e Canzone del Preclarissimo poeta... Venice, Manfredo Bonelli, 1503/02/10 8 Adams; BL G 10639

--
149 Opere poetiche de messer Antonio Cornazzano. Venice, Manfredo Bonelli, 1508 8
BAV Ross. 6362; BL G 10641 (with variants)

-- 150 Sonetti e canzone De misser... Venice, Manfredo Bonelli, 1508/09/30 8
Menghini lxv n.2; Sevilla II pp.189-90

-- 151 Sonetti e canzone del preclarissimo poeta... Milan, Gotardo da Ponte for Fratelli da Legnano, 1519/01/24 12
Bruni-Zancani; Parma, Pal.

Correggio Nicolò da and others
152 Nicolò da Correggio Dialogo d'amore; Antonio Tebaldeo
Sonetti; Cesare da Carpi Sonetti Bologna, Caligola de' Bazalieri, 1497-1499 4
IGI 6859

-- 153 -- Florence, Compagnia del Drago?, 1498 ca. 4
IGI 6860

Fei, Francesco
154 Clitia Politiana. Opera noua...Mattinata... Strambotti ...
Sonetti ... Madrigali ... Rotundelli ... Capituli... Venice, Benedetto & Agostino di Bindoni, 1525/11/24 8
BL c.107.aa.23(2)

Filosseno, Marcello
155 Sylvae...Capitoli iuvenili Capitoli senili Strambotti senili Disperate Sonetti senili Satyre Venice, Melchiorre Sessa and Pietro Ravani, 1506/11/10 4
Barbieri 135 (3.1.146)

-- 156 Sylvae...Capitoli iuvenili...Strambotti senili...Sonetti senili...Capitoli senili Venice, Nicolò Brenta, 1507/06/01 8
BAV Capponi VI 192 int.2; BNR 69.3.A.45

-- 157 Sylvae...Capitoli iuvenili...strambotti senili...Sonetti senili...Capitoli senili Venice, Nicolò Brenta, 1507/08/05 8
BAV Capponi VI 192 (int.1); BNF Palat. D.4.7.67.III (con varianti)

-- 158 Sylvae Strambotti iuvenili CCCXLII Sonetti iuvenili CCCCXX Venice, Melchiorre Sessa and Pietro Ravani, 1516/11/10 8
BL 11426.aaa.8(1); BNF Palat. D.4.7.6.7.II (with variants)

-- 159 -- Venice, Melchiorre Sessa and Pietro Ravani, 1516/11/10 8
BL 11426.aaa.8(2) Tayl. Inst. 103.B.24b
Finetti, Angelo Maria and others [Egidio da Siribelli, Britio Trombetto and Leonardo da San Ambrosio alias Mescholino]
160 Sonetti bellissimi et ornatissimi...dello egregio homo Angelo Maria Finetti...in laude de una sua amata...molti altri ornati sonetti di diversi altri auctori... Siena, Simione di Niccolò and Giovanni di Alessandro Cartai, bought by the Library in October 1515
Sevilla III, 88

Fiorentino, Cristoforo see Altissimo

Fioretto
161 Fioretto di cose nuove ... de diversi auctori ... cioe Sonetti Capitoli Epistle Egloghe Disperate Strambotti Barzellette. Et una controdisperata Venice, Nicolò Zoppino, 1508/01/31
Angelica RR.3.17

-- 162 -- Pesaro, Pietro Capha for Nicolò Zoppino, 1510
BL 11422.aaa.31; M Faloci Pulignani "Le arti e le lettere alla corte dei Trinci di Foligno", GSLI, I (1882), 190-229; II, 29-58, II 56-7 (1883); Manzoni II/1 254-6

-- 163 -- Venice, Giorgio Rusconi, 1510/11/26
Marshall; Mo. Est; Ve Marc.2427.6

-- 164 -- Venice, Giorgio Rusconi, 1516/01/24
BL G 10345(3)

-- 165 Fioretto di cose nove nobilissime... Venice, Nicolò Zoppino, 1521
Brunet II, 1266; Vaganay

-- 166 -- Venice, Giovanni Francesco and Antonio fratelli de' Rusconi, 1522
Brunet II, 1266; Vaganay

Fossombrone, Baldassarre da
167 Il menzognero overo Borsadello Ferrara, Severino da Ferrara, 1475
HR 7310; IGI 1166

Franco, Matteo & Pulci, Luigi
168 Canzonette Florence, Bartolomeo de' Libri, 1495
BMC VI, 662 (c.8.g.11; IA 27529)

-- 169 Sonetti di m. Franco & di Luigi da Pulci Florence, Bartolomeo de' Libri?, 1495
BMC, VI 655 (84.c.26)
170 -- s.n. [XV s.]
Dolci, 3

171 Sonetti Florence, Gian Stefano di Carlo, 1505? 4
BL G 10741; IGI VI, 4093

172 -- Florence, Eredi dei Giunti, 1518 8
BL 11426.aa.20, G 18089; IGI VI, 4094

173 -- Venice, Zoppino, 1520 8
Dolci, 3

174 -- Florence, s.n. ?
Gamba n. 465

175 -- s.n.
BAV Ross. 1255

Gammaro, see Sclarici

Gareth, see Cariteo

Giambullari, see Ballatette

Giustinian, Leonardo
176 El fiore dele canzonete Venice, Florentius de Argentina, 1472? 4
BMC V 204 (IA 19973)

177 -- Venice, Bartolomeo da Cremona and Bartolomeo di Carlo da Vercelli, 1474 4
IGI 4326; PINT 1

178 -- Venice, Antonio da Strada and Marco Catanello, 1480/08/08 4
IGI 4327; R 577

179 -- Venice, Antonio da Strada, 1482/03/09 4
IGI 4328; R 955; Ve Marc. Rari V 484

180 -- Venice, Bernardino Celeri, 1485/10/01 4
IGI 4329; R 1772
181 -- Venice, Marino Saraceno, Bartolomeo de' Blavi and Annibale Fossi, 1485/10/12 4
BMC V 407(IA 22794); Casanat.; H 9484; IGI 4330

--
182 -- Rome, Georg Heroldt, 1490 ca. 4
IGI 4331; R 1243

--
183 Canzonette e strambotti d'amore Venice, Manfredo Bonelli, 1495/10/21 ?
München, Staatsbibliothek c.a.1211; Pini 7

--
184 -- Venice, Giovanni Battista Sessa, 1500/04/14 4
IGI 4332-A; R 956

--
185 Canzonette e strambotti Milan, Antonio Zaroto, 1501/02/16 4
Sander Addenda 266; Santoro 73

--
186 -- Venice, Melchiorre Sessa, 1506/10/22 ?
Pini 11; Ve Marc.Rari V 483.2

--
187 -- Milan, Gotardo da Ponte, 1517/10/15 12
Bo Univ.A.V.Caps.XVII,28; Pini 12; Sandel vol.2 n.335

--
188 -- Venice, Giorgio Rusconi, 1518/11/18 ?
Pini 13; Ve Marc. Rari V 684

Guidalotti, Diomede
189 Tyrocinio delle cose vulgari...Sonetti Canzoni Sestine Strammotti Barzellette Capituli Egloghe e prosa Bologna, Caligola Bazalieri, 1504/04/15 4
BL 11422.c.30, 83.d.19; BNF Palat. E.6.5.5; PD Univ.

Liburnio, Niccolo
190 Opere gentili et amorose Venice, Picino da Brescia, 1502/11/29 8
BL 1070.c.29

--
191 Le selvette Venice, I.de Pence, 1513 4
BAV Ferraioli IV 4678; BL 89.a.14

--
192 Lo verde antico Venice, Bindoni and Pasini, 1524/08/00 8
BNR 69.4.A.48

Maurelli, Giovanni
193 Canzoni in morte di Enrico d'Aragona Cosenza, Ottaviano Salomonio, s.n. [after 1478/05/11] 4
Cors.; IGI 6298; R 1806

Medici, see Ballatette

Miscellanea
194 Miscellanea [sic] Noua del Preclarissimo Poeta...Marcho Rasilia... et altri auctori...Sonetti Capituli Eglogue e Strambotti collecte per Nicolò dicto Zoppino Venice, Nicolò Zoppino, 1515 ca. 8
Sander 6592

Narnese Romano, pseud
195 Sonetti s.n.
Sander 4938

196 -- Milan, Filippo Mantegazza, 1498 ca. 4
Sander 4937; Santoro 57

197 Opera noua Venice, Alessandro Bindoni, 1508/10/30 8
Sander 4935; Ve Marc. Misc 2835.3

198 Operetta amorosa...cioe Sonetti xij Capitoli iij Desperata j Strambotti xxxii Venice, Giorgio Rusconi, 1515/03/14 8
Sander 4936

199 Opera noua Soneti Capitoli Desperata Strambotti Venice, s.t., 1520? 8
BL G 10644

200 -- Venice, Francesco Bindoni and Maffeo Pasini, 1525/06/00 8
BL c.107 aa.23(1)

Notturno Neapolitano
201 Opera noua amorosa...Eglogue Epistole Capituli Sonetti Strambotti Venice, Alessandro Bindoni, 1506-1525 8
Ve Marc. 84.c.240/3; Zampieri

202 Opera nova...Eglogue Capitoli Sonetti Bologna, Gerolamo de' Benedetti, 1517 8
Bo Arch. 16.A.V.16; Zampieri

203 Opera noua...Eglogue Bargellette Ode Sonetti Strambotti Libro Undecimo Bologna, Giacomo da Campi, 1517/06/20 8
Bo Arch.16.Q.V.15; BNR 69.9.A.41.2; Triv; Zampieri
204 Opera nova amorosa...Capitoli Epistole Bargelete Sonetti libro quinto Bologna, Giacomo da Campi, 1517/06/20 8
Norton p.10; Sander 1680; Serra-Zanetti [not found in any library]

205 Opera noua amorosa...Capitoli Madregali Epistole Sonetti Sextine Strambotti Ferrara, Lorenzo de' Rossi da Valenzia, 1517/09/16 8
Mo Est.; Zampieri

206 Opera noua...Eglogue Bargelette Ode Sonetti Strambotti
Pavia, Jacob del Borgofranco, 1518 8
Bologna ii, 288; Zampieri

207 Opere Pavia, Jacob del Borgofranco, 1518 8
Bologna IT, 285; Zampieri

208 Opera noua amorosa...Capitoli Epistole Bargelete Sonetti libro quinto Milan, Gotardo da Ponte, 1518 ca. 8
B.N. Rés.Yd 1192; BNR 69.9.A.41/1; Sander 1694

209 Le opere artificiose...Capitoli Epitaphi de homini e donne Sonetti Strambotti Egloghe Sextine Comedie Canzoni Tragedie Disperate Triomphi Epistole Fausto di virtu... Pavia, Jacob del Borgofranco, 1518 ca. 16
PD Univ. 94.b.181/1; Ve Marc.84.c.240/1

210 -- Libro quarto Milan, Gotardo da Ponte, 1518/09/23 8
B.N. Rés Yd 1191; Zampieri

211 Opera noua amorosa de Syrena Notturna...Epistole Canzone Capitoli Soneti Strambotti Libro sexto Milan, Gotardo da Ponte for G.G. and Fratelli da Legnano, 1518/09/28 8
B.N. Rés.Yd.1193; BNF Landau Finaly 485; Zampieri

212 Opera noua amorosa...Capitoli Sextine Epistole Sonetti Strambotti Libro decimo Milan, Gotardo da Ponte for G.G. and Fratelli da Legnano, 1518/10/00 8
B.N. Rés.Yd.1197; Sander 1694; Zampieri

213 Opera noua...Epistole Capitoli Sextine Sonetti Strambotti Libro Septimo Milan, Gotardo da Ponte for G.G. and Fratelli da Legnano, 1518/10/02 8
B.N. Rés.Yd.1194; BNF Landau Finaly 485
214 *Opera nova amorosa...Strambotti Sonetti Capitoli Epistole Et una Disperata. Libro Primo* Milan, Gotardo da Ponte for G.G. and Fratelli da Legnano, 1518/10/12 8
Angeleri 151; Segarizzi; Zampieri

--
215 *Opera noua...Eglogae Bargellette Ode Sonetti Strambotti libro undecimo* Milan, Gotardo da Ponte for G.G. and Fratelli da Legnano, 1518/10/14 8
B.N. Rés.Yd.1198; BNF Landau Finaly 485; Zampieri

--
216 *Opera noua...Epistole Capitoli Bargellette Sonetti Comedie Et laude. Libro duodecimo* Milan, Gotardo da Ponte for G.G. and Fratelli da Legnano, 1518/10/16 8
B.N. Rés Yd 1199; Sander 1694; Zampieri

--
217 *Opera noua...Strambotti Epistole Capitoli Sonetti Libro octavo* Milan, Gotardo da Ponte, 1518? 8
B.N. Rés.Yd.1195; BNF Landau Finaly 485; Zampieri

--
218 *Opera noua...Eglogae Bargellette Ode Sonetti Strambotti Libro undecimo* Milan, Fratelli da Valle for N. da Gorgonzola, 1519 8
B.N. Rés Yd 1174; Bologna I, 107

--
219 *Opera noua...Strambotti Epistole Capitoli Sonetti Libro octavo* Milan, Fratelli da Valle for N. da Gorgonzola, 1519 8
B.N. Rés.Yd.1179; Bologna I, 107; Bo Univ. Raro A 38/6

--
220 *Opera noua...Capitoli Canzone Sonetti Strambotti Dialogi* Bologna, Girolamo de' Benedetti, 1519-1520 ca. 8
Ve Marc.93.c.255/9; Zampieri

--
221 *Opera Nuova Amorosa...Strambotti Capitoli Sonetti* Bologna, Girolamo de' Benedetti, 1519-20 ca. 8
Ve Marc.93.c.255/11; Zampieri

--
222 *Opera noua...Epistole Capitoli Bargellette Sonetti Comedie Et laude* Bologna, Girolamo de' Benedetti, 1519-20 ca. 8
Triv.; Zampieri

--
223 *Opera nova amorosa...Capituli Epistole Prophetia Sonetti Strambotti* Bologna, Girolamo de' Benedetti, 1519-20 ca. 8
Ve Marc.93.c.255/13; Zampieri

--
224 *Opera noua...Capitoli Epistole Canzone Sonetti Strambotti* Bologna, Girolamo de' Benedetti, 1519-20 ca. 8
Ve Marc. 93.c.255/10; Triv.L 1290/2; Zampieri

--

225 Opera nova amorosa...ne la qual si contiene Strambotti Sonetti Capitoli Epistole Et una disperata Libro primo Milan, Fratelli da Valle for Nicolò da Gorgonzola, 1519/01/11 8
B.N. Rés.Yd 1166; Bologna I 107;

--

226 Opera nova amorosa...Capitoli Madregali Epistole Sonetti Sextine Strambotti Libro quarto Milan, Fratelli da Valle for N. da Gorgonzola, 1519/01/21 8
B.N. Rés Yd 1169; Sander 1695; Zampieri

--

227 Opera nova amorosa...Capituli Epistole Bargelete Sonetti libro quinto Milan, Fratelli da Valle for N. da Gorgonzola, 1519/01/24 8
B.N. Rés. Yd 1170; Sander 1695

--

228 Opera nova amorosa de Syrena Nocturna...Epistole Canzone Capitoli Soneti Strambotti Libro Sexto Milan, Fratelli da Valle for N. da Gorgonzola, 1519/01/26 8
B.N. Rés.Yd.1171; Bologna I, 107

--

229 Opera nova amorosa...Capitoli Sextine Epistole Sonetti Strambotti Libro decimo Milan, Fratelli da Valle for N. da Gorgonzola, 1519/01/27 8
B.N. Rés Yd 1173; Bologna I, 107

--

230 Opera nova amorosa...Epistole Capituli Sextine Sonetti Strambotti Libro Septimo Milan, Fratelli da Valle for N. da Gorgonzola, 1519/01/27 8
B.N. Rés Yd 1172; Bologna I, 107

--

231 Opera nova...Epistole Capitoli Bargellette Sonetti Comedie Et laude. Libro duodecimo Milan, Fratelli da Valle for N. da Gorgonzola, 1519/01/29 8
B.N. Rés Yd 1175; Bologna I, 107

--

232 Opera nova amorosa...ne la qual si contiene Strambotti Sonetti Capitoli Epistole Et una disperata Libro primo
Bologna, Gerolamo de' Benedetti, 1519/09/01 8
Ve Marc. 93.c.255/8; Zampieri

--

233 Opera nuoua...Capitoli Epistole Canzone Sonetti Strambotti Bologna, Girolamo de' Benedetti, 1519/09/01 8
BL 11426.aa.31; Zampieri
234 Opera noua amorosa...Capituli Epistole Sextine Sonetti
Strambotti Bologna, Girolamo de' Benedetti, 1519/09/02 8
Ve Marc. 93.c.255/12; Zampieri

235 Opera noua Amorosa...Strambotti Capitoli Sonetti
Bologna, Gerolamo de' Benedetti, 1519/09/04 8
Sander 1696; Ve Marc. 93.c.255/14; Zampieri

236 Opera noua amorosa...Epistole sestine strambotti Bologna, Girolamo de' Benedetti, 1520 8
Triv.L 3156; Zampieri

237 Opera nova amorosa...Capitoli Epistole Prophétia Sonetti
Strambotti Bologna, Benedetto di Ettore Faelli, 1520 ca. 8
Bo Univ.Raro B 48/2; Serra-Zanetti 354; Zampieri

238 Opera nova amorosa...Epistole Capitoli Sonetti Strambotti
Perugia, Bianchino da Leone, 1520 ca. 8
Sevilla V 198; Zampieri

239 Opera noua amorosa...Un capitulo Sonetti Estrambotti
Perugia, Bianchino da Leone, 1520 ca. 8
Sevilla V 200; Zampieri

240 Opera noua...Capitoli Epistole Canzone Dialogi Sonetti
Strambotti Bologna, Girolamo de' Benedetti, 1520 ca. 8
BL 11427.b.4(6); Zampieri

241 Opera noua amorosa de Syrena Nocturna...Epistole Capituli
Canzone Sonetti Strambotti Bologna, Benedetto di Ercole
Faelli, 1520 ca. 8
Bo Arch.16.Inc.Bol.Cart.II.N.16; Zampieri

242 Opera noua...Capitoli Epistole Canzone Sonetti Strambotti
Bologna, Benedetto di Ercole Faelli, 1520 ca. 8
Bo Arch.16.Inc.vol.Cart.II.N.18; Zampieri

243 Opera...capitulo in laude del Bembo e alcuni strambotti
amorosi in comparatione Perugia, Bianchino da Leone, 1520 ca. 8
Sevilla V 201; Zampieri

244 Opera nova amorosa...Capitoli Strambotti Sonetti Bologna, Girolamo de' Benedetti, 1521 8
Sander 1670; Zampieri
Le opere artificiose... Venice, Paolo Danza, 1526/07/30
BL 240.c.4

Opera nova amorosa... Egloge Epistole Capituli Soneti
Strambotti Bologna, Giustiniano da Rubera, s.a.
BL 11427.b.4(3)

Opera nuoua amorosa... Strambotti Sonetti Capitoli Epistole
Et una disperata Ferrara, Sigismondo Mazocho, s.a.
BL 11427.b.4(7)

Operetta nova amorosa... Capitoli Strambotti Sonetti
Brescia, Francesco di Ricardi, s.a.
Bologna II, 55; Zampieri

Opera noua... Epistle Capitoli Sextine Stambotti [sic]
Bologna, Benedetto di Ercole Faelli, s.a.
Bo Univ Raro B 48/3; Zampieri

Opera di Nocturno Neapolitano... s.n.,
BL 11427.b.4(1); Zampieri

Opera... capitulo in lode dil Sanazaro et alcuni strambotti
amorosi in comparatione s.n.,
Ve Marc.84.c.240/5

Opera nova... Capitoli Epistole Canzone Dialogi Sonetti
Strambotti s.n.,
BL 11427.b.4(2)

Opera nova amorosa... Capitoli Madregali Epistole Sonetti
Sestina Strambotti s.n.,
BL 11427.b.4(5)

Opera noua amorosa de syrena nocturna... Epistle Capituli
Canzone Sonetti Strambotti s.n.,
BL 11427.b.4(4)

Olimpo, Baldassarre degli Alessandri
Libro de Amore chiamato Ardelia Perugia, Baldassarre di
Francesco Cartolaio, 1520
C.U.

Libro nouo chiamato Linguaccio Perugia, Baldassarre di
Francesco Cartolaio, 1521/10/20
257 Libro de amore chiamato Gloria Perugia, Baldassarre di Francesco Cartolaio, 1522/10/27
C.U.; Florence, Bibl. Landau

258 Olimpia Venice, Nicolò Zoppino, 1522

259 Libro damore chiamato Ardelia Venice, Nicolò Zoppino, 1522/04/09
C.U.; Ve Marc. Misc.2383.3

260 Libro damore chiamato Ardelia Ancona, Bernardino Guerralda, 1522/04/15
BUA: C.U.; Ve Marc. Misc.2383.2

261 Libro nouo de amore in laude de...Camilla Perugia, Gerolamo di Francesco Cartolaio, 1522/04/28
C.U.; Ve Marc.392.D.286.1

262 Libro de amore chiamato Olympia Perugia, Baldassarre di Francesco Cartolaio, 1522/06/07
C.U.; Ve Marc.392.D.286.3

263 Gloria Perugia, Cartolai, 1522/07/04
Ve Marc.392.D286.2; Venezian

264 Libro nouo de Amore...in laude de Madonna Camilla Venice, Melchiorre Sessa and Pietro Ravani, 1522/10/21
Sander 5143; Triv.L.1076; Ve Marc. Misc 2383.4

265 Gloria Damore...Strambotti de laude, Mattinate, Littere damore, Prose, Sonetti, Capitoli, Egloghe... Venice, Melchiorre Sessa and Pietro Ravani, 1522/10/21
Curi n.38; Milan, Biblioteca Melziana; Sander 5151

266 Gloria Florence, Zucchetta, 1522/11/14
Venezian

267 Libro de amore chiamato Ardelia Perugia, Baldassarre di Francesco Cartolaio, 1522/11/23
C.U.; Ve Marc.392.D.286.3
268 Libro damore chiamato Gloria Perugia, Baldassarre di Francesco Cartolaio, 1522/11/29 8
C.U.; Ve Marc

269 Olimpia Venice, Giovanni Tacuino, 1523/04/26 ?
Venezian

270 Libro novo chiamato Linguaccio Venice, Nicolò Zoppino and Vincenzo Polo, 1523/07/24 8
Cors.; C.U.

271 Libro nuovo de amore chiamato Ardelia Venice, Nicolò Zoppino and Vincenzo Polo, 1523/08/00 8
Bo Univ; C.U.

272 Libro novo de amore chiamato Ardelia Venice, Melchiorre Sessa and Pietro Ravani, 1523/09/07 8
Curi n.46; Sander 5136

273 Linguaccio Venice, Maffeo Pasini, 1524 ?
Venezian

274 -- s.n., 1524 ?
Venezian

275 Olympia Venice, Giovanni Tacuino, 1524 8
Nat.Lib.Scotland same edition as Tacuino 1524/04/26?

276 Opera noua chiamata Camilla Venice, Bindoni and Pasini, 1524/02/00 8
Angelica RR.I.35/3; C.U.

277 Olympia Venice, s.t., 1524/03/30 ?
Venezian

278 Olympia Libro novo damore Venice, Giovanni Tacuino, 1524/04/26 8
C.U.

279 Libro novo chiamato Linguaccio Venice, Giovanni Tacuino, 1524/06/28 8
Bodl. 8 P 261 Art; C.U.
280 Opera nova chiamata Pegasea... composta per lo ingenosio giovane Baldassarre Olimpo Venice, Bindoni and Pasini, 1524/09/00 ? Venezian

281 Gloria damore Venice, Melchiorre Sessa and Pietro Ravani, 1524/12/25 8 Curi n.54; Triv. L.1076.1


283 Gloria d'Amore Perugia, Baldassarre di Francesco Cartolai, 1525 8 C.U. (assigned to Ve Marc.and BNR, but there is no trace of it in the BNR catalogue)

284 Olimpia Venice, s.t., 1525 ? Venezian

285 Opera nova chiamata Pegasea... Venice, Nicolò Zoppino, 1525 ? Venezian

286 Opera noua damore chiamata Camilla Milan, G.A. Scinzenzeler, 1525/09/00 8 Balsamo 185; Berlin, Kunstgewerbe Museum-Staaltliche Kunstbibliothek

287 Gloria d'Amore Venice, Bindoni & Pasini, 1525/11/00 8 BNR 69.6.I.5

288 Libro nouo damore chiamato Olympia Venice, Bindoni and Pasini, 1525/12/00 8 Bo Univ.; C.U.

289 Opera noua chiamata Pegasea... Venice, Bindoni and Pasini, 1525/12/00 ? Venezian

290 Noua Phenice Libro nouo de Amore... Venice, Bindoni and Pasini, 1526 8 Cors.; C.U.
291 Libro damore...intitolato noua Phenice Venice, Nicolò Zoppino, 1526 8
BNF Palat. D.4.7.68; C.U.

--
292 Libro nouo chiamato Linguaccio Milan, G.A. Scinzenzeler, 1526/06/00 8
BL 11422.aaa.13

--
293 Gloria damore... s.l., Francesco Garrone, 1529 ?
BAV Ferraioli V 8016 int.1; Piemontesi II p.400

--
294 Libro nouo chiamato Linguaccio...Strambotti Sonetti Capitoli Vercelli, Giovanni Maria Pellippari, 1530 8
Piemontesi III p.378

--
295 Gloria Venice, Sessa, 1530 ?
Venezian

Opera
296 Opera noua Composta per diversi auctori zoe Sonetti Capituli Stramboti Et barzellette Bologna, Giustiniano da Rubiera, 1502/10/13 8
Serra Zanetti 372; Sevilla II, 12

--
297 Opera nova Calmeta, Lodovico Carbone, Orfeo Mantovano, Venturino da Pesaro & altri auctori Venice, s.t., 1506 ?
Brunet II, 1267; Vaganay

--
298 -- Venice, Giorgio Rusconi, 1507/02/27 ?
BNF Palat.E.6.6.89; Mo Est.

--
299 Opera nuova de Vincentio Calmeta, Lorenzo Carbone, Orphee Mantuano et Venturino da Pesaro et altri auctori. Sonetti, Dialogi, a la Vilanesca, Capitoli, Epistole, Strambotti Venice, Giorgio Rusconi, 1508/09/15
Mo Est. ms 22.c.33.4; G.Rossi, "Il codice Estense x.*.34", GSLI, 30 (1897), 1-62

--
300 Opera noua de Cesar Torto esculano et Augustino de Urbino et Nicolò Silibene senese et Bernardo Illicino Medico et philosopho... Venice, Giorgio Rusconi, 1508/10/26 8?
Brunet II, 1267; Vaganay

--
301 Opera noua... Venice, Melchiorre Sessa, 1515/06/05 8
BNF E.6.6.89; M.Milani, "Sonetti Ferraresi del Quattrocento...", cit.
302 Opera noua del Preclarissimo poeta...Marcho Rosiglia...& altri auctori Venice, Giorgio Rusconi, 1516/01/10 8
Braidense; Sander 6595

303 Opera nova... Marcho Rosigilia Venice, Giorgio Rusconi, 1516/01/24 8
Vaganay; Ve Marc. Misc.2409.1

304 Opera moralissima di diversi, che contiene sonetti, capitoli ... Venice, Giorgio Rusconi, 1516 8
Brunet, IV, 189; Vaganay (same as Fioretto 1516/01/24)

305 Opera noua chiamata Seraphina. Sonetti, strambotti, capitoli, canzoni, epistole, barzellette, desperate, comedie Rome, Gabriele da Bologna for Giovanni de'Carminati da Lodi, 1517/07/13 8
BL c.20.b.31(5)

306 Opera noua del Preclarissimo poeta...Marcho Rosiglia... et altri auctori Venice, Giovanni Tacuino, 1517/10/28 8
Sander 6596

307 Opera moralissima de diversi auctori...sonetti capitoli strambotti egloghe comedie barzellette et una confessione d'amore Venice, Nicolò Zoppino and Vincenzo Polo, 1518 8
BNF Palat. E.6.6.88

308 Opera nova et amorosa, composta in laude della sua amante, cioe: sonetti, canzone e strambotti Venice, Giorgio Rusconi, 1519 8
Percopo I, ccxlvi

309 Opera noua chiamata Serafina...Sonetti Disperate Strambotti Canzone Capitoli Epistole Commedie Ancona, Bernardino Guerralda, 1522/10/14 8
B.N.; Ve Marc. Misc 2383.5; Zampieri 161

310 Opera moralissima de diversi auctori...sonetti capitoli strambotti egloghe comedie barzellette et una confessione d'amore Venice, Nicolò Zoppino and Vincenzo Polo, 1524 4
BNF Nencini Palat. D.4.7.58

Percival, Giovanni Battista
311 Roccha damore di Messe Ioan Battista Percivalo da Rachanati expugnata da le castissime gentil donne perusine Perugia, Cartolari, 1526 8
Baldelli, SFI, 1951
Perleone, Giuliano
312 Compendio di sonetti ed altre rime... Naples, Ariolfo de Cantovo, 1492/03/10 4
BMC VI 873 (IA 29554); BUA; H 12634; IGI 7417; Sevilla V 304

Petrarca, Francesco
313 Canzoniere e Trionfi Venice, Vindelino da Spira, 1470 4
BMC V 154 (C.6.b.2; G 11325); BNF; BNR 70.3.C.26; HC 12753; IGI 7517

--
314 Trionfi; Canzoniere; Memorabilia di Laura; Antonio Da Tempo: Vita di Petrarca Rome, Georg Lauer, 1471/08/10 4
B.N.Cat.P-175; HR 12754; IGI 7518

--
315 Trionfi; Canzoniere; Memorabilia di Laura; Leonardo Bruni: Vita di Petrarca 2 parts Padua, Bartolomeo Valdezoccho & Martino de Septem Arboribus, 1472/11/06 folio
BMC VII 904 (C.4.i.2; IB 29811a); B.N.Cat. P-176; BNF; HR 12755; IGI 7519

--
316 Canzoniere; Trionfi Milan, Antonio Zarotto, 1473 folio
BMC VII 904 (G 11376); B.N.Cat.P-176; Casanat.; HR 12755; IGI 7520

--
317 Canzoniere; Memorabilia di Laura; Antonio Da Tempo: Vita di Petrarca 2 parts Venice, Gabriele di Pietro, 1473 folio
BAV.Inc.iii.286: BMC V 199 (IB 19905; IB 19906); BNF;
B.N.Cat.P-179; HC 12757; IGI 7521

--
318 -- Rome, Johannes Philippus de Lignamine, 1473/05/20 4
B.N.Cat.P-178; Goff P 374; H 12756

--
319 Canzoniere; Trionfi; Memorabilia di Laura; Leonardo Bruni: Vita di Petrarca Sant'Orso, Leonhard Achates, 1474 folio
BAV.Inc.iv.215; BMC VII 1026 (C.6.b.5); B.N.Cat.P-181; HC 12759; IGI 7522

--
320 Canzoniere; Trionfi; Memorabilia di Laura; Fragmentum cuius epistolae ad Jacobum de Columna; Antonio Da Tempo: Vita di Petrarca Northern Italy, printer of Jacobus de Forlivia, 1475 c. 8
H 12750; Hortis 401; IGI 7523

--
321 Canzoniere, comm. Francesco Filelfo and Gerolamo Squarzaafico Bologna, Gerolamo Malpigli for Sigismondo de Libris, 1476 folio
BMC VI 811 (C.4.1.3); H 12763; IGI 7529
322 Canzoniere; Trionfi; Memorabilia di Laura; Fragmentum cuius epistolae ad Jacobum de Columna; Antonio Da Tempo: Vita di Petrarca 2 parts Naples, Arnaldo da Bruxelles, 1477/03/20 folio
H 12760; IGI 7524

323 Canzoniere; Trionfi; Memorabilia di Laura; Antonio da Tempo: Vita di Petrarca 2 parts Venice, Domenico Siliprandi for Gaspare Siliprandi, s.a. [after 1477/05/08] 8
BAV Ross. 437; B.N.Cat P-183; HCR 12766; IGI 7525

324 Canzoniere comm. Francesco Filelfo Venice, Theodorus de Rijinsburg and Reinaldus de Nimega, 1478/03/30 folio
BAV Ross.1481; BMC V 254 (C.6.b.3); B.N.Cat.P-184; HCR 12747; IGI 7530

325 -- Venice, Leonhard Wild, 1481 folio
B.N.Cat.P-185; BNR 70.7.D.27.1; HC 12768; IGI 7531

326 Canzoniere; Trionfi; Leonardo Bruni: Vita di Petrarca
Venice, Filippo di Pietro, 1482/08/14 folio
BAV Prop.II.193; H 12761; IGI 7526

327 Trionfi comm.Bernardo Lapini; Canzoniere comm. Francesco Filelfo and Girolamo Squarciacico 2 parts Venice, Piero di Piasi, 1484/08/18 folio
BAV II.847; BNR 70.3.D.3; Cors.; H 12769; IGI 7527

328 Canzoniere comm.Francesco Filelfo and Gerolamo Squarciacico Venice, Pellegrino Pasquali and Domenico Bertocchi, 1486/06/07 folio
BAV II.263(2); B.N.Cat.P-186; BNF; Cors.; HR 12764; IGI 7532;

329 Canzoniere comm. Francesco Filelfo and Gerolamo Squarciacico Francesco Filelfo and Girolamo Squarciacico 2 parts and Trionfi comm. Bernardo Lapini; Venice, Bernardino Rizzo, 1488/06/12 folio
BAV Chigi.II.682(2); BMC V 401(IB 22627,28); BNR 70.6.C.10.2; H 12787; IGI 7533

330 -- revised by Girolamo Centone Venice, Piero di Piasi, 1490/04/22 folio
BMC V 270(c.4.i.5); B.N.Cat.P-188; BNR 71.8.D.11.1; HCR 12771; IGI 7534

--
331 -- Venice, Piero di Piasi, 1492/04/01 folio
BMC V 270 (II)(IB 20866); B.N.Cat.P-189; Casanat. Vol.Inc.888; HCR 12773; IGI 7535

332 -- Venice, Giovanni Codeca', 1493/03/28 folio
BMC V 486(86.k.17); B.N. P-190; BNF; HCR 12774; IGI 7536

333 -- revised by Francesco Tanzi Cornigero Milan, Ulrich Scinzenzeler, 1494/03/26 folio
B.N.Cat.P-191; BNF; HCR 12775; IGI 7537

334 -- revised by Girolamo Centone Venice, Piero Quarengi, 1494/06/17 folio
BMC V 512 (II)(IB 21159); BNR 70.6.C.4.2; IGI 7538; R II,1,673

335 -- revised by Basilico Milan, Antonio Zafotto, 1494/08/01 folio
BMC VI 723 (II)(IB 26078); H 12762; IGI 7539

336 -- revised by Girolamo Centone Venice, Bartolomeo Zani, 1497/08/30 folio
BMC V 433(IB 23725); B.N.Cat.P-192; BNF; Cors.; Casanat.; HC 12766; IGI 7540

337 Trionfi comm. Bernardo Lapini; Canzoniere comm. Francesco Filelfo and Girolamo Squarcialfico 2 parts, revised by Nicolò Peranzone Venice, Bartolomeo Zani, 1500/04/28 folio
Angelica: BMC V 434(IB 23738); B.N.Cat.P-193; BNR 70.6.C.25; Cors.; H 12777; IGI 7528

338 Le cose volgari Venice, Aldo Manuzio, 1501 8
BAV ALdine III 2 [with manuscript notes by Giulio Camillo]; BL C.4.d.8; BNF Ald.1.1.12; Bodl.Auct R infra 114 etc.

339 Opere volgari... Fano, Girolamo Soncino, 1503 8
BAV Ferraioli V 2406; BL G 10715; Bodl.Don.f.6

340 Petrarcha con doi commenti... 2 parts Venice, Albertino da Lissona, 1503/09/26 folio
BAV Barberini HHH.vii.17; C.U.; Hortis 26; Marshall

341 Petrarcha con doi commenti... [F.Filelfo, A.da Tempol] 2 parts Venice, Albertino Vercellese, 1503? folio
Bodl.Don.c.78
342 Le cose volgari... [edited by Francesco Alfani] Florence, for Filippo Giunti, 1504/03/10 8
C.U.; Hortis 27; Marsand 26; Pesante 1693

343 Petrarca con doi commenti... [F.Filelfo, A.da Tempo] 2 parts Milan, G.A.Scinzenzeler for Fratelli da Legnano, 1507/08/20 folio
BL 11421.k.12; BNF Palat. 2.6.5.1; Bodl.Vet.Fl.c.75; Bologna I, 379

344 Opera...con li commenti... [edited by Nicolò Peranzone; comm.Francesco Filelfo, Antonio da Tempo, Gerolamo Alessandrino] Venice, Bartolomeo Zani, 1508/02/15 folio
BAV Capponi II.8 (int.1); BL 11422.k.5; BNF Nencini F.1.7.5

345 Petrarca con doi commenti...[F.Filelfo, A. da Tempo] Venice, Gregorio de' Gregori sumptibus Bernardini de Tridino, 1508/09/20 4
BAV Capponi iv.737; C.U.; Fiske 30; Hortis 30; Pesante 1696

346 Le cose vulgari... [edited by Francesco Alfani] Florence, for Filippo Giunti, 1510/08/17 8
BAV Ross.6668; B.N. Rés.Yd.1136; BNF Nencini F.1.2.25; Marshall; Pesante

347 Le opere volgari... Venice, Lazzaro Soardi, 1511/11/11 12
BL 241.b.10; Bodl.Toynbee 195

348 Opera. Triumphi Sonetti et Canzone comm. Nicolò Peranzone and others 2 parts Milan, G.A. Scinzenzeler for Fratelli da Legnano, 1512 folio
BAV R.G.Lett.It. III 526; BL 11422.k.7; Bologna I,380

349 Petrarca con doi commenti...[F.Filelfo, A. da Tempo] Tridino, Bernardino Stagnino, 1512/03/08 4
C.U.; Piemontesi III, 1386

350 Li sonetti canzone et Triumphi...con li soi commenti [Francesco Filelfo, Bernardino Lapini; edited by N.Peranzone] 2 parts Tridino?, Bernardino Stagnino, 1513/05/00 4
BL C.57.c.24; BNF Magl.3.E.1.151; Bodl. Antiq.e.1.1513; Casanat. R.XII.14

351 Il Petrarcha Venice, Aldo Manuzio, 1514/08/00 8
BAV Ross.6728; BL C.20.a.11, G 10682; BNF Ald.1.1.21; BNR 68.6.A.26; Bodl. Auct 2R Infra 178
352 Canzoniere et Triomphi Florence, Filippo Giunti, 1515 8
Adams; Marshall; Pesante 1703

353 Il Petrarca Venice, Alessandro dei Paganini, 1515/04/00
32
Hortis 37; Pesante 1704

354 Opera...con el comento [B.Lapini, F.Filelfo, A.da Tempo, G.Alessandrino] 2 parts Venice, Bartolomeo Zani, 1515/05/20 folio
BAV Chigi II 468; BL 11422.k.6; BNF Nencini F.1.7.4;
Bodl.G.2.3.Art

355 Il Petrarcha Milan, Alessandro Minuziano, 1516/02/00 8
BAV Ross.6730; BL G 10681; BNF Nencini F.9.6.97; Bodl.Don.f.7

BL 11422.a.27(1)

357 Li sonetti canzone et triumphi...con li soi commenti [F.Filelfo, B.Lapini; edited by N.Peranzone] 2 parts Venice, Part I Gregorio de' Gregori; Part II Bernardino Stagnino, 1519/05/00 4
BAV Ross.6954 and 4674; BL 11422.ff.12; BNF Palat.2.6.3.2;
Bodl. Antiq.e.1.1519

358 Le rime in vita e in morte e i trionfi...corretto secondo la copia per messer Aldo Romano Ancona, Bernardino Guerralda, 1520 16
C.U.; Hortis 41; Marsand 35; Pesante 1708

359 Il Petrarcha Toscolano, Alessandro dei Paganini, 1521 24
BL C.130.a.15, C.12.a.7, G 10595; Bodl.Antiq.g.I.1521

360 -- Venice, Aldo Manuzio and Andrea Asolano, 1521/07/00 8
BAV Ross. 6731, 6732, 6666; BL C.65.d.14; BNF Ald.1.2.36; BNR 68.8.B.21

361 Canzoniere e Triomphi Venice, Nicolò Zoppino and Vincenzo Polo, 1521/12/04 24
BAV Ross. 6725; C.U.; Hortis 44; Pesante 1712
362 Petrarca con doi comenti sopra li sonetti et canzone [F.Filelfo, A.da Tempo] Venice?, Bernardino Stagnino, 1522/03/08 4
BAV Chigi iv 1049; BL 1071.f.8; BNF Nencini F.1.2.3; BNR 6.9.C.53; Bodl.Douce P.509

--
363 Il Petrarca Florence, Eredi di Filippo Giunti, 1522/07/00 8
BL 11422.aa.12; BNF; BNR 68.9.G.31

--
364 -- Venice, Gregorio de' Gregori, 1522? ?
Hortis 404; Pesante 1715

--
Marshall

--
366 -- Venice, Gregorio de'Gregori, 1523/03/00 12
BL C.8.b.12

--
367 -- Toscolano, P. & A. dei Paganini, 1523? 8
Fiske Flor.; Hortis 403; Marshall;

--
368 Le volgari opere del Petrarca con la esposizione di Alessandro Vellutello Venice, G. A. & Fratelli da Sabbio, 1525 4
BL 11421.f.25, C.47.g.20; BNF Nencini F.1.4.13; Bodl.Toynbee 265

--
369 Le volgari opere del Petrarca, cioe i Sonetti, le Canzoni & Trionfi Venice, Bartolomeo Zanetti and Giovanni Giolito da Trino, 1525? 4
C.U.

--
370 Li sonetti canzoni et triumphi di Messer Francesco Petrarca historiati Venice, Melchiorre Sessa, 1526 8
Hortis 48

--
371 Li sonetti Canzoni et Triomphi di Messer Francesco Petrarca historiati Venice, Nicolò Zoppino, 1526 8
Marsand

--
372 Il Petrarca Venice, Gregorio de'Gregori, 1526/01/00 8
Fiske 31; Marsand

--
Il Petrarcha con l’esposizione di Alessandro Vellutello...
Venice, Bernardino Vidali, 1528/02/00
BAV Casimiri iv 787; BL 11422.ee.10, C.108.d.11; BNF Palat. 2.6.3.3.; BNR 6.19.D.20; Bodl.4 25 Art BS

Li sonetti canzoni & triomphi
Venice, Nicolò Zoppino, 1530
BL 11422.aaa.1

Sonetti canzoni & Trionfi s.n. [after 1501]
C.U.: Molfetta, Biblioteca del seminario vescovile

Pulci, see Franco

Putio, Francesco
Opera noua intitolata Plebana ove se contengono accademie,
lettere, strambotti, canzone, sestine, sonetti, capitoli del medico perugino...
Perugia, Cartolari, 1525
Baldelli

Ricco, Antonio
Opera...intitolata fior de Delia...
Venice, Manfredo Bonelli, 1507
Marshall

Opere... intitolata fior de Delia...
Sonetti capituli epistole desperata eglogha barzellette strambotti farze
Venice, Manfredo Bonelli, 1508/05/08
Brunet, IV 1276; Vaganay

Sonetti, capituli Epistole Desperata Eglogha
Barzellette Strambotti Farze
Venice, Melchiorre Sessa,
1511/10/01
BL 11426.aa.36; BNF Palat. E.6.6.59

Fior de Delia
Venice, Giorgio Rusconi, 1514/07/12
Marshall; Ve Marc.Misc 2361

Opera... fior de Delia
Milan, Rocco & fratello da Valle
for Nicolò da Gorgonzola, 1518/10/16
Vaganay
383 Opere...Fior de Delia...Sonetti Capitoli Epistole Desperata Egloghe Barzellette Strambotti Farze Venice, Melchiorre Sessa and Pietro Ravani, 1520/03/30 8 BL C.107(aa).23.3; Curi n.23

Risoluto
384 Sonetti di nuovo ampliati da diversi autori Florence, s.t., 1517 ? Catalogo Libreria Capponi p.324; Vaganay

Romanello, Giovan Antonio
385 Sonetti Verona, Giovanni e Alberto Alvise, 1479 ca. 4 IGI 8434; Sander 6541

Rosiglila, Marco
386 Opera noua cioe sonetti Capituli Egloge et una frotola de cento rimetti Venice, Nicolò Zoppino, 1511/01/29 8 Sander 6593

387 Opera cioe soneti capitoli egloghe strambotti & due prediche damore Venice, Nicolò Zoppino. 1515 8 BAV Ross. 7355, Capponi VI 137; BL c.40.b.45; BNF Palat. D.4.7.67.I

388 Opera noua del preclarissimo poeta... & altri auctori. Novamente stampata cioe Sonetti Capituli Egloge Strambotti: una predica damore: & una Frottola de cento romiti Venice, Giorgio Rusconi, 1516/01/10 ? Bollettino mensile libreria Olschki XVI, 36 n.626

389 Opera cioe sonetti, capitoli, egloghe, predica d'amore e frottole de cento romiti Venice, Tacuino de Tridino, 1517 ? Vaganay

390 Opera cioe Soneti Venice, Nicolò Zoppino and Vincenzo Polo, 1521/02/29 8 BAV Capponi V 416; BL 241.d.15

391 Opera... Venice, Nicolò Zoppino s.a. 8 Oxford, Tayl.Inst.98.B.22(b)

Salimbeni, Angelo Michele
392 Epitalamio delle nozze di Annibale Bentivoglio e Lucrezia d'Este Milan, Leonhard Pachel and Ulrich Scinzenzeler, 1488 4 IGI 8523; R 1624

Sannazzaro, Jacopo
393 Sonetti e canzoni Rome, Antonio Blado, 1530 4 BNR 68.13.C.55
394 -- Naples, Giovanni Sultzbach, 1530/11/00 4
BAV Capponi IV.930 int 2; BL 11426.h.20; BNF Palat.17.1.7.22

--
395 -- Rome, Antonio Blado, 1530/12/20 4
BAV Ferraioli V 7936 int.3; BL G.10779; Cors.

Sansovino, Francesco
396 Rime Naples, Giovanni Sultzbach, 1530 ?
M.Parenti, Prime edizioni italiane (Milan, 1948) p.52

Sasso, Panfilo
397 Carmen ad Onophrium...Sonetti... Brescia, Bernardino Misinta, 1498 ca. 4
IGI 8665

--
398 Opere, Sonetti Capituli et Ecloghe Brescia, Bernardino Misinta, 1500 4
Casanat. Vol.Inc.498; IGI 8670

--
399 Carmen ad Onophrium...Sonetti... Venice, Bernardino de' Viani?, 1500 ca. 4
BNR 70.3.F.27; H 12299; IGI 8666

--
400 Versi in lode della lira Brescia, Bernardino Misinta, 1500 c. 4
Casanat. Vol Inc.1743; H 12297; IGI 8672

--
401 Opere, Sonetti Capituli et Egloge Venice, Bernardino de' Viani, 1500/12/30 4
Cors.; IGI 8671; R 1832

--
402 Opera Venice, Bernardino Vercellese, 1501/10/17 4
BL 81.i.II; BNR 34.9.C.5.3

--
403 Opera...Sonetti ccccvii Capituli xxxviii Egloghe v Milan, G.A. Scinzenzeler, 1502/11/15 4
Balsamo p.24; Bologna I 423

--
404 Opera Venice, s.t., 1504 ?
Balsamo p.67

--
405 Opera... Sonetti CCCCCVII Capitoli xxxviii Egloghe v Venice, Bernardino Vercellese, 1504/11/28 4
BNF Nencini 1.6.4.40

--
406 -- Venice, Bernardino Vercellese, 1511/02/20 4
BNF Palat. E.6.6.1; Bodl. Mason H 163

407 Opera del preclarissimmo poeta...Sonetti CCCvii Capituli XXXvii Egle V Venice, Guglielmo da Fontaneto, 1519/02/01 4
BAV Barberini JJJ.VI.28; Marshall; Sander 6467

Sclarici del Gammaro, Tommaso
408 Silvano Bologna, Platone de Benedetti for Benedetto Faelli and Platone de Benedetti, 1491/07/11 4
BL IA24139; BNF; HR 7546; IGI 4166; Ve Marc.

409 -- Venice, Tommaso di Piasi, 1492 4
BMC VII 1141 (IA 24139); IGI 4165; R 1057; Ve Marc.

Senato, Francesco Anconitano and others
410 Operetta noua...Sonetti xxiii Stantia j Desperata i Epistole ii Capituli ii Strambotti viij Barcelette j Eglogha j... [edited by B.de Petrelli] Venice, Giorgio Rusconi, 1515/12/19 8
BL G 10345(2)

Sfortunato, Lodovico
411 Rime Venice, Andrea Calabrese, 1489/12/13 4
BMC V 396 (IA 22697); HC 5448; IGI 8955

Sonetti
412 Sonetti capituli in laude de Papa Julio Bologna, J.A. de Benedictis, 1506? 4
BL 1071.m.38.8

413 Sonetti capituli in laude della inclita casa de medici Florence, Zanobi della Barba, 1510 ca. 4
Marshall

414 Sonetti morali bellissimi della morte della illustissima duchessa d'Urbino et un capitolo devotissimo... per lo illustissimo duca Lorenzo nel suo transito Florence, Zanobi della Barba, 1519? 8
Angeleri n.200; BNF Palat. E.6.6.153.II.19

415 Sonetti e canzoni di diversi antichi autori toscani Florence, Eredi di Filippo Giunta, 1527/07/06 8
BL 11422.b.17(1); 1071.e.4; 1071.d.4; 241.e.27; G 10398; BNF Palat. 2.4.1.7; BNR 68.9.A.4

416 Sonetti della morte. Canzona della vecchiezza Florence, Zanobi da Strada, s.a. ?
Kristeller P.O., Early Florentine Woodcuts (London, 1897) n.289
Staccoli, Agostino
417 *Sonecti e canzone ...* Rome, Johann Besicken, 1501-1512 4
BNR 70.2.F.32

Strambotti
418 *Strambotti d'ogni sorte e sonetti alla bergamasca gentilissimi* Rome, Eucharius Silber, 1500 ca. 4
BNR 70.8.B.11; Casanat.; IGI 9176

Tebaldeo, Antonio
419 *Opere de M.Anthonio Thebaldeo da Ferrara* Modena, Domenico Rocociola, 1498 4
BMC VII 1063 (IA 32277); B.N.Cat.T-42; H 15450; IGI 9383

420 *Opere Modena.* Dionisio Bertocchi, 1499/05/13 4
BNR 70.6.F.30; IGI 9384

421 *Sonetti capituli et egloge del prestantissimo ...* Milan, Ulrich Scinzenzeler for Fratelli da Legnano, 1499/06/04 4
BMC VI 775 (IA 26790); HCR 15451; IGI 9385

422 *Sonetti et capitoli de Misser ...* Modena, Domenico Rocociola, 1500/04/07 4
BAV Barberini BBB.I.24; BMC VII 1064 (IA 32282);
Bodl.Inc.e.I.30.1500.1; H 15453; IGI 9386

423 *Sonetti capituli et egloge del Prestantissimo ...* Brescia, J Britannicus, 1500/05/14 4
BMC VII 983 (IA 31194); IGI 9387

424 *Opere ...sonetti cclxxxiii Dialogo i Epistole iii Ecloge.iii. Desperata.i. Capituli .xix.* Venice, Battista Sessa, 1500/07/07 4
IGI 9388

425 -- Venice, Manfredo Bonelli and Giorgio Rusconi, 1500/08/01 4
BNR 69.9.D.14; IGI 9389

426 -- Venice, Giovanni Battista Sessa, 1500/09/12 4
B.N.Cat.T-44; HC 15454; IGI 9390

427 *Soneti Capituli Et Eglone del Prestantissimo ...* Milan, Giovanni Angelo Scinzenzeler, 1500/11/23 4
Balsamo 46; IGI 9391; R 1087
428 Opere...sonetti cclxxxiii Dialogo i Epistole iii Ecloge
iii Desperata i Capituli xix Venice, Cristoforo de'Pensi,
1500? 8
BAV Inc.Ross. 656; BMC V 473 (84.a.12); IGI 9393

--

429 Opere del Tebaldeo... Soneto cclxxxiii Dialogo i Epistole
iii Egloge iiiii Desperata i Capitoli xix Venice?, ?, 1500? 4
Basile Snt4; BAV Ferraioli IV 8156; Reichling II 762; Sander
7249 [they all date it 1490 ca. According to the arrangement
adopted in the sequence of the poems and to the appearance of
the book itself I am inclined to ascribe it to the family of
the Venetian editions printed around 1500]

--

430 -- Florence, Gian Stefano di Carlo for Piero Pacini,
s.a. [after 1500] 4
IGI 9392

--

431 Soneti capituli et ecloge Milan, G.A.Scinzenzeler, 1501 ?
Milan, Biblioteca Poldi-Pezzoli

--

432 Opere...Sonetti cclxxxiii Dialogo i Epistole iiiii Desperata
i Capituli xix Venice, Giorgio Rusconi, 1501/09/02 4
Basile Svz

--

433 -- Venice, Giorgio Rusconi, 1502/09/10 4
Adams; BL C.57.d.4

--

434 -- Venice, Manfredo Bonelli, 1503/07/12 4
Basile Smf; Sander 7572

--

435 -- Venice, Manfredo Bonelli, 1505/09/10 4
Basile Smfl; Sander 7253

--

436 Sonetti capituli et egloge del Prestantissimo... Milan,
Giovanni di Castiglione, 1506/09/10 4
Basile Sme; B.N.

--

437 Opere...Sonetti Dialoghi Disperata Epistole Egloghe
Capitoli Venice, Manfredo Bonelli, 1507/06/25 4
Basile Smf2; BNR 69.7.G.10

--

438 -- Venice, Manfredo Bonelli, 1508/06/26 4
Basile Smf3; BL 1073.h.8(1)
439 Opere...cum tabula. Sonetti cclxxxvii Dialogo i Epistole iii Eloghe iiiii Desperata i Capitoli xix Venice?, Manfredo Bonelli?, 1510? 4
BMC V 593 (IA 25210); BNR 70.3.F.1; Casanat. Vol Inc 370; H 15447;

--

440 Opere...Sonetti Dialoghi Epistole Eloghe Capitoli Venice, Alessandro Bindoni, 1511/08/00 4
B.N.; BNF Palat. E.6.5.66; PD Univ.

--

441 Le opere vulgare...Sonetti Dialoghi Epistole Eloghe Desperata Capitoli Venice, Simon de Luere, 1513/02/11 12
Basile Svl; BAV Racc.I.VI.456

--

442 Opere...Sonetti Dialoghi Disperata Epistole Eloghe Capitoli Venice, Melchiorre Sessa, 1514/05/19 ?
GE Univ; G.Ponte, review of Basile, La Rassegna della letteratura italiana, 90 (1986), p.257

--

443 Sonetti Capituli et Ecloge del Prestantissimo... Milan, Fratelli da Legnano, 1515 12
Basile Smc; BAV Capponi VI 138 int 1

--

444 Opera del clarissimo poeta...Sonetti Dialogi Disperate Epistole Eloghe Capitoli Venice, Alessandro Bindoni, 1515/08/00 16
Basile Svb

--

445 Sonetti Capituli Ecloge Del Prestantissimo... Milan, Bernardino da Castello for Nicolò di Gorgonzola, 1517/02/21 [on the title-page 1515] 12
Basile Smg; BNR 69.3.A.33; Norton 44

--

446 Opere dello elegante poeta...Sonetti Eloghe Dialogo Desperata Epistole Capitoli Venice, Guglielmo da Monferrato, 1519/12/10 8
Basile Svn; Sander 7258

--

447 Sonetti Capituli et Eloghe Del Prestantissimo... Milan, Agostino Vimercate, 1523/07/15 8
Basile Smv; Bologna I,459

--

448 Opera dello Elegante poeta...Sonetti CClxiii Eloghe iiiii Dialogo i Desperata i Epistole iii Capitoli xix Venice, Francesco di Alessandro Bindoni and Maffeo Pasini, 1525/11/00 8
Basile Svp: BNR 8.34.H.11; Sander 7259
Di Messer Antonio Tebaldeo l'opere d'amore [edited by Marco Guazzo] Venice, Nicolò Zoppino, 1530 8
Basile Sz; BAV Ross.6178

Opere...cum tabula. Sonetti Dialoghi Disperata Epistole
Eloghe Capitoli s.n. 4
Basile Snt2

Torto, Cesare and others
[ Cesare Torti, Agostino Staccoli, Nicolò Salimbeni, Bernardino Lapini, Simone Serdini, Antonio Tebaldeo] Poems
Florence, Francesco Bonaccorsi, 1490? 4
IGI 9690; BMC VI, 673(BL c.8.g.12).

Pescia, Piero Pacini?, 1490?
Bodl Auct 2.Q.6.79

Trissino, Gian Giorgio
Rime Vicenza, Tolomeo Ianiculo, 1529 4
BAV Ferraioli IV 4686; BL 11422.ccc.27(1); BNR 69.6.E.1.2

Ugoni da Borgo, Bartolomeo
Rime Perugia, s.t., 1521 ?
Crescimbeni V, 59; Quadrio II, 225; Ve Marc. Misc.2427.5

Venturino
Opere volgari Milan, Gotardo da Ponte, 1530 4
Sandel, vol.2 n.352

Visconti, Gaspare
Sonetti & Transito di Carnevale Milan, Antonio Zarotto, 1493/02/16 4
BMC VI 723(IA 26072); Ganda p.212. The sonnets are missing.

Rhitmi Milan, Antonio Zarotto, s.a. [after 1493/02/26] 4
BMC VI 723(G 10724); H 16078; IGI 10388
PART II

THE BOOK AS A MATERIAL OBJECT
INTRODUCTION

Part two of the present work deals with questions connected to bibliographical evidence drawn from the data I collected describing the books of verse in Italian vernacular, printed in Italy between 1470 and 1530.

All the data used are provided and can be checked in the Descriptive Catalogue (at the end of Part II; henceforth DC). It describes 201 editions; and contains 44% of the material listed in the Short title catalogue. I was compelled to limit the amount of material to describe in order to fall within the limits of a D.Phil thesis in terms of length, time and research funding. I have therefore chosen to describe only those books preserved in the libraries most easily accessible to me, i.e.: Bodleian Library and Taylor Institution Library, Oxford; British Library, London; Biblioteca Nazionale Centrale, Florence; Biblioteca Nazionale Centrale, Biblioteca Angelica, Biblioteca Casanatense, Biblioteca Corsiniana, Rome; Biblioteca Apostolica Vaticana, Vatican City (1)

The libraries chosen are those, in Europe, housing the major collections of Italian fifteenth- and sixteenth-century printed books; as a result no major author should be absent or ill-represented in the DC: the authors are generally represented in roughly the same percentage they occupy in the Short title Catalogue. It seems then reasonable to imply that, from a statistical point of view, even though some important books are missing in DC, the sample given should satisfy the intentions for which it was established.

The use I have made of the data resulting from the description, implying a generalization from the results found to the whole of the output, might be regarded as improper, given the limited nature of the sample. I felt free to carry out the work and its conclusions despite the acknowledged limitations in the sample forming their basis because, even if small, it is statistically still representative and extremely homogeneous: the data all result from description made personally, complying to fixed criteria; measurements of size, type-page and types, were always made using the same instrument.

The descriptions include a book printed on parchment. I did not exclude it, since the alterations it might have caused to the data (mainly as regards measurements, as parchment reacts to dampness and other agents in a different way from paper), seemed to me statistically irrelevant.

(1) I do appreciate that this decision inevitably results in a sample constituted completely at random, and representing less than a half of the actual output. Yet I still think that it could be regarded as significant to a survey of the production of lyric poetry in Italy during those six decades.
1. NOTES ON PAPER SIZES

1.1 INTRODUCTION AND METHODOLOGY.

It is historically ascertained that the manufacturing cost of a printed book depended mainly on the quality and quantity of paper used to print it (1). There are a few documents testifying to the different qualities of paper used in Medieval and Renaissance Italy, the most famous of which is the so-called Bologna stone, a stone plaque whose present site is the Museo Civico in Bologna, giving the measures officially prescribed in the fourteenth century by the Comune for the four kinds of paper in use at the time (2). The stone is datable on palaeographical evidence, and it rules:

<table>
<thead>
<tr>
<th>Paper Size</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imperiale</td>
<td>mm. 740x500</td>
</tr>
<tr>
<td>Reale</td>
<td>mm. 445x615</td>
</tr>
<tr>
<td>Mediana</td>
<td>mm. 345x515</td>
</tr>
<tr>
<td>Rezzuta</td>
<td>mm. 315x450</td>
</tr>
</tbody>
</table>

Philip Gaskell does not record any other name or size for paper used in Italy up to 1530; besides, he says that:

"there were normally no more than about half a dozen main groups of sizes in use at any given time by hand press printers ... these four ancient sizes ... joined by three more main sizes formed the basis of the system of paper sizes that developed during the hand press period"

and that

"mould sizes varied slightly, intermediate sizes were occasionally made, the dimensions of some of the main sizes tended to increase during the period and to be replaced by

(2) The plaque is reproduced in Briquet *Les Filigranes*, 4 vols (Amsterdam, 1968), I, p.3.
sizes which had new names attached to the old dimensions" (3)

That last statement is supported by evidence from printers' diaries, showing that the marketing of paper in those four categories and their respective names remained virtually unchanged throughout the fifteenth century and possibly even afterwards (4); but this is of no use when establishing whether the size itself remained unchanged as well, as no mention is given of the dimensions of the paper.

Konrad Haebler did give a measurement of the paper most commonly used for incunabula: forma regalis 700x500 and forma

mediana or communis 500x300; though he did not give any account of his reasons for that conclusion (5).

Carla Bozzolo and Ezio Ornato (6) gave what represents, to my knowledge, the first reliable study of the dimensions of paper used in book production in Italy during the fifteenth century (7). They challenged, with excellent arguments, the persistence of the measures recorded on the Bologna stone in fifteenth-century Italy.

They recorded the measurement of the semiperimeter of 363 French fifteenth-century manuscripts, and then plotted a graph showing on (x) the values recorded for the semiperimeter and on (y) the percentage of them among the whole of the population, and they found four peaks:

I...682
II 496
III 355
IV 245

which they considered as corresponding to the four formats most commonly in use at the time: folio, quarto, octavo (nos II,

"Das Papier der Frühdruckzeit ist im wesentlichen in zwei Formaten geliefert worden, einem Grossfolio, forma regalis, und einem Kleinfolio, forma mediana oder communis. Der Bogen der forma regalis misst annähernd 70x50 cm., und ergibt, einmal gebrochen, das Grossfolioformat der Wiegeindrucke, wie es uns in dem Speculum des Vincentius Bellovacensis, der Biblia des Adolf Rusch und anderen Drucken entgegentritt. Die Masse der forma mediana sind etwas grösseren Abweichungen unterworfen; als mittleres Mass darf wohl 50x30 cm. gelten. Mit ihr ist die grosse Menge der Folianten der Frühdruckzeit hergestellt."

(6) Pour une histoire du livre manuscrit au moyen âge. Trois essais de codicologie quantitative (Paris, 1984), see in particular the chapter Caractéristiques dimensionelles propres au XVe siècle, pp.269-285. The fact that they consider exclusively manuscripts does not affect at all the reliability of their work when applied to printed texts other than for minor points which will be discussed as they arise.

(7) Nothing has been done, as far as I know, for the Cinquecento.
III, IV), and to the folio obtained by folding a bigger sheet, most commonly in use for Bibles (n.I). Using almost the same procedure I recorded all the measurements of the semiperimeter of my sample of books (Group A), and plotted a graph with the values of the semiperimeter on (x) and the date of the edition on (y). The peaks thus resulting show an astounding correspondence with Bozzolo and Ornato's:

I 495 (folios)
II 342 (quartos)
III 243 (octavos)

I, II, III correspond to the three formats most commonly in use: folio quarto and octavo (8). Fig. 1 compares Bozzolo and Ornato (B & O) and my data in detail:

<table>
<thead>
<tr>
<th>B &amp; O</th>
<th>GROUP A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grand in-fol.</td>
<td>688.9 (281.9x 407)</td>
</tr>
<tr>
<td>Folio</td>
<td>500.2 (210 x 290)</td>
</tr>
<tr>
<td>Quarto</td>
<td>356.1 (145.4x 210.7)</td>
</tr>
<tr>
<td>Octavo</td>
<td>248.9 (102.3x 146.6)</td>
</tr>
</tbody>
</table>

(Figure 1)

Assuming that one can easily infer the size of the sheet from which a quire is made by ideally unfolding it once for folios, twice for quartos and three times for octavos (9), the

(8) The measurements of the semiperimeters of the editions can be found in the Descriptive Catalogue.
(9) This procedure is called by Bozzolo and Ornato l'hypothèse du pliage. A quarto volume measuring 201x140 must originate from a sheet measuring circa 402x280:

Similarly, an octavo measuring 148x95 would come from a sheet 380x296
sheets used must have come from a range stretching from 407 x 564 to 404 x 297, 404 x 284, 292 x 382. Those values were considered by Bozzolo and Ornato too distant from those recorded on the Bologna stone to regard it still as a trustworthy document of paper sizes for the fifteenth and sixteenth centuries (10). According to them paper dimensions has changed considerably during the fifteenth century from those recorded for the century before; and from the survey on Group A one might add that the new measures faced no more substantial changes at least up to the 1530s. Bozzolo and Ornato record a steady trend to reduce the dimension of the sheet for the period 1430-1449 (11), which was apparently followed by a slight rise. The trend to diminish then began again and continued well into the sixteenth century (12).

Studying their and my data, I began to wonder whether almost all the books in Group A were actually made from paper of the same size, and that the differences recorded in the size of the books might be due to unevenness in cropping and to other variations ascribable to the way in which measurements on books are carried out. This applies even more to the inferred dimensions of the original sheet: in fact, the different dimensions of original sheets recorded before, might only be due to a difference in error spread when inferring from a folio where the inference is carried just once, and say, an octavo

(10) See pp.272-275.
(11) See p. 280.
where the values found have to be multiplied up to four times to get to the original size of the sheet.

Bozzolo and Ornato are convinced that the size of the manuscripts reproduces faithfully that of the sheet of paper from which they originate; since—according to them—it was paper manufacturers that conformed to the book-makers' needs, not the contrary. Furthermore, Bozzolo and Ornato rule out the possibility of a severe cropping that might have altered their data (13).

It seems reasonable to accept their standpoint when they are arguing about a change in paper sizes attributed to book-makers' needs. Yet I find their demonstration questionable on the very grounds of its methodology. It is impossible from their data to speculate on paper sizes since they do not assess what is the degree of accuracy with which their measurements have to be taken; and therefore it cannot be foreseen how much error could be implied in the final dimensions stated for the sheet. Error spreading is rather important in this instance, for the original error is carried further when the empiric measurements obtained are summed up to get to the inferred size of the original sheet. Not being able to evaluate its incidence, it is impossible to give measurements with an acceptable degree of reliability, and thus to speculate on paper sizes at all. The question is indeed not a trivial one, for if a systematic use of sheets smaller than those recorded for the period up to 1400 was to be confirmed, then many a question on the changes in reading habits which occurred at the beginning of the fifteenth century could get a convincing

(13) P.244.
explanation. Smaller sheets of paper would have led to a substantial saving on paper expenses; and those being the biggest expenses in the production of a printed book, savings in this field would have allowed a production of less expensive books, which might have been the direct consequence of the boom in readership occurring at the beginning of the fifteenth century. If the hypothesis of the books being made all from sheets of the same dimension was to be confirmed then we would have a basic unit from which to monitor the expense of paper necessary for each of the books considered, regardless of their authors or contents, leading to an evaluation of economy in book production in the early Cinquecento which might prove to be of some interest. It seems then relevant to carry out an accurate survey of paper, following Bozzolo and Ornato's footsteps, but paying a greater attention to methodological questions.

1.2 ERRORS AND ORDERS OF ACCURACY

In carrying out measurements, errors may be due to the observer, to the instrument used or to a combination of both. They may also be present in the very nature of the object to be measured, according to the precision with which a measurement on a given object can be made. All three causes of errors are present, with more or less frequency and significance when measuring an early printed book.

The degree of accuracy with which the measurements of a page have to be taken must be therefore empirically determined, to
avoid considering as significant differences in measurements that are in fact of no relevance.

The possible errors which are involved in any measurement and that can affect systematically the results of the survey are of three kinds:

a) Errors due to the instrument.

The instrument I used is calibrated in millimetres, I therefore estimated the error to ± 2 mm., to take into account errors at both ends of the length (14).

b) Calibration error: relation between the error and the measurement to be performed. The estimated error of ± 2 mm. can be considered as negligible when measuring the H of a folio of 300 mm., it is still negligible for its L of, say 200 mm., but it becomes highly relevant on the H of a duodecimo measuring, say, 50 mm.

c) Percentage error: calibration error x 100. This gives in a more readable form the relevance (in percentage) of the error on the measurement to perform.

Specific to the measuring of early printed books are errors of other kinds:

1) Errors due to the conditions of the book to be measured. The page of a book is highly irregular and its measurement might be affected by various agents:

   a) Damp and drying affect unevenly the pages in a book and may cause different degrees of undulation

   b) Irregularity of the margins

   c) Wear of the margins

   d) Tightness of binding

To minimize those errors I carried out the measurements on those pages that seemed in the best condition: i.e. fairly regular, as clear-cut on margins as possible, the first or central of the quire in order to avoid as far as possible the error caused by the tightness of binding. Nevertheless, those errors cannot be eliminated, so I have recorded several values obtained in measuring different pages of the same book to see what would be the maximum semidispersion of the values. This turned out to differ according to the size of the books. The degree of accuracy for errors of this kind was then set as follows:

Folios and oversize quartos: $H \pm 1 \text{ mm.} \quad L \pm 2.5 \Rightarrow 3 \text{ mm.}$
Quartos and Octavos $H \pm 1 \text{ mm.} \quad L \pm 1.5 \Rightarrow 2 \text{ mm.}$

Summing up the maximum values for the errors so far considered (1) and 2)) we can calculate the error as follows:

Folios and oversize quartos $H \pm 2 \text{ mm.} \quad L \pm 2.5 \Rightarrow 3 \text{ mm}$
Quartos and Octavos $H \pm 2 \text{ mm.} \quad L \pm 2 \text{ mm.}$

The semiperimeter being an indirect measurement, we must add the errors in $H$ and $L$ to assess the error which will give the degree of acceptability of the findings of the survey, since the data are always given for the semiperimeter:

Folios $\pm 5.5 \Rightarrow 6 \text{ mm.}$ (1.21% on average 476)
Quartos $\pm 4 \text{ mm.}$ (1.17% " 341)
Octavos $\pm 4 \text{ mm.}$ (1.65% " 243)

2) Error due to the quantity of paper which is lost at the gutter further to the folding of the sheet in a quire and is thus subtracted from the measurement.

To determine it I have used a caliper with a specification of $\pm 0.001 \text{ mm.}$ and measured with it the average thickness of a
sheet of paper. This multiplied by the number of sheets in the relevant gathering gives the maximum error of this kind possible in measuring a sheet of that gathering. The measurements gave results as follows:

<table>
<thead>
<tr>
<th>4 ff.</th>
<th>8 ff.</th>
<th>10 ff.</th>
<th>16 ff.</th>
<th>40 ff.</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.39</td>
<td>0.81</td>
<td>0.99</td>
<td>1.74</td>
<td>4.36</td>
</tr>
<tr>
<td>0.38</td>
<td>0.80</td>
<td>1.01</td>
<td>1.82</td>
<td>4.56</td>
</tr>
<tr>
<td>0.43</td>
<td>0.90</td>
<td>1.18</td>
<td>1.86</td>
<td>4.51</td>
</tr>
<tr>
<td>0.48</td>
<td>0.83</td>
<td>1.16</td>
<td>1.74</td>
<td>4.50</td>
</tr>
<tr>
<td>0.40</td>
<td>0.89</td>
<td>1.11</td>
<td>1.73</td>
<td>4.60</td>
</tr>
<tr>
<td>0.43</td>
<td>0.85</td>
<td>1.10</td>
<td>1.76</td>
<td>4.56</td>
</tr>
<tr>
<td>0.45</td>
<td>0.96</td>
<td>1.10</td>
<td>1.76</td>
<td>4.60</td>
</tr>
<tr>
<td>0.46</td>
<td>0.94</td>
<td>1.12</td>
<td>1.78</td>
<td>4.64</td>
</tr>
<tr>
<td>0.42</td>
<td>0.84</td>
<td>1.15</td>
<td>1.79</td>
<td>4.63</td>
</tr>
<tr>
<td>0.43</td>
<td>0.83</td>
<td>1.08</td>
<td>1.63</td>
<td>4.68</td>
</tr>
</tbody>
</table>

Averages 0.43 0.87 1.10 1.76 4.56

Aver. 1 f 0.11 0.11 0.11 0.11 0.11

Considering a gathering of eights, the most commonly used, the maximum error would be of 0.88 mm, which is inferior to the calibration of the instrument used, and therefore negligible. In the case of gatherings of twelves, the biggest to be found in our sample, the error would be of 1.32 mm, inferior to the calibration error therefore again negligible.

3) Cropping.

The errors so far considered are greatly inferior to those caused by cropping, by far the biggest source of errors. According to Bozzolo and Ornato:

"On peut affirmer d'ores et déjà que l'impact du rognage sur cette paramètre [semiperimeter and proportion] est pratiquement négligeable, puisque la valeur moyenne de la coupe ne pourra en aucun cas dépasser quelque millimètres." (p.244)

The ground for this curt statement lies in their survey of 60 manuscript (called Corpus C), among which 53% showed visible signs of cropping; yet of very little importance. The only way
of measuring its incidence is entrusted to the recovery of a small corner of the page, l'oreille, which has not been cropped as shown in figure 2:

(Figure 2)

Bozzolo and Ornato argue that 53% can underestimate the actual number of manuscripts cropped, since while it might be easy to say that a manuscript has been cropped, it is impossible to state that it has not, but there is only a 5% possibility that the percentage of manuscripts cropped is inferior to 40% and bigger than 67%. Finally, it is true that smallcroppings can be missed, yet the important cropping - the only one capable of disturbing with some significance the data of such a big corpus - cannot pass unnoticed.

From the evidence available to them they determined the average incidence of cropping as

3.17 mm. in L
4.69 mm. in H

Many things appear questionable in their argument, first of all the aleatory nature of their major evidence: not only is the finding of an oreille a complete matter of chance, and in the vast majority of cases it is not found, but also nothing can prove that the oreille has not been cropped before it escaped the cropping that generated it (15).

(15) Furthermore, but this is only a minor point, I find questionable the fact that Bozzolo and Ornato always report measurements that are the result of calculations, too specific for the limitations of the instrument they used, without adjusting them to the calibration (and error) of their instrument. Why 3.17 and not 3, or 4.69 and not 5?
In the case of printed books the incidence of cropping can be fairly easily determined, and with an acceptable degree of accuracy, by measuring different copies of a same edition and comparing the results. Even though the problem of not being able to determine that a book has not been cropped, and of not being able to give any absolute term of comparison cannot be solved, the variation in measurements can be recorded on a consistent basis, thus preventing the risk of considering aleatory variations as systematic.

In the following paragraphs I shall try to estimate the average incidence of cropping, respectively for quartos, octavos and folios. I have put the folios last because this is the place they will occupy in the discussion of the results, as it is about folios that the more controversial points might arise.

I was able to check 41 copies of 20 different editions in quarto, 45 copies of 21 editions in octavo, and 39 copies of 19 different editions in folio. The results of these measurements are shown respectively in figure 3, 4, 5. The first column gives the number occupied in the STC by the edition being measured, its size - here given for both H and L - as recorded in the Descriptive Catalogue (col. A), the size of the copy against which it is being checked (col. B) and the variation in H and L found (16):

**Quarto:**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(H L)</td>
<td>(H L)</td>
<td>H</td>
<td></td>
<td>(H L)</td>
<td>(H L)</td>
<td>H</td>
</tr>
<tr>
<td>168</td>
<td>195x133</td>
<td>196x131</td>
<td>1 2</td>
<td>189</td>
<td>190x130</td>
<td>199x143</td>
<td>9 13</td>
</tr>
</tbody>
</table>

(16) I did not consider it necessary to record the shelfmarks of the copies I have used.
Average semiper. 342
Average H 202
Average L 140
Extreme values H 210 - 182
L 150 - 122

(Figure 3)

Two of the editions on which I have checked are not included in the average, for the amount of cropping depends both on the format and on the size of the book (17), and although they are all in quarto, they are too big or too small to be considered as originating from the same sheet as the others, their measurements being much closer to those of an average folio and an average octavo. They are: Petrarca, Venice 1470 (246x159 and 285x196, varying as much as 39 mm. in H and 40 in L), and Petrarca, Venice 1522 (165x115 and 164x108; ± 1 in H and 7 in L).

Octavo

<table>
<thead>
<tr>
<th>STC n. A</th>
<th>STC n. A</th>
<th>STC n. A</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>Diff. +–</td>
<td>B</td>
</tr>
<tr>
<td>(H L)</td>
<td>(H L)</td>
<td>H L</td>
</tr>
<tr>
<td>9 156x102</td>
<td>137x 91</td>
<td>19 11</td>
</tr>
<tr>
<td>415 155x 95</td>
<td>141x 91</td>
<td>14 5</td>
</tr>
<tr>
<td>&quot; &quot;</td>
<td>150x 96</td>
<td></td>
</tr>
<tr>
<td>&quot; &quot;</td>
<td>&quot; &quot;</td>
<td>152x 94</td>
</tr>
<tr>
<td>&quot; &quot;</td>
<td>&quot; 153x 94</td>
<td></td>
</tr>
<tr>
<td>122 154x106</td>
<td>160x 95</td>
<td>6 11</td>
</tr>
<tr>
<td>149 145x 90</td>
<td>139x 92</td>
<td>6 2</td>
</tr>
<tr>
<td>127 151x 92</td>
<td>150x 94</td>
<td>1 2</td>
</tr>
<tr>
<td>88 154x 95</td>
<td>149x 96</td>
<td>5 1</td>
</tr>
<tr>
<td>99 156x 93</td>
<td>146x 86</td>
<td>10 7</td>
</tr>
</tbody>
</table>

(17) See the Conclusions to this chapter.
Average semiper. 492  Average variation (mm 23.9) 4.8%  
Average H 293  Average variation (mm 12.3) 4.2%  
Average L 199  Average variation (mm 9.9) 5%  
Extreme values H 319 - 248  
L 214 - 170

We can therefore assess the average error due to cropping to operate in inferred measurements of the sheets to be as follows:

Quarto  
<table>
<thead>
<tr>
<th>H</th>
<th>L</th>
</tr>
</thead>
<tbody>
<tr>
<td>7+7</td>
<td>-14</td>
</tr>
</tbody>
</table>

Octavo  
<table>
<thead>
<tr>
<th>H</th>
<th>L</th>
</tr>
</thead>
<tbody>
<tr>
<td>8+8</td>
<td>-16</td>
</tr>
</tbody>
</table>

Folio  
<table>
<thead>
<tr>
<th>H</th>
<th>L</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>
None of the three samples seems better than the other to determine the longest side of the sheet, though in absolute terms, folios seems to be the less disturbed by cropping. Going back to the average measurements recorded for all groups in Group A, paper sizes that can be inferred from them are:

Quarto (202x142) Octavo (147x97) Folio (297x200)

404 x 284 388 x 292 400x297

Whilst those values seem to indicate that the original sheet should be supposed as measuring approximately 400x300, there are those disturbing 284 and 388 that subtract, roughly between 1 and 2 centimeters to the measurement of H and L in the original sheet. Is it a disturbance affecting only quarto and octavo books, or could it have affected all the measurements carried out? Could this variation be explained by means of cropping and error spreading, or does it rule out the reliability of such a procedure? And, besides, is there any ground at all to argue that all the editions included in Groups 1, 2, 3 (quartos, octavos and folios) originate from a sheet of the same size, or was the paper of a slightly different size, according to the format for which it was to be used?

To solve those problems it is essential to consider the error caused by cropping more in detail.

1.3 NOTES ON THE SIZE OF PAPER.

1.3.1 Quarto
I assumed (see above) that two of the editions listed in Fig. 3 are to be considered as oversized or undersized with respect to the others. Petrarch 1470 measures 405 to 481 in semiperimeter, and Petrarch 1522 280 to 272; they indicate an original sheet measuring respectively (taking the biggest measurements recorded on different copies of the same edition) 570x392 and 330x230, far too distant from the hypothetical sheet 295x400 regarded as the most likely origin for quarto books. It is true that the biggest variation caused by cropping, recorded for H and L, is respectively 39 and 40 mm, but I hesitate to add those figures to Petrarch 1522 because, even though it is plausible that the copies checked have been cropped as much as that, variations of this size are likely to occur only provided that the book in question is rather big and has wide margins to be cropped (18), and this was the case for Petrarch 1470, on which the biggest cropping recorded for quartos was found. The 1522 edition is, on the contrary, very small, and since it has a commentary printed around the texts, its area of margins is not too extended: 26.6%. On the basis of those remarks I decided it was best to keep not only Petrarch 1470, but also Petrarch 1522 out of the calculations.

I find it difficult to understand the inexplicably small size of the 1522 edition (not found in any other edition of the whole corpus); on the other hand I find it hardly surprising that Petrarch's editio princeps, which was also the first book printed in Italy in the Italian vernacular, should be an exceptionally big and pretentious quarto. It is impossible to imagine a book with more cultural implications attached to it.

(18) This appears as straightforward if one compares the size of croppings recorded for folios and that recorded for octavos.
and more in need of an exceptional presentation; after all it had to fight its way into the consciousness of the reading public, competing on a par with a well established bibliographic and aesthetic canon - set in centuries of manuscript transmission, and to defeat the diffidence of Petrarch readers for printed books.

The average size of a quarto, as can be inferred from the quarto section of group A (group 1) is 202x142, very close to that recorded in Fig.3. As cropping affects H and L for an average 5% each (19), we may assume that the average uncropped copy in our sample of books supposed as sufficiently homogeneous to belong all to the same subset would measure somewhere about

\[212(202+4.9\%) \times 149(142+4.9\%)

Only a minority of the editions reach those values. For H they are:

Ciminelli 1500 (6)
Perleone 1492
Sannazzaro 1530
Sasso 1511

The first group of editions are all housed in the Biblioteca Casanatense, and this might have affected the way in which they were preserved; they have also a comparatively long type-page (33-38 ll.) which could have lessened the scope for cropping. This condition applies also to Sasso 1511; but all the editions of Sasso's Opera were printed in the same fashion, therefore this cannot be a conclusive argument. Sannazzaro and Perleone

(19) I take no account of the average variation found for the semiperimeters, for there the variations +− in H and L might balance each other.
are luxury books, very rich in margins (respectively 53% and 60%) and as a result they might have been more treasured, as they were not cropped much in L as well.

More interesting and consistent is the result for L. 24 editions reach the supposed maximum of 149: in 19 cases they were printed on two columns, one is a prosimetro (Liburnio), one a Petrarch with commentary, so that all of them have constitutionally less blank space available on the outer margin. The remaining 3 editions (STC nos 19, 29, 180) are linked by their enormous margins: twice 60% and once 70%. The 4 editions that reach the maximum on control copies (STC nos 423, 439, 394, 21) were also either printed in two columns, or have very spacious margins.

The conclusion that might be drawn from this data is that even though books with big margins tend to attract more important croppings (as Petrarch 1470), they are also more likely to escape them (20); and that books printed in two columns are less likely to be cropped on the outer margin. As a consistent number of quartos was in fact printed in two columns, this explains why apparently the editions cropped in H are more numerous than those cropped in L.

Yet, in determining the incidence of cropping, rather than the average, it is important to consider carefully the maximum values found. Considering the average measurements and croppings, it can be said that every book whose H and L fall respectively between 212 to 182 and 150 to 122 (21) has been obtained by folding twice a sheet measuring approximately

---

(20) Perhaps because of their cost and of the prestige attached to them.
(21) Maximum and minimum values recorded in Fig.3.
424x300. Nevertheless, as croppings of up to 18 mm per size are proved (I do not consider the maximum 44 in H found for n. 117, just not to take as a rule what might have been an isolated case, thus overestimating cropping on a whole), then one cannot maintain that the Ciminelli 1505 edition measuring 207x156 does not belong to this same category, nor could Ciminelli & Tebaldeo 1500? 215x147 be kept out. As a consequence, to infer the most probable size of the original sheet, we must take as the most trustworthy measurements the biggest sizes recorded that do not exceed a variation of up to 20 mm per side from the average dimensions, therefore 215 x 156 which happen to be the biggest values found.

Checking these measurements on the average actually resulting from Corpus A, the average error due to cropping for books in quarto can be assessed as of

6.44% in H and 9.86% in L (22)

So in fact, as might have been expected, cropping affects much more L than H: first because of the wider blank area (books of verses printed long-line have as their maximum width of type-page the length of a hendecasyllable, and this results in rather big outer and inner margins); secondly because one gets the impression that those books tended to suffer consumption much more on their outer than on their lower and upper margins; and finally because successive bindings reduce L rather than H.

(22) It has to be stressed again that since it is not possible to carry out measurements other than relative, (since it is impossible to be positive that 215 and 156 are in fact not altered by cropping themselves), those values are to be taken as orientation rather than considered as absolute.
The original sheet's dimensions must have been reasonably close to 215x2 and 156x2, i.e.

\[ 430 \times 312 \]

1.3.2 Octavo

Two of the editions in the Octavo section of Group A and in Fig. 4 strike one as overlarge compared with the others: Conti 1472 (semiper. 316 to 336) and Boiardo 1501 (283 to 302). They cannot be considered for being made up from the same size of sheet as the others, for they must originate from a sheet measuring at least 552x402 (Conti) and 480x364 (Boiardo). No instance of a cropping sufficiently important so as to justify so big a difference in measurements as recorded, can be adduced from the evidence available.

If one considers the common characteristics shared by the two editions, the correlation between the bibliographical characteristics of the books and the quality of their contents comes immediately to the forefront; emerging not only as part of their bibliographical history, but also as constitutional to the sociology of the texts (23), and deserves to be investigated in its full significance. Both those books are Canzonieri, conceived ab origine as such, the result of a poetic experience which had found its model in Petrarch's book, from which they derived their form, contents, and in certain respects language and linguistic topoi. Both are the fruits of

an elitist idea of the tasks of poetry, and were written within and for a restricted humanistic ambiente; none was a bestseller, nor was any of them intended for a widespread readership. They were both issued in situations or periods of the history of printing not particularly sensitive to economic parameters in book production (24), and were made up from a sheet bigger, and so more expensive, than usual. The large size of Conti's sheet might well account for the fact that Conti is one of the very rare octavo books printed in Italy as early as 1472: in quarto it would have generated a book roughly the size of Petrarch's editio princeps. That kind of formal prestige was probably not thought as appropriate for La Bella Mano (25).

The average size for the octavos resulting from the data in Fig. 4 - including the copies taken for control on cropping - is H 150 and L 94. Those resulting from Corpus A are 147x97. Adding the established error due to cropping of 5.3% in H and 5.5% in L to the biggest values found in either of the two samples we can suppose the average uncropped copy to measure

$$158(150+5.3\%) \times 103(97+5.5\%)$$

The distance of those values from those resulting from the actual measurement of the physical extant copies of the books might be due to a more indiscriminate cropping carried out on

(24) Apparently in the court of Ferrara it was regretted that Boiardo printed his Amorum Libri in the first place.
(25) The inferred measure for Petrarch's 1470 sheet is 570x392, and for Conti it should be 552x405. I do not want to stretch the inductions to too far a point, but it is true that huge cropings in L in a quarto would affect the inferred value of the shortest side of the original sheet more than in an octavo, and conversely a quarto is more reliable in inferring the size of the longest size of the sheet than an octavo. Could this make it reasonable to suppose that Conti 1472 and Petrarch 1470 stem, in fact, from the same sheet?
octavo books, where no 2 columns layouts are to be found, and where the average length of the type-page is rather steadily settled at 29-30 lines per page.

Twelve editions (11.2%) reach the supposed maximum values for H, many more for L. The only point in common they have is an area of margins superior to 45%. As noticed for quarto books those that were less cropped in H are less cropped in L as well, but the contrary does not occur. It has to be assumed again, that cropping in L was both more indiscriminate and less likely to occur.

The maximum variation due to cropping observed was 18 mm. in H and 11 in L: Petrarch 1514, measuring 168x97, should be considered as made up from the same sheet as all the others, and the same should apply to Ciminelli 1516, measuring 154x106. Therefore the maximum measurements that could be inferred for the "ideal" uncropped copy of an average octavo is

168 x 106

This, compared with the values recorded for group 2 show an average error of

12% in H and 9.28 in L

which confirms the hypothesis proposed above of a more significant incidence of cropping on L than on H.

This could be taken as a possible explanation for the use of a smaller sheet for the printing of books of verse: the length of the verse being more or less fixed - since it would not exceed the length of a hendecasyllable (big as the type could have been) - it never exceeded 85 mm. (no 2 column layouts are
recorded). The potential waste of paper on the outer margin as well as being one of the causes for a more systematic cropping there, may have made more convenient the use of the smallest sheet available.

The original dimensions of the sheet from which the octavo volumes were made measured roughly

336 x 424

1.3.3 Folio

The span of semiperimeters of the folio editions ranges from 390 to 530, the biggest differing from the smallest by as much as 140 mm., more than the maximum cropping empirically ascertained for H and L - 50 mm. in H and 38 in L both recorded for Petrarch 1478 - summed up.

So big a degree of variation in H and L as can be legitimately supposed, makes it very difficult to handle the data avoiding the risk of biased results and therefore impressionistic conclusions; and may ultimately completely prevent a sound evaluation of the actual size of the original sheet for the editions in question.

As a consequence, I do not feel as justified as before in excluding from the calculations of the average dimensions of H and L editions apparently of a different origin from the others. The Petrarch edition of 1474 (26) measures 235x155 to (26) The same applies to the 1477 edition of Petrarch, not discussed here directly, since it could not be checked on any copy of the same edition. It measures 357 (208x149) and was described by E.H.Wilkins p.386 as "the smallest of the
252x170 (semiper. 390 to 422), so it seems difficult to compare it with Petrarch 1484 measuring 319x211 (semiper. 530). On a purely theoretical basis, though, one might claim that the maximum cropping found, 50 in H and 38 in L, would bring 422 to 510; and being the control edition of Petrarch 1484 508 in semiper. (see Fig.5) then the two editions could be considered to have a common origin. Yet I do not find the procedure fully legitimate, and am still inclined to consider Petrarch 1474 as made up from a smaller sheet than the other. On the other hand, comparing the second smallest edition, Petrarch 1478, which measures 419, with the big Petrarch 1484, the same argument against a possible comparison should apply, but it does not. Consider the comparison between the editions and their control copies:

1474: 249 x 170 and 298 x 208
1484 319 x 211 and 300 x 208

In this case it is legitimate to argue that 300x210 must be, approximately, the average size of a folio having undergone its share of cropings: it is indeed, for - excluding 390 - the average H and L as in Fig.5 measure respectively 293 and 199; dimensions confirmed by group 3 where H = 297 and L = 200. 422 and 530 have then to be considered as the peak points of cropping, by excess and default. In support of this theory is the fact that Petrarch 1484 was reproduced line by line in 5 other editions: in 1488 (297x211 to 306x214), 1490 (299x209 to 284x191), 1492 (311x214 to 309x208), 1497 (301x204 to 294x206) fifteenth-century editions: it is an approach to the Aldine format", "The Quattrocento editions of the Canzoniere and the Triumphs", Modern Philology, 40 (1943), 225-239 repr. in ID. The Making of the Canzoniere and other Petrarchan Studies (Rome, 1951). pp. 379-401.
and 1500 (285x200 to 286x193). It is very unlikely that the size of the sheet would have changed from one to the other, and furthermore, 1492 is very close to the size of 1484 (525 and 530).

Considering all the editions listed in Fig.5, with the exception of 1474, the average variation in H is of 4.18%, and in L it is of 5%. Yet I think that in this case percentages matter very little, for cross examinations as carried out before would show that the degree of tolerance must be much bigger than approximately 5% for any L or H; thus allowing one, in fact, to put all the editions listed both in Fig.5 and in Group 3, with that one exception, in one subset of books originating from the same sheet.

The basic unit from which to infer the size of the sheet must be supposed as reasonably close to the biggest size measured

319 x 214

which compared with the average dimensions shown in group 3 give an average error due to cropping of

7.40% in H and 7% in L

The reversal of tendency for cropping in H and L is easily explainable considering that the vast majority of the folio editions is constituted by Petrarch editions with a commentary; as a consequence the outer margin is significantly reduced with respect to a type-page containing only verse, and in any case much narrower than the upper and lower margins.

The size of the original sheet is to be determined, to my best knowledge and with some reservations to:

428 x 319
Fig. 6 and Fig. 7 show the measurements inferred for both H and L in the original sheet, the biggest values marked in Fig. 7 with an asterisk. Fig. 8 shows the percentage of error to be presupposed for each inference taken, the smallest being marked with an asterisk. Fig. 8 bears the estimates of error as were estimated for H and L in the paragraphs above for each of the three formats; except that they appear reversed for quartos.
for the error in measurement that affects the height of the leaf in a quarto quire reflects on the breadth in the original, unfolded sheet (fig. 7). Therefore, 6.44% which was the estimate of error in H for quarto books, appears here in the L column, and 9.86%, which was the error in L is here reported as the error in H. The same, of course does not apply to folios and octavos. The biggest difference in values found, concerns the height of the original sheet, where as many as 24 mm. separate the sizes supposed for quartos and octavos, which are the two groups carrying intermediate percentages of error in H, respectively 9.86% and 12%. The values supposed for octavos might be easily set aside as the less reliable, but the difference in measurement separating octavos from folios (the group with the smallest percentage of error) is not quite as big. The low error in the folio group can be easily explained: the high incidence of cropping considerably levelled the results of the various measurements, with the sole exception of Petrarch's edition 1484, identified as the least cropped copy in the sample. For this very reason the measurements carried out on folios were judged as the least satisfactory (27). On the other hand, if one was to calculate the height of the sheet deducing from the average measurements and error estimated on the height of the page in an octavo, this would be much smaller than 336:2=168, were it not for the fortunate recovery of the less cropped 1514 Aldine edition of Petrarch, measuring 156 in H, exactly the value inferred for the average breadth of the leaf in quartos. The Aldine is very much an exception, but it is

perfectly acceptable as such. This does not overrule, however, the possibility that the error in octavos has been slightly overestimated. The high incidence of error can be explained because the highest acceptable value found differs very considerably from the average value obtained by measuring various editions in octavo, none of which could be positively considered as uncropped. Yet, the sample of octavos being bigger, and therefore statistically more significant than the folio sample, and octavos being generally more reliable than folios - which were provided with bigger upper and lower margins, thus attracting more cropping, I would say that the measurements, together with the estimate of error for octavos are to be considered more satisfactory than those found for folios.

The same considerations apply to the evaluation of the actual size of L in the original sheet. There are less controversial points to be considered, for the values found for L are very nearly the same in all three groups. Octavos are definitely the least reliable, because of the huge error they carry, L being their most cropped side, and it having to be multiplied up to four times to get to the breadth of the sheet. Besides, quartos and folios differ very little from each other, both in the final result and in the error estimated. I am inclined, however, to choose as the most trustworthy value, that deduced from quartos - even if the error is only slightly inferior, and the evaluation of the breadth of the sheet in folios did not raise any controversial points - because the number of editions in quarto examined greatly exceeds the number of folios.
I think that this survey, even though not thoroughly satisfactory in the determination of the actual dimensions of the sheet from which almost all the editions examined were made up, leaves little ground for questioning that the sheet used was indeed always of the same size throughout the six decades being considered. The results obtained for the breadth of the sheet are, everything considered, probably closer to the truth than those inferred for its height, because of the negligible differences between them, and because those differences are fully justified by the estimate of the error set for any of the three groups.

The proportion of the sheet 430x336 is in fact slightly too big to meet the usual ratio of 1.3, 1.4 used at the time, and confirms that probably 336 is a somewhat overestimated measure.

There is, though, a means of comparison for the results obtained. Professor Conor Fahy discovered an unbound and uncut copy of the 1532 edition of Ariosto's Orlando Furioso in the Biblioteca Capitolare in Verona (pressmark R.viii.4) (28). Its measurements range from 438x320 to 446x325: the difference being due to the unevenness of margins in hand made paper. I was able to confront these measurements with two copies of the 1532 Orlando Furioso: Oxford, Bodleian Library 4.A.21.Art and Oxford, All Souls College, Codrington Library mm.10.13. They measure respectively 209x153 and 208x148 showing that they have undergone cropping that cut away up to 13 millimetres per side, which is almost exactly the average cropping I assumed for quartos in the survey. The estimates of error given above could

then be supposed as valid in general, rather than only for the instances examined in the paragraphs above.

A second control I carried out was on the measurements recorded by Briquet. I selected from two volumes of Les Filigranes chosen at random all the measurements of uncropped Italian paper dating from 1470 to 1530 (29). I regarded as either over or undersized 15.5% of them, and excluded them from the sample. The average measurement of sheets in the sample resulted as 422x318, which is satisfactorily close both to the dimensions given by Prof. Fahy and to those inferred by me; since Briquet's judgement of cropping must necessarily have been impressionistic, given that it is not possible to assess beyond doubt that the sheets measured were not cropped.

The dimensions of the Verona Furioso refer to sheets with very uneven margins, as happens for paper coming directly out of the paper mill, but I think that it is rather likely that they were straightened when it came to bind the book; and therefore I am satisfied that 435-440 x 320-325 circa was the size of foolscap paper used to print most of the vernacular literature in Italy, at least up to the 1530s. I assume that the sheets used over time were not, of course, all exactly the same size, but sufficiently near to those given and to the recuta size for us to regard the Bologna lapide as still a valid guide to paper sizes for printing of that period.

This result contradicts Bozzolo and Ornato's statement that bolognese sizes were no longer relevant for fifteenth century paper: it is true that there has been a slight variation in size, becoming slightly smaller, but it is open to question (29) If Briquet regards the paper as cropped, he puts an r
whether this very small change has significantly affected book production and book trade.

On the other hand, it is hardly surprising to see this uniformity in the use of paper sizes, if anything for a technical reason: if there were a substantial variation in paper sizes the press would have to be different. The fact that paper sizes used for printing vernacular literature were almost constantly the same, and incidentally smaller and possibly cheaper, allows us to identify the unit cost in the production of roughly all the books we are considering, and thus opens the way to investigate and try to answer several questions of histoire du livre econometrics.
2. ECONOMIC CONSIDERATIONS ON THE PRINTING OF THE BOOK OF VERSE

Introduction

Any survey of the way in which books were produced and marketed has, of course, to start from documentary sources on book producers and booksellers, from the diaries of cartolari and printers, or any other archive material accounting for their trade. Among the sources already available, those that I found most interesting were the diary of Gherardo and Monte di Giovanni cartolai in Florence in the late fifteenth and early sixteenth centuries, published by G.S. Martini in 1956 (1), and the Diario della Stamperia a Ripoli, published by E. Nesi (Florence 1903) (2). My interest in them was mainly focused on paper, for reasons that are implied in a statement of Graham Pollard dating back to 1941:

"It is an obvious and familiar fact in printing that the sheet is the basic unit of production. The size and shape of the sheet and the way in which it is folded determine the final shape and size of the printed book"

That bibliographic truism has important implications, that Pollard pointed at. One has

"to consider how the changes which have taken place in the form of books are due to alterations in the size of

(1) "La bottega di un cartolaio fiorentino nella seconda metà del Quattrocento", La Bibliofilia, Supplement 1956.
(2) Other documentation consulted is listed in Part II, Chapter 2, footnote (4).
I do not think that because both Nesi and Martini are discussing Florence about 1475-1490, the importance of their result is doomed with respect to a wider context; in the procurement of paper Florence was neither more nor less favoured than other centres; and as the production of paper and the process of printing remained unchanged for centuries, no anomalies of any remarkable significance in the marketing of paper and books can be assumed, either in Florence or elsewhere.
the sheet, and why the size of the sheet has changed from
time to time."(3)

The diary published by Martini accounts for the use of
various paper sizes, testifying to a manifold production, on
the part of the bottega, of book formats. The inventory
lists: fogli reali, fogli mezzani bolognesi, fogli chomuni,
fogli picholi, and curiously enough, libricini da donna. To
those corresponded the material needed for book-binding:
assi da mecano bolognese, assi da messale, assi a foglio
chomune, da salteri, etc. It is reasonable to imply that the
asse da mecano, for instance, was to be used for a mecano
sheet in its most common format - judging by the date of the
inventory, most probably a quarto. Similarly, the asse da
salterio, salterii being books traditionally very big in
format, might well have been intended for a foglio reale
folded in a folio or maybe a quarto. The fact that the
material for binding had a fixed size points out that book
sizes were determined ab ovo by the sheet being used, even
when books were manuscript. This last is another
confirmation that slight variations in paper sizes played no
role into the establishment of book sizes, which became
standard, since they originated from successive foldings of
given paper sizes, each regarded as proper for a particular
kind of book.

It is most likely, (and not unexpected!), that books
intended for a poorer public were much cheaper than others
with a different target; they were certainly and invariably

(3) G. Pollard, "Notes on the size of the sheet", The
Library, 4th series, 22 (1941/2), 105-137, p.105.
smaller in size (4). There is no need to demonstrate that
the small book was, during the fifteenth century, under most
circumstances, considerably lower in prestige than the large
book (5); the division of books into various reading
publics, according to their outward appearance and size was
successfully argued by Professor Armando Petrucci in a
fascinating article published in 1969 (6), though he does
not mention any economic reasons for it. Petrucci identifies
three categories of books - libri da banco, libretti da
mano, libri da bisaccia - determined as such in the early
fifteenth century; each of them intended for a given market
of readers, or rather for three different receptions and
reading of texts: that of the scholar, that of the humanist
and the popular outlet. Every format was relevant for what I
would define, if it may be so termed, a "book genre"; and
these distinct features of the manuscript book slowly
conquered the printed book: first the libri da banco, then
the libretti da mano and eventually the libri da bisaccia,
respectively in the first, second and third decades of
printing (7). That interesting argument strikes an important
note in the change in reading habits that came about in the
fifteenth century. I find, nevertheless, that it may be
enriched if more attention is paid to economic factors that
led first to the standardization of these forms, and

(4) See, for example the libricini da donne.
(5) This was possibly true even earlier, in the late middle
ages: the books de jongleurs had as a common feature small
sizes and low cultural profile.
(6) "Alle origini del libro moderno. Libri da banco, libri
(7) Petrucci, art.cit, p.301.
subsequently to their slow disappearance and change into new forms.

The size of the book had a considerable importance in defining the price of the book itself, because of the cost of paper or parchment. This was certainly less relevant when the transmission of texts was entrusted to manuscripts, as the readership was much smaller, and economic considerations had a different scale of importance. Thus, for instance, books were produced in parchment in relevant quantities long after the introduction of paper. In a book trade made up of manuscripts cost was not always the paramount concern, but the situation changed, not long after the introduction of printing.

The "book genres" identified by Petrucci, already available to the early printers, certainly functioned for them as a model; but the dynamics of the transmission of a text in script and in print are very different, and different indeed are the laws that preside over their production. The book in print, even though at the beginning it was perceived as a quicker variant of the manuscript, was soon to became a totally different kind of merchandise.

This appears very neatly in the logbook of the Stamperia a Ripoli, directly concerned with the printing trade and more important, marketing almost exclusively popular books in the vernacular (8). Consider some of its documents.

In June 1479 the printing house sold to Giovanni di Nato cartolaio at the Porta di Prato for a total and unitary amount of 24 lire "4 lisime [reams] di fogli comuni da colle" bearing the text in print of the Profezie, Confessione di Santa Maria Maddalena, Sette Allegrezze, and Lamento di Giuliano. The contract bound the printer to sell his books according to the kind of paper on which the texts were printed, so that the use of sheets of identical size was in fact the economic unit measurement for the marketing of the texts.

On the 1st of March 1479 the printing house and Giovanni di Nato signed a contract whereby the Stamperia a Ripoli agreed to:

"formargli [sic] cento lisime di fogli comuni in quarto foglio comune di che opere gli chiedera e non ... meno di trecento di ogni opera" (p.21)

The agreement did not take into any account the kind of literature to be "contained" in the books; it dealt exclusively with the size and run required, since those were the trade directories, as it were, determining price and market. The cartolaio, on his part, was agreeing to be supplied with the kind of merchandise his public would be able to purchase. What kind of contents would fill the "bibliographical item" was a question of secondary importance, to be answered in a second instance by the cartolaio himself, according to the tastes the reading public forming his target in the market would develop when the printing was to go ahead, to ensure that 300 copies of a particular book could be easily sold. The Florentine
Stamperia a Ripoli did not use any fogli reali, the price of which was presumably beyond the purse of the public their bookseller Giovanni di Nato was capable of attracting, but only mecani and comuni (9) Besides, the fogli reali are quoted in the inventories published by Martini, Bec and de la Mare, thus confirming the different nature in Florence (and possibly also elsewhere) of the manuscript book, which managed to keep in some way its elite qualities; whereas the printed book was meant mostly to be cheap, and as such contributed to a spreading of reading and a demand of vernacular texts, that introduced many a transformation in book production and readership from the early Renaissance onwards.

What we learn from the diary of the Stamperia a Ripoli puts the relationship between printers, booksellers and reading public under a different spotlight from that suggested by Petrucci, even though both refer to the same historical period.

It is not useful to speculate in abstract on the typographic development and on the features of the books as an important agent for the determination of its public, price and in certain respects contents. Considering the dynamics of a market dominated by the printing trade, one finds that the contents of a book did not have much influence on its cost, and that it is not necessarily true that they would continue to influence the outward appearance

(9) The books were also sold in hundreds to cerretani and cantapanchi, who presumably sold them to their public before or after the performance. This is important to understand the dynamics of the instant-book, for which see Part I Chapter 1.
of the book itself. The cost is the compelling factor that affects the appearance of the book, in so far as the consumption of paper has to be kept under control in order to limit expenditure. The contents became a variable parameter, just as long as the length of a text, or better, the amount of paper required for its printing, did not prevent its marketing to a given public of readers. The text was subject to the choice and the abilities of printers and cartolai, not only to accommodate tastes already existing, but also to manipulate and create a market for any kind of literature fashionable at the moment.

The process witnessed between 1470 and 1530 could be defined as a process of gradual economising in book production. At the beginning vernacular books, intended for a wide readership, and intended more to be used than actually kept, were printed in quarto, in two columns, regardless of any concern for readability. This particular format allowed a publisher to save on the expenses of publication by a factor of four, with respect to books printed long line in folio (10), the format which Petrarch and Latin Classic incunables (books to be kept) indeed had. The popular book in the incunable era was, on the other hand, a two columns quarto, with an over-dense text often in gothic type, and was understood as a second-class product.

(10) The quarto format, with a two column layout represents in fact the optimization of the space, as successfully argued by C.Bozzolo, D.Cog, D.Muzerelle and E.Ornato, at the pages 220-221 of their article "Noir et blanc. Premiers résultats d'une enquête sur la mise en page dans le livre médiéval", in Il libro e il testo. Atti del Convegno Internazionale (20-23 settembre 1982), ed. by C.Questa and R.Raffaelli (Urbino, 1984), pp.195-221.
To it applies exactly the definition given by Petrucci to its manuscript counterpart:

"Si tratta in genere di un libro di formato piccolo, per lo più cartaceo, di aspetto trascurato, di ornamentazione antiquata e rozza; ha il testo disposto spesso a doppia colonna; è quasi sempre privo di margini, in quanto non ha bisogno di commento ... Se anche ad esso vogliamo dare un nome che ne rappresenti insieme il tipo e il pubblico possiamo ben a ragione definirlo "libro da bisaccia", ove per bisaccia si intende la sacca del frate predicatore, del mercante, del pellegrino, del girovago, dell'artigiano ambulante, e di analoga gente, scarsa spesso più di cultura che di danaro" (p. 299)

In 1501 Aldo Manuzio extended to the vernacular his brilliant invention of the elegant octavo, a transposition in print of the libretto da mano, that true humanistic invention that already had a well established tradition in manuscript:

"il libro spicciolo, maneggevole, che per l'appunto si regge in una mano e accompagna l'uomo ovunque, il breviario insomma di una cultura laica aperta a molti, chi se non Aldo può vantare l'invenzione?" (11)

That epoch-making edition of Il Petrarcha (as Aldo wanted the frontispiece to read) was of course a humanistic reinterpretation of the book and of Petrarch's text, and an open statement on Aldo's part concerning the place in reading and readership that not only Latin, but also vernacular literature should occupy. It, in fact, introduced the notion of the Classic into vernacular literature. Bibliographically it was epoch-making, as Dionisotti acutely points out; but most importantly it triggered a whole new

wave in book production and a consequential transformation in reading habits, because it was also very economical. In this respect it really meant "una cultura laica aperta a molti". At a parity of text length an octavo cost half a quarto, and required half as many runs under the press. If a text formerly printed in a two column quarto was to be printed long-line in octavo (12), the smaller format would make up for the halved printed space, resulting in more or less the same expenses, but producing a result of a totally different quality.

Very soon after the appearance of Aldo's Petrarcha, texts marketed earlier in the "popular" fashion appeared as long-line octavos, and, above all, the texts with a high degree of readability (13), vernacular literature in humanistic form (14). The model for the book of vernacular verses was no longer the libro da bisaccia, but the libretto da mano, with no added expenses for the transformation. The old wine in a new bottle produced a thoroughly new impact on the reading public, conveying a different interpretation of the text, which suddenly ceased to be a second-class product and was subject to a much wider readership, gaining prestige and audience.

On the other hand, a traditionally elitist product like Petrarch's Rerum Vulgarium Fragmenta was also being offered in far more relevant numbers to a larger audience; and in fact the extended reading and consequent fortuna of

(12) No books in two columns were printed in octavo.
(13) As Dionisotti puts it "quel nudo testo in cui ogni uomo trova il suo pane".
(14) I think for example of the transmission of Serafino Aquilano, see supra, Part one Chapters 1-2.
Petrarch's book started from the first Aldine onwards, and had its greatest momentum between 1501 and 1515. Fairly quickly we witness the production in print of Petrarch in roughly the same fashion as Ciminelli, Tebaldeo, Cornazzano, Notturno or Olimpo; a broadening tendency uniting the elitist and the popular. Both genres could be produced in a cheap, accessible but at the same time prestigious fashion, and could thus attract both the elite and the general public. Economic parameters led to a uniformity in book production whereby the high quality product was no longer separated straightforwardly from the lower quality, and where there was much less division between a "first class" and a "second class" public.

After 1515 the opening of ranks gave an opposite result, compared to what happened only a decade or so earlier, because it allowed, on a grand scale, a medial status to what was traditionally confined to the lowest ranks of literature. Given certain general, formal characteristics of bibliographical presentation, language and contents, any text was welcomed to join in an ever growing production, and served to accommodate the tastes of the general public. The relatively quick understanding of market dynamics resulted in a prompt application of the philosophy of the best-seller to early Renaissance Italy (or, better Venice). Through the shelves of book sellers the way into readership and literature was made accessible to many authors: the unprecedented, if ephemeral fortunes of Notturno Neapolitano and Baldassarre Olimpo, producing and selling
books like hot cakes (15) cannot be otherwise explained, since the distinctive features of those books are always the same: small and more or less graceful octavos, short and pleasant texts (possibly love stories in verses and prose) without too distinctive non-Tuscan forms. By that time the general public was receptive towards vernacular poetry, and its production was cheap. Applying this recipe of low production costs and big audiences the condition for the fortune of the genre was eventually set.

In the following paragraphs I shall discuss the stages of this process in greater detail, monitoring the amount of paper used over a period of time to print books of verse, and attempt an explanation of the tendencies of the market towards the Canzoniere in the period from 1470 to 1530. Had it always to be cheap, or was it also meant for an elite; and how did the reception and the public of the Canzoniere change in the decades of its re-birth as a literary genre?

(15) G.A. Giglio da Fabriano, *Due dialogi* (Camerino, 1564), f.91v "in un anno non vendo 10 Petrarchi né 5 Danti, ma ben più di mille opere di Baldassarre Olimpo".
2.1 ECONOMY AND READABILITY

The history of the book is made up of trends and transformations not only linked to individual desires, but also, and most of all, to factors directly relating to economic, functional and cultural questions which interact continuously one with the other.

A substantial contribution to research in this field has been offered recently in a series of studies by French codicologists (16). More particularly it forms the direct focus of Noir et blanc, published in 1984, where histoire du livre econometrics are indirectly tackled in the discussion concerned with the developments of book formats and layout and with the trade and history of the book in the fifteenth century. Following the guidelines suggested in that article and more generally adopting an economically-based approach to the study of the book, I shall discuss matters such as the consumption of paper, the formats and layout chosen for the books being studied, together with the exploitation of the page, and the area of margins adopted over time for the printing of books of verse in the early Italian Renaissance.

The consumption of paper is the first evidence to assess what is the relevant prevailing factor in the production of

the book --economic or aesthetic. The layout sheds light on the issue of how the chosen format influenced both the appearance of the page and the presentation of the text contained in it, the degree of exploitation of the page is useful to understand how the feature chosen for a particular book accommodated the question of its readability, and finally the area of margins adds more information on the latter question, as well as providing evidence on how the aesthetic was kept in balance in the relation between print and blank space.

The quantity of paper required for a book is not in itself a sufficient parameter for economic considerations. An important indication about the concern for savings on paper expenses is visible in the use made of the paper available. The number of lines per page, the height of the type-page and the type size used are all parameters that affect the consumption of paper as much as they do the area left for margins. At the same time those are not only factors relating to economic questions: the presentation of a book is not only, as it were, a "signifier" but also a "signified", as many an instance in the passage from script to print shows. More generally, the historian of the book deals with these questions continuously, when investigating -- in relation to either the book in the Middle Ages or that of the present day -- the combinations of its typological features, format chosen, writing material and script in relation to the cultural message implicit in the book itself.
A case of cultural factors overlapping the economic can directly be experienced in the instance under discussion. From 1500 onwards, when economic considerations seem to have become more relevant in the production of the book, we witness the slow but steady disappearance, in poetry books, of the quarto printed in two columns, which has been successfully demonstrated to be the most economic format for the book (17). As has already been said, this was the privileged form in which Italian literature in the vernacular, other than Petrarch, appeared in print up to that date. The first, and indeed very popular books of verse - Tebaldeo, Sasso, Ciminelli - all enjoyed this form of transmission; yet only Sasso retained the format well into the sixteenth century, the others having enjoyed alongside most vernacular poetry, an octavo long-line transmission. The explanation I have offered so far, highlights that an octavo cost roughly just as much as, and could well replace, economically, this rather outdated form. But this remark, however true, does not account for the reasons that made the new format desirable in the first place, not only for Petrarch, but for far humbler literature; nor in fact does it explain why it subsequently gained momentum.

The choice of layout depends on questions of readability, aesthetics and economy considered together; where the term "readability" implies the complex issue of what was the form expected for a certain kind of text. After the introduction of printing it also had to deal with the traditional transmission which a certain kind of text had, and which

(17) *Noir et blanc* p.221
would have been inevitably required by the reading public of that particular text. This is very important, if it is true, as has been argued (18), that many a printer in the very early stages of printing went bankrupt for having failed to comply with the expectations of the public in matters of presentation of the text.

There is an illustrious and well established tradition in palaeography which explains how a required approach to a certain text and to the knowledge it propagates is not only featured, but also given a consistent structure in the *mise en page* of the book. The *mise en page*, in fact, would mirror the structure of the knowledge to be derived from the study of the text, which is optimized by the structure it gets on the page on which it is set. This has only recently been exploited in bibliographical studies (19).

The two column layout, commonly accepted as appropriate for vernacular literature up to the beginning of the sixteenth century, has its roots in the thirteenth- and fourteenth-century university book, which would feature the text written on two columns, providing wide margins for the student to comment upon the text, or to collate different commentaries and glosses. This so-called gothic book came as

(18) A. Petrucci, *Alle origini...* p.300; and ID., *Storia e geografia della cultura scritta*, in *Letteratura Italiana* directed by A.Asor Rosa (Turin, 1988) VII.2, pp.1193-1292, p.1259. G. Pollard "Notes on the size..." cit, p.120.

a result of the birth of the University, that produced an approach to reading which equated it with study, an unprecedented demand for books and also a need for the quick supply of them (20). People started earning money from the book trade, and needed the copy to be as quick as possible. The students, for their part, needed low costs and a layout that would adjust to the guidelines on which their studies were based. The script quickly gained its distinctive features, notably the rapid creation and multiplication of abbreviations, so characteristic of both the littera bononiensis and the littera parisiensis. Thus books became more rapidly copied and more rapidly read, at the same time saving a lot of parchment. To provide adequate margins, so that there would be room for a thorough commentary of every single part of the text, the systematic use of a two column layout surrounded by wide margins was adopted (21).

In early printing these were not the motives that led Ciminelli, Tebaldeo or Sasso to be set in this fashion. The function of texts was utterly different, the margins for glosses no longer mattered, and the two columns layout, once unconnected with the use of gothic script and the need for commentaries (22), became only a means of cheap book


(21) It is useful to recall, incidentally, that this is the most effective exploitation of the page.

(22) It is irrelevant that some of those books were printed in gothic, since the function of gothic script was lost in gothic type.
production, and as such was welcomed in the ghettoed world of popular literature in the vernacular. The printing trade made use of it exactly in this capacity. Yet this choice very soon began to clash with other factors, the most relevant of which was the changed function attached to the book itself: it was no longer something to be read, thought upon, commented, studied and constantly referred to. This was, incidentally, the role still understood for editions of Petrarch, which retained, in the commented editions, many characteristics of the "gothic book". It is very much an edition of the commentary, a more important feature than the text, rather than of the *Rerum vulgarium fragmenta*. The commentary is displayed around the text and is provided with a system of cross references; an analytical thematic table of contents of the commentary is provided, and functions as a guide to the arguments in the commentary, to facilitate the readers' access to component parts of the work. But when books were produced and marketed not to be studied, but to be read or even recited (in any case more simply to be enjoyed) the two column layout, however cheap, was only detrimental to the new concept of "readability", and to a new concept of social reading, with aims other than mere academic study.

In the choice of layout, therefore, it is not only economical parameters that are at stake; but cultural ones are as important. The very concept of readability is indeed a fluctuating one, for in it lies the cultural history of reading. What seems unreadable to us (as the gothic book may seem) was in fact regarded as the most convenient means of
text transmission in late medieval Europe, from Bologna to Oxford, Paris to Naples. The late fifteenth-century book differs more from its counterpart of only one century before, than it does from books of our own day. The point is that there are various degrees of readability, and the printing trade seems to have inaugurated readability in the sense we still conceive of it today: the book is to be either used or possessed, or both; more rarely academically studied, never commented on, mostly enjoyed.

The analysis of the choices made in layout and format -- closely connected with each other, cannot ignore these issues. I regard them as sufficient to illustrate not only the economic but also the cultural reasons that made it possible for the octavo to win over other possible formats, so that its features are still used and enjoyed in most printed books of our own age.

Returning to economic questions, one has to accept that the number of sheets used for any one book, though indicative, is not a satisfactory enough parameter by which to interpret the trends in book production, or to understand fully the place occupied by the typographic development of the book in the printed transmission of texts, whether of poetry or not. There are other parameters that played a decisive role, and cannot be altered: first of all, of course, the length of the text. It is in a way true, and it can be justifiably claimed, that the printing trade might have forced (as it had done to some extent) the production of shorter texts. Nevertheless, in order to minimise possible misinterpretations, it is best also to use means of
evaluation that can assess how far the concern for paper expenses extended, independently from the length of the text.

One of those means is the combination of layout and format, another is what I shall call the "coefficient of exploitation of the page" (23). This has to be considered independently from the area of margins, of which it is not a variable: since the area of margins does not take account of the density of the text on the page. I define this coefficient as the height of one line of type divided by the height of the type-page and the result multiplied by 100: the bigger the figure thus resulting, the "worse" is the exploitation of the space. Since it is a relation of the size of the type used, and the height of the type-page (or the number of lines of such type on the page), the coefficient indicates what is the desired density of the text per page. The density of the text, or the exploitation of the page is worth pondering when it comes to questions of economy versus readability, and is a factor only partially inferable from the area of margins. For example, the 1530 Neapolitan edition of Sannazzaro's *Rime* has a 50% of area of margins, which is, for the year in which it was printed, an almost average value. In addition, each page contains a mere eighteen lines of text, in the biggest roman type (R 160) found in the sample, the result is the "worst" exploitation of space available amongst the books in the sample.

(23) Suggestion of the use of such a parameter I owe to *Noir et blanc*... pp.209-215), I have adjusted it to my needs, slightly changing its definition.
2.2 CONSUMPTION OF PAPER

To get a first, rough account of paper used on average for books of verse, one could rely on the effective power of numbers tout court. The following table shows, regardless of the formats and contents of the various books, the average quantity of paper used to print them throughout the period considered. The first column shows the quantity of paper used, the second the actual number of editions for which that particular amount of paper was required, and the third the percentage in the population:

<table>
<thead>
<tr>
<th>1470-1530</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 5 sheets</td>
<td>(41)</td>
<td>22.28%</td>
</tr>
<tr>
<td>Between 6 and 10 sheets</td>
<td>(35)</td>
<td>19.02%</td>
</tr>
<tr>
<td>Between 11 and 20 sheets</td>
<td>(50)</td>
<td>27.18%</td>
</tr>
<tr>
<td>Between 21 and 30 sheets</td>
<td>(18)</td>
<td>9.78%</td>
</tr>
<tr>
<td>More than 30 sheets</td>
<td>(40)</td>
<td>21.74%</td>
</tr>
<tr>
<td>TOT</td>
<td>184</td>
<td>100.00%</td>
</tr>
</tbody>
</table>

(Fig.9)

The impression one gets from fig.9 is that an appreciable majority of the books considered was made up from less than 10 sheets. This impression is strengthened if one leaves out of the sample books in folio, which were all, with the exception of Caracciolo (1506), commented editions of Petrarch; as such they enjoyed a very special transmission, common to no other author, and should therefore be treated separately from the others. (For this reason they are not treated in this survey on paper expenses). Fig.10 gives the figures in the sample excluding folios:

<table>
<thead>
<tr>
<th>1470-1530 (excl.folios)</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 5 sheets</td>
<td>(41)</td>
<td>25.47%</td>
</tr>
<tr>
<td>Category</td>
<td>Count</td>
<td>Percent</td>
</tr>
<tr>
<td>----------------------------------------------</td>
<td>-------</td>
<td>---------</td>
</tr>
<tr>
<td>Between 6 and 10 sheets</td>
<td>(35)</td>
<td>21.74%</td>
</tr>
<tr>
<td>Between 11 and 20 sheets</td>
<td>(50)</td>
<td>31.06%</td>
</tr>
<tr>
<td>Between 21 and 30 sheets</td>
<td>(18)</td>
<td>11.18%</td>
</tr>
<tr>
<td>More than 30 sheets</td>
<td>(17)</td>
<td>10.56%</td>
</tr>
<tr>
<td><strong>TOT</strong></td>
<td>161</td>
<td>100.00%</td>
</tr>
</tbody>
</table>

(Fig.10)

In this second instance the editions printed on less than 10 sheets rise to 47.2%, almost half of the entire output, whereas "too expensive" books such as those requiring more than 30 sheets are halved to a 10.56%. To get a more significant picture it might be useful to see (Fig.11) the distribution of values when taken chronologically, distinguishing quartos from octavos:

<table>
<thead>
<tr>
<th>Period</th>
<th>1470-1500</th>
<th>1501-1510</th>
<th>1511-1520</th>
<th>1521-1530</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 sheets</td>
<td>16/2</td>
<td>14/2</td>
<td>15/2</td>
<td>21/4</td>
</tr>
<tr>
<td>8 sheets</td>
<td>10/10</td>
<td>4/4</td>
<td>12/3</td>
<td>18/3</td>
</tr>
<tr>
<td>16 sheets</td>
<td>6/3</td>
<td>4/4</td>
<td>13/2</td>
<td>17/3</td>
</tr>
<tr>
<td>32 sheets</td>
<td>1/0</td>
<td>1/1</td>
<td>1/0</td>
<td>1/0</td>
</tr>
<tr>
<td><strong>TOT</strong></td>
<td>35</td>
<td>28</td>
<td>38</td>
<td>50</td>
</tr>
</tbody>
</table>

(Fig.11)

From Fig.11 one observes that:

1) Books requiring less than 10 sheets are always the majority in the relevant subset, with the exception of the decade 1501-1510, and with a significant peak in the decade 1511-1520. This may be due to the fact that the decade 1501-1510 is the decade of the re-birth of the *canzoniere*, when many books of verse of a certain quality were printed on a large scale; the phenomenon is unmatched in the period 1511-1520, when on the contrary "popular" production (Olimpo,
Notturno) booms, and consequently the amount of books printed on few sheets rises sharply.

2) There is a steadily diminishing percentage, during the decades, of over-expensive books, followed by a slight rise in the last decade, the peak period of production of books requiring more than 30 sheets being 1470.

3) For any one period the percentage of books requiring up to 20 sheets is astoundingly high, but relatively lower for the periods 1470-1500 (76.67%) when the use of quartos is generalized, and 1521-1530 (71.88%), when it is revived, compared to 1501-1510 (79.07%) and 1521-1530 (71.88%) when it was marginal.

4) The ratio between quartos and octavos in the individual periods seems therefore a related phenomenon: in the period 1470-1500 quartos occupy 95.2% of the output of the sample, and octavos 4.8%; the balance then changes to 44.2% to 55.8% (1501-1510), 18.6% to 81.4% (1511-1520) and 38.5% to 61.5% (1521-1530).

5) The books made up from more than 30 sheets are never octavos.

6) In the decade 1501-1510 as many books as in thirty years of incunables were issued; the average output remained then constant, only to fall sharply during the years 1521-1530.

We may assume, from these data, that questions of economy seemed more relevant after the age of the incunables, and most relevant in the decade 1511-1520; and that there is a crisis in book production towards the 1530s, that comes together with new criteria in book production. The crisis of the late '20s is confirmed in absolute numbers as well:
including folios, the total output is 184 datable editions (all the others are excluded), of which 33.1% (61 eds) are incunables, 25% (32 eds) were issued between 1501 and 1510, 24.5% (45 eds) between 1511 and 1520, and 17.4% (32 eds) between 1521 and 1530.

The last decade was certainly the most selective as regards the kind of works published; what comes as a new piece of information is that this selectivity is accompanied by a lessened concern for the book to meet the needs of the multitude. The percentage of quartos rises to almost a fifth of the output, (18.6%) and significantly, the number of books requiring up to 30 and more sheets also went up. Do those data bear any relation to the contents of the books issued, and to other parameters, such as the exploitation of the page and the area of margins?

2.2.1. Quartos

The use of quartos faced a steady decline throughout the period we are considering, being taken over by octavos for reasons already explained.

In the period 1470-1500 quartos were used almost exclusively, and served for many different purposes. They were used either for a cheap production of instant-books like Ciminelli and Tebaldeo's collections, the Versi in lode della lira by Sasso, the Florentine Ballatette (2 eds) and Canzoni, all mainly performed in the streets by cantapanchi, and sold by them; or as popular (or pseudo-popular) productions like the Sonetti e strambotti a la bergamasca.
or finally for the transmission of literature particularly à la page in a given ambiente, like the collection of sonnets exchanged by Pulci and Franco. All these were instances in which less than 10 sheets were required. Quartos were also used when a higher target in the market was aimed at, namely for the printing of canzonieri, as is the case for Boiardo, Conti (2 eds), Tebaldeo (3 eds), Visconti, the anthology by Cesare Torto, or the pseudo-popular Canzonette by Giustinian. To those one adds formerly popular production like Burchiello (3 eds) and Franco-Pulci's sonnets, which gained, over time, a certain status in literature and became the only survivors of the Florentine municipal tradition still printed and read, during the sixteenth century, at an interregional level, without being necessarily identified as popular.

The books requiring more than 30 sheets, which price wise one would regard as aiming at the highest target in the market, indeed appeared to be such also on the basis of their contents. They are all canzonieri constructed for and dedicated to an enclosed circle, most commonly a court of refined amateurs of vernacular literature: Petrarch, of course, then Perleone's Compendio di sonetti, a token from the Aragonese school of Petrarchan imitation, and the 1493 edition of Bellincioni's Rime, dedicated to Lodovico Sforza, and resulting from the policy in support of the vernacular deriving its impulse from the Duke of Milan.

There seems to be, therefore, a direct relation between the cost of a book and its contents, as early as the incunable period. The trend is confirmed for the other
decades: between 1501 and 1520 the "less than 10 sheets" category is occupied by "popular" books: Ballatette, Ciminelli, Franco-Pulci, the *Sonetti in lode di Papa Iulio*, all printed in 2 columns; whereas the *canzonieri* enjoying a widespread interest on the part of the public, are found in the section of books requiring from 11 to 20 sheets: Ciminelli, Tebaldeo, Sasso (all with 4 eds) - representing the Quattrocento tradition; and new *canzonieri* like Cingoli, Staccoli, Cariteo, featuring a rather higher literary profile, as they all derived from Colocci's melting pot.

The books requiring 21 to 30 sheets are only two: Ciminelli's 1502 *editio princeps*, the first and only Ciminelli edition in quarto to forego the two column layout (24) and Liburnio's *Selvette*, which were most conveniently printed in quarto, being a *prosimetro*. The more one gets into the 1520s, the fewer books are printed in quarto, as the dominant trend was to use octavos: collections like Ciminelli's, Tebaldeo's, Sasso's were still printed in quarto when their traditional 2 column layout was kept, otherwise they shifted to the octavo. The kind of book that appeared in quarto and required a sizeable amount of sheets, had indeed the characteristics of a book intended for few, though cultured and elitist readers: all the products of Aragonese Petrarchists came in this form - Britonio, Cariteo, Sannazaro - Petrarch (in the 1522 edition), then Trissino and Bembo; all authors whose literary importance in the canon of Petrarchism is not in question, and has often been discussed in this work, and who help to support the

(24) For the reasons and the meaning of this edition see Part I, Chapter 2 pp.37-38.
theory that low expenses and high quality in the very late 1520s and 1530, were being sharply separated again, as if the clock had been put back twenty five years or so.

2.2.2. Octavos

The adoption on a vast scale of the octavo format must be related to that cocktail of economic reasons, coupled with readability discussed in paragraph 2.1. After a very slow start, as the only two incunables appearing in octavo are Conti's and Boiardo's canzonieri (25), the use of the octavo format gained momentum in the period from 1515 to 1526, when the popularity of the book of verse was at its height. The octavo was regarded as inappropriate by the elitist circles gravitating around Colocci in Rome and some also in Naples (26): Cariteo, Britonio, Staccoli, Cingoli Caracciolo were printed in quarto or even in folio. But those authors that mattered most in the vernacular production of the early sixteenth century all found their way in the book trade as octavos. Petrarch, first of all, and then the letteratura cortigiana, the leading contemporary movement in the various centres of vernacular production other than Florence: Tebaldeo, Ciminelli, Calmeta, the Collettanee in morte di Serafino Aquilano, eventually even reaching Florence with the Giuntina delle Rime Antiche. The gap, in genres, between

(25) See Part II, Chapter 1, paragraph 3.2.
(26) Noticeable also for Justolo, Pacifico Massimi, Elisio Calenzio, Coryciana etc.
books requiring more than a given amount of paper and books requiring less, is not as clearcut as for quartos. (less clearcut too are the divisions in "quality" of the reading public). This is in fact an important feature already pointed out (see pp. 43-44): it allowed the availability for all sections of the market of many different works of literature, thus opening the world of letters to contributions from many varied "users" and producers of poetry and books.

Yet it is not meaningless that the category of books requiring more than 20 sheets is filled exclusively by Petrarch (9 eds) and Ciminelli (2 eds); and that the category immediately preceding (11 to 20 sheets) houses the most relevant anthologies of poetry produced: the Collettanee for Serafino Aquilano, an important homage to the most popular poet of the time; and the Giuntina, stating the relevance of the non-Petrarchan Florentine tradition to the already established Bembian canon. Alongside those, there are books not born with such a high cultural profile, but which acquired it during the history of their transmission: Ciminelli (2 eds) and Tebaldeo (2 eds). It is even less surprising to see that the authors that for good or ill made vernacular poetry highly popular in the early sixteenth century are all to be found in the category of books requiring less than ten sheets: Burchiello, Cei, Cornazzano, Liburnio, the various Fioretti di cose nove, Opere nove, then Franco-Pulci, Altissimo, Dante's anthology, Narnese, Notturno, Olimpo, Ricco, Rosiglia and so on.
2.3 LAYOUT AND PAPER CONSUMPTION

If one considers, from another point of view, the quantity of paper required over time for the transmission of individual authors, the sensitivity to economic parameters is hardly ever challenged. Sasso was first printed in 1500 in a long line quarto, thus requiring as much as 57.5 sheets, but already in 1501 the book reached the form it was to retain throughout the period considered: two column quarto, as such needing two thirds less paper, 19.5 sheets. Conti's 1472 edition required 18.5 sheets, whilst the 1494 edition needed only 14. Giustinian's 1472 editions was printed on 12 sheets, the 1485 edition was printed on 8. As regards Burchiello the sequence is 22.5, 19, 15 sheets per copy. The rule applies just as well for later productions: the 1525 Vellutello edition of Petrarch required 68 sheets, whereas the 1528 edition lessened the requirement to 62, even though the text itself remained unchanged. If we extend the comparison to editions first printed in quarto and then shifting to octavo, the outcome is all the more striking: Burchiello went down to 9.5 sheets, Ciminelli from 28.5 to 13.5, rising then to an average of 18 sheets, not to mention Petrarch's editions that went (to consider only the uncommented editions) from the 45.5 and 95 sheets of respectively the 1470 and 1472 editions, to the average 26 they were to retain from Aldo onwards. But in the commented editions, too, the trend is towards savings: in the 1520s the commented editions were all published in quarto and the folio format was dropped.
There are, of course, a few exceptions to this rule, where the necessary amount of paper rises slightly, over time, often because the corpus of an author is enlarged; but on the whole I think that the economic argument is well supported by the evidence available. In particular, it is confirmed, *e contrario*, by the trend traceable in the late 1520s and 1530s, when the process went, as might have been expected, exactly the other way around. Not only were quarto formats revived for books as with Sannazzaro, Bembo, Trissino, Cariteo (which could have been comfortably printed in octavo), but in the case of Sannazzaro the expenses of paper went up by roughly a third, between the two quarto editions, from 14.5 to 22.5. This is all the more interesting if one thinks that the more "popular" octavo version required a mere six sheets. The trend is then thoroughly reversed with respect to what happened 30 years or so before, when Ciminelli's Roman 1502 edition in quarto, requiring 28.5 sheets per copy reappeared only a few week afterwards, in Venice and in octavo, with less than half the amount of paper.

No such relevant variations in paper consumption for works of individual authors appear within their transmission in octavo. Even though a similar trend in diminishing expenses can still be traced (Cei, for example moves from 8 to 7, Altissimo from 6 to 4), there is only one instance again concerning Ciminelli, which is worth discussing, were it not that the question there involves more parameters, rather than mere economy. In 1516 the Giunti published what they presented as the "definitive" edition of Ciminelli,
where very broad criteria of attribution in the tormented transmission of Serafino's work were adopted, so that there appear countless *strambotti* and other compositions as attributed to Ciminelli, which are the work of the most varied authors, including, for example, Poliziano. The edition required 28 sheets per copy, and was never reprinted as such, since later Serafino publishers went back to more selective editorial criteria that implied the customary need for 15 to 19 sheets per copy.

A final point could be made, regarding the editions of Petrarch with commentary. As already seen, the average consumption of paper for them was between 50 and 60 sheets, whilst the octavo versions of the *Canzoniere* and Triumphs required, on average 26 sheets per copy. The Filelfo commentary had its greatest popularity in the late 1480s and 1490s; though the commentary was still reprinted in 1503, 1507, 1512, 1515, 1522. Petrarch commentaries were still "alive and well" in the late 1520s and in the 1530s, as demonstrated by Vellutello's and Gesualdo's commentaries. Could it be the case that the notion of Petrarch as an author to be provided with commentary started dying off for the general public owing partly to the great expenses involved in the production of such a book?
2.4. **Degree of exploitation of the page**

Tables 4, 5, 6, below show on graphs the variations in coefficient of exploitation of respectively folios, quartos and octavos. Books printed on two columns have, constitutionally, the highest possible exploitation of the space allowed by the layout; they were also printed with significant concern for the density of the text. This can be clearly appreciated in Table 5 where the two column editions produce a curve running in parallel, but 0.5 to 1% lower than the long line. Up to 1485 the average coefficient is, as expected, rather high, at times higher than 4%; then it settles to 2.7 - 3.6% and remains such before an impressive rise after 1526. This curve in fact resembles very much that in table 7 (see below), relating to the area of margins. The trend to economy appears again very evident, characterising the years between 1500 and 1525, rather significantly confirmed in Table 6, where the coefficient for octavos is shown. The most noticeable feature in the table is the very small variation, on average, of the coefficient of exploitation of the page, the only exception being the 1507 Filosseno edition (4.6%), and the sudden rise of the curve after 1528, when it rapidly climbs to values around 4 and peaks at 4.4. The phenomenon is again related to the Sannazzaro, Bembo and Trissino editions, in which the coefficient reaches its maximum, thus showing a concern for the amount of text to be carried in any one page at its lowest in the whole period.
2.5 AREA OF MARGINS

The graph in Table 7 shows the percentage of area of margins in all the books considered, undatable editions excluded. Long-line and two column texts are graphically separated, in order to avoid a biased perspective in reading the data; first because of the different effect on cropping on two column and long lines, and also because the two layouts identify, broadly speaking, two very different kinds of books.

The two curves relating to the two different layouts seem directly to confirm the assumption. They proceed almost in parallel up to 1508 circa, then start to overlap. By that time there were printed on two columns the commented editions of Petrarch and the odd, popular collection of sonnets, those that had not changed their appearance since the late fifteenth century. The presence of Petrarch's commented editions is another agent that might disturb the curve, since the text is printed both long-line and in two columns. Whether the text to be surrounded by the commentary is printed in two columns or long-line does not have much importance, since the page would in any case contain far more text than a page of verses alone. For the purposes of the graph I treated the commented editions as if on two columns. They do not stand out because of their low percentage of blank space. On the contrary, they keep very much within the general trend of the period to which they belong, a further confirmation that Petrarch has always been a luxury product --and much more so when produced with commentary. A change of perspective came about only when
Petrarch began to be printed in octavo, without any commentary.

The curve has various constant trends: up to about 1500 the area of margins was not less than 45%, and by far the greater number of books had an area of margins covering as much as 50% to 70% of the space available on the page. Between 1490 and 1503 circa the curve moves down to 50-60%; and from then on there is a striking concentration at about 35 to 45% for almost a century, with some peaks at 59%; and the noticeable 71% of Caracciolo's *Amori*.

From 1515 to 1525, the age of the explosion of readings and of a certain kind of literature, the curve descends significantly to 30-45%; then it goes up again to 40-50% in 1526-1528, when a more 'classic' trend in book publishing was coming to the forefront, with the publication of the triad Ciminelli, Petrarca, Tebaldeo by Sessa in 1526, or the *Giuntina* in 1527. Around 1530, though, the curve climbs steeply, going back to values normal 30 years before. What produced this sharp rise were not so much Ciminelli, Petrarca and Tebaldeo - Zoppino's triad of 1530, but newcomers that were already seen as classics: Trissino (60% blank space), Bembo (59.5%), Sannazzaro (53%, 50%, 46.2%).

This phenomenon is undoubtedly of some significance, if only because it supports the interpretation of economic parameters already given. What has been said so far seems to substantiate that between 1503 and 1520 the book of verse tended towards a generalized popularization; and that in the late 1520s this trend suffered a sharp setback. As the canon for vernacular literature was being formulated, embracing
both prose and verse, the production of vernacular books changed direction, and lyric poetry achieved both newly determined rules in imitation, themes, style and language; and a distinctive elite connotation.

It is not by chance that the editions of Bembo, Trissino and Sannazzaro went back to a quarto format which, when not exploited for texts set on two columns, is thoroughly uneconomic, resulting in a huge waste of paper. This triad recalls in fact the fifteenth-century book, since layout and area of margins resulted in the values customary at that time, much closer to the humanistic *libretto da mano* (not normally as small as an octavo) than to anything that has ever been seen in print (27).

The result is, bibliographically speaking, of great elegance and almost statuary purity in all three instances. Bembo's book is, of all the three, probably the closest to Aldo's exemplar, preserving the 29 lines of text per page layout and the title page on the verso of the first leaf. But Aldo's "lesson" is present to some extent in all three, since they all open with that "antique", epigraphic frontispiece which Aldo brought into being. Part of the classic idea of form which these books seem to be fostering is the neat beauty of the title, for all three: *Rime*. Yet to get closer to the new notion of books that seems to be featured by them one has only to think of that rather manneristic idea of it implied in the 1530 Neapolitan edition of Sannazzaro, where the distinction between black

(27) According to *Noir et blanc* the area of margins in incunables printed around 1470 is 64% circa, which is almost exactly the same as in humanistic manuscripts.
and white, text and page, seems to be fading away, or at least to be brought into question, in a page allowing enormous spaces between lines and only eighteen lines of text per page. The implication is that a perfect balance between black and white came first, even before any concern for the consequences it might have for the reading of the text itself. This edition has always appeared to me to be more a monument to a book, than a book in itself. The same impression, on a different scale, comes from Trissino's *Rime*, where the aim of the splendid type, specially devised by Lodovico degli Arrighi, unlike Griffo's, is anything but readability. Beauty, one would think, for the sake of itself. The page is then complicated in its aesthetic effect as well as in its functionality by the Greek letters adopted by Trissino's alphabet. The type is set on 24 lines per page, 60% of which is devoted to blank space, there to frame the script, for the eye to appreciate at its best the elegance of the layout.

Bembo was the editor of the "libelli portatiles in formam enchiridii" with which Aldo gave new form to the works of Cicero, Vergil, Petrarch and Dante; and he was also Aldo's cleverest collaborator in the planning and achieving of his grand cultural project. But this project is not the inspiration behind the bibliographical environment in which Bembo's work as a poet was to travel and with which it was to be identified; nor was it applicable to Trissino or Sannazzaro. Nothing seems in fact more remote from their books than the intent to deliver "una cultura laica aperta a molti". On the contrary, their target seems to have been a
culture for initiates, eager and anxious to leave a huge number of "intruders" outside its threshold.

The public to which the most important poetry of the 1530s is offered is again that of a restricted circle of amateurs and connaissance. Formally it satisfied, though on different levels, a crystallized concept of the literary language. It took Petrarch as the only model who was capable of giving new life to the perfected expression of the poetic word, and who provided strict rules to achieve that, distinguishing very strongly a proper and an improper way of writing in the vernacular. It looks as if a long process of purification had reached its conclusion, leaving out the participation in this genre of almost all those who contributed to its definition, through the provision of a large number of readers and of works. This was the raw material that made vernacular literature read, and without which even the question of a genre for vernacular literature could not have been raised in the first place. As a result not only untorelli like Liburnio or Olimpo' were wiped off the contemporary cultural panorama, their readers, too, were pushed back into the ghetto of second class literature. Part of Aldo's humanistic revolution calling for extended (in his terms) reading and participation in a culture freed from tight academic and scholastic boundaries and rules is thus thoroughly rejected. The new call is intensely elitist as, from the 1530s onwards the "official" literature will strictly be (with implications that would not find an appropriate place in our discussion here).
TABLE 5a
LONG-LINE QUARTOS 1470-1530

EXPLOITATION COEFFICIENT %

YEAR
□ EDITIONS
<table>
<thead>
<tr>
<th>YEAR</th>
<th>EDITIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1490</td>
<td></td>
</tr>
<tr>
<td>1495</td>
<td></td>
</tr>
<tr>
<td>1500</td>
<td></td>
</tr>
<tr>
<td>1503</td>
<td></td>
</tr>
<tr>
<td>1505</td>
<td></td>
</tr>
<tr>
<td>1507</td>
<td></td>
</tr>
<tr>
<td>1511</td>
<td></td>
</tr>
</tbody>
</table>

### TABLE 5b

2 COLUMN QUARTOS 1470-1530

<table>
<thead>
<tr>
<th>EXPLOITATION COEFFICIENT %</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.5</td>
</tr>
<tr>
<td>3.4</td>
</tr>
<tr>
<td>3.3</td>
</tr>
<tr>
<td>3.2</td>
</tr>
<tr>
<td>3.1</td>
</tr>
<tr>
<td>3.0</td>
</tr>
<tr>
<td>2.9</td>
</tr>
<tr>
<td>2.8</td>
</tr>
<tr>
<td>2.7</td>
</tr>
<tr>
<td>2.6</td>
</tr>
<tr>
<td>2.5</td>
</tr>
<tr>
<td>2.4</td>
</tr>
<tr>
<td>2.3</td>
</tr>
<tr>
<td>2.2</td>
</tr>
<tr>
<td>2.1</td>
</tr>
</tbody>
</table>
TABLE 9a
LONG-LINE QUARTOS

NUMBER OF SHEETS USED PER COPY

1470 1474 1485 1490 1492 1495 1499 1500 1501 1502 1503 1509 1513 1522 1530

YEAR

EDITIONS
TABLE 10

OCTAVOS

NUMBER OF SHEETS USED PER COPY

YEAR

EDITIONS
DESCRIPTIVE CATALOGUE
INTRODUCTION

The following catalogue describes 201 editions of books of verse in Italian vernacular, printed in Italy between 1470 and 1530.

The entries of the catalogue are arranged under the name of the author, in alphabetical order, and within the author chronologically. In the case of anthologies they appear under the name of the editor, if any; otherwise they are treated as the books by the author(s) whose names had not been identified, using as heading the first -or the most significant word in the title. In the case of Sonetti, which appears as the first word in many different titles, for the purpose of heading and listing I have used the first two words in the title. Undated editions are placed at the bottom of the author's entry, and marked s.n. (= sine notis).

Each entry consists of a standard bibliographical description following, as a general rule, Bowers' criteria as defined in his Principles of Bibliographical Description (Princeton, 1949). The shelfmark of the copy described appears as the heading of the description, as no attempt was made to describe ideal copies.

Some of Bowers' rules have been altered here, in order to simplify the number of elements constituting the descriptions; other elements were added. Some additional explanation is therefore needed to clarify the details of which each entry is made up, and the reasons for their choice and for the form given them. I shall list them in the order in which they would occur in a typical entry. Each
entry consists of six sections, and each one might contain 
more than one element of the description: in this case the 
single elements are separated within the section by a 
semicolon. They appear always in the same sequence as 
defined in the following pages:

1) Title-page and colophon. These are quoted in full. A 
sloped stroke marks the end of line, a conventional dollar 
sign = $ stands for long s, the sign @ stands for paragraph 
sign. No account is given of ornaments or other printer's 
material other than woodcut vignettes and woodcut borders, 
the former with a measurement in millimetres (unless they 
occupy the full-page), the latter classified as frame and 
compartment according to Bowers' distinction as defined in 
his Principles...cit. pp.141-147.

Technical difficulties made it impossible to underdot -
to indicate the use of gothic type - and to underline for 
italics. The type used on the title-page, unless Roman, is 
specified before the transcription of the letterpress in 
square brackets.

The title-page is assumed to occur on the first leaf 
recto of the book; if it appears elsewhere this is stated. 
The transcription of the colophon is always preceded by the 
signature of the page in which it occurs.

A lower case n on the first or second line of this 
section means that there is respectively no title-page or no 
colophon. If it appears on both, it means that there is 
neither of them. If the title-page or colophon are missing 
this is mentioned in square brackets. In cases where there 
is no title-page, but a head title, this is transcribed with
the same rules used for the title-page, and preceded by
HT].

Whenever the title-page carries a different date than
that stated on the colophon, the correct date is assumed to
be carried by the colophon. (It is likely that the
frontispiece has been printed anew or re-used in different
issues of the same edition).

In the case of many Petrarch editions, which have
separated colophons for the RVF and the Trionfi, I
considered as the relevant colophon and transcribed in fac-
simile, the colophon of the RVF, since this is the work I am
mostly concerned with.

The attributions of date, place, printer for editions
without colophon was made either on the basis of library
catalogues, or by identification of the book being described
with some edition already described by a catalogue in print.
In this case the source for the identification and
attribution is quoted in STC, and therefore no further
justification of the attributions is given in DC.

2) Format, collational formula, number of leaves The
format appears in abbreviated Latin form as Folio, 4to, 8vo
e tc.; the collational formula follows Bowers' rules (see
Principles...cit. pp. 193-254). Owing to the impossibility
of printing superscript, some arrangements had to be made to
print the collational formula. Items that normally appear in
superscript were printed here distanced by a space from the
letter they refer to e.g.:
The same applies to the contents line:

\[ 2B6 \text{ becomes } 2B6 \]

To avoid confusion I have separated the items within the collational formula with a comma as follows:

\[ n8, A-Z8, a-2c8, 2A12 \]

The sequence of quires is indicated as far as they can be ascertained; inferred gatherings appear in square brackets, as do the number of leaves when the leaves are not paginated or foliated.

3) **Note of contents** The note of contents gives account of blank pages and text contained in the book, and their sequence. In books provided with dedications, prefaces, congratulatory verses, the information is given transcribing the title in full, if it seemed relevant, otherwise giving account of it as, for example, "Letter by the author to the Duke of Milan", and *similia*. In the case of books provided with titles stating their contents these are quoted following the original as far as it seemed relevant (I have transcribed in full, for instance, the titles in the Manuzio editions, because those are very important in terms of history of the printed book, having been largely imitated); otherwise they are quoted by a paraphrase as above. Omissions in full quotations are indicated by the points ... If no title(s) occur in the book the contents are stated without using square brackets. The list of contents is given
referring to the signature of the gatherings, even when the book is foliated or paginated.

For three authors, Ciminelli, Petrarch and Tebaldeo, the list of contents is completed with a note on the sequence in which the texts occur in the book: the ordering is accounted for with reference to a progressive numbering. This reproduces the numbering of the poems as in the *Index of first lines of Serafino Aquilano* (excluding the strambotti, see, below, pp.413-415); as established in the Contini critical edition (Turin, 1964) for Petrarch and as in Tebaldeo's *princeps* (Modena, 1498). Those three authors, because of the position they occupy for Italian poetry of the Cinquecento, were the only instances for which it seemed relevant to record alterations in the sequence of poems.

Poems not by the authors of the collections, or poems included clearly as additions to the collections, are quoted either by the first line or by title; the poems contained in anthologies are not quoted by the first line except for Dante's *Canzoni* in the 1518 edition (n.3) (1).

For all quotations I have normalized apostrophes, accents, word separation, use of u and v, according to modern usage.

4) *Semiperimeter* \((L+H)\) and *proportion* \((L/H)\) The systematic use of those two parameters in the study of the book as a material object was first introduced and discussed by Carla Bozzolo and Ezio Ornato in their *Pour une histoire* (1) To record by first line all the unpublished poems in the collection would have been too time consuming for the limitations implied in this work.
du livre manuscript au moyen âge. Trois essais de codicologie quantitative (Paris, 1983). The semiperimeter is the addition of the breadth of the page (henceforth L) and of its height (henceforth H). They call it taille, I have changed its name to semiperimeter, for it seemed more straightforwardly recognizable in its meaning. The proportion is the division of L by H. The smaller the proportion the thinner and more elongated the book appears; the more the proportion tends to 1 the more the book tends to a square.

The combination of the two parameters concentrates in just two figures the idea of the size and the style of the book, and could therefore be conveniently included in the descriptions. It gives the student some useful aid in immediately defining the appearance of the book. The semiperimeter allows a prompt appreciation of the size of the book, whereas the proportion being a very sensitive parameter, makes evident any significant alteration occurring in the relation between H and L, whether this was due to cropping, or to errors in measurements, or to any other cause.

It would have been less convenient to leave the measures of L and H without adding them up, because this would also have caused complications when treating the data on the computer. The formula to be used to obtain the values of L and H is:

\[
H = \frac{L + H}{1 + \frac{L}{H}} \quad L = H \left(\frac{L}{H}\right)
\]
An extensive use and discussion of these parameters is in Part two Chapters 1 and 2.

All measurements were carried out in millimetres, and this is not mentioned in the descriptions. For the measurement of \(L + H\) and \(L/H\) I have not adopted the BMC criterion of indicating the page from which the measurement was made, since the difference in measurement from page to page within the same book has proved to be inferior to the order of accuracy with which the measurements have to be taken (2). In order to minimize the possible errors I have measured whenever possible pages with regular dimensions, with no lacerations and at the beginning or centre of the gathering, so that the error caused by the tightness of binding could be limited as much as possible.

5) Type page: number of lines, type-page measurement and proportion, area of margins, layout, type

The type page refers to the area in which the text is contained, measured on the maximum number of lines printed on the page in the book, i.e. for a book printed on 30-32 lines it is measured on 32 lines. The figures in brackets refer to the type page inclusive of running titles, page numbers, signatures, and/or any other editorial material printed on the page. I have not mentioned the page from which the measurements were taken following the same criterion explained above. The area of margins is calculated ignoring the figures in brackets, and is expressed as a percentage of blank space on the page. The layout is classified as:

(2) A full discussion on those topics is in Part 2 Chapter 1, pp. 192-200.
1-1 = long line
2 cols = 2 columns
comm. = texts printed either long/line or on two
columns or both, surrounded by a commentary
printed in a smaller type.

Measurements of types are made according to the long-
established rule of measuring 20 lines of unleaded type,
with the figure thus resulting preceded by R, G or I
indicating respectively Roman, Gothic or Italic type.

6) STC number: Cross reference is given to the number
occupied by the book being described in the Short Title
Catalogue.

At the end of the descriptions there might appear a note
on peculiarities applicable either to the edition, or to the
particular copy described.
CATALOGUE *

1 Accolti 1515/03/12
BAV Capponi vi.183

@Opera noua del p(re)clari$$imo me$$er Bernardo/ Accolti
Aretino Scriptore ApoStolico & Abre/ uiatore Zoe Soneti
capitoli stra(m)moti & una/ comedia Recitata nelle Sole(n)ne
Noze del/ Magnifico Antonio Spannocchi/ nella inclyta Cipta
di Siena [woodcut vignette 73x102 a man sitting at a desk
reads a book on a bookrest, on his left a cupboard, and
above him an angel. On the bottom VNICO ARET]

204r @Stampato in Venetia Adi.xii. Marzo. MCC-/ CCCXV .a
i$ta(n)tia del Zopi(n)o e Vice(n)zo co(m)pagni

8vo; 2A-20 4; [56]
2A1v-2K3v Comedy Virginia (Ottave mixed with terze rime and
sonnets); 2K3v-2K4r Ad lectorem; 2K4r-2L2v Sonnets; 2L3r-
2M2r Capitoli; 2M2r-2N2r Strambotti acutissimi... per
diversi subietti composti: et primo Epitaphio admirabile di
Medea quando per amor e sdegno amazò i figliuoli di sè
medesima; 2N2v-201r Ternale in laude della Vergine Maria;
201r-204r Capitolo by Hieronymo Boddi Aretino de la fede
Catholic.a; 204v Blank.

238, 0.66

31 11., 128(131)x67, 0.52, 36.9%, 1-1, R 82
STC number: 2

2 Alamanni & others [1512]
BNF Palat. E.6.6.154.I.14

* Due to technical difficulties, in the collational formula

\[
\chi
\]
Canzona della morte/ Canzona del bronchone./ Canzona del Diamante & della/ chazuola [woodcut vignette: The personification of Death with a sickle and four heads at its feet 71x58]

8vo; [a] 4; [4]
[a]1v-2r Canzona della morte; [a]2r-v Canzona del diamante; [a]2v-3r Risposta; [a]3r-4r Septe trionfi del secolo doro facti dalla compagnia del Bro(n)chon a lanno M.D.Xii; [a]4 Blank.

235, 0.74
28 11., 113x60, 0.53, 49.8%, 1-1, R 80
STC number: 5

3 Alighieri and others 1518/04/17
BL c.20.a.13(2)
Canzoni di Dante./ Madrigali del detto./ Madrigali di M. Cino, &/ di M. Girardo Nouello.

f8r Sta(m)pata in Venetia per Guilelmo de/ Monferrato .M.D.XVIII./ Adi XVII. Aprile.

8vo; a-f 8; [48]
alv Blank; a2r-e6r Canzoni di Dante: Cosi nel mio parlar voglio esser aspro, Voi che intendendo il terzo ciel movete, Le dolci rime d'amor ch'io solia, Amor che movi tua virtù dal cielo, Io sento si d'amor la gran possanza, Amor tu vedi ben che questa donna, El m'incresca di me si duramente, Io
son venuto al punto de la rota, Tre donne intorno al cor mi
son venute, Donne ch'avete intelletto d'amore, Io miro i
crespi et li biondi capelli, La bella stella che 'l tempo
misura, Donna pietosa e di novella etate, Amor da che 'l
convien che pur mi doglia, Perché nel tempo rio, L'altra
vertù che si ritrasse al cielo, Giovene donna dentro al cor
mi siede, Da che ti piace amore ch'io ritorni, L'huom che
conosce legno ch'aggia ardire, Al poco giorno ed al gran
cerchio d'ombra, La dispietata mente che pur mira, Io non
pensava che lo cor giamai, Possia ch'io ho perduto ogni
speranza, L'altra speranza che mi reca amore, Oimè lasso
quelle trecce bionde, Morte che vivo m'hai morto et impeso;

Madrigali (some of which are ballate) by
M. Girardo da Castel Fiorentino, M. Betrico da Reggio, M.
Ruccio Piacente da Siena; f8v Blank.

STC number: 7
Nuovamente con ogni diligenza/ riStampate.

F8v IN FIRENZE, Rincontro a Sant'Apollinari

8vo; A-F 8; [3] + 4-96 [pagination]
A1v Canzonette nuove alla napoletana; A2r-v Opere
dell'Altissimo poeta fiorentino (6 strambotti); A3r-A4v Le
Bellezze d'una donna (10 strambotti); A4v-A6r Le bellezze
d'un'huomo (8 strambotti); A6r-B4r Descrizione di primavera
(39 strambotti); B4v-B5v Stanze (7); B5v-B8v Invocazioni
fatte per il medesimo in S.Martino (14 strambotti);
Invocazioni (8 strambotti); C1r-C7v Strambotti (40); C8r-E4v
Sonetti (47); E5r-F8v Capitoli (8).

245, 0.58
28 li., 115(119)x70, 0.61, 42.3%, 1-1, R 82
STC number: 9

5 Altissimo 1525/12/24
BAV Ferraioli VI 763
[within a woodcut compartment, got] Sonetti. Capitoli/ &
Strambotti del/ lo Alti$$imo/ Poeta Fio/ rentino

H4v @Finiti e Sonetti Strambotti & Capitu/ li. del Alti$$imo
Poeta Fiorentino./ Stampati in Firenze per Bernardo/
Zuchetta apetitione di Bernar/ do di Ser Piero Pacini da Pe-
/ Scia. a di xxiii. di Dicem/ bre nel. M.D.xxy,[printer's
device similar to Vaccaro 76]
Alv-A2v Letter by Tommaso Maciaghini "agli auditori de lo Altissimo poeta"; A3r-C1r Strambotti (39); C1v-F2r Sonetti (47); F2v-H4r Capitoli (7); H4v Printer's device.

237, 0.68
27-29, 119(123)x70, 0.59, 38.5%, 1-1, R 82
STC number: 10

6 Altissimo 1526?
BNR 69.7.C.41


I4r [got] Stampata in Venetia./ Cu(m) gratia & priuilegio

8vo; A-I 4; [36]

Alv-A2v Letter by Tommaso Maciaghini "agli auditori de lo Altissimo Poeta"; A3r-C1r Strambotti (39); C1v-C2v Epigrammi (8 strambotti and 1 epigram); C3r-F2v Sonetti (47); F3r-H4v Capitoli (7); I1r-I3r 13 poems chosen by the editor amongst those praising the author; I4r Liber de se ipso loquitur: Inc.: L'Altissimo poeta mi fe' libro (transcription in Part one, Chapter 3 pp.46-47); I4v blank.

258, 0.65
27-30 11., 121(126)x65, 0.54, 50.6%, 1-1, R 80
STC number: 11

7 Aretino 1525
BAV Ross. 4512

CANZONE IN LAVDE DEL/ DATARIO./ [Italics:] Compo$itione del preclaro poeta/ Me$$er Pietro/ Aretino.
A4v Stampata/ in Roma/ per Lodouico/ Vicentino et Lautitio/ Perugino, Con Priuilegio et/ Gratia che da altri non Si posSa istam=/ pare queSta Opera, ne altra/ istampata in questa/ nuoua Littera/ inSino al/ decennio:

4to; A 4; [4]
A1v Blank; A2r-A4v CANZONE DI .M.P. ARETINO/ IN LAVDE DEL/ DATARIO
328, 0.66
23 ll., 147(154)x77, 0.52, 56%, 1-1, I 128
STC number: 13

8 Ballatette 1491
BNF Palat. D.4.7.8
[woodcut vignette, a city scene: a palace, in front of which there are girls in a circle: two offer gifts to a young man 145x100] Se intender uuoi de la $toria leffecto/ & di queSte brigate qui preSente/ uolgi la charta & leggi quel Sonecto;
HT] @BALLATETTE DEL/ Magnifico Lore(n)zo de medi/ ci & di meSSere Agnolo Poli/ tiani & di Bernardo gia(m)bur/ lari & di molti altrig.

4to; a-b 8, c 4, d 6, e 4, f 6; [36]
a1v Sonnet: Per dar dilecto a noi lector mie pratichi; a2r-c4v Ballatette; d1r-d3r Ballatette by Lorenzo de'Medici; d3r-d6r Ballatette by Angelo Poliziano; d6r-e4v Ballatette (anonymous); flr-f6v Canzone a ballo by Bernardo Giambullari 340, 0.66
34 ll., 147(152)x95, 0.65, 49.5%, 1-1, R 86

STC number: 16

9 Ballatette
BL c.8.g.8

4to; A 6, B 8; [14]
A1r-A6r Ballatette by Lorenzo and Poliziano; A6v Blank; B1r-B8v Canzonette (2) and Serenata by Poliziano.

330, 0.68
28-29 ll., 166(171)x120, 0.72, 24%, A 2 cols B 1-1, R 115

STC number: 17

10 Ballatette
BL 80.k.30

[missing] HT @BALLATETTE del Ma-/ gnifico Lorenzo de medici
&/ di messere Agnolo Politiani/ & di Bernardo giamburlari/ &
di molti altri.
d6v Finite Lecanzone aballo apetitione di Ser Piero Pacini
da Pescia. [printer's device]

4to; a 8(-a1), b 8, c 8, d 6; [29]
a2r-b3v Ballatette by L. de'Medici and by others, the latter
anonymous; b4r-b8r Ballatette by Giambullari; b8v-c4v
Ballatette by Poliziano; c5r Anonymous poems; c5v-c8v
Ballatette by Giambullari; d1r-d6v Canzoni by Giambullari.

331, 0.67
44 ll., 169(173)x95, 0.56, 39%, 2 cols, R 76
11 Barzelletta
BNF E.6.5.3.II.35

HT] Barzelletta Strambo/ ti Soneti de amore de/ diuerSi auctori.

n

4to; [a] 4; [4]

[a]1r-v Chantare brunzine brichioli e bombarde [verse and prose]; [a]1v Receta per guarire la rogna [verse and prose]; [a]1v-[a]2v La machioca la me monta [barzelletta]; [a]2v-[a]3r Soneto: Cenando fidelme iarsira in corte; Son. Doi feroci animali stano in rivera; [a]3r Stramboti: Io nel core mio doi can mordenti; [a]3v-[a]4v Strambotti (12).

350, 0.75
35-36 ll., 158x68, 0.43, 64.2%, 1 col., G 88

STC number: 19

12 Bellincioni 1493/07/15
BL G11003

a4r BELINZONE [woodcut vignette the author reads a book on a bookrest, headed BELINZONE 88x96] RIME DEL ARGVTO ET FACETO/ POETA BERNARDO BELINZONE/ FIORNTINO [sic]/ O diuo lampo o delfico splendore

chir Impre$So nella inclita citate de Milano nel/ Anno dalla Salutifera natiuitate del nostro/ Signore Iesu Christo Mille quatrocento/ noranta [sic] tre a di quindeci
de Iulio per/ MaeStro Philippo di Mantegazi dicto el/ CaSSano Alle SpeSe de gulielmo di rolandi/ di Sancto nazaro grato aleuo del Auctore/ del Opera

4to; a-x 8, chi 2; [170]

alr-v Prefatory letter by Francesco Tanzi to Lodovico Maria Sforza Duke of Bari; a2r Poems about Bellincioni by Tanzi, sonnet by A.Vinci da Pistoia; a2v-a3v Letter by Bellincioni to the Duke of Bari; a4r title-page; a4v-chilr Texts; chilv-2v Table of contents.

344, 0.69
30 11., 164(170)x80, 0.49, 54.1%, 1-1, R 110; R 85 marginalia
STC number: 20

13 Bembo 1530
BAV Capponi IV 930 int.1

A2v RIME DI M.PIETRO / BEMBO.

2 C3r Stampate in Vinegia per MaeStro Giouan An-\tonio & Fratelli da Sabbio. Nell'anno M.D./ XXX. Con le concessioni de tutti i Principi/de l'Italia che altri Stampar non le po$$a, ne/ uendere.

4to; A-D 8, E 10, 2 A-C 4(-2 C4); [53]
A1r-A2r Blank; A3r-E7r Rime; E7v-E9v Table of contents; E9v Privilege; E10r Errata corrige; E10v-2 A1v Blank; 2 A2r-v Letter by Bembo to Ottaviano Fregoso; 2 A3r-2 C3r Stanzas; 2 C3v Blank.
337, 0.71
28-29 11., 149x75(83), 0.50, 59.5%, l-1, I 103
STC number: 21

14 Boiardo 1499/12/19
Bodl. Auct 2.Q.6.84
a2r HT] MATTHAEI MARIAE Boiardi Co. Scani diani Poetae
Clari$$imi Amor(um) Liber Primus.

h9v Impre$$so in Reggio per Mae$$tro FranceSco / Mazalo a di.
xviii. de Decembre. Mcccclxxxxix/[printer's device]

4to; a 8(-al) b-g 8 h 10(-h10); [64]
a2r-c6v Amorum libri book I; c6v-f5r Amorum libri book II;
f5r-h9v Amorum libri book III; h9v Register.

336, 0.70
30-31 11., 161(164)x85, 0.53, 49.9%, l-1, R 104
STC number: 22

15 Boiardo 1501/05/26
BL 1073.h.6
[within a woodcut compartment, got] Sonetti e Ca(n)zone Del
Poeta Carissimo [sic] Ma / theo Maria Boiardo / Conte Di
Scandiano: / [printer's device]

N4v @Impre$$u(m) Venetiis p(er) Ioa(nn)e(m) BaptiSta(m)
SeSSa. / Anno Domini .M.CCCCC.i. a.di.xxvi.Mazo. / [printer's device]

8vo; [A] 4, B-N 4 [gathering F signed E]; [52]
Two poems by Bartolomeo Crotto praising the author: Se
dar si debbe l'apollinea trama, Prisce licet veteres laudent
monumenta poetas; [A]2r-E2r Amorum libri book I; E2v-I4v
Amorum libri book II; I4v-N4v Amorum libri book III.

302, 0.66
36 ll.., 149(153)x70, 0.47, 52.2%, 1-l, R 83
STC number: 23

16 Britonio 1519/04/00

a2r OPERA VOLGARE/ DI GIROLAMO/ BRITONIO/ DI SICIGNANO
INTITOLATA/ GELOSIA/ DEL SOLE

2D 8r @Impre$$o in Napoli : della Stampa di Mae$tro SigiS-/
mondo Mair Alamano : del MeSe di Aprile./ MDXIX.

4to; A 8, B-2D 8; I - CCXiii + [2]
A1 Blank; A2v-A3r Letter by Britonio to Vittoria d'Avalo
Marchesa di Pescara; A3v SONETTI ET /CANZONI DI /BRITONIO;
A4r-O7v Texts; O7v-P2v CANZONE DI GIROLAMO/ BRITONIO/ IN
LAVIDE DI PAPA/ LEONE/ .X.; P2v-V2r SONETTI AND CANZONI; V2r
FINE/ DELLA PRIMA PARTE/ DEL/ PRIMO LIBRO/ DI .G./
BRITONIO.; V2v SECONDA ET VATIMA/ PARTE/ DEL PRIMO LIBRO/
DELLA/ OPERA VOLGARE/ DI .G./ BRITONIO/ DI SICIGNANO/
/INTITOLATA/ GELOSIA DEL/ SOLE; V3r-Y1v Texts; Y1v FINE DE
GLI CONTINVATI/ SOLETARI RAGIO/ NAMENTI./ DI/ BRITONIO.;
Y2r-2D6r other poems; 2D6v-2D8r errata corrige; 2D8r
@Sonetti .CCC.XLV./ @Canzoni .XLV./ @Sextine .XX./ @Doppie
.VII/ @Non doppie .Xiii./ Metricali .XLI, Register,
privilegium: 2D8v Blank.
325, 0.71
29 ll., 155(164)x90, 0.58, 45.6%, 1-1, R 106
STC number: 24

17 Bruni 1506/10/18
BL G10632

LE COSE VOLGARI DE IOAN/ BRVNO ARIMINESE./ @CVM GRATIA ET/
PRIVILEGIO./ n1v @Sonetti. 163./ @Canzone. 4./ @Capitoli.
16./ Bargelette. 23./ @Stantie.

M8r @Stampado in Venetia per Georgio de Ru-/ $coni MilaneSe

8vo; n 8, A-M 8; [1] + 2-4 [100]
n2r Poem by Iacobus Cupinus Canonicus Ariminensis: Dulcibus
Eurédicen fidibus revocavit ab orco; Exasticon by Faustino
Terdocti "in amores ... Bruni et dilectae Euridices":
Eurédicen modulans stygiis e faucibus Orpheus; n2v-n3v
Dedicatory letter by Bruni to Elisabetta Gonzaga di Urbino;
n4r-n8r Table of contents; n8v 2 sonnets for Elisabetta:
Excelsa Diva mia con quella fe', Quanto sei libro mio divo
et felice; A1r @IOANNIS BRUNI ARIMINENSIS/ AMORES AD DIVAM
EUROIDICEN PUELLARUM ARIMINEVM DECUS ET SPLENDOREM; A1r-E5r
Sonnets; E5r @SONETTI DI IOAN BRVNO/ IN MORTE/ DELA SVA DIVA
EVRIDICE; E5v-F2r Texts; F2r CANZONI DI IOAN BRVNO/ IN VITA
ET MORTE DE LA/ SVA DIVA EVRIDICE; F2v-I6r Texts; I6r
BARGELETTE DE IOAN BRVNO/ NO IN VITA ET MORTE DE/ LA SVA DIVA
EVRIDICE; I6v-M3v Texts; M4r STANTIE DI IOAN BRVNO/ IN VITA
ET MORTE DE LA/ SVA DIVA EVRIDICE.; M4r-M8r Texts; M8v
Blank.
This is a reproduction of BL G10632 lacking the preliminary gathering. Sandel (p.56), for the same edition, transcribes a completely different frontispiece.

M8r @Stampato in Milano per Augustino da Vi= mercato ad instantia de Ioanno Iachobo a fra/ telli di Legnano .M.D.XIX. a di .xx. de Octob.

8vo; A-M 8; [96]
as BL G10632 except: E5r @SONETTI DI IOAN BRVNO/ IN MORTE/ DELLA SVA DIVA EVRIDICE; F2r CANZONI DI IOAN BRV/ NO IN VITA ET MOR/ TE DE LA SVA DIVA/ EVRIDICE.; F2v-F6v Texts; F6v CAPITOLI DI IOAN BRV/ NO IN VITA ET MOR/ TE DE LA SVA DI/ VA EVRIDICE; F6v-I6r Texts; I6r BARZELLETTE DE IOAN BRV/ NO IN VITA ET MORTE/ DELLA SVA DIVA/ EVRIDICE.; I6v-M3v Texts; M4r STANTIE DI IOAN BRVNO/ IN VITA ET MORTE DE LA / SVA DIVA EVRIDICE;; M4r-M8r Texts; M8v Blank.

19 Burchiello 1472
BL c.6.a.6

HT] INCOMENCIANO LI SONETTI DE/ BVRCHIELLO FIORENTINO FACE/ TO ET ELOQVENTE IN DIRE CAN/ CIONE ET SONETTI SFOGIATI
4to; [a] 10, [b-1] 8; [90]
alr-18v Texts.
350, 0.70
24 ll., 138x80, 0.58, 62.3%, 1-1, R 114
STC number: 29

20 Burchiello 1481
BAV Inc.IV.319

4to; [a] 8, b-f 8, g8 (-g1, -g8), h 8, i 6, k 6 (-k1); [73]
[a]1r-k6v Texts.
323, 0.65
26 ll., 150x80, 0.54, 51.8%, 1-1, R 115
STC number: 32

21 Burchiello 1492/06/23
BL IA 23913
Sonecti del Burchiell [sic]

k5v Impre§o uenetia per Ba§tiano de Verolen-/ go depane et
Vino de Monteferrato/ M.cccc.lxxxii adi xxiii. de zugno/
Regnante lo inclito & glorioso principe au-/ gustino
Barbadico Dux ueneciarum finis.

4to; a-k 8, k 6; [78]
alv-k1r Texts; klr Register; klv-k5v Latauola del Burchiello seguita per al/ fabeto & imprime del .A.; k6 Blank.

355, 0.67

33 ll., 180x80, 0.44, 52.5%, l-l, R 108

STC number: 37

22 Burchiello 1495
BL c.6.a.5
HT] @Esonetti del Burchiello Fiorentino

n

4to; a-i 8, [k] 4; [60]

a2r-i8v Texts [k]lr-[k]4v Latauola de sonetti del Burchiello segna/ ta per alfabeto & imprime del .A.

335, 0.68

35 ll., 170(173)x70, 0.41, 56%, l-l, R 96

STC number: 38

23 Burchiello 1495 ca.
BAV Ross. 1252

n

n

4to; A 8(-A1), B-I 8, K 10; [81]

A1v Blank; A2r-K6v Texts; K6v-K10v @La tauola del burchiello segnata per alfabeto & imprima del .A.

352, 0.70

31 ll., 165(170)x75, 0.45, 58.8%, l-l, R 108

STC number: 39

24 Burchiello 1504/10/15
BL 11421.b.2


k3v Fin de Sonetti del Burchiello liquali Sono/ Stati impressi in Venegia per Albertino de/ LiSona VercelleSe nel anno M.cccccciiii. a di./ .xy. [sic] octobrio.

8vo; a-i 8, k 4; [76]
alv Blank; a2r-k3v INCOMINCIANO LI SONET/ TI DEL BVRCHIELLO FIO-/ RENTINO FACETO ET ELO-/ QUENTE IN DIRE CANCIO-/ NE ET SONETTI SFogiati; k4 Blank.
238, 0.65
29 ll., 118(122)x62, 0.53, 47.6%, l-1, R 82
STC number: 40

25 Burchiello 1514
BL 11426.bb.34

@ESonecti del Burchiello Fiorentino: Stam/ pati di nuouo & ricorretti [full page engraving: a man seated, reads a book leaning on a bookrest, in the background a window]

t3v @Finiti ESonecti del Burchiello/ Ad petitione di Bernardo/ di Ser Piero Pacini da/ PeScia .1514./ [printer's device: a fish and beneath it PISCIA]

8vo; a-t 4; [76]
alv Blank; a2r-t3v Texts; t4 Blank.
257, 0.69
33 ll., 128(132)x63, 0.49, 49.5%, l-1, R 77
STC number: 43
26 Burchiello 1518/12/16
BL G 10637

[got] Sonetti del/ Burchiello [woodcut vignette: the author sits near a tree, on which hangs a board. As BL 11427.b.4(3) (Notturno s.a.), except that the board which in Notturno's edition bears his name here is blank]

k3v @Inpre$$o [sic] in Venetia per Alexandro Di/ Bindoni .Adi. 16. Decemb .1518./

8vo; a-i 8, k 4(-k4); [76]
a2r-k3r Texts; k3v Register
228, 0.65
28 ll., 115(119)x65, 0.57, 39.8%, 1-1, R 82
STC number: 44

27 Burchiello 1522/03/18
BAV Capponi VI 63

[got] Sonetti del Burchiello No=/ uame(n)te Stampati & dili=/ genteme(n)te cor=/recti [woodcut vignette: a man reading at a desk, surrounded by books: on the left the books are on a shelf, on the right on a bookrest 76x62]

H8v @Stampato in Venetia per Georgio di Ru-/Sconi. Nel Anno .M.D.XXII. Adi/ XVIII. de Marzo.

8vo; A-H 8 ; [64]
A1v Blank; A2r-H8v; Texts; H8v register.
234, 0.66
33 ll., 120(123)x65, 0.54, 40.5%, 1-1, R 73
STC number: 45

28 Canzone
BNF Palat. E.6.6.154.I.15

HT] La canzona de Morti [woodcut vignette see Angeleri n. 218]

n

8vo; [a] 4; [4]
[a]1r-[a]2r La canzona de Morti: Dolor pianto e penitentia;
[a]2r-[a]3r Lauda della morte by Castellano Castellani: Cuor maligno pien de fraude; [a]3r Sonnet by Castellano: Voi che guardate a questi monti intorno; [a]3v-[a]4r Canzone del carro del travaglio: Perche el tempo dà et toglie; [a]4r-v O mondana Sapientia.

234 [very energetic cropping], 0.77
27 ll., 118x60, 0.51, 47.4%, 1-1, R 88
STC number: 48

29 Canzone per andare in maschera
BL c.8.g.9

[got] Canzone per andare in maschera p(er) carne$cial e facte da piu per$one. [woodcut vignette 174x120 within a woodcut compartment: gathering of youths]

c8v @Fnite [sic] lecanzone in ma$chera.

4to; a-c 8; [24]
alv Blank; a2r-a6r Canzona delle ninfe, canz. degli ortolani, canz. de' ferrovecchi, canz. de' sartori, 12
pieces *sine titulo*; a6r-c8v Canzoni by B. Giambullari: canz. dell'orso, canz. degli huomini d'arme, delle nimphe et de' vecchi, de' pillicciai, de' Taucci, della commedia, de' cozonì, de' vecchi gelosi, delle convertite, de' pettinaglioli, de' prigioni, de' sappolatori, del gufo, de' mulattieri, de' mandriani, delle monache, sequente, dell'argento, (2 sine titulo), de' mariti discreti, di dua tedesche grosse, sequente, degli innamorati, della mandorla, delle femine che tornano in chiasmo, del gufo seconda, degli scoppettieri, dell'arme e della scientia, dell'ambio, del trionfo della pudicitia, dello studio, della melaranza, del core, del Manzebi, della pieride, de' poeti e delle donne loro, delle nimphe fiesolane, de' vecchi gelosi, di Manzevi, delle vedove, del signor della cavalleria, delle vedove e de' medici, de' turchi e cavalieri, delle fanciulle prese, di Firenzuola, de' tedeschi, de' galanti, degli huomini salvatichi, del carro di Bacco, de' Manaiuoli, degli Spazacamini, dela nini, degli scriptori, de' Todeschi, delle amazzoni, de' Mandriani, Ciptadini & Merchanti, Canzone delle guardie e del fuoco.

331, 0.67
34-35 ll., 142(147)x100, 0.70, 46.1%, 2 cols, G 81

STC number: 49

30 Caperano 1508/10/12
BL 240.e.29

[within a woodcut frame, got] Opera noua de/ Alexandro cape/ rano Fauentino/ nouamente stam/ pata./ Sonetti .cxl/. Capituli xxv./ De$perata i./ Comedie ii./ Barzelete xiii./ Canzonete ii./ Cum gratia
N4r @Stampata in Venetia per Georgio di Ru$co/ ni Milane$e
.M.DVIII. a di .xii. Octobrio.

8vo; A-M 8, N 4; [100]
A1v Letter by Caperano to Giovanni Sassatello; A2r-E7r Sonnets; E7r-I5v Capitoli; I5v-I8r Desperata; I8v Comoediae argumentum; I8v-L1r Commedia; L1r-v Comoediae argumentum; L1v-M3v Commedie (2 sine titulo, both in tercets); M3v-N2v Barzellette; N3r-N4r Canzonette; N4v Blank.
239, 0.64
30 11., 117(127)x70, 0.60, 37.2%, 1-1, R 78
STC number: 57

31 Caracciolo 1506/04/00
BL 1347.m.4
A2v AMORI/ DE IOAN FRANCESCO/ CARAZOLO/ PATRITIO NEAPOLITANO
chi2v IMPRESSA/ in Napoli per Mae$tro Ioanne Antonio de Ca-/neto Pauien$e: nel Anno MDVI. del me$e di/ Aprile.

folio; A-I 8, K 6, L-O 8, chi 2; [2] + I-CVIII + [2]
A1r-A2r Dedicatory letter by Hieronymo Carbone to Prospero Colonna; A2r Sonnet by Pietro Gravina Inc: Al canto d'un suave almo poeta; A2v Title-page; A3r-K6r Amori; K6v SONETTI SEXTINE ET CANZONE/ CENTO: / DEL DICTO POETA: IN LAVDE DELI/OCCHI/ INTITVLATI: ARGO.; L1r-chl1r Argo; chl1r-chi2v Errata corrige and register.
470, 0.66
29 11., 163(168)x90, 0.53, 72.3%, 1-1, R 112
STC number: 58

32 Cariteo 1506/01/15
BAV Capponi IV 387

OPERE DEL / CHARITEO.

F8r FINE DELLA OPRETTA DI CHARI/ TEO IMPRESSA IN NAPOLI PER/
IOANNE ANTONIO DE PAVIA / ANNO .M.CCCCCVI. A DI .XV./ DI
IANVARIO.

4to; A-F 8; [48]
Alv-A2v Prologue by Cariteo to Cola da Lagno; A3r-D8r Libro de sonetti e canzone...Endimione alla Luna; D8v Blank; Elr-
E6r Strambotti; E6v Letter by Cariteo to Alfonso Davalo Marquis of Pescara as prologue to the Canzone for the Prince of Capua; E7r-F1v Canzone to the Prince of Capua; F2r-F7v Canzone ... Aragonia; F8v Blank.

343, 0.65
26 11., 145x90, 0.62, 53.5%, 1-1, R 112
STC number: 60

33 Cariteo 1509/11/00
BL 11421.c.3

TVTTE LE OPERE/ VOLGARI/ DI CHARITEO/ Primo Libro di Sonetti: & Canzoni inti-/ tulato Endimione./ Sei Canzoni ne la natuuita de la gloriosa madre di Christo./ Vna Canzone ne la natuuita di Christo./ Vna Canzone in laude de la humilitate./ Vno Cantico in terza rima de diSpregio/ del mondo./ Qvattro Cantici in terza rima intitulati/ MethamorphoSi/ Vno Cantico in terza rima ne la morte del/
Marchese del Vasto./ Risposta contra li maliuoli./ Sei Cantici del libro intitulato Pascha

4to; A-V 8 (-V8); [159]
Alv Blank; A2r-M8v LIBRO DI SONETTI ET CANZONI ... ENDIMIONE; N1r-O1r CANZONI ... IN LA NATIVITATE DE LA GLORIOSA MADRE DI IHSV CHRISTO; O1v-03v CANZONE ... IN LA SANTA NATIVITA DI IHSV CHRISTO; O4r-06r CANZONE ... IN LAVDE DE LA HVMILITATE; O6v-P1r CANTICO ... DE DISPREGIO DEL MONDO; P1v-Q7r LIBRO DE LA METAMORPHOSI ...; Q7v-R4r IN MORTE DE DON INNICO DE AVELOS ... CANTICO... A DONNA COSTANZA; R4v-R8v RESPOSTA ... CONTRA LI MALIVOLI; S1r-V7r LIBRO... INTITVLATO PASCHA...; V7v Errata Corrige.

320, 0.68
29 ll., 155(160)x85, 0.55, 46.7%, l-l, R 106
STC number: 63

34 Cariteo 1515?
BL 241.b.16
[got] Opere di Chariteo/ Stampate nouame(n)te/ Sonetti./ Canzone./ Strambotti.

2e8r Stampata per Alexandro di Bindoni

8vo; 2a-2e 8; [40]
2a1v Blank; 2a2r-v Prologue by Cariteo to Cola da Lagno;
2a3r-2d3v Endimione alla luna; 2d4r-2d8v Strambotti; 2d8v Letter by Cariteo to Alfonso Davalo Marquis of Pescara as
prologue to the Canzone for the Prince of Capua; 2e1r-2e3r
Canzone to the Prince of Capua; 2e3r-2e8v Canzone ...
Aragonia; 2e8v Blank.
232, 0.67
30-31 Il., 114x60, 0.57, 33.1%, 1-1, R 75
STC number: 66

35 Cei 1503
BAV Ross.7767

HT] SONECTI. CAPITVLI. CANZONE. SEX/TINE. STANZE. ET.
STRAMBOCTI./ COMPOSTI. PERLO EXCELLEN/ TISSIMO. FRANCESCHO.
CEI/ CIPTADINO. FIORENTINO/ IN LAVDE DI CLITIA.

h2v Impre$$o in Firenze per Philippo di Giun/ta cartolaio
ciptadino fiorentino/ Anno ab incarnatone/ Chri$ti
.M.CCCCC/ .III./ .SIT LAVSDEO.

8vo; n 4, a-g 8, h 4(-h3, -h4); [63]
n1r-v Letter by Giovanni Monaco to Domenico Canigiano. Inc.:
"Benché non mi sia occulto...; nlv INCIPIVNT. FELICITER
Sonecti .LXXXVVI./ Capituli VIII./ Canzone .VIII./ Sextine
.III./ Stanze .XX./ Strambocti .XVII.; n1v-n4v Table of
contents; n4v Errata corrigi; alr-c8v Sonnets (98); dlr-f3v
Capitoli (8); f3v-g3r Canzoni (9); g3r-g5r Sextine (3); g5v-
g8r Stanze (20); g8r-h2v Strambotti (17).
248, 0.64
29 Il., 117(129)x60, 0.51, 52.1%, 1-1, I 80
STC number: 69

36 Cei 1514
BAV Ferraioli VI 737
[within a full-page woodcut engraving] SONECTI CAPITVLI CAN-
/ ZONE SEXTINE STANZE/ ET STRAMBOCTI COM/ POSTI PERLO EXCEL/
LENTISSIMO FRAN/ CESCHO CEI CIPTA/ DINO FIORENTINO/ IN LAVDE
DI/ CLITIA.

h7r [italics] Impre$$o in Firenze per Philippo di Giun/ ta
cartolaio ciptadino fiorentino An/ no ab incarnatione
Chri$ti./ M.CCCCCXIII./ SIT LAVS DEO.

8vo; a-h 8; [5] + 1-58 + [1]
alv Blank; a2r Letter by Giovanni Monaco to Domenico
Canigiani: "Benchè non mi sia occulto..."; a2v INCIPIVNT.
FOLICITER. Sonetti XCVI./ Capituli VIII./ Canzone VIII./
Sextine III./ Stanze XX./ Strambocti XVII; a2v-a5r Table of
contents; a5v Blank; a6r-d5v; Sonnets (96); d6r-f8r Capitoli
(8); f8r-h4v Stanze (20); h4v-h7r Strambotti (17); h7v-h8r
Blank; h8v printer's device.
237, 0.67
30 11., 120(126)x55, 0.46, 51.1%, 1-1, I 80
STC number: 72

37 Cei 1515
Bodl. Vet.F1 f.300(2)

Sextine./ Stanze. & Strambotti. Compo$ti per/ lo
excellentissimo France$cho Cei ci/ ptadino Fiore(n)tino in
laude de Clitia/ Opera gentile & Amoro$Sa./ Nouamente
Stampata./ Sonetti LXXXVI/ Capituli VIII/ Canzone VIII/
Sextine III/ Stanze XX/ Strambotti XVII/ Cum Privilegio.
P4r Impre$$o in Vene [sic] per Ioa(n)ni Tacuino da Trino

8vo; A-P 4; [60]
A1v Letter by Giovanni Monaco to Domenico Canigiano; A2r-G1v Sonnets (96); G2r-L3v Capitoli (8); L3v-N3r Canzoni (9); N3v-O1r Sestine (3); O1v-O4r Stanze (20); O4r-P2v Strambotti (17); P2v-P3v Epistola d'amore (in tercets); P3v-P4r Letter "Ad crudelem Amorem" (in prose); P4v Blank.

258, 0.65
30 11., 121(124)x71, 0.59, 46%, l-1, R 80

STC number: 73

38 Cei 1518/11/03
BL 11427.df.2

[within a woodcut frame, got] Opera Noua/ Compo$$ta per Io/ Excellent$$imo Fra(n)ce=/ $co Cei Fiore(n)tino in/ laude de
Clitia./ Opera ge(n)tile & amoro$$a./ Nouamente Sta(m)pata./
Sonetti. xcvi./ Capitoli. viii./ Canzone. ix./ Sextine.
iii./ Stanze. xx./ Strambotti. xvii.

H3v @Impre$$o in Venetia per Georgio di Ru$$co/ ni Milane$$e.
Nellanno del no$$tro Signo/ re mi$$er Ie$$u Chri$$to
.M.D.XVIII./ Adi. III. del meSe de No$$e(m)bre./ Regna(n)te

8vo; A-G 8, H 4; [60]
A1v Letter by Giovanni Monaco to Domenico Canigiano; A2r-D1v Sonetti (96); D2r-F3v Capitoli (8); F4r-G3v Canzoni (9); G3v-G5v Sestine (3); G5v-G8v; Stanze (20); G8v-H2v
Strambotti (17); H3r-v Letter "ad crudelem amorem" (in prose); H4 Blank.

239, 0.63

30 ll., 117(125)x75, 0.64, 34.6%, 1-1, R 78

STC number: 74

39 Cei 1520/03/30
BNF Nencini F.7.1.45

[got, under a woodcut vignette: a man and a woman playing chess under a tree, Cupid shoots an arrow towards them, on the left a man and a woman and a building 80x50] @Opera gentile & amorosâ com/ po$$ta per lo excellenti$$imo France$$co Cei Fiorenti/ no in laude de Clitia./ Nouame(n)te Sta(m)pata/ [on 2 cols:] Sonetti. xcvi. Sextine. iii./ Capitoli: viii. Stanze. xx./ Canzone ix. Strambotti xvii.

G8v [got] @Impre$$So in Milano per Rocho & fra/ tello da Valle ad In$$tania de Mi$$er/ Nicolo da Gorgonzola Nel anno/ del Signore .M.Ccccc.xx./ adi.xxx. de Marzo. [printer's device]

8vo; A-G 8; [56]

Alv Letter by Giovanni Monaco to Domenico Canigiano; A2r-C8r Sonnets (96); C8v-F1r Capitoli (8); F1r-F8r Canzoni (9); F8r-G2r Sestine (3); G2r-G5r Stanze (20); G5r-G7v Strambotti (17); G7v-G8r Ad crudelem amorem.

229, 0.62

32 ll., 113(117)x65, 0.58, 40.8%, 1-1, G 71

STC number: 77

40 Ciminelli & Tebaldeo
Casanat Vol.Inc. 1505

[woodcut vignette: 94x94 a river, three boats each carrying 2 youths, and in the background a tree, two bushes, and a city. The centre top margin reads +PISA+: got] @EpiStola del Tibaldeo de Ferrara che finge chel habbia/ factura vna do(n)na e mandata a lui. E capitolo medesimamen/ te damore a$druzolo bellissimo. E canzona di patienza. E/ piu canzonette morale. come e quella del viuere a$peranza/ E fu Serrato in nel dolore e la$$o in me chel gran tempo./ E vox clamantis in de$erto. e tutti questi trouereti i$ta(m)pati/ In que$sto foglio col principio el fine.

n

4to; [a] 4; [4]
[a]1v Non expecto giamai con tal disio; [a]2r Fu serrato nel dolore; [a]2v Patientia alla malora...; [a]3r Lasso ahime che gli è gran tempo; [a]3r Vox clamantis in deserto; [a]3v Questo vivere a speranza; [a]4r Sbandito in questo loco solitario; [a]4v finis.
359, 0.69
40-41 11., 152x100, 0.66, 52.2%, 2 cols, G 74
STC number: 79

41 Ciminelli & Tebaldeo
Casanat Inc. 1703

@Esepte dolori che da lamore @Le septe allegrezze dello amore/ @La canzona dellamicitia @La canzona sopra Iaingratitudine/ @ epistola del Tibaldeo @Capitoli
isdruzoli/ @La ca(n)zona del tibaldeo @Lassa far ami @La canzona del Seraphino/ [woodcut vignette: 103x103]

4to; [a] 4; [4]
[a]1v Questo è il primo dolor che dà l'amore; [a]1v Le septe allegrezze de lo amore; [a]2r Gran refugio è il vero amico; [a]2v Chi si mette il serpe in seno; [a]3r Non expectò giamai con tal disio; [a]3r Bandito in questo loco solitario; [a]3v-[a]4r Lassa far a mi; [a]4r-[a]4v Fu serrato nel dolore; [a]4v Sonecto della benedictione della mensa.

361, 0.69
45 ll., 170x117, 0.69, 37%, 2 cols, R 76
STC number: 80

42 Ciminelli & Tebaldeo
Casanat. Vol.Inc. 1686

got] *Epi$tola del Tibaldeo de ferrara che finge/ chel habia facta vna donna e mandata a lui. E/ capitolo mede$Simame(n)te damore a$druzolo bel/ lissimo. E canzona di patientia. E piu ca(n)zonette/ morale. come e quella del viuere a Speranza [sic]/ E fu Serrato in nel dolore e la$S$o in me chel gra(n)/ tempo. E vox clamantis in de$erto. e tutti que-/ Sti trouereti i$stampati in que$to foglio col princ/ ipio el fine.

n
4to; [a] 4; [4]
as Vol.Inc 1505
359, 0.69
40-41 11., 178x115, 0.66, 34.3%, 2 cols, G 87
STC number: 81

43 Ciminelli s.n. post 1500
BNF Palat. 2.4.1.9

[got] Opere delo Elega(n)te poe=ta Seraphino Aquillano./
Sonetti Egloghe/ EpìStole Capitoli/ Stra(m)botti Barzellette. [woodcut vignette: a man "ex cathedra" reads,
and seven youths, four on the left and three on the right,
listen 20x67]

n

8vo; A–Q 8; [148]
A1v–A2v Sonnet: Qui iace Seraphin: partirti hor puoi; Life of S.A. by Calmeta Inc.: Fu Seraphino de statura meno che
mediocre... Expl.: La quale de honorarlo in vita & morte non
è stata avara; Sonnet by Unico Aretino: Leggi lettor ma
senza pianto e duolo; A3r–D6v Sonnets 1–44, 47–89, 45–46;
D6v–D8r 6 sonnets praising S.A. by Antonio Tebaldeo,
Giuliano de'Medici, Angelo Colocci, Francesco Flavio,
Iacobus Grassertus Mutinensis, Ioannes Arisius Casalensis as
in BNR 69.1.F.9; D8r–F3r Eclogues 1–3; F3r–G5v Epistole 1–6;
G5v–L5v Capitoli 1–9, Capitolo di virtù; S'io son stato
lontan da tua presentia; Se mai di Iove i preghi humani e
l'ire; Capitolo di fede: Né per speranza mai né per timore;
Cap. 11; Cap. 10; Cap. 12; Capitolo de la Voluptate: Io son
colei che a tutti gli animanti; Capitolo d'amore: Uno intenso dolor d'ardente forza; Cap. d'Amore: Da poi che così vol l'aspra mia sorte; L5v-P1v Strambotti: Inc.: Voi ch'ascoltate mie sparse querele; Expl.: Hor piaccia al ciel che un giorno s'innamori; P2r-Q7r Barzellette 9, 1-5, 7-8, 10. A quest'aspra penitentia, La speranza è sempre verde, Barzeletta contro una vecchia, Certo mai haria pensato; Q7r-v Canzone: Era in pensier damor quando io trovai; Q7v-8r Letter to M. Sylvio [anonymous]; Q8 Blank.

243, 0.70
30 ll., 123(128)x70, 0.57, 39.8%, 1-1, R 82
STC number: 82

44 Ciminelli & Tebaldeo
Vol. Inc. 1661

@Esepte dolori che da lamore @Lesepte allegrezze dello amore/
@La canzona dellamicitia @Lacanzona Sopra laingratitudine/
@La EpiStola del Tibaldeo @Capitoli i$druzoli/ @Canzona del tibaldeo @Lassa far ami @Canzona del Seraphino/ [woodcut vignette: 103x102 a youth shooting an arrow towards Cupido under which there is a youth tied to a tree]

4to; [a] 4; [4]
[a]lv Questo è il primo dolor che dà l'amore; [a]lv Le septe allegrezze de lo amore; [a]2r Gran refugio è il vero amico;
[a]2v Chi si mette il serpe in seno; [a]3r Non expectò giamaï con tal disio; [a]3r Bandito in questo loco solitario; [a]3v-[a]4r Lassa far a mi; [a]4r-[a]4v Fu
serrato nel dolore; [a]4v Sonecto della benedictione della mensa.

362, 0.68

45 ll., 172(176)x119, 0.69, 34.9%, 2 cols, R 77

STC number: 83

45 Ciminelli
Casanat Vol. Inc. 1850

[missing] HT Amae$tramento e $ententie de Sala=/> mone da fare imparare al figliolo./ @Barganeti de $ervitori e de corte$ani/ @Soneti d(e) corte$ani co(m)poste [sic] p(er) Serafino.

4to; [a] 2; [2]

[a]1r Amaestramento e sententie de Salamone; Barganeti de seruitori; Soneti de cortesani Inc.: Figliol mio figliol mio temi Idio; [a]1v Podiana curialium miserrima: Questo è il premio del servire; [a]2r La corte è come il gioco del quadrelo (sonnet); [a]2v Quando sento sonar tu tu tu tu (sonnet); Bau bau bau parlar non so (sonnet), Strambotti (4).

357, 0.68

40 ll., 172x122, 0.71, 31.7%, 2 cols, G 86

STC number: 85

46 Ciminelli
Casanat. Vol. Inc. 1699

@Capitolo della aurora. Et canzona/ Sopra ingratitudine. Et ca(n)zona di ami/ citia. Et i$epte dolori damore. Et leSep/
te allegrezze damore morali$$ime & pia/ ceuole da leggere.
[woodcut vignette: a man and a woman 101x67]

n

4to; [a] 4; [4]
[a]1v-[a]2r Capitolo dell' aurora: Ben ti poi lucidar candida aurora; [a]2r Quanto è d'amor la legge iniqua e dura (sonnet); Sel mio cor lasso che con te dimora (sonnet);
[a]2v E septe dolori che dà l'amore; [a]3r Le sette alegreze de lo amore; Canzone de amicitia; [a]4r Canzone sopra ingratitudine: Chi si mette el serpe al seno; [a]4v Blank.
362, 0.71
36-37 ll., 143x125, 0.87, 43.8%, 2 cols, G 77
STC number: 86

47 Ciminelli 1502/11/29
BNR 69.1.F.9
OPERE DEL FACVNDISSIMO/ SERAPHINO AQVILA=/ NO COLLECTE PER/
FRANCESCO FLAVIO

n10v @Impre$$o in Roma per mae$stro Ioanni de/ BeSicken nel anno da la incarnatione del no=/ $tro Segnore .M.CCCCCII. a di. XXIX di/ Noue(m)bre. nel po(n)tificato del N.S. Alejandro/ Papa .vi Anno Vndecimo

4to; n 8, a-m 8, n 10; [114]
n1v Blank; n2r-n7r Table of contents; n7v-n8v Letter by F.Flavio to Santacroce Inc.: Laudabil cosa Expl.: Ne l'animo ordito; al Blank; a2r-d8v Strambotti Inc.: Voi che ascoltate
mie sparse querele, Expl.: Amor per dominar mio corpo intero; clr-g7v Sonnets 1-89; g7v-h8r Barzellette 1-10; h8r-n9r Eclogues 1-3, Epistole 1-6, Capitoli 1-9; n9r-n10v Sonnets (6): Antonio Tebaldeo: Posava Seraphin dal Sommo oppresso, Giuliano de' Medici: Perché hai Seraphin morte offeso tanto?, Angelo Colocci: Quel Seraphin che nel excelsa corte, Francesco Flavio (3): E' morto Seraphin roca è la lyra, Quietato hai morte el più soave canto, Ecco el tuo Seraphin: rasciuga el pianto.

30 ll., 167(172)x80(93), 0.48, 48.7%, 1-1, R 110

STC number: 88

48 Ciminelli 1502/12/24
BL G 10633

[within a woodcut frame, red and got] Opere del facu(n)diSSimo/ Seraphino Aquila-/ no collette per/ FranceSco/ Flauio./ Sonetti. lxxxxix./ Egloghe iiij./ EpiStole vj./ Capitoli. ix./ Strammotti. ccvj./ Barzelette .x./ Cum Gratia &/ Priuilegio/

04r @Impre$$o in Venetia Per Me Mae/ Stro Manfrino de Monfera .M./ CCCCI. Adi.XXIII/. De Decembrio./ @Cum gratia & Priuilegio [woodcut vignette: 72x72 a king on a throne, 3 people around him; in the background two figures on the right]

8vo; A-N 8, O 4; [108]

Alv Blank; A2r-A3v Letter by F.Flavio to Santacroce Inc.: Laudabil cosa Expl.: Ne l'animo ordito; A4r-D2r Sonnets 1-
89; D2v-E5v Eclogues 1-3; E5v-H8r Epistole 1-6; H8v-I3v Capitoli 1-9; I4r-Nlr Strambotti Inc: Voi che ascoltate mie iuste querele, Expl.: Amor per dominar mio corpo intero; N1v-O2r Barzellette 1-10; O2v-O3v Sonnets in mortem for Serafino as BNR 69.F.1.9

249, 0.62
30 ll., 123(127)x70, 0.57, 41.1%, 1-1, R 82
STC number: 89

49 Ciminelli 1503/05/30
BAV Ferraioli V 8010 (int.1)

[missing]
Seraphin che dal celeste nido, Non passar viator che tu non piagni.

243, 0.63

30 ll., 132(136)x68, 0.52, 35.9%, 1-1, R 88

STC number: 92

50 Ciminelli 1503/08/30
BAV Capponi IV 719 (int3)*

[within a woodcut compartment, got] Opere Del facundiSSimo Seraphino Aquilano Con La zonta Collecte per France- Sco Flauio./ Sonetti cxviii./ Egloghe iiJ./ EpiStole vj./ Capitoli xx./ Strambotti ccxiiJ./ Barzelette xii./ Cum Gratia & Priuilegio.

M4r @ImpreSSo in Venetia Per Me Mae=/ Stro. Manfrino de Mo(n)teferrato .M./ CCCCC.III. Adi.XXX./ De AugoSto

4to; A 4(-A2,-A3), B 4(-B2,-B3), D-E 4, F 4(-F2,-F3), G 4, (-H 4), I-M 4; [33]
A4r-B4v Sonnets 13-36, 63-74; Dlr-D4v Eclogues 1-3; Elr-E3v Capitoli 11, 10, 12, Capitulio de Voluptate: Io son colei che a tutti gli animanti; Capitulio d'Amore (actually Epistola 7); Capitulio d'amore: Da poi che così vol l'aspra mia sorte; E3v-E4r Nenia by Pellenegra "de obitu Seraphini"; E4v Sonnets by Iacobus Grassetus mutinensis, Ioan Paulus Arisius; Epitaph for Serafino by Pellenegra (in latin); Sonnets by Tebaldeo and Garisenda; Flr-F4v Epistole 1-3; F4v-Ilv Capitoli 1-9; I2r-L4r Strambotti Inc.: Voi che ascoltate mie iuxte querele; Expl.: Pigliate exemplo voi che amor seguite; L4v-M3v Barzellette 1-10; M3v-M4r 6 sonnets in
morte as in BNR 69.1.F.9; Two anonymous sonnets (by Garisenda): Non ti doler signor che non è morto, Quel Seraphin che dal celeste nido; M4v Blank.

335, 0.76

42 ll., 171(175)x132, 0.77, 18.1%, 2 cols, R 81

STC number: 93

51 Ciminelli 1504/09/27 [ed. N.Zoppino]
Casanat. Rari 215

[within a woodcut compartment under printer's device Vaccaro 111] @OPERE DEL FACVNDIS/ SIMO SERAPHINO/ AQUILANO. CO/
LETTO PER/ FRANCESCO/ FLAVIO

T4v Impresso i<n> Milano Per Magistro./ Pen[...]ro Et fratelli Di Ma(n)/ tegatii i Cassani Sta(m)pato A Le spese De Magistro/ Gotar<do> De Ponte/ Nel Mccccc. iii./ A Di .xxvii./ de Sete(m)bре.

8vo; n A 4, A-K 8(-K2 -K7), L-N 8, O 8(-05, -06) [lacuna], T 4; [148]

n Alv-Alv @AGIVNTE E REGIVNTE. Vltimamente impresse per com/passione dele incorrectione degli/ altri. Doue benigno lectore troue/ rai Sonetti e Capituli e Barzelet/ te che in li altri non sono: lequal/ cose legendo laudarai la diligentia de Nicolo de Aristotile cita/ din Ferrarese dicto el Zoppino/ che habbia instaurata in meglio:/ & augmentata dicta opra.; n A2r-n A3r Letter by F.Flavio to Santacroce Inc.: Laudabil cosa Expl.: Ne l'animo ordito; n A3v Letter by Zoppino to the reader; n A4r-v 6 sonnets in mortem as in BNR 69.1.F.9; Alr-C8r Sonetti 1-44, 47-78, Orpheo cantando
con l'aurata cetra, 80-83, Quando il carro del sol, 85-89, 45-46; C8v-E3v Eclogues 1-3; E4r-G1v Ep 1-2, 3-6 Capp. 2, 1; G2r-G6r Capitolo 3; G6r-I2v Capitolo 6, Capitolo 9; I3r-R8r Strambotti Inc.: Voi che ascoltate mie sparse queele, Expl.: Silentio lingua mia te pregho ormai; R8v-S2v Sonetti nouamente agionti (7); S2v-S3v Sonetti, capitoli, strambotti (4); S4r Capitolo della Voluptate: Io son colei che a tutti gli animanti; S7r-T2r Capitoli 11, 10, 12; T2v La speranza è sempre verde; T3v A questa aspra penitentia; T4 Blank.

236, 0.66
29 11., 117(121)x60, 0.51, 47.4%, 1-1, G 80 R 84 (t-p)
STC number: 99

52 Ciminelli 1505/03/11
G 10634

[italics] POEMA DI SERAPHINO/ Nouamente cum diligentia Da Hieronymo So(n)=/ cino Impre$$o Cum molte co$e adiuncte/ Sonetti. .C./ Aegloghe. .III./ Epi$tole. VII./ Capituli.XII./ Stra(rn)motti. .CCCC .LXIII/ Barzellette .XII./ IN PHANO FORTUNAE

S6v [italics] IN PHANO FORTVNAE/ Impre$$um per Indu$triu(m) Calco$ographum Hie-/ ronymum Soncinum; ac Impen$e Castigatum/ per Ioa(n)jem Bapti$tam Bonaccur$$iu(m) phane$tre(m), /Sub Eccle$$ia$tica libertate. Anno ab incarnatio/ ne Dominica;
.M. D. V. Qui(n)to Idus Martias.

8vo; n 4, A-R 8, S 6 ; [146]
n1v Blank; n2r-n2v Dedicatory letter by Hieronymo Soncino to Elisabetta Gonzaga; n3r-n4r Life of Seraphino by Calmeta
Inc.: Ne l'anno... Expl.: Questa poca notitia; n4v Dialogue by Iacobus Constantius and Zoenphila Fanensium, Epitaph of Serafino by G.B.Bonaccursio (in latin); A1r-D2v Sonetti 1-76, Orphee cantando con l'aurata cetra, 78-82, Quando il carro del Sol, 83, 85-88, Rara si trova una qual fu creata, Si Com'è scritto su l'infernai porte, Hor son queste contrate quete et sole, El sol l'alterier m'assalse, el fiero amore, Lassame in pace o dispietato amore, Invidia corte d'ogni ben nemica, Grotte ripe spelonche atri e caverne, Col tempo el villanello al giogo mena, So che hai compreso che piu giorni in foco, Ciascun vol pur saper che cosa e quella, 45, 46, 89; D3r-E6v Eclogues 1-3; E6v-G3r Epistole 1-3, 5, 6, 7, 4; G3v-K3r Capitoli 1-12; K3r-R3r Strambotti Inc.: Voi che ascoltate mie sparse querele, Expl.: Silentio lingua mia te prego ormai; R3v-S6r Barzellette 1-10, La speranza mai si perde.

249, 0.60
29 ll., 124(128)x60, 0.48, 48.7%, 1-1, I 86
STC number: 100

53 Ciminelli 1505/04/30
BNR 69.1.F.6

[within a woodcut compartment, red and got] Opere del facondiSSimo/ Seraphino Aquilano./ Collecte per fra(n)cischo fla/ uio co(n) la zonta & piu azon/ te nouame(n)te da excelle(n)tiS/ Sime perSone corectiSSime./ Sonetti cxviii./ Egloghe iii./ Epistole. vi./ Capitoli xix./ Strambotti ccl./ Barzellette xii./ Cu(m) gratia & Priuilegio.
Letter by F.Flavio to Santacroce Inc.: Laudabil cosa

Ne l'animo ordito; A2r Latin Epitaph by Pellenegra;

A2v Nenia by Pellenegra "de obitu Seraphini"; A3r-C4v

Sonnets 1-44, 47-78, Orpheo cantando con l'aurata cetra,

Quando il carro del sol, 80-83, 85-88, Vui che passati qui

fermati il passo, Il tanto dir di si par che sia no, Sel

ragno regna che comenza tessere, Se amor è tanto amor come è

chiamato, So che hai compreso che più giorni in foco, Chi

sei donna che vai per queste corte, Viviti lieti voi che al

mondo stati, Rara si trova una qual tu creata, Si come è

scripto su l'infernai porte, Hor son queste contrate quiete

e sole, El sol l'altrier m'assalse el fiero amore, Lassame

impace o dispietato amore, Invida terra d'ogni ben nemica,

Ritornata la signoria in la corsa, 89, Misericordia o sol

rendimi solo, 45-46, Chi non pò como vol vive in affanno,

Chi nele parte extreme orientale, Ave di ciel imperatrice e

sancta; C4r-v Sonnets (12) in mortem: Tebaldeo ad Metauram

(2), G.de'Medici, Colocci, Flavio (4), Iacobus Grassettus

Mutinensis, Ioannes Paulus Arisius Casalensis, Garisenda;

D1r-D4v Eclogues 1-3; E1r-E4v Epistole 1-6; E4v-H3v Capitoli

1-9, Capitolo di virtu': Ognun che ha de intellecto alquanto

lume, S'io son stato lontan di tua presentia, Se mai di love

i preghi humani e l'ire, Capitoli 11, 9, 12, Capitolo de

Voluptate: Io son colei che a tutti gli animanti, Epistola
7. Capitolo d'amore: Da poi che così vol l'aspra mia sorte:
H4r-L4r Strambotti Inc.: Voi ciascoltate mie iuste querelle.
Expl.: Hor piaccia al ciel che un giorno s'innamori; L4v-M4r
Barzellette 9, 1, 2, 3-8, 10, La speranza è sempre verde;
M4v Blank.
363, 0.75
45 ll., 184(188)x138, 0.75, 21.2%, 2 cols, R 82
STC number: 101

54 Ciminelli 1505/11/31 [sic] (1)
BL 11426.e.16
[within a woodcut compartment, red and got] Opere dello
elega(n)te Poe/ ta Seraphino Aquilano/ finite & emendate con
la/ gionta zoe Apologia/ et vita desso poeta./ Sonetti.
cxxiii./ Egloghe iii./ Epistole vi./ Capitoli xx./
Strambotti ccl./ Barzellette. xv./ Cu(m) Gratia &
Priuilegio.

N3v @Impre$$So in Venetia Per MaeStro Manfrem/= do De
Mo(n)teferrato del. M.CCCCV./ A di XXXI. [sic] del meSe de/
Novembro.

4to; a 4, A-N 4; [56]
N4r Blank; N4v @OPERE DELLO ELEGANTE POETA/ SERAPHINO
AQUILANO FINITE/ ET EMENDATE CON LA GION= TA ZOE LA POLOGIA
VI=/ TA DESSO POETA./ ET ETIAM AZONTO SONETI/ NEL PRINCIPIO
NUMERO XI./ ANCORA E AGIONTO EL/ CAPITOLO DI FEDE./ ITEM E
AGIONTO NE/ LA FINE BARZELLET/ TE NUMERO III.
345, 0.73

(1) This edition has not been available for months. Its
description, therefore, is not complete.
STC number: 103

55 Ciminelli 1508/03/20
BL 1073.h.8(2)

[within a woodcut frame, got] Opere dello elegante Poeta/
Seraphino Aquillano [sic]/ Sonetti Egloghe/ Epistole
Capitoli/ Strambo botti Barzellette/ Cum gratia & Privilégio
[woodcut vignette 79x79: a man sitting at a desk reads, on
his left and right a window and under each of them a book:
as in Tebaldeo BL 1073.h.8(1)]

M3v @Stampato in Venetia per Manfredo Bono: de Mon-/
tefferrato: in lanno del nostro Signore .del./ M.CCCCC.VIII.
a di.XX. del mes/ di Marzo.

4to; A-L 4, M 4(-M4); [47]

Alv Qui iace Seraphin partirti hor puoi/ Sol d'aver visto el
sasso che lo serra/ Assai sei debitore agli occhi/ tuoi; Life
of Serafino by Calmeta Inc.: Fu Seraphino di statura meno
che mediocre... Expl.: E morte non è stata avara; Sonnet:
Leggi lettor ma senza pianto e duolo: A2r-C3r Sonnets 1-44,
47-78, Orpheo cantando con l'aurata cetra, Quando il carro
del sol, 80-83, 85-88, Vui che passati qui fermati il passo,
Il tanto dir di si par che sia no, Sel ragno regna che
comenza tessere, Se amor è tanto amor come è chiamato, So
che hai compreso che più giorni in foco, Chi sei donna che
vai per queste corte, Viviti lieti voi che al mondo stati,
Rara si trova una qual tu creata, Si come è scripto su
l'infernai porte, Hor son queste contrate quiete e sole, El
sol l'altrier m'assalse el fiero amore, Lassame impace o dispietato amore, Invidia terra d'ogni ben nemica, Chi non pò como vol vive in affanno, Chi nele parte extreme orientale. Ave di cieli imperatrix sancta, Vanne uccellino a quella mia nemica, Un fidel servo che in voi sola crede, Si che gran meraviglia al cor ti prese, Havendo amor per te mio cor ferito, Non so se sia dffecto di natura, Donna non ti spaventar non ti pentire. Quel fier vitel che venne vide e vinse, Più volte amor mi ha facto un hom virile, Quando sento sonar tu tu tu tu, Bau bau bau parlar non so, Ritorna la signoria in la corsa, 89, Misericordia o sol rendimi solo, 45-46; C4r 6 sonnets in mortem; C4v-D4r Eclogues 1-3; D4v-E4r Epistole 1-6; E4v-H3v Capitoli 1-9, Capitolo di virtù: Ognun che ha d'intelletto alquanto lume, S'io son stato lontan di tua presentia, Se mai di Iove i preghi humani e l'ire, Nè per speranza mai nè per timore, Cap.11, 10, 12, Capitolo de voluptate: Io son colei che a tutti gli animanti, Epistola 7, Da poi che così vol l'aspra mia sorte; H4r-L2r Strambotti Inc.: Voi chascoltate mie iuste querelle, Expl.: Hor piaccia al ciel che un giorno s'innamori; L2v-M3r Barzellette 9, 1-8, 10, A quest'aspra penitentia, La speranza è sempre verde, Aha ha chi non ridesse, Gran piacer ch'io me ne piglio, Tu che sempre vai cercando; M3r Canzone: Era in pensier d'amor quand'io trovai, M3r-v Difesa della lingua di Seraphino... [Apologia by A.Colocci]; M3v Register.

348, 0.71

42-44 11., 184(192)x130, 0.70, 18.6%, 2 cols, R 79

STC number: 107
[italics] POEMA DI SERAPHINO/ Sonetti. .C./ Aegloghe .iii./ Epistole. .vii./ Capituli. .xii./ [roman] Stranmotti [sic] .CCC.Lxiii./ PiSauri impre$$Sum est hoc opus Seraphini/ per Hieronymu(m) Soncinu(m) sub ill Principe/ Ioanne Sfortia De Aragonia/ [rom:] xxii iunij .M.D.V.iii

8vo; n 4, A-R 8, S 6; [146]
n1v Blank; n2r Elegy by Alexander Gabuardus Turcellanus to Galeazzo Sforza dedicatee of the book; n2v-n3r Epitaph of Serafino; n3r-n4r Life of Seraphino by Calmeta Inc.: Ne l'anno... Expl.: Questa poca notitia; n4v Blank; Alr-D2v Sonetti 1-3 [variant reading anellin], 4-44, 47-78, Orpheo cantando con l'aurata cetra, 80-84, Quando il carro del sol, 85-88 [+ 10 sonnets], 45-46, 89; D3r-G3r Eclogues 1-3, Epistole 1-3, 5-7, 4; G3v-K3r Capitoli 1-10; K3r-R3r Strambotti Inc.: Voi che ascoltate... Expl.: Silentio lingua mia te prego omai; R3v-S6r Barzellette 1-10, Questa aspra penitentia, La speranza è sempre verde; S6v Blank.
240, 0.58
29 ll., 124(128)x60, 0.49, 44.8%, 1-1, I 86
STC number: 109

57 Ciminelli 1515/08/20
BNF Magl. 22.B.6.48
[Printer's device 53x40 Vaccaro 108; got] Opere del facu(n)dissimo Seraphino Aquila(n)o/ [roman:] Vltimamente
impreSSe per compaSSione dele in/ correcSSione de gli altri
Doue benigno le=/ ctore trouerai Sonetti e Capituli e/
Barzellette che in li altri non So/ no: lequal legendo
laudarai la diligentia de France/ Sco Flauio Die .XX. Se/
pte(m)bris .M.CCCCCXV./ [2 cols.] Sonetti .xcxix. Egloghe
.iii./ EpiStole .yi. Capituli .xii./ Stramotti .ccvi.
Barzelete .x./ Sonetti .x. Et capitulo .ii. azonti
nouame(n)te./

G4rb @Impresso in Milano nel .M.CCCCC/ XV .Die .XX.
Augusto./ (2)

4to; A-F 8, G 4; [52]
A1v Letter by F.Flavio to Santacroce Inc.: Laudabil cosa
Expl.: Ne l'animo ordito; A2r Sonnets in mortem by Achillini
(2): Signor chi dice Serafino è morto, Le muse e Apollo
intorno al sacro fonte; by Garisenda (2): Quel Seraphin che
dal celeste nido, Non passar viator che tu non piagni; A2v-
B1v Sonnets 1-89; B2r-B5v Eclogues 1-3; B5v-C1v Epistole 1-
6; C1v-D1v Capitoli 1-9. 11, Nè per speranza mai né per
timore, Qual più dogliosa e miseranda sorte; D1v-F8r
Strambotti: Inc.: Voi che ascoltate mie sparse querele,
Expl.: Silentio lingua mia te prego normai; F8r-G4r Cose
agiuente; G4v Blank.

395, 0.58
44-45 11., 171(176)x117, 0.68, 33.4%, 2 cols, R 76
STC number: 117

(2) This copy should represent a different issue of the
edition, carrying a more recent frontispiece. The same
happens for n.59.
58 Ciminelli 1516/08/22
BAV Capponi VI 138(int.2)

[missing]

[missing]

12mo; A 12(-A1, -A2), B-E 12 (-E12), F-I 12(-I10, -I11, -I12); [102]

A3r-v Sonnets in mortem by Achillini (2): Signor chi dice Serafino è morto, Le muse e Apollo intorno al sacro fonte; by Garisenda (2): Quel Seraphin che dal celeste nido, Non passar viator che tu non piagni; A3v-B9r Sonnets 1-44, 47-78, 45-46; B9v-C6r Eclogues 1-3; C6r-D2v Epistole 1-6; D2v-E8r Capitoli 1-9, 11, Né per speranza mai né per timore, Qual più dogliosa e miseranda sorte; E8v-G7r Strambotti Inc.: Voi che ascoltate mie iuste querele, Expl.: Amor per dominar mio corpo intero; G7r H2r Barzellette 1-10; H2r- H3r Sonnets in mortem as in BNR 69.1.F.9; H3r-I9r Cose agionte [strambotti]; I9r-v Sonetti nuovamente agiunti (3).

202, 0.46

37-38 11., 122(125)x49, 0.40, 32.9%, 1-1, G 64

STC number: 118

59 Ciminelli 1516/03/13
BAV R.G. Lett. It. V. 217

Epistole.vi./ Stramotti .ccvi./ Sonetti .x./ Egloghe .iii./ Capituli .xii./ Barzelette .x./ Et capituli .ii. azonti nouamente.

k6v @Impre$$o i(n) Mila(n)o per Magi$tro Ber/ nardino de Ca$Stello Ad in$tantia de Me/ Ser pre [sic] Nicolo de Gorgo(n)zola. Nel Anno/ del Signore .M.CCCCC.xvi. Adi .xiii. Marzo [printer's device]

12mo; a-i 12, k 6; [114]

a1v-a2v Letter to Santacroce by F.Flavio Inc.: Laudabil cosa, Expl.: Ne l'animo ordito; a3r-v Sonnets in mortem (4) as in Mag1.22.B.6.48; a3v-b9r Sonnets 1-44; 47-89; 45-46; b9v-c6r Eclogues 1-3; c6r-d2v Epistole 1-6; d2v-e9r Capitoli 1-12; e9v-g7r Strambotti Inc.: Voi che ascoltate mie iuxte querele Expl.: Amor per dominar mio corpo intero; g7r-h2r Barzellette 1-10; h2r-h3r 6 Sonnets in mortem as in BNR 69.1.F.9; h3r-i9r Strambotti; i9v-i10v Sonnets (7); i11r-v Sonetti morali (4); i11v-k5r Capitolo dela Voluptate: Io son colei che a tutti gli animanti, Epistola 7, Capitoli 11, 10, 12; k5r-k6v La speranza è sempre verde, A quest'aspra penitentia.

214, 0.44

38 11., 122(127)x52, 0.43, 34.5%, 1-1, G 64

STC number: 119

60 Ciminelli 1516/12/00
BNR 68.11.B.12

OPERE/ [got] Dello eleganti$$imo/ Poeta Seraphino Aquilano/ nuouame(n)te con dilige(n)tia/ impre$$e co(n) molte co/ Se
aggiunte. [italics] Sonetti CLXV./ Aegloghe. III./ EpiStole.
CCCLXIII./ Barzelette. XIX.

B7v ImpreSSSo in Firenze per Philippo di Giun-/ ta nel
. M.D.XVI. di Dicembre./ Leone .X. Pontifice.

8vo; a-z 8(-a8), & 8, [con] 8, [rum] 8, A-B 8(-B8); [7] + 1-211 + [4]
alv Blank; a2r Letter by Bernardo Giunti to the readers;
a3r-a6r 6 sonnets in mortem as in BNR 69.1.F.9, Sonnets by
G.Philoteo Achillino (2), Garisenda (2), Elegy by Alexander
Gabuardus Turcellanus to Galeazzo Sforza dedicatee of the
book, Epitaph of Serafino; a6v-a7v Life of Seraphino by
Calmeta Inc.: Ne l'anno... Expl.: Questa poca notitia; blr-
g3r sonnet 60 (variant reading Anellin), 1-12, [+7 sonnets],
13-24, [+3 sonnets], 25-44, 47-59, 61-76, 78, Orpheo
cantando con l'aurata cetra, 80-84, [+1], 85-88, [+1], 45-
46, 89; g3v-h7r Eclogues 1, 3, 2; h7r-P1v Epistole 1-3, 5-7,
Li angelici sembianti e la beltade, Se maccia alcuna in la
epistola afflitta, Sul puncto extremo l'una man ti scrive,
Se lunga servitù con molta fede, Prendi del pianto mio
l'estrema voce, Capitoli 1-8, Non furo ingrate le mie voglie
prime, 9-11, Di ferma fede verso l'amata, 12, Della
voluptate, Nasce la pena mia sol per mirarte, Non so con chi
sfogar mio dolor possa, Ben vedo hor che mia vita da te
nasce, Gite lachryme mie gite suspiri, Dura lege d'amor,
crudel mia sorte, Quel dolce nodo che mi strinse il core;
p2v-q1v Disperate: Hor su stanco mio cor suona la tromba,
Cerbero invoco e il suo fido latrare [by Simone Serdini], La nuda terra s'ha già messo il manto [by Tebaldeo]; q2r-[rum]3v Strambotti: Inc.: Voi che ascoltate mie sparse querele, Expl.: Silentio lingua mia te prego omai; [rum]4r-B3v Barzellette 1-10, Contra una vecchia, Ha ha ha chi non ridesse, Gran piacer ch'io me ne piglio, Io non vo morir fugendo, Barzeletta contra una cortegiana in Roma chiamata Peregrina, Vox clamantis in deserto, Non mi negar signora, Solo vado da me stesso, A quest'aspra penitentia, La speranza è sempre verde; B4r-B7v Table of contents; B7v register.

260, 0.69

30 ll., 114(126)x60, 0.53, 57.3%, 1-1, I 76

STC number: 122

61 Ciminelli 1517/07/04
BL 11426.a.95

[within a woodcut compartment first two lines got] OPERE Del/ lo elegantiSSimo/ Poeta Seraphino Aquilano/ nuouamente con diligen/ tia ImpreSSe./ Sonecti LXXXVIIII./ Stra(m)botti CCXIII./ EpiStole VI/ Capitoli VIIII/ Disperate II/ Egloghe III/ Barzellette X/ Epygra(m)me [sic] VI

p4r @Impre$$o in Firenze p(er) Bernardo Zucchetta/ Apetitione di FranceSco di Iacopo Libra/ ro Regna(n)te Papa Leone Decimo/ .M.CCCC.XVII. A di./ Quattro di Luglio.


n1v Life of Serafino by Calmeta: Inc.: Ne l'anno... Expl.: Questa poca notitia; n2v-n4v Table of contents; alr-c7r
Sonnets 1-87, 88, 45-46, 89; c7r-c8v 6 sonnets in mortem as in BNR 69.1.F.9; d1r-g8v Strambotti Inc.: Voi che ascoltate mie iuste querele, Expl.: Volgi gli occhi pietosi a' miei martiri; hlr-i4v Epistole 1-6; i4v-mlr Capitoli 1-9; mlr-m6r Disperate: Hor su stanco mio cor suona la tromba, La nuda terra s'ha già messo il manto [by Tebaldeo]; m6v-o2v Eclogues 1-3; o2v-p4r Barzellette 1-10; p4v Printer's device 238, 0.72 28-30, 120(124)x70, 0.58, 39.1%, 1-1, R 80
STC number: 123

62 Ciminelli 1526/11/00
BNR 69.1.F.8

[within a woodcut compartment 134x83 italics] OPERE/ DELLO ELEGANTISSI=/ MO POETA SERAPHI/ NO AQUILANO/ CON MOLTE/ COSE AG=/ GIVNTE DI NVOVO./ Sonetti CLXV./ Ecloghe III/ EpiStole VII./ Capitoli. XX./ DiSperate. III/ Strambotti. XXVII./ Barzellette. XIX./

T4v [italics] Stampata in Vineggia per Melchiore/ SeSSa. MDXXVI./ Del meSe di Nouembre.

8vo; A-S 8, T 4; [1] + 2-144 + [4]
Alv-A2v Life of Seraphino by Calmeta Inc.: Ne l'anno...
Expl.: Questa poca notitia; A3r-A5r 6 sonnets in mortem as in BNR 69.1.F.9, Sonnets by Achillini (2) and Garisenda (2) as in Magl. 22.B.6.48; A5v Epitaphs of Serafino (3); A6r-F8r Sonnets 60, 1-12, O gentil per colei qual sola invoco, [+7] 13-24, [+4], 25-44, 47-59, 61-76, [+2] 80-84, [+1], 85-88, 70, 45-46, 89; F8v-H4r Eclogues 1,3,2; H4r-K6r Epistole 1-3.
5-7, 4: K6r-P6v Capitoli [1], 1-12, Io son colei che a tutti gli animanti [+6]; Desperate 1-3, Horsù stanco..., Cerbero invoco e il suo fido latrare [by Serdini], La nuda terra s'ha gia messo il manto [by Tebaldeo]; P7r-Rlr Strambotti Inc.: Voi che ascoltate mie sparse querele, Expl.: Sacra prudentia al tuo serpente prendi; Rlr-S2v Barzellette 1-10, Contra una vecchia, Aha ha chi non ridesse, Gran piacer che me ne piglio, Io non vo' morir fugendo, Barzelletta contra una cortesana in Roma chiamata peregrina: Tu che sempre vai cercando, Vox clamantis in deserto, Non mi negar signora, Solo vado da me stesso, A questa aspra penitentia, La speranza è sempre verde; T1r-T4v Table of contents.

243, 0.61

30 11., 120(126)x55, 0.46, 52.7%, 1-1, I 80

STC number: 127

63 Ciminelli 1530
BNR 69.7.C.33

[within a woodcut compartment 130x84 italics and *red] DEL SERAPHI/ *no *Aquilano *poeta *ele-/ *gantissimo *l'opere/ *d'amore *co(n) *ogni *diligentia *cor/ rette & alla Sua inte-/ grita ridotte nuo-/ uamente./ *Sonetti . *Disperata / Egloghe. Strambotti/ *Epistole. *Barzellette./ Capitoli/ *M D XXX

2C7v [italics] Stampato in Vineggia per Nicolo d'Aristotile/ detto Zoppino. MDXXX./

8vo; A-2C 8(-2C8); [207]
A1v-A2v Life of Seraphino by Calmeta Inc.: Ne l'anno...
Expl.: Questa poca notitia; A2v Elegy by Alexander Gabuardus Turcellanus to Galeazzo Sforza dedicatee of the book; A3r-D2v Sonnet 60, 1-3 (variant reading as Giunti), 4-12, [+7], 13-24, [+3], 25-44, 47-59, 61-76, 78, Orphee cantando con l'aurata cetra, 80-84, Quando il carro del sol, 85-88, 70, 45-46, 89; D3r-E6r Eclogues 1,3,2; E6r-G3r Epistole 1-3, 5-7; G3v-04v Capitoli 1-9, 11 Di ferma fede verso l'amata, 12, Nasce la pena mia sol per curarte, Ben vedo hor che mia vita da me nasce, Gite lacrime mie gite suspiri, Dura legge d'amor crudel mia sorte, Quel dolce nodo che mi strinse el core, Disperata: Hor su stanco...; 05r-2Alr Strambotti Inc.: Voi che ascoltate mie sparse querele, Expl.: Silentio lingua mia te prego omai; 2Alr-2B7r Barzellette 1-10, Aha ha chi non ridesse, Gran piacer ch'io me ne piglio, Io non vo'morir fuggendo, Barzelletta contra una cortigiana in Roma chiamata Peregrina: Tu che sempre vai cercando, Vox clamantis in deserto, Non mi negar signora, Solo vado da me stesso, A quest'aspra penitentia, La speranza è sempre verde; 2B7v-2Clv 6 sonnets in mortem as in BNR 69.1.F.9, sonnets by Achillini (2) and by Garisenda (2); 2C2r Epitaph of Serafino; 2C2v Table of contents; 2C6v Questi sono li errori che in tal opera erano per me Marco Guazzo corretti, senza molti altri dove egli per lui era posto, & lui per egli, ella per lei, & lei per ella, et molte littere che erano in alcuni luochi più del regulato ordine poste, e in altri meno quali sono state per me tolte via & aggiunte secondo il loro bisogno; 2C7r Register; 2c7v Blank.
NON ASPETTO GIA MAI/ CON TAL DESIO. [2 cols col. a:] Signora mia tien fermo il tuo disio/ Sappi che tanto grande fu il disio/ Sbandito in questo loco Solitario/ Pieta' cara Signora/ Tu ti lamenti a' torto/ Faccia ognun mentre che puo' [col. b:] Io mi parto torno & vo/ Con pianto & con dolore/ La$$a fare a mi, la$$a fare a mi/ Vna lettera d'amore/ Due Sonetti di Serafino/ [woodcut vignette: 102x104 see Angeleri n.69]

n
4to; A 4; [4]
Alv Non aspettò giamai con tal disio; Alv-A2r Signora mia tien fermo il tuo disio; A2r-v Sappi che tanto grande fu il disio; A2v Sbandito in questo luogo solitario; A3r Pieta' cara signora; A3r Tu ti lamenti a torto; Faccia ognun mentre che puo; Io mi parto torno et vo; A3v-4r Con pianto et con dolore; A4r-v Lassa fare a mi; A4v Letter; A4v Sonnets: Si com è scritto su l'infern'al porte, Il tanto dir di si par che sia no.
345, 0.71

65 Cingoli 1503/02/03
BNR 69.5.H.10
SONECTI BARZELLE/ ET CAPITOLI. DEL/ CLARO POETA/ B. CINGV/ LO.

H3V Imprese in Roma p(er) maestro Ioa(n)ni BeSicken./ nel a(n)no da la incarnatio(n)e del noStro Signore./ M.ccccciii. a di. iii. d(e) febraro. nel po(n)tificato d(e)l N.S. Alexandro Papa .vi. Anno Vndecimo.

4to; A-E 8, 2 B 8, G 6, H 4(-H1, -H3); [56]
Alv-A2v Dedicatory letter by Gabriele Cingoli to Colocci; A2v-A5r Sonnets; A6r-E8v Barzellette and Strambotti; E8v Latin piece dedicated to the Libellum Elegia de Blanca; 2 B1r-H1v Epistula libelli ad Blancam Inc.: Quantunque varii; 2 B2v-B4v Quando per far col bianco thoro albergo; 2 B5r-G5r Fe' di silentio Giove un segno chiaro; G5r-G6v Epigrammata ad eandem Blancam; H2r-H3v O mai sie concesso; H4r Errata corrige; H4v Register.

328, 0.62
30 ll., 162(166)x84, 0.52, 46.4%, 1-1, R 108
STC number: 132

66 Collettanee Seraphino 1504/07/00
BAV Ross. 6398

8vo; n 8, A-M 8, N 4; [108]

n1v Blank [here appears a coat of arms in the BNR copy] n2r-n3r Dedicatory letter by Achillini to Elisabetta Gonzaga; n3r Virgilius Portus Mutinensis Sonnet: Elisa non havendo la natura and epigram: Has auras foelix quondam hausi sidere fausto; n3v-n4r Letter by Diomede Guidalotti to the readers; n4v-A6v Life of Seraphino by Calmeta: Inc.: Serafino di patria Aquilano... Expl.: morte non è stata avara; A6v Sonnet by B.Accolti: Leggi lettor, ma senza pianto e duolo; A7r 2 sonnets by Philoteo: Signor chi dice Seraphino è morto, Le Muse e Apollo intorno al sacro fonte; A7v Two Latin pieces, the first by V.P.M. Inc.: Quaeritis unum novi subito una nocte poetae, the second by Guglielmus Heremita Bononiensis Inc.: Carmine Virgilius dicendi Tullius arte; A8r Two sonnets, the first by Hannibale Sassono Bolognese: O sorte o Fati o ciel stelle o Fortuna, the second by Alexandro Achillino Bolognese Philosopho: Spira mercurio son tien l'aure pronte; A8v Blank; B1r Latin prose by Dominico Fusco Ariminensis; B1v-F8v @COLLECTANEA DE OBITV SE/ RAPHINI AOVILANI PER/ IO. PHILOTEVM ACHIL/ LINVM BONON./ IN VNVMCOR/ PVSSREDA/ CTA.; G1r-L4r COLLETTANEE DE LE COSE VVL/ GARI NELA MORTE DIL CE-/ LEBRATO SERAPHINO A=/ OVILANO IN VNO COR=/ PO PER GIOANNE PHI=/ LOTHEO ACHILLINO/ REDVTTE. ALLA IL=/
LVSTRISSI. HELI=/ SABETTA DA/ GONZAGA-/ DVCHES=/ SA DE VR/ BINO DI/ CATE.; GLr-L4r COLLETTANEE DE LE COSE VVL/ GARI NE LA MORTE DIL CE-/ LEBRATO SERTAPHINO A-/ QVILANO IN VNO COR=/ PO PER GIOANNE PHI=/ LOTHEO ACHILLINO/ REDVTTE. ALLA IL=/ LVSTRISSI. HELI=/ SABETTA DA/ GONZAGA/ DVCHES=/ SA DE/ VR/ BINO DI/ CATE.; L4r-L5r Haec quattuor Epigrammata ad manus nostras noviter pervenerunt (3 latin epigr. and 1 greek); L5v-M1r Elegy by Antonio da Campo Fregoso; M1r-M4r Elegy by Bartolomeo Nebbio; M4r-N3v Theatro de novo Paradiso by Cristoforo Melanteo Fiorentino to Philoteo Achillini; N4r Risposta del Philoteo and Sonnet by Philoteo

Inc.: Pietoso viator te invito al pianto.

255, 0.65

30 11., 128(131)x75, 0.59, 38.1%, 1-1, R 85

STC number: 135

It seems that this copy has not been cropped.

67 Compendio Calmeta 1507/07/18
BL G 10646

@Compendio de co$e noue di Vi/ ce(n)zo [sic] Cal/ meta & altri auctori cioe Sonetti Capitoli/ EpiStole Egloghe paStorale Stra(m)botti Bar=/ zelette & una Predica damore./ [woodcut vignette: a man playing a lute and Cupid about to shoot an arrow towards him 101x84]

M3v @Stampato in Venetia per Nicolo/ dicto Zopino nel anno del no=/ Stro Signore .M.CCCC.VII./ Adi .XVIII. de Luio

8vo; [A] 4, B-M 4; [96]
Alv Blank: A2r-D3v Sonetti & Dialogi [actually sonnets in the form of dialogues] by Calmeta, Carbone, Orphee Mantovano, Venturino da Pesaro, Marco Cavallo, Paolo di Paolini, Nicolò da Correggio, Antonio Tebaldeo and other anonymous authors; D4r-H3v Epistole Capitoli Eclogues by Calmeta, Venturino de'Venturini, Panfilo Sasso; H3v-K3v Strambotti by Tommaso Placentino, Timoteo, Paulo di Paolini, Paolo Cortese, Guarnier, Zorzi Dandolo, Marco Lauredano, Francesco Cinti Anconitano, Bartolomeo da Parma, Agapito Gerardin, Bacci Ugolini and other anonymous authors; K3v-M3v Predica [by Marco Rosiglia] and Barzelletta Nacque al mondo per amare; M4r [after the colophon] Strambotti by Paolo Danza.

245, 0.66
30 li., 124(127)x70, 0.56, 39.5%, 1-1, R 83
STC number: 137

68 Conti 1472
BL IA 28554

[m]4v PER ME SCIPIONEM MALPIGLIVM/ BONONIENSEM .M.CCCC.LXXII.

8vo; [a] 10, [b-h] 8, [i-n] 4; 1-82
[a]1r-[a]3v Table of contents; [a]4r Blank; [a]4v Sonnet by G.B. Refrigerio praising the author Inc.: Non cantò mai de Laura o Beatrice; [a]5r-[m]4v La Bella Mano; [n]4r-[n]3v Table of contents; [n]4 Blank.

339, 0.69
24 ll., 118x78, 0.66, 60.9%, l-l, R 98

STC number: 141

69 Conti 1474/12/12
BNR 70.3.F.13

n

I4v VENECIIS. DIE. DVODECIMO. DECIM. MBRI. .MCCCC.LXXIII./
F.I.N.I.S.

4to: [a] 10, [b-c] 8(+-c2, c4, c5, c7), [d-h] 8, [i-k] 4;
[70]

a1v Sonnet by G.B. Refrigerio praising the author Inc.: Non

cantò mai de Laura o Beatrice; a2r-i4v La Bella Mano; k1
Blank; k2r-k4v Table of contents.

333, 0.62

24-25 ll., 143x83, 0.58, 54.6%, l-l, R 114

STC number: 142

70 Conti 1492
Bodl. Auct.II.Q.VI.87

IVSTO DA ROMA CHIA-/ MATO LA BELLA MANO

3G8r Veneciis per Thoma(m) di PiaSis .Mccccxcii

4to; 3A-3G 8 ; [56]

3A1v Sonnet by G.B. Refrigerio praising the author Inc.: Non

cantò mai de Laura o Beatrice; 3A2r-3G8r La Bella Mano; G38v
Blank.

327, 0.69

30 ll., 163(169)x80, 0.41, 49.5%, l-l, R 109
STC number: 143

71 Cornazzano 1502/12/14
BAV Capponi V 771

[within a woodcut frame, got and red] Sonetti e Canzone del preclariSSi mo poeta meSSe re Antonio Cornaza no Pla centi no Cum gratia & Priuilegio

H4v @Stampata in Venetia per mi MaeStro Manfrino de Monfera M.cccccii./ a di. xiii Decembrio/ Cum Gratia Et Priuilegio

8vo; A-H 8; [64]
A1v Blank; A2r-H4v Sonetti e canzone; H5r-H7v Epistola by J.B.Pellenegra to Panfilo Sasso; H8r poem by Pellenegra "ad imitationem Petri Bembi poetarum omnium principis"; H8v Blank.
238, 0.66
29 ll., 120(123)x80, 0.67, 29.3%, l-1, R 82
STC number: 145

72 Cornazzano 1503
Taylor Inst. Arch 12 It 1503

[within a woodcut frame, red and got] Sonetti e Canzone del preclariSSimo poeta miSSer Antonio Corna zano Pla centi no.

H8v @ImpreSSum M(edio)l(an)i per Alexa(n)dru(m) pellizonu(m)/ Ad expe(n)sas Io. Iacobi & Io. Antonii & Ber/ nardini fratru(m) de Lignano. In .M.ccccciiii.

8vo; A-H 8; [64]
Alv Letter by Baldassarre Tachone to M. Lucida Cirnea Matrona Milanese; A2r-H5v Sonetti e Canzoni; H6r-H8r Epistola by Pellenegra to Sasso; H8v Poem by Pellenegra "ad immitationem Petri Be(m)bi poetarum omnium principis."

233, 0.67
33 ll., 120(123)x60, 0.50, 44.9%, 1-1, G 73
STC number: 146

73 Cornazzano 1503/02/10
BL G10639

[within a woodcut frame, red and gold] Sonetti e Canzoni del PreclariSSi mo poeta MeSSe re antonio cornaza no Pla centino Cum Gratia & Priuilegio

h7v @Stampata in la Inclita Citta di Vinetia per mi MaeStro Manfredo de Monteferato/ M.CCCCVIII ADI XXX SETEmbro.

8vo; a-h 8; [64]
alv Blank; a2r-h7v Sonetti & canzoni; h8r-v as Taylor 12
Arch It 1503.

244, 0.67
30 ll., 125(128)x70, 0.56, 38.8%, 1-1, R 83
STC number: 148

74 Cornazzano 1508/09/30
BAV Ross. 6362

OPERE POETICHE DE MESSER ANTONIO CORNAZZANO

H7v @Stampata in la inclita Citta di Vinetia p(er) mi MaeStro Ma(n)fredo de Mo(n)teferato/ M.CCCCCVIII adi XXX Sete(m)brio.
[within a woodcut compartment, red and got] Clitia Politiana. / [black] Opera noua chiamata [red roman] Clitia:
Nela quale Se tratta de ua-/ rie fantasia amoroSe:
Co(m)poSta/ per FranceSco Fei detto/ Armino: in laude della/
Sua amata nomata/ Clitia politia-/ na: doue Se/ co(n)tiene./
[@ in red, letterpress black] @Mattinate bellissime i(n) ogni p(ro)posito/ @Strambotti di piu fantasia./ @Sonetti molto amorosi./ @Madrigali belli./ @Rotundelli non piu uiSti./ [@ black, letterpress red] @Capituli i(n) honore di miSere Stephe/ no Taruai, Politiano, Suo ho-/ norando padrone.

D5v @Stampata nella inclita Citta di Vineggia/ per Benedetto & AgoStino di Bindoni/ Anno domini .M.D.XXV. Adi./ XXIII. de Nouembrio.
C5v Rotundelli; C5v-D5r Capitoli; D5v Sonnet Inc.: O candidi lettor ch'havete letto; D6r Printer's device; D6v-D8v Blank.

246, 0.68
30 ll., 126(130)x70, 0.56, 39.6%, 1-1, R 85
STC number: 154

76 Filosseno 1507/06/01
BAV Capponi VI 192 int.(2)

[in red, inscribed in a scroll] SYLVE DE MARCEL-/ LO PHILOXENO/ TARVISINO POETA/ CLARISSIMO/ CVM PRIVILEGIO.

R(um)3v Fini$cono li Stramoti e Sonetti del clari$$i-/ mo poeta Marcello philoxeno taruiSino./ Impre$$o in la inclyta citta di Venetia per/ Nicolo Brenta nel anno del nost$$ro Signore/ M.D.VII. a di primo iunio.

8vo: a 4, b-z 8. & 8, C(on) 8, R(um) 4(-R(um)4); [199]
alv-a3r Letter by Battista Locatelli to the reader; a3r-v Letter by Hieronymo Barbadico to Lucrezia Borgia; a4r-v Letter by Marcello Filosseno to Hieronimo Barbadico; blr-i4v Strambotti iuvenili; i4v-R(um)2v Sonetti iuvenili; R(um)3r Ad lectorem; R[um]3v Blank.

228, 0.68
22 ll., 118(123)x77, 0.65, 27.4%, 1-1, R 108
STC number: 156

77 Filosseno 1507/08/05
BAV Capponi VI 192 (int.1)

[missing]

8vo; a 8(-al), b-t 8, u 8(-u7 -u8), x 8, y 8(-y2 -y7), z 8(-z1); [179]
a2r-g4v Capitoli iuvenili; g4v-h6r Strambotti senili; h6r-ulv Sonetti senili [mainly religious]; ulv-z8r Capitoli senili; z8v Blank.

228, 0.68
22 ll., 118(123)x77, 0.65, 27.4%, 1-1, R 108
STC number: 157

78 Filosseno 1516/11/10
BNF Palat.D.4.7.67.II

[In red inscribed within a scroll] SYLVE DE MARCEL=/( LO PHILOXENO/ TARVISINO POETA/ CLARISSIMO/ [end of scroll] CVN PRIVILEGIO./ STRAMBOTTI IVVENILI. CCCXLII./ SONETTI IVVENILI CCCXX./ CAPITVLI NON PIV STAMPATI .X. ET VNA /EPISTOLA IN LAVDE DELA VIRTV

s8r FiniScono li Stramoti e Sonetti del clariSSi-/ mo poeta Marcello Philoxeno taruiSino./ Stampati in Venetia per Marchio Se$$a/ & Pietro di Rauani bersano compagni./ Nel .M.D.XVI. adi .x. Noue(m)brio.

8vo; a-s 8; [144]
a1v-a2v Letter by Battista Locatelli to the reader; a2v Letter by Hieronimo Barbadico to Lucrezia Borgia; a3r-f6r Strambotti iuvenili; f6r-s8r Sonetti iuvenili; s8v Blank.
STC number: 157

79 Filosseno 1516/11/10
BNF Palat. D.4.7.67.III

[Inscribed in a scroll SYLVE DE MARCEL=/ LO PHILOXENO/
TARVISINO POETA/ CLARISSIMO/ [end of scroll] CVVM
PRIVILEGIO./ STRAMBOTTI IVVENILI. CCCXLII./ SONETTI IVVENILI
CCCCXX./ CAPITVLI NON PIV STAMPATI .x. ET VNA/ EPISTOLA IN
LAVDE DELA VIRTU/ Capituli Iuuenili Capitoli Senili/
Strambotti Senili Disperate./ Sonetti Senili Satyre

s4r @Finiscono li capitoli Senili di Marcel/= lo Philoxeno
TriuiSano. Stampati/ in Venetia per Marchio Se$$a/ & Piero
di Rauani berSa/= no compagni .Nel/ .M.D.XVI./ adi .x. No/
ue(m)brio

8vo; A-R 8, s 4; [140]
Alv Blank; A2r-E8r Capitoli iuvenili; E8v-F7v Strambotti
senili; F7v-P5r Sonetti senili; P5r-s4r Capitoli senili; s4v
Blank.

238, 0.66

29 ll., 123(125)x70, 0.58, 37.7%, 1-1, R 83
STC number: 158

80 Filosseno 1516/11/10
Taylor Inst. 103.B.24b

as BNF Pal.D.4.67.II up to SONETTI IVVENILI CCCXX

as BNF Pal.D.4.67.III
8vo; a-s 8, A-R 8 (-A1), 2 s 4; [284]
alv-2v Letter by G.B. Locatelli to the reader; a2v Letter by Hieronymo Barbadico to Lucretia Borgia; a3r-f6r Strambotti iuuenili; f6r-s8r Sonetti iuuenili; s8v Blank; A2r-E8r Capitoli iuuenili; E8v-F7v Strambotti [and Satire]; F7v-P5r Sonetti senili; P5r-2 s4r Capitoli senili; 2 s4v Blank.
243, 0.61
30 ll., 126(128)x70, 0.56, 36.5%, 1-1, R 84
STC number: 159

81 Fioretto 1510
BL 11422.aaa.31
Fioretto de coSe noue nobiliSSime & degne/ de diuerSi auctori nouiter Stampate cioe/ @Sonetti @Capitoli @EpiStole/ @Egloge @DiSperate @Strambotti/ @Barzellette. @Et una contradiSperata./ @Cum gratia. [woodcut vignette 101x81 a man under a scroll with the inscription SOLA VIRTVS; at his feet three animals on the left and four on the right]

k4r @In PeSaro p(er) Pietro capha a i(n)Sta(n)tia de Nicolo/ zopino

8vo; a-k 4; [40]
alv Blank; a2r-b4v Strambotti (48) by Marco Rosiglia and other anonymous authors; c1r-d4v Sonnets (31) and canzone by M.Rosiglia; e1r-g2v Capitoli (12) by M.Rosiglia, A.Staccoli and other anonymous authors; g2v-i1v Eclogue by M.Rosiglia; i1v-i2v Capitolo by M.Rosiglia; i2v-k1r Capitoli: by Lorenzo Carbone (1) and an anonymous author; k1v-k2v Epistola by
Alegro: k2v-k3r Capitolo (anonymous); k3v-k4r Barzelletta di fortuna; k4v Blank.
255, 0.65
32 ll., 132(135)x70, 0.53, 40.1%, l-1, R 82
STC number: 162

82 Fioretto 1516/01/24
BL G 10345(3)
[got] Fioretto de cose noue nobi=/ [rom] li$$ime & de diversi auctori nouiter sta(m)pate cioe./ @Sonetti @Capituli @Epistole/ @Egloghe @Disperate @Strambotti/ @Barzellette et una contra diSperata/ @Cum gratia [woodcut vignette as 11422.aaa.31]

M4r @ImpreS$So in Venetia per Geo/ rio de RuSch(on)i Mi/ laneSe./ Ne li a(n)ni del n(ost)ro Signor(e)/ M.CCCCC.XVI./ Adi. 24. Zenaro.

8vo; A-M 4 ; [48]
A1v Blank; A2r-D4v Sonnets by Staccoli, Lorenzo Carbone and other anonymous authors; E1r-G2v Capitoli by Bembo and Staccoli; G2v-H1r Eclogues; H1r-H4v Disperata and Controdisperata; H4v-K4r Capitoli and Epistole [2 capitoli, 2 epistole by Calmeta, 1 capitolo, 1 epistola anonymous]; K4v-L4r Strambotti by various authors; L4v-M4r Barzellette by various authors; M4v Blank.
236, 0.65
30 ll., 123(126)x65, 0.53, 40.4%, l-1, R 82
STC number: 164

83 Franco Pulci and others 1495
BL c.8.g.11

4to; a 8, b 4, c 6, d-e 8; [34]
alr-c6v Canzonette; dlr-d3v 4 canzoni (in *quartine*); d4r-e8v *rispetti* (the last two sections are anonymous).

328, 0.68

28-29 11., 167(172)x120 [2 cols], 0.72, 22.7%, 2 cols a-c;
1-1 d-e, R 115
STC number: 168

84 Franco Pulci 1495
BL 84.c.26

@Sonecti di MeSSere Matheo franco & di/ Luigi de pulci
ioco$i & da ridere

f4v Finiti isonecti di MeSSere Matheo/ Franco & di Luigi pulci

4to; a-e 8, f 4; [44]
alv Introductory letter (the sonnets are partly addressed by one of the authors to the other, and partly addressed to third persons) Inc.: Incominciano e sonetti... Expl.: contro la voglia sua; a2v-f4v sonnets.

335, 0.68

33 11., 160(164)x70, 0.44, 58.5%, 1-1, R 97
STC number: 169

85 Franco Pulci 1505
BL G 10741
HT) @Sonetti di Me$Ser Mattheo fra(n)co & di Luigi pulci iocoSi & da' ridere. [woodcut vignette 92x75 2 men arguing over a book]

c3v @Finiti iSonetti di Me$Sere Mattheo franco & di Luigi/ Pulci Ad petizione di Ser Piero pacini da/ Pe$cia [printer's device PISCIA]

4to; a-b 8, c 4(-c4); [19]
alr Introductory letter as 84.c.26 alv-c3v Texts.
340, 0.66
40 ll., 174(178)x130, 0.75, 18.3%, 2 cols, R 87
STC number: 171

86 Franco Pulci 1518
BL 11426.aa.20
SONETTI DI/ Me$Ser Mattheo fran-/ co & di Luigi pul/ ci iocoSi & da'ridere.

n4v @Finiti iSonecti di Me$Sere Mattheo/ franco & di Luigi pulci Stam/ pate [sic] in Firenze.

8vo; a-n 4; [52]
alr-alv Letter as 84.c.26; a2r-n4v Texts.
233, 0.66
28 ll., 112(116)x65, 0.58, 44.1%, 1-1, R 80
STC number: 172

87 Franco Pulci s.n.
BAV Ross. 1255
[missing]
328

[missing]

4to; a 8(-al), b-f 8(-f4, -f5, -f6, -f7, -f8); [42]
a2r-f3v Texts.
336, 0.68
32-35 ll., 166(172)x70, 0.43, 57.3%, l-1, R 95
STC number: 175

88 Giustinian 1472
IA 19973
HT] COMENCIA EL FIORE DE/ LE ELEGANTISSIME Can/ zonete del
nobile homo misier Lunardo [sic]/ Iu$tiniano.

n

4to; [a] 8, [b] 10, [c] 8(-c1, -c8), [d] 6, [e]-[f] 8; [46]
a1r-[f]8v Texts.
322, 0.68
23 ll., 136x80, 0.59, 56.4%, l-1, R 118
STC number: 176

89 Giustinian 1485/10/12
BL IA 22794
a2r HT] COMINCIA IL FIORE DELE ELE-/ ganti$Sime Cancionete
dil nobile me$Sere/ Leonardo Iu$tiniano

f7v IL fiore delle elega(n)tiiSSime cancionette di meS/ Sere
Leonardo Iu$tiniano quiui finiSSe. Im-/ pres$S$e in Venetia
con ogni dilige(n)tia per Ma/ rino Bartolomio e Ha(n)nibal a
di duodeze de/ Octobrio .M.CCCCLXXXV. regnante el/ inclyto
principe MeSSere Gioanne Moceni- go. Deo gratias. Amen./

Finis

4to; a 8(-al), b-f 8(-f8); [46]
a2r-f7v Texts.

338, 0.71
24 ll., 132(136)x80, 0.61, 61.9%, 1-1, R 111

STC number: 181

90 Guidalotti 1504/04/15
BL 11422.c.30

[got] Tyrocinio de le coSe vulgari de/ Diomede Guidalotto/
Bolognese Cioe:/ Sonetti/ Canzoni/ SeSTine/ Strammotti/
Barzelette/ Capituli/ Egloghe/ E proSA.

X10r QVI FiniSce il Tyrocinio di Diomede Guida/ lotto
IMpreSso ne Lalma & Inclyta Citta di/ Bologna per me
Caligula di Bazalieri Cit-/ tadino Bolognese Regnante lo
ILLuSt./ M. Giouanni Bentiuoglio Secundo/ Ne lanno de la
Incarnatione del/ NoSTro Signore. M.D.III./ Adi. xy. [sic]
de Aprile.

4to; A-C 8, D 4, E-P 8, Q 10, S-V 8, X 10; [160]
Alv Epigram by Giovanni Battista Pio [in Latin]; Sonnet by
G.F.Achillini: Cantando Laura con soave pianto; A2r-A3r
Letter by Guidalotti to Lucretia Bentivoglio; A3r-A4r Letter
by Guidalotti to Emilia; A4v-A8v Capitolo to Emilia and
sonnet; B1r-M1v Sonetti e Canzoni (and strambotti); M2r-R7r
Capitoli (26) wrongly numbered; R7v-S7r Sonnets; S7r Qui
finisconoli Sonetti/ Canzoni Sestine Stram/ botti
Barzellette e Capi/ tuli Di Diomede/ Guidalotto Bo/ lognese.; S7v Blank; S8r-T2r Letter to Baldisera Cattaneo uncle of Guidalotti; T2r-T4r Praeludio to the Eclogues by Guidalotti; T4r-X8v Eclogues; X8v-X9r Sonnet to B.Cattaneo: Purch'el ciel mi concede in qualche parte; X9r Sonnet to Cattanio and Emilia: Non tanto honor da Dante ha Beatrice; X9v-X10r Caligula al Lectore (errata corrige); X10v Blank.

320, 0.68
24 ll., 140(145)x95, 0.68, 46.1%, 1-1, R 116

STC number: 189

91 Liburnio 1502/11/29
BL 1070.c.29

OPERE Gentile & AmoroSe del/ Preclaro homo Nicolo Liburnio/ Veneto./ @Soneti .C.XXX./ @Dialogi. .II./ EpiStole. .III./ @InSomnio AmoroSo. .I./ @Capitolo. .I./ @Laude Alla Mado(n)na. .I./ @EpiStole .Heroide de Oui-/ dio co(n)uerSe\ i(n) Volgar co(n) tercia/ Rima. .II./ @Con Priuilegio
[woodcut vignette: S.Marcio and the lion with a book. Circumference, diameter 39]

k2v @Venetiis per picinum de Brixia: qui obti/ nuit a dominio Venetor(um) ut nullus poSSit/imprimere nec imprimi facere in eorum/ dominio Sub poena ut patet in suis priuile- / giis Die .XXIX. Novembris./ M.CCCCC.II/ @Regnante inclyto Venetiar(um) Principe./ Leo Nardo Lauredano finito libro refera-/ tur Gratia ChriSto./ Consiliarii./ @FranciScus Barbadico/ @Nicolaus FoScarenus/ @Angelus TeruiSianus/ @Ludouicus Venerio
8vo; A 4, a-d 8, e 4, f-i 8, k 4; [4] + I-LXVIII + [4]
A1v Blank; A2r-A4r Letter to Orio Venerio; A4v sonnet to the reader: Candido mio lector spero che advegna; alr-e4r Sonnets; e4v Blank; f1r-f2v Letter to Bernardo Ferro; f3r-h2r Tercets; h2r-h3v Letter to Bartolomeo Sparta; h4r-i3r Hovid; i3r-k2v Epistola responsiva Helena et Paridem in linguam vernaculam redacta, by Liburnio; k3 and k4 Blank.
243, 0.64
30 ll., 120(124)x70, 0.61, 40.3%, 1-1, R 76
STC number: 190

92 Liburnio 1513/05/00
BAV Ferraioli IV 4678
[got] Le Seluette di Me$$er/ Nicolao Lyburnio

N4v FiniScono le Seluette di Nicolao Lyburnio, in Vinegia/ Stampate per Iacopo de Penci da Lecco: nell' anno/ M.D.XIII. del MeSe di Maggio: con la con-/ ceSSione della IlluStriSSima Signoria noStra:/ che p(er) .X. anni ne luoghi al Venetia-/ no Domino SottopoSti, neSSun/ altro le poSSa Sta(m)pate, o Sta(m)-/ pate vendere Sotto le/ pene in lei con-/ tenute.

4to; 2A 6, A-M 8, N 6 (-N6); [6] 1-101
2A1v Blank; 2A2r Modo con la brevità delle cose contenute nella prima selvetta; 2A2v Indice...della seconda selvetta; 2A3r Rubrica della terza; 2A3r Brevità della quarta; 2A4v- 2A5r Notatione compendiaria della quinta selvetta; 2A5v-2A6r Compendio della sesta selvetta; 2A6r-v Forma della settima; Alr-A3r Dedicatory letter to Elisabetta d'Este by Liburnio;
A3v Blank; A4r-B7v Selvetta prima; B7v-D4v Selvetta seconda; D4v-E6r Selvetta terza; E6r-G2v Selvetta quarta; G2v-H7r Selvetta quinta; H8r-Mlr Selvetta sesta; Mlr-N4v Selvetta settima; N5r Errata corrigè and Register; N5v Blank.

342, 0.75
37 11., 155(163)x100, 0.65, 45.9%, 1-1, R 84
STC number: 191

93 Liburnio 1524/08/00
BNR 69.4.A.48

[within a woodcut frame] Lo verde antico/ Delle co$e volgari di Me$$er Nicolo/ Liburnio nuouame(n)te vScite in luce/
Sonetti iScritti a diuer$e per$one d'al-/ ta fortuna./
Sonetti morali, & maes$treuoli al vir-/ tuoSo viuere./
Sonetti molti amorosi/ Sonetti a per$one dottrinate./
Dialeghi [sic]./ Madrigali./ Canzoni/ Vna Pi$tola in pro$Sa
con alcune can-/ zoni, doue $i dimo$stra la bellezza/ & virtu
dell' hone$sto amore./ Lode a Santa Maria.

H4r ©Stampato in Vinegia pre$$So la Parochia di San/ Moy$Se,
nelle ca$Se nuoue Iu$tiniane, Sotto/ le forme & dilige(n)ze
di France$co/ Bindoni, & Mapheo Pa$Si-/ ni, co$m)pagni, nell' an/
no .M.D.XXIII/. del Me$e di/ Agosto/ [printer's device
Vaccaro 286]

8vo; A-G 8, H 4; [60]
Alv Letter giving the Privilegiun dated 22 April 1524 by
Clemens VII (in latin); A2r-A3v Letter to Marcantonio della
Gatta, by Messer Luigi; A4r-H3v Lo Verde Antico; H4v Blank.
257, 0.69
29 ll., 122(126)x69, 0.57, 47.2%, l-l, R 84
STC number: 192

94 Narnese 1520
BL G10644

[within a woodcut frame, got] Opera noua del Narnese Romano./Sonetti/ Capitoli/ DeSperata/ Strambotti/ Cum gratia.
n
8vo; A-D 4; [12]
Alv Blank; A2r-B1v Sonnets (12); B1v-C3r Capitoli (4); C3r-C4v
Disperata; C4v-D4v Strambotti (32).
242, 0.66
30 ll., 123(126)x65, 0.53, 43.4%, l-l, R 82
STC number: 199

95 Narnese 1525/06/00
BL c.107.aa.23(1)

[within a woodcut frame, got] Opera noua del Narnese Romano./Sonetti.xv./ Capitoli.iii./ Desperata.j./ Strambotti.xxxiiij.
D4v @Stampata in Venetia per Francesco Bindoni & Mapheo Pasini
com-/ pagni, Nel a(n)no .M.D.XXV./ Del meSe di Zugno.

8vo; A-D 4; [16]
very strange. Sonetti; Capitoli; Disperate; Strambotti
249, 0.69
30 ll., 125(130)x65, 0.52, 45.4%, l-l, R 82
STC number: 200
96 Notturno 1519/09/01
BL 11426.aa.31

[got] Opera nuova de Noctur- no Neapolitano ne la quale Si contiene./ Capitoli./ Epistole./ Canzone./ Sonetti./ Strambotti.

2C4v @Stampata in Bologna in ca$a de MaeStro Hie-/ ronymo de Benedetti .nel.M.D.XIX./ adi primo de Septembre.

8vo; 2a-2c 8; [12]
2a1v Viva chi pace apresso il seno porta/ Nimico di la luna e d'ogni stella/ Perisca chi in se tien sua fede morta; 2a2r-2c4v Texts (Capitoli, Epistole, Disperate, Strambotti).

225, 0.67
31 11., 123(132)x65, 0.53, 34.2%, 1-1, R 79
STC number: 233

97 Notturno 1520
BL 11427.b.4(1)

OPERA noua de Nocturno Neapolitano/ ne la qual $i contiene/ Epı$tole/ Capitoli/ Sextine/ Sonetti/ Strambotti [printer's device]

n

8vo; A 12; [12]
A1v Virtù senza la qual né sto né vivo/ Né vol esser né può mortal natura/ Sia tua guida lettore che chi pon cura/ Ad altro è de honor d'alma e senso privo; A2r-A12v Texts (epistole, capitoli, sestine, sonetti, 9 "epitaffi de huomini et donne famose", strambotti); A12v [greek type] Télos.

250, 0.67
Notturno 1526/07/30
BL 240.c.4

[within a woodcut frame, red *black and got] *©Le opere Artificiose de/ Nocturno Neapolitano/ [black] in le qual Se contiene [col. a in red and black alternatively] Capitoli./ Sonetti./ Strambotti./ Sestine./ Canzoni./ DiSperate./ [col b idem] EpìStole./ Epitaphi de homini/ e donne./ Comedie./ Tragedie./ Fausto di virtu:/ [black] Cato traduto de latin in vulgar./ [red] @El tutto po$to per ordine cioe li Capi=/ toli vn doppo laltro & Similmente li/ Sonetti e Strambotti: & ogni altra/ ditione come atrouerai lege(n)do/ Nouamente Stampate.

@Stampate in Venetia p(er) paulo Da(n)za. Nel An= / no .M.D.XXVI. Adi.XXX.Luio

8vo; A-K 8; [80]
Alv Leggi più d'una volta anima lassa/ che vai com'io cercando uscir dal fosso/ E se uscir tu non puoi, che anch'io non posso/ Almen trarai da qui quanto altri lassa; A2r-B6v Capitoli, followed by: Virtù senza la qual né sto né vivo/ Né vol esser né può mortal natura/ Sia tua guida lettor che chi pon cura/ Ad altro è de honor d'alma e senso privo; B7r-C8r Sonnets; C8v-Elv Strambotti; Elv-E3r Sextine; E3r-E4r Canzone followed by: Miser colui che con ignari articula/ Che non po haver se non vergogna o danno/ E quanto segue tanto più pericula; E4v-E6v Disperata; E6v-F8r Epistole; F8r-v Capitolo; G1r-H7r Tragedia del maximo & dannoso errore in che è avolupato il fragil & volubile sesso femineo; H7v
Sonnet ad lectorem H7v-K7r Fausto di virtù; K7r-K8r Epitaffi di huomini & donne famose; K8v Blank.

250, 0.67
35 ll., 130(134)x65, 0.50, 43.7%, 1-1, R 74
STC number: 245

99 Notturno Neapolitano 1517/06/20
BNR 69.9.A.41/2
[within a woodcut frame, got] Opera noua di/ [rom] NOCTVRNO/ Neapolitano/ nela qual ui/ Sonno/ Egloge./ Bargellette./ Ode./ Sonetti./ Strambotti./

A12r @Impre$$o in Bologna per Iacomo/ da Campi .Adi. xx. De/ Zugno. 1517.

8vo; A 12; [12]
A1v Blank; A2r-A12r Texts; A12v Blank.
247, 0.68
29 ll., 122(127)x70, 0.57, 41.9%, 1-1, R 87
STC number: 203

100 Notturno Neapolitano 1518 ca.
BNR 69.9.A.41/1
[within a woodcut frame] OPERA NOVA DI/ NOCTVRNO/ Neapolitano/ nela qual-/ si co(n)tie-/ ne./ Capituli./ EpiStole./ Bargelette./ Sonetti.

A12v [greek type] Têlos

8vo; A 12; [12]
Alv Fibre mie prole è detta caput mundi/ Sicuramente de tutte arti armata/ Per che al ciel più che al mo(n)do co(r)rispondi; A2r-A12v Texts.

247, 0.68
29 11., 126(131)x70, 0.55, 40%, 1-1, R 87

STC number: 208

101 Notturno s.a. Bologna
BL 11427.b.4(3)

OPERA NOVA AMOROSA DE/ NOCTVRNO NAPVLITA/ NO NELA QVAL SI/ CONTIENE./ Egloge EpiStola/ Capituli Soneti/ Strambotti [woodcut vignette: 69x73 the author sitting near a tree on which hangs a board, which reads NOCT/VRNO; in front of him a stone with an N]

A12v Stampato in Bologna per MagiStro/ IuStiniano da Rubera

8vo; A 12; [12]
Alv Blank; A2r-A12v Texts (eclogue, 2 epistole, eclogue in 14 octaves, sonnet)

250, 0.67
30-31 11., 129(132)x70, 0.54, 39.8%, 1-1, R 83

STC number: 246

102 Notturno s.n.
BL 11427.b.4(6)

@OPERA NOVA DE NOCTVRNO/ NEAPOLITANO NE. LAQVALE/ SI CONTIENE/ Capitoli/ EpiStole/ Canzone/ Dialogi/ Sonetti/ Strambotti/ [woodcut vignette as 11427.b.4(3)]
8vo; A-B 8; [16]
Alv Terzine as 11426.aa.31; A2r-B8v Texts (2 capitoli, epistola, canzone, epistola, dialogo (13 strambotti), Viagio (19 strambotti), 6 sonnets, 5 strambotti, sonnet).
250, 0.67
29 ll., 116(120)x70, 0.60, 45.9%, 1-1, R 80
STC number: 240

103 Notturno s.n.
BL 11427.b.4(7)
OPERETTA NOVOA AMOROSA/ DE NOCTVRNO NAPOLITANO/ NELA QVAL SI CONTIENE/ Strambotti/ Sonetti/ Capitoli/ EpiStole/ Et una diSperata [printer's device a crown and under it the initials Y M]

B4v Sta(m)pata in Ferrara p(er) Sigismo(n)do Mazocho

8vo; A 8, B 4; [12]
Alv Blank; A2r-B4v Texts (38 strambotti, 4 sonnets, capitolo, epistola, disperata, strambotto).
250, 0.67
30 ll., 125(130)x65, 0.52, 45.8%, 1-1, R 83
STC number: 247

104 Notturno s.n.
BL 11427.b.4(5)
339

8vo; [a] 12 [f.5 signed B]; [12]
[a]1v Miser colui che con ignoti articula/ che non pò haver se non
vergogna e danno/ e quanto segue tanto più pericula; [a]2r-[a]12v
Texts (4 capitoli, epistola, sestina, 7 sonnets, 12 madrigali
sonnet).
250, 0.67
30 11., 122x70, 0.57, 43.1%, 1-1, R 81
STC number: 253

105 Notturno s.n.
BL 11427.b.4(4)
OPERA NOVA AMOROSA DE/ SYRENA NOCTVRNA NEA-/ POLITANA: NELA QVAL/
SI CONTIENE./ @EPISTOLE./ @CAPITVLI./ @CANZONE./ @SONETTI./
@STRAMBOTTI./ [woodcut vignette: 69x74 a siren playing a violin]

n

8vo; A 12; [12]
Alv Lassa fortuna pur sua tela tessere/ E come piace a lei la rota
volvere/ Che quel che è destinato convien essere; A2r-A12v Texts
(2 epistole, capitolo, epistola, capitolo, 2 sonnets, canzone, 5
sonnets in praise of the author, 9 sonnets in response, 5
strambotti).
250, 0.67
28 11., 122(126)x70, 0.57, 43.1%, 1-1, R 87
STC number: 254

106 Olimpo 1525/11/00
BNR 69.6.1.5
[got] Gloria Damore Co(m)po$ta/ per Baltha$$arre Olympo de li Ale$$Sandri/ da Sassoferrato: Cioe Strambotti de/ lauda, Mattinate, Littere da-/ more, Prosa, Sonetti, Capitoli, Egloghe. [woodcut vignette: see BL 11422.aaa.13 a woman embracing a tree, a man with a bow, 100x76]

E4r @Stampata nella inclita citta di Vinegia/ nella parochia di $ancto Moy$e nelle/ ca$e nuoue Iustiniane: p(er) Fra(n)ce/ $co Bidoni [sic], & Mapheo/ Pa$ini Co(m)pagni nel/ anno. 1525. del/ meSe di noue(m)bRE.

8vo; A-D 8, E 4; [36]

Alv Letter by the author to Giovanni Bentivoglio da Sassoferrato and poem: Lettor se leggerai questo libretto; A2r-E3v Gloria (61 strambotti, sonnet, 10 strambotti, letter, 13 strambotti, letter, 4 strambotti, letter and response, 3 strambotti, letter, 8 strambotti, prose, 7 strambotti, letter, strambotto, 8 capitoli, prose, 2 capitoli, 22 strambotti, eclogue; E3v-E4r Alli lettori parla el libro (letter); E4r Poem "Al librar Mapheo da Bologna": Chi vuol la stampa nobile e corretta/ Vada al librar Mapheo stampatore/ Sempre de novo harà qualche operetta/ De battaglie, de spirito e d'amore/ Sell'opere de Olimpo glie diletta/ O d'altro terso e bel compositore/ Et altre opere assai più ch'io non dico/ Per fine all'amoroso Verde Antico; E4v Blank,

245, 0.64

30-31 11., 126(134)x70, 0.56, 38.3%, 1-1, R 81

STC number: 287

107 Olimpo 1526/06/00
BL 11422.aaa.13
Libro nuouo chiamato LINGVACCIO/ Composto per Balthasarre Olympo de li AleS$andri/ Nouame(n)te corretto per epis$o Authore con la gionta/ de .xxiii. Strambotti: Sonetti: Capitoli. Cosa beliS$si= ma & piaceuole./ A labiis iniquis libera me d(omi)ne

[woodcut vignette: 21x78 as BNR 69.6.I.5 surrounded by 4 mottoes: A labiis iniquis libera me d(omi)ne; A lingua dolo$sa libera me domine; Perdes omnes qui loquuntur mendacium; Quorum os maledictione plenum est]

E4r @Stampato nella inclyta Città di Milano/ per Me$ser Io. Angelo Scinzenzeler./ Nel Anno del no$tro Signore/ M.D.XXVI. del Mese/ de Zugno.

8vo; A-D 8, E 4; [36]

A1v Poem "Al libraro Io. Angelo Scinzenzeler in Milano": Chi vuol la stampa nobile e corretta/ Vada a Io.Angel stampatore/ ...

[follows as in BNR 69.6.I.5]; A2r Letter by the author to Francesco Buoncambio Perosino; A2v Sonnet to Buoncambio: Francesco mio non ho più ricco dono; A3r-B1r Strambotti; B1v-B2r Sonnets; B2r-B3r Madrigale and Immaskarata; B4r-B5v Immaskarata II; B5r-B6r Immaskarata III; B6r-B7v Immaskarata IV; B7v-B8v Immaskarata V; B8v-C4v Capitoli 1-7 and Prosa; C5r-C7v Frottola and Barzelletta; C8r-D1v Eclogue; D2r-v Sonnet and Latin poem to Hieronimo Olympo detto Tempesta; D2v-D5r Strambotti; D5r-D6r Frottola and Pastorella; D6v-D7r Latin poems (3); D7v-E4r Letter to Diotisalvi da Cagli and gionta; E4v Blank.

243, 0.64
31 11., 119(123)x60, 0.64, 49.2%, 1-1, R 77

STC number: 292
108 Olimpo Libro damore 1526
BNF Palat. D.4.7.68

[within a woodcut compartment, got] Libro Damore/ [rom. red]
Composto per Balda$iarre [sic]/ Olimpo da Sa$$oferra/ to
intitolato no/ ua Phenice./ [@ red, letterpress black] @Strambotti
de lode bel-/ lissimi./ @Strambotti de hi$torie/ dotti & tersi./
@Serenate. @Immacarate./ @Madrigali .32. @Sonetti./ @Capitoli.
@Frottole./ @Lamento de Rode./ @Pianto de Italia./ @Capitoli a
France$co ma-/ ria duca d'Orbino./ @Capitolo de Gioua(n) Paul/
Baglione./ @Morte del $ignor Gi$mo(n)-/ do da Camerino./ @Lode de
Sa$$oferrato

H3v Stampato in Vinegia per Nicolo di/ Aristotile detto Zoppino./
MDXXVI.

8vo; A-G 8, H 4; [60]
A1v Letter by the author to the Count Roberto da S. Lorenzo; A2r-
H3v Texts; H4 Blank.
240, 0.66
31 11., 127(131)x65, 0.51, 40.1%, 1-1, R 82
STC number: 291

109 Olimpo Linguaccio 1524/06/28
Bodl. 8 P 261 Art.

[within a woodcut frame, got] Linguaccio./ Libro nouo chiamato
lin/ [rom] guaccio Co(m)po$to p(er) Balda$$arre Olym=/ po de li
Alexa(n)dri da Sa$$so ferra/ to giouene i(n)genio$o do/ ue Sonno./
[2 cols: col. a] Stra(m)botti contra le lingue./ Sonetti de le
lingue./ Madrigali de le lingue./ Imma$carate da recitare el/
Carneuale. Pro$Sa./ [col. b] Capituli de le lingue./ Frottole de le
lingue./ Barzelette de le lingne [sic]./ Vna Egloga./ Laude duna PaStorella. [woodcut vignette 69x46: Two women, one on her knees, in a courtyard; on the background two columns, a door and trees].

C8r @Stampata in Venetia per Zouane tacui=/ no da Trino nel M.D.XXIII./ Adi .28. Zugno.

8vo; A-C 8; [24]
A1v Blank; A2r Letter by the author to Francesco Buoncambio perosino; A2v Sonnet to the latter; A3r-A8v Strambotti; A8v-B1r Sonetti sopra la malvagia lingua (2), Madrigale della lingua; B1r-B2v Immascrarata prima (prose + 10 octaves); B2v-B4r Immascrarata seconda (prose + 7 octaves); B4r-v Immascrarata tertia (prose + 4 octaves); B5r-B6r Immascrarata quarta (prose + 9 octaves); B6r-B7r Immascrarata quinta (prose + 4 octaves); B7r-v Capitolo primo contra le male lingue; B7v-B8r Capitolo secondo contra le male lingue; B8r-v Capitolo terzo contra le lingue pestifere; B8v-C1r Capitolo quarto del mal dir de Madonna; C1r-v Capitolo quinto in vituperio d'una donna; C1v-C2r Capitolo sexto contra le pestifere lingue; C2r-v Capitolo septimo della fortuna; C2v-C3r Prosa che fa lo ingenioso Olympo della sequente Ecloga (no eclogue follows); C3r-v Frottola de le lingue contra gli mal dicenti; C3v-C4v Barzelletta de vituperio contra una superba donna; C4v-C7r Ecloga interlocutori padre e figliuolo; C7v-C8r Sonnet dedicated to Hieronimo delli Severi da Sassoferrato named Tempesta and 2 Latin pieces (Dialogus and Ad Lectorem) by the latter; C8v Blank.

235 (energetic cropping), 0.65
32-35 11., 129(134)x66, 0.54, 35.5%, long-line, R 74
STC number: 279
GLORIA/ Damore composta per Balda$$arre Olym= po delli Alexandri
da Sa$$soferrato. Stra(m)/ botti de laude. Matinate. Littere da-/
more. Pro$$a. Sonetti. Capitoli./ Egloghe. Et co(n) uno Capi-/
tulo agionto./ [woodcut vignette: 74x84 Cupid shooting an arrow, on the
right a tree]

K3v @ Stampata in Chi$$so [sic] per Fran-$$co Garrone de
Liuorno/ De Lanno .1529./ Del MeSe de/ Mazzo.

8vo; A-K 4; [40]
Alv Letter by the author to Giovanni Bentivoglio da Sassoferrato;
A2r-K3r Texts; K3v Letter "Alli lettori parla el libro" Inc.: 
Humanissimi lettori, se in me trouato hauete..., Exp. Succose et
piene de soavità; K4 Blank.
246, 0.70
28 ll., 117(121)x70, 0.60, 44.1%, 1-1, R 83
STC number: 293

[got] Opera moralissima de diuer$$i/ [rom] Auctori homini
Digni$$imi & de eloque(n)tia p(er)-/ spicaci: De liquali el Nome
loro p(er) $uo co(n)tento/ dalcuni no(n) e diulgato: diui$$a in
Sonetti: Capi/ toli: Stra(m)botti: Egloghe: Comedie: Barzellet-
ne: & una Co(n)fe$$io(n)e damor: nouame(n)te Stampata. [xil
youths in a wood near a lake play various instruments 77x100]
E7v @Stampata in Venetia per Nicolo Zo/pino: & Vince(n)tiocompagni./ Nell'anno della incarna/tione del no/Stro Si-/gnor Iesu/Chri/t. M.ccccc.xviii. Adi./ iii. del meSe de/ Septe(m)bre.

8vo; A-E 8; [40]
A1v Blank; A2r-A5v Sonnets (15) by B.L.; A5v-A6r Sonnets (2) by Faustino Terdohio; A6v-A7v Sonnets (6) by Francesco Bossinesse; A8r-v Sonnets (4) by Giovanni Bruni; B1r-C2v Capitoli (8) [numbered 1-8] by Faustino Terdohio; C2v-C3r Capitolo by Zoppino; C3r-C4r Capitoli (2) anonymous; C4v-C7r Capitoli (2) by Cornelio Pisauro [one is for Seraphino]; C7v-E3r Comedia prima; E3v-E5v Strambotti (15) by Giovanni Bruni; E5v-E6v Strambotti (9) anonymous; E7r-v Barzelletta by G. Bruni; E8 Blank.

253, 0.71
30 11., 123(126)x70, 0.57, 44.6%, 1-1, R 82

STC number: 307

112 Opera moralissima 1524/11/17
BNF Nencini Palat. D.4.7.58


e7v @Stampata nella inclita Citta DI Venetia p(er) Nicolo Zopino e Vincentio compagno./ Nel M.D.xxiii. Adi. xvii De No/- uembrio. Regnante lo incli-/ to Principe me$$Ser An/- drea Gritti.

8vo; a-e 8; [40]
as Pal. E.6.6.88: e8r woodcut vignette: a bishop offers a book with 3 breads on it to a lady 64x64; e8v Blank.
234, 0.63
30 ll., 123(127)x70, 0.57, 33.6%, 1-1, R 82
STC number: 310

113 Opera nova 1517/07/13
BL c.20.b.31(5)
[woodcut vignette: a man sitting at a table, plays a stringed instrument; in front of him a dwarf, on the right two books on a shelf, on the left a chessboard]

K4r Stampata in Roma apre$$o a San Marco/ per Gabriel da Bologna ad In$Stan/ tia del Di$creto & benigno/ homo Mae$tro Gioa(n)/ ni de Carminati/ da Lodi. Del/ M.D.xyii. [sic]/ Adi.13./ de Luio.

8vo; A-K 4; [40]
A1v Blank; A2r-B1v Sonnets; B1v-D1v Capitoli and desperata; D2r [signed C2r]-G1v Strambotti; G2r-G3r Le Bellezze delle donne; G3r-G3v Canzone (2); G3v-K4r Barzellette; K4v Blank.
256, 0.71
30 ll., 119(123)x72, 0.61, 46.1%, 1-1, R 82
STC number: 309

114 Perleone 1492/03/10
BL IA 29554
A2r IHESVS MARIE FILIVS/ COMPENDIO DI SONECTI ET AL/ TRE RIME DE VARIE TEXTVRE/ INTITVLATO/ LO PERLEONE./ RECOLTE TRA LE OPERE ANTI/ CHE ET MODERNE DEL HVMLE/ DISCIPOL0 ET IMITATORE DE/
VOTISSIMO DE VULGARI POETI/ @GIVLIANO PERLEONIO DICTO/ RVSTICO
ROMANO: MINIMO TRA/ REGII CANCELLERI: ET DE/ PRESENTE DATE IN
LVCE/ AD PERSVASIONE ET/ MANDATO DEL ILLV/ STRISSIMO .SVO .S.
LO/.S. INFANTE. DON/ FEDERICO DE ARA/ GONIA .P. DALTA/ MVRA: DVCA/
DANDRI ET/ .C. ET COM/ PLACEN/ TIA DE/ ALCHV/ NI A/ MI/ CI:

Q6R FINE: CON LA DIVINA GRATIA: DEL/ CANZONERI: DICTO: IL PERLE/
ONE. DEL RVSTICO ROMA/ NO: IMPRESSO IN LA CI/ TA: DI NAPOLI. PER/
AIOLFO DE CANTO/ NO: DA MILANO/ ADI.X. DE MAR/ TIO .M.CCCC./
LXXXII./ ANNO CHRITSI [sic]

4to; A-B 8, a-p 8, q 6; [19] + pp. T-CCXLV
Alv Qualumq(ue) si dilectara in lo pre/ sente Canzoneri & prendera
pia/ cere hauer notitia de tucti li Su/ gecti de le materie
tractate: non/ se indigne transcorrere ante om/ nia la seque(n)te
tauola & ad quel/ la quando bisogna per sua intro/ ductione
recorrere; A2v-B7v Table of contents, thus introduced: "Sarà
diviso lo presente Canzoneri in .V. Par/ te in la Prima Saranno
certe operecte extra/ uagante recolte tra le compilate de molti
Anni/ Basse & impolite Sopra uarii propositi proprii &/ de Amici:
& accumulate con alchune moderne/ de piu alto Stile"; B8r
PERLEONIS TABVLE FINIS/ EXORDII PRINCIPIVM/ FOELICITER INCI/ PIT:
QVOD. BO/ NUM FAV/ STVM/ FOE/ LIX/ Q3/ SIT.; B8v-a1v Blank; a2r-
a3v Exordio to F. d'Aragona; a4r-g3r Part I; g3r FINE DE LA I PAR/
TE DEL PERLEONE/ IN LE COSE EX/ TRAVAGAN/ TE./ PRINCIPIO DE LE
OPFRE DE AMO/ RE ET PRIMO DE QUELLE DE LA/ AMATA DIANA LATIA; g3v-
h8v Part II; h8v FINE DE LA SECONDA/ PARTE: DEL PERLE/ ONE: IN
LEOPE/ RE: DE: DIA/ NA; ilr PRINCIPIO DELA TERZA PARTE/ DE LE:
OPERE: DE BEATRICE; ilr-k4r Part III; k4r FINISCONO LE OPERE: DE/
BEATRICE.; k4v @COMINCIANO QVELLE IN VITA/ ET MORTEDE LA: FORMOSA ET/ VIRTUOSISSIMA DAMICELLA/ ANGELA DE BEL PRATO.; k4v-m2v Part IV; m2v QVI FINISCONO LE OPERE DE AN/ GFLA [sic]; m2v COMINCIA LA QVINTA ET VLT/ MA PARTE DEL PERLEONE IN/ LE OPERE DE .M. FVLVIA/ AGRIPPINA PARTHENNO/ PEA.; m2v-q6r Part V; q6v Blank.

360, 0.70

26 ll., 140(165)x90, 0.64, 60%, 1-1, R 108

STC number: 312

115 Petrarca 1470
BNR 70.3.C.26

n

[s]7v .FINIS. M.CCCCLXX./ Quae fuera(n)t multis quo(n)dam confu$a tenebris/ Petrarcae laurae metra Sacrata $uae/ chri$tofori et feruens paryter cyllenia cura/ Transcrip$it nitido lucidiora die./ Vtq((ue) $uperveniens nequeat corrumpere te(m)pus/ En Vindelinus aenea plura dedit.

4to; n 8, [a-n] 10, [o] 6, [p-r] 10, [s] 8; [182]
n1 Blank; n2r-n8r Table of contents; n8v Blank; [a]1r-[o]6v Rerum Vulgarium Fragmenta [henceforth RVF] 1, 2, 4-79, 81, 82, 80, 83-119, 122, 120, Donna mi viene spesso nella mente, 123-242, 121, 243-263, 265-336, 350, 355, 337-339, 342, 340, 351-354, 359, 341, 343, 356, 344-349, 357, 358, 360-365, 264, 366; [p]1r-[s]7v Trionfi; [s]8 Blank

405, 0.65

30 ll., 162x85, 0.52, 65%, 1-1, R 108

STC number: 313

116 Petrarca 1472/11/06
Francisci petrarcae laureati poetae/ necnon Secretarii apoStolici/ benemeriti. Rerum/ uulgariu(m) fragme(n)-/ ta ex originali/ libro extracta/ In urbe pa/ tavina li/ ber abSo/ lutus eSt/ foelici/ ter./ BAR. de Valde. patauus. F.F./ Martinus de Septem arboribus Prutenus./ M.CCCC.LXXII./ DIE VI. NO/ VEN/ BIRS [sic]

folio; π 8, [a-n] 10, [o] 8, [p-r] 10, [s] 8, [t] 6; [190]

Π1r-Π8r Table of contents; 8v Laura propriis virtutibus...;

444, 0.59
30 11., 170x82, 0.48, 68.9%, 1-1, R 114
STC number: 315

117 Petrarca 1473
BL G11376

[n]12r Impre$Sum p(er) Antonium zarotu(m) parme(n)Sem.

folio; [a-f] 10, [g] 8, [h-m] 10, [n] 12; [127]
[a]1r-[l]5r RVF ordered as BNR 70.3.C.26; [l]5v-[n]12r Trionfi;
[n]12v Blank.
473, 0.65
40 11., 223x80, 0.36, 66.7%, 1-1, R 112
STC number: 316

118 Petrarca 1473
Cors. 51.C.3

n

[s]4v M.CCCC.LXXIII. NICOLAO MAR/ CELLO PRINCIPE REGNANTE IM/
PRESSVM FUIT HOC OPVS/ FOELICITER IN VENETIIS/ FINIS

folio; n 8, [a-s] 10; [188]

nlr-n7v Table of contents; n8 Blank; [a]1r-[n]7v RVF 1-263, 265-266, Quella ghirlanda che la bella fronte, Stato foss'io quando la
vidi imprima, Donna mi viene spesso nella mente, 264, 267-330,
351-352, 354, 353. Poi che al factor de l'universo piacque; [n]8r-
[s]4v Trionfi; [s]5r Memorabilia quaedam de laura; [s]5v
Fragmentum cuiusdam epistolae eiusdem Francisci Petrarcae ad
Iacobum de colonna...; [s]6r-[s]9v Life of Petrarch by A.da Tempo;
[s]10 Blank.

447, 0.65

30 ll., 170x85, 0.50, 69.6%, 1-1, R 114

STC number: 317

119 Petrarca 1474 [Leonhard Achates]
BAV Inc.TV.215*

[missing]

[missing]

folio; n 8 (-n 1, 2, 3, 4, 5, 6, 7), [a-c] 10, [d] 8, [e-1] 10,
[m] 8, [n] 12, [o-r] 10, [chi 4] (-chi 4); [180]
351

n8r-[k]2v RVF 26-263, FINIT VITA AMORIS./ INCIPIT DE MORTE AMORIS.; [k]3r-[m]8v RVF 264-366 [ordering as BL c.4.1.2]; [m]8v FRANCISCI PETRARCAE/ POETAE EXCELLENTIS/ SIMI RERVM VVL/ GARIUM FRAG/ MENTA EXPLI/ CIVNT. [n]lr-[chi]3v: Trionfi; [chi]3v FRANCISCI PETRARCAE/ POETAE EXCELLENTIS/ SIMI TRIVMPHI EXPLICIVNT. 390, 0.66
30-32 ll., 167×85, 0.51, 61%, l-1, R 104
STC number: 319

120 Petrarca 1476
BL C.4.1.3
n
alv Imp(re)$u(m) bononiae a(n)no d(omi)ni/ M.cccc.lxxvi. ad in$ta(n)tie(m)/ & peti$ione(m) Sigi$mundi/ de li$bris./

folio: [a] 10, [b-e] 8, [f] 6, [g-1] 8, [m] 6, [n-p] 8, [q-s] 6; [136]
[a]lr Letter by Nicolaus Thomaseolus to Lupo Numaio; [a]lv register; [a]2r-[s]6v RVF 1-79, 81, 80, 82, 83-136.
500, 0.67
41 ll., 200×120, 0.60, 59.6%, comm, R 98
STC number: 321

121 Petrarca 1477
BAV Inc.Ross. 437*

n
[chil]v Qui fini$$eno li Soneti. Cazone [sic] & Triu(m)phi./ del auctore p(re)dicto Me$$ser Fra(n)ce$$co petrarca.
4to; [3+4+2], [b-1] 8, [m] 6(-ml), [n-q] 8, [r] 10, [s-y] 8 + [chi]1; [177]

ff [1]r-[3]v Table of contents; ff.4r-[0]2r RVF 5-8, 11-13, 10, 15-16, 13-14, 17-251 [lacuna], 255-263, Finit de vita amoris...

357, 0.72

30 ll., 130x70, 0.54, 70.7%, 1-l, R 86

STC number: 323

122 Petrarca 1478/03/30
BAV Ross.1481

n

06r [copied by hand] Finisse il comento deli Soneti et canzone del Petrarcha/ composto per el prestantissimo oratore et poeta messer/ Francesco philelpho: impresso nella inclita citta di venexia:/ per theodorum de Reynsburch et Reynaldum de novimagib/ Todeschi et compagni. nelli anni del Signore. M.CCCC./LXXVIII. adi XXX marco

folio; a 8, b 6, c 8, d-f 6, g 8, h-o 6; [90]

a1r Blank; a1v Prohemio by Filelfo to Filippo Maria duke of Milan;
a2r-o6r RVF 1, 3, 2, 4-79, 81, 82, 80, 83-136; o6v Blank.
507, 0.70
K\textit{6r} [got] Fini\$Se il com(m)ento deli Soneti et Cancone del Petrarcha: compo$to per el presta(n)/ ti$$imo oratore & Poeta Me$$er France$co Philelpho. Impre$$So nella inclyta Citta da/ Venexia: Per Leonardu(m) Wild de Rati$$bona nelli anni del Signore .M.cccc.lxxxii.

folio; A-H 8, I-K 6; [76]

Alr Blank; Alv Prohemio by Filelfo to Filippo Maria duke of Milan; A2r-K6r RVF in Filelfo's standard order (see BL c.6.b.3); K6r Register; K6v Blank.

508, 0.69

55-56 11., 207(212)x118, 0.57, 60.8%, 1-1, G 74

STC number: 325

\textbf{124 Petrarca 1484/08/18}

BAV Inc. II 847

N5v @Fini$ dil canzionero [sic] di Francie$co petrarcha per mai$stro Piero cremone$o dicto verone$o im/ pre$$So in Vene$ia a di. i8. del me$So [sic] de augu$sto M.cccclxxxiii.

folio; a-t 8, A-M 8, N 6; [102] + [152]
al Blank; a2r-a3v Prologue to the Trionfi by B. Ilicino to Borso d'Este; a4r-t8v Trionfi; t8v Fini$$e il co(m)mento delli triumphi del Petrarcha composto per il pre$$tanti$$simo philo$$sopho/ me$$s$$er Bernardo da monte Alano da Sena Impre$$ss$$o per Piero Verone$$s$$e nella inclita/ citta da Venexia nellì a(n)ni del Signore .M.cccc.lxxxiii. a di vltimo de Mazo. Laus deo/ FINIS; Al Blank; A2r HT, got] Comencia li Canzoneti dello Egregio poeta Me$$s$$er France$$s$$co Petrarcha con la Interpreta-/ tione dallo [sic] eximio et excellente poeta Me$$s$$er France$$s$$co Philelpho allo invictissimo Philippo/ Maria Duca de Milano; A2r-N5v RVF 1,3,2, 4-79, 81, 80, 82, 83-336, 350, 355, 337-347, 356-365, 351-352, 354, 353, 348-349, 366, register and letter to Matteo Baroccio Inc.: " Magna et excellente cossa sono Matthio dignissimo Questi fragmenti dil Petrar. quali vulgarmente gli soneti adomandiamo... Expl. ...et a te marico(m)mando. Vale."; N6 Blank.

508, 0.69

61 II., 218(222)x136, 0.62, 55.9%, 1-1, G 74

STC number: 327

125 Petrarca 1486/06/07
BAV Inc. II. 263

Ol Or Qui fini$$e gli triumphi & Soneti di Mi$$s$$er France$$s$$co Petrarcha. Impre$$ss$$i in Vene$$s$$ia per/ Pelegrino di Pa$$s$$quali & Domenico Berthoco bo$$l$$ogne$$s$$i. Anno Domini .M.cccc.lxxxvi. adi.vii./ di Zugno.

folio; a 8(-al), b-t 8, A-K 8, L-M 6, N-O 10; [151] + [112]
a2r-a3v Prologue to the Trionfi by Bernardo Ilicino to Borso d'Este; a4r-t8r Trionfi; t8r Register, Fini$Se il commento delltriumpf del petrarcha composito per il preStanti$Simophilo$so-/ pho Mi$SerBernardo da monte illicinio da Siena. Impre$so in Veni$Sia per Pelegri(n)o di pa$qua/ li e Domenico bertocho da Bologna compagni nelli anni del no$tro Signore .M. cccclxxxviii./ Adi .viii. di Aprile; t8v-A1r Blank; A1v Prohemio by Filelfo to Filippo Maria duke of Milan; A2r-010r RVF in Filelfo and Squarciafico's standard order; 010v Blank.

509, 0.68
62 ll., 243(246)x150, 0.62, 41.7%, comm., R 78
STC number: 328

126 Petrarca 1488/06/12
BAV Chigi II 682(2)

n
O8r Fini$Se gli $onetti di Me$Ser Fryance$co Petrarcha impre$Ssi in Vene$Sia per Bernardino da noua-/ ra nelli anni Mccccclxxxviii. a di. xii zugno. Imperante il Serenissimo Augustino barbadico.

folio; A-0 8; 112
A1r Blank; A1v Prohemio by Filelfo to Filippo Maria duke of Milan; A2r-08r RVF in Filelfo and Squarciafico's standard order; 08r Register; 08v Blank.

508, 0.71
62 ll., 240(243)x148, 0.61, 43.3%, comm., R 78
STC number: 329

127 Petrarca 1490/04/22
BNR 71.8.D.11.1

n
N5v Fini$$e gli Sonetti di Mi$$ser France$$cho Petrarcha coreti & ca$$tigati per me Hieronymo Centone Pa-$/ duano Impre$$si in Venetia per Piero Verone$$o nel M.CCCCLXXXX. Adi. xxii. de Aprilo Regnante lo/ Inclito & glorio$$o principe Augustino Barbadico.

folio; A-M 8, N 6; 1-102

Air Table of contents; Alv Prohemio by Filelfo to Filippo Maria duke of Milan; A2r-N5v RVF in Filelfo and Squarciafico's standard order; N5v Register; N6 Blank.

508, 0.70
61 ll., 241(252)x152(156), 0.63, 41.5%, comm., R 80 (comm.), R 109 (texts)

STC number: 331

128 Petrarca 1492/04/01
Casanat. Vol. Inc. 888

N5v Fini$$e gli Sonetti di Mi$$ser France$$cho Petrarcha coreti & castigati per me Hieronymo Centone Pa-$/ duano Impre$$si i(n) Ve(n)tia [sic] per Piero Verone$$o nel M.CCCCLXXXXII. Adi Primo. de Aprile Regnante/ lo Inclito & glorio$$o principe Augustino Barbadico:

folio; A-M 8, N 6(-N6); 1-102

as Piasi 1490 (BNR 71.8.D.11.1).

525, 0.69
61 ll., 245(250)x155, 0.65, 42.9%, comm., R 80 (texts) R 108

STC number: 330
N5v Fini$$e gli Sonetti di Mi$$er France$$cho Petrarcha coreti & ca$$Stigati per me Hieronymo Centone Padoua/ no. Impre$$Si in Venetia per Ioanne di co de ca da Parma. Nel .M. CCCCLXXXIII. A di. xxyiii. [sic] de marzo/ Regnante lo inclito & glorioso principe Augustino Barbadico

folio; A-M 8, N 6; I-CI + [1]
as Piasi 1490.
490, 0.66
61 ll., 254(263)x165(170), 0.65, 37.3%, comm., R 83 (texts) R 108 (comm.)
STC number: 332


folio; A-M 8, N 6; [1] + II-CII
as Piasi 1490.
508, 0.69
358

59-61 ll., 259(267)x162(170), 0.63, 33.5%, comm., R 85 (comm.), R 109 (texts)

STC number: 334

131 Petrarca 1494/08/01
BL IB 26078

n

N5v Fini$$e gli Sonetti & Canzone di Mi$$er France$co Petrarcha 
coreti & ca$$tigati/ per il Ba$ilico Impre$$i i(n). Milano per.
Antonio. Zaroto ParmenSe nel./ MCCCCLxxxxiv A. Di Primo. di
Augu$to.

golio; A-M 8, N 6(-N6); [1] + ii-ci

as Piasi 1490.

493, 0.70

61 ll., 254(260)x162(170), 0.64, 43.1%, comm., R 83 (comm.) R 106

Texts.

STC number: 335

132 Petrarca 1497/08/30
Casanat. Vol.Inc. 603/2

n

M10v Fini$$e li Sonetti di Mi$$er France$cho Petrarcha coreti &
ca$$tigati per me Hieronymo Ce(n)tone Padoua/ no. Impre$$Si in
Venetia per Bartholamio [sic] de Zani da PorteSe Nel i497 [sic]
Adi 30 Ago$to Regnante lo inclito/ & glorio$So principe Augu$Stino
Barbadico. FINIS

folio; A-L 8, M 10; 1-97
Air Table of contents; Alv Prohemio by Filelfo to Filippo Maria
duke of Milan; A2r-M10v RVF ordered in Filelfo and Squarciafico's
standard order; M10v Register.
505, 0.68
62 ll., 244(248)x158(162), 0.66, 38.3%, comm., R 79 (comm) R 109
(texts)
STC number: 336

133 Petrarca 1500/04/28
BNR 70.6.C.25.2

n

N6r @Fini$$e li Sonetti de Mi$$er FranceScho Petrarcha corretti &
caStigati per me Nicolo/ Peranzone altramente Riccio MarcheSiano
liquali Sonetti incominciando dal/ pri(n)cipio inSino al Sonetto
Fiamma dal ciel $u le tue trezze pioua: Sono expo-/ $ti per el
degno poeta Mi$$er Fra(n)ce$cho philelpho & dali indrio inSino/
qui Sonno expo$ti per lo Spectabile homo Mi$$er Hieronymo/
Squarciafico Alexa(n)drino. Impre$$i in Venetia per Bartho-/ lomeo
de Zani da Porte$e: nel .M. CCCCC. a di. xxviii./ de Aprile:
Regnante lo Inclyto & glorio$o prin-/ cipe Augustino Barbadico.
FINIS.

folio; A 8(-A1), B-L 8, M-N 6; 2-100 + [2]
as Piasi 1490 except that N6r Register; N6v Blank.
485, 0.70
62 ll., 245(253)x162(166), 0.66, 30.4%, comm., R 79 (texts) R 106
(comm.)
STC number: 337

134 Petrarca 1501/07/00
LE COSE VOLGARI/ DI MESSER/ FRANCESCO PETRARCHA.

Z3V Impre$$o in Vinegia nelle ca$$e d'Aldo Romano,/ nel anno .MDI. del me$$e di Luglio, et tolto con/ Sommi$$ima diligenza dallo $critto di mano me/ de$$ima del Poeta hauuto da M. Piero Bembo/ Con la conce$$ione della IlluStri$$ima Si/ gnoria no$$tra, che per .x. anni/ ne$$uno po$$sa Stampare il/ Petrarcha $otto le/ pene, che in lei/ $i conten/ gono/

8vo; a-y 8, z 4, A 8, B 4; [192]
a1v SONETT1 ET CANZONI/ DI MESSER/ FRANCESCO PETRARCHA/ IN VITA / DI MADONNA LAVRA.; a2r-n3v RVF 1-266; n3v SONETTI ET CANZONI/ DI MESSER/ FRANCESCO PETRARCHA/ IN MORTE/ DI MADONNA LAURA; n4r-s5r RVF 267-336 350, 355, 337-349, 356-365, 351, 352, 354, 353, 366; s5v TRIOMPHI/ DI MESSER/ FRANCESCO/ PETRARCHA.; s6r-z3v Texts; z4 Blank; A1r-A7v Table of contents; A8 Blank; B1r-B3v ALDO A GLI LETTORI; B3v-B4r Errata corrige; B4v Blank.

249, 0.64
29 11., 118(122)x65, 0.55, 47.6%, 1-1, I 81

STC number: 338

135 Petrarca 1503/07/07
Bodl. Don.f.6

a1r OPERE VOLGARI DI/ MESSER/ FRANCESCO PETRARCHA

&5r IMPRESSO IN FANO CAESA/-/ RIS PER HIERONYMO SONCI/-/ NO NEL .M.D.III. ADI VII DE/ LVGLIO

8vo; n 4, a-z 8, & 8, A 4; [200]
nlr Blank; nlv Poem by G.A. Taurelli "quo impressores divum Caesarem Borgiam alloquuntur" Inc.: Deve ciascun deuoto e bon vassallo; n2r Letter by Soncino to Cesare Borgia; n3r-n4r Letter by Soncino to the readers; n4v Blank; alv title-page; alv SONETTI ET CANZONI/ DI MESSER/ FRANCESCO PETRARCA/ IN LAVDE DI MADONNA LAVRA; a2r-t3r RVF 1-336, 350, 355, 337-349, 356-365, 351-2, 354, 353, 366; t3v-t5v CANZONE XLVII DI MESSER F.P. trovata in un antico libro: Inc. Quel che ha nostra natura in sé più degno; CANZONE XLVIII: Inc. Nova bellezza in abito gentile; t6r-&5r Trionfi; &5r-A4v Table of contents.

237, 0.62
28-29 11., 123(126)x63, 0.51, 41.6%, 1-1, I 85

STC number: 339

136 Petrarca 1503/09/26
BAV Barberini HHH VII.17

Petrarcha Con Doi Co(m)menti Sopra Li Sonetti & Canzone./ El Primo Del Ingeniosissimo Misser Francesco Philelpho./ Laltro Del Sapientissimo Misser Antonio Da Tempo: No-/ uame(n)te Addito./ Ac Etiam Con Lo Co(m)mento Del Eximio Misser Nicolo Pe/ ranzone: Ouero Riccio Marchesianno Sopra Li Triu(m)phi:/ co(n) Infinite Nove Acute Et Excelle(n)te ExpoSitione./ [woodcut vignette as in Bodl. Don.c.78]

r8r @FINISSE IL Petrarca Con Tre Commenti./ Stampado in Vene$ia Per Alber-/- tino da Li$$ona/ Vercelle$e./ Anno domini .M.cccccc.iii. adi uinti$ei de $eptembrio.

folio; A-N 8, O-P 6, a 10, b-r 8; [1] + 2-116; [10] + 1-128

as Bodl.Don.c.78
Petrarcha Con Doi Co(m)menti Sopra Li Sonetti & Canzone./ El Primo Del Ingeniissimo Mi$$er France$$co Philelpho./ Laltro Del Sapientissimo Mi$$ser Antonio da Tempo: No-/ uame(n)te Addito./ Ac Etiam Con Lo Co(m)mento Del Eximio Mi$$ser Nicolo Pe/ ranzone: Ouero Riccio Marche$$iano Sopra Li Triu(m)phi:/ co(n) Infinite Noue Acute Et Excelle(n)te Expo$$itione [woodcut vignette 154x202: the poet, a book in the right hand and in the background a tree, hills, some buildings, and the word FIORENZA]

r8r ©FINISSE IL Petrarca Con Doi Commenti./ Stampado in Vene$$ia Per Alber-/ tino Da Li$$sona/ Vercellese.

folio; A-N 8, O-P 6, a 10, b-r 8; [1] + 2-116, [10] + 1-128
Alv Prohemio by A.da Tempo to Federico Marquis of Mantua; Alv-A2v Life of Petrarch by A.da Tempo, Eiusdem auctoris edita opera; A2v Prohemio by Filelfo to Filippo Maria duke of Milan; A3r-P3v RVF 1, 3, 2, 4-79, 81, 82, 80, 83-336, 350, 355, 337-347, 356-365, 351-1, 354, 353, 348-9, 366; P3v @Finis$$e li Sonetti & Canzone de Mi$$ser France$$co Petrarca ben correti per Nico-/ lo Peranzone altramente Riccio Marche$$iano: li quali $onetti incomincia(n)do/ dal principio in$$ino al Sonetto Fiamma dal Ciel $u le tue trezze pio-/ ua: Sono expo$$ti per el degno poeta Mi$$ser Fra(n)ce$$co Philelpho/ & da li indrio in$$ino qui $ono expo$$ti per il Spectabile/ Mi$$ser
Hieronymo Squarciafico Alexandrino./ Et etiam tutti li ditti Sonetti Sono expo/ Sti p(er) lo Eximio Mi$Ser Antonio da/ Te(m)po. Sta(m)padi in Vene$ia p(er)/ Albertin Vercele$e.; P4r-P6v Table of contents; alr Blank; alv Prohemio by Nicolò Peranzone and verses by him; a2r-a7v Table of contents; a8r-a10r Prologue to the Trionfi by B. Illicino to Borso d'Este; a10v full-page woodcut vignette; bir-r8r Trionfi and register; r8v Blank.

495, 0.68

59 11., 248(257)x166(171), 0.67, 43.3%, comm., R 84 (comm.) R 109 (texts).

STC number: 341

138 Petrarca 1507/08/20
Bodl. Vet F1.c.75

[within a woodcut compartment, got] Petrarcha con doi co(m)menti Sopra/ li Soneti & Canzone./ El Primo del Inge(n)ioSi$$imo Mi/ Ser France$$co Philelpho./ Laltro del $apien)ti$$imo mi$$er An/ tonio da Te(m)po nouame$$te addito./ [rom] Ac etiam con lo Commento del Eximio Mi/ $er Nicolo Peranzone: O uero Riccio/ Marche$$iano Sopra/ li Trium/ phi: con Infinite Noue/ Acute & Excellen/ te Expo$$Sitio/ ne [printer's device]

P3v @Fini$$Se li Soneti & Canzone de Mi$$er France$$co Petrarca ben correti per Nico/ lo Peranzone altramente Riccio Marche$$iano: li quali $onetti incomincian/ do dal principio inSino al $onetto Fiamma dal ciel Su le tue trezze pio/ ua: $ono expo$$ti per el degno poeta Mi$$er Fra(n)ce$$co Philelpho/ & da li indrio inSino qui Sono expo$$ti per il Spectabile/ Mi$$er Hieronymo Squarciafico Alexandrino/ Et etiam tutti li ditti $onetti Sono expo/ Sti p(er) lo Eximio Mi$$er Antonio da/ Te(m)po. Stampadi in Milano/ per
Ioanne Angelo/ Scinzenzeler./r8r @FINISSE IL Petrarcha Con Tre Commenti./ Stampado In Milano per Ioanne/ Angelo Scinzenzeler./ Anno domini .M.CCCCCVIJ .adi .xx. del MeSe di AgoSto.

folio; A-N 8, O-P 6, a 10, b-r 8; 1-116 + [10] + [1-128]
Alv-P3v as Bodl. Don.c.78; P4r-P6v Table of contents (RVF); a1r Blank; alv Prohemio by Nicolò Peranzone and verses by him; a2r-a7v Table of contents (Trionfi); a8r-a10r Prologue to the Trionfi by B.Ilicino to Borso d'Este; a10v full-page woodcut vignette; b1r-r8r Trionfi and register; r8v Blank.
505, 0.66
62 ll., 238(247)x160(164), 0.67, 37.6%, comm., R 75 (comm.) R 110 (texts)
STC number: 343

139 Petrarca 1508/02/15
BAV Capponi II.8

[got] Opera del preclariSSimo Poeta MiSer Fran-/ce$co Petrarcha con li co(m)menti Sopra li/ Triumphi: Soneti: & Canzone hi-/Storiate & nouamente corret-/te per MiSer Nicolo Pe-/ra(n)zone co(n) molte acu/te & excellente/ additione./ MiSer Bernardo Lycinio sopra li Triumphi./

MiSer Francesco Philelpho
Sopra Soneti &
{ Canzone
MiSer Antonio de Tempo.
Hieronimo Alexandrino.
Cum gratia & Priuilegio. [woodcut vignette]
P3r Fini$$e li Soneti & Canzone de Mi$$er Fra(n)ce$$co Petrarcha ben corretti p(er) Nicolo Peranzone altra/ me(n)te Riccio MarcheSiano: li quali $oneti incomincia(n)do dal principio in$ino al $oneto Fia(m)ma/ dal ciel $u le tue trezze pioua a carte .66. sono expo$$ti p(er) el degno Poeta Mi$$ cesco Philel/ pho & da li indrio i(n)$ino q(ui) $ono expo$$ti p(er) il Spectabile Mi$.
Hieronymo Squarciafico/ Alexa(n)drino: Et etiam tutti li ditti $oneti $ono expo$$ti p(er) lo Eximio Mi$$er An/ tonio da Te(m)po. Sta(m)padi in Venetia p(er) Bartholomeo de Zan(n)i de porteSe/ nel .M.D.V.III. adi. xy. [sic] febraro.

folio; a 10, b-r 8, A-M 8, O-P 6; [10] + 1-128, 1-108
alv Prohemio by Nicolò Peranzone and verses by him; a2r-a7v Table of contents; a8r-a10r Prologue to the Trionfi by B. Ilicino to Borso d'Este; a10v full-page woodcut vignette; bir-r8r Trionfi and register; r8v Blank; A1r Sonetti & Canzone de Mi$$er/ FranceScho Petrarcha.; Alv Prohemio by A. da Tempo to Federico Marquis of Mantua; A1v-A2v Life of Petrarch by A. da Tempo; A2v Prohemio by Filelfo to Filippo Maria duke of Milan; A3r-P3r RVF 1-366 in Filelfo's standard order; P3v-P6r Table of contents and Register; P6v Blank.
500, 0.67
62 ll., 238(246)x165, 0.69, 34.6%, comm., R 77

STC number: 344

140 Petrarca 1508/11/20
BAV Capponi IV.737
[missing]
P7r @FinisSe li Sonetti et Canzone de Miser FranceScho Petrarca ben corretti per/ Nicolo Peranzione altramente Riccio MerciaSiano: liquali Sonetti inco-/ minciando dal principio inSino al Sonetto Fiamma dal ciel Su le tue/ trezze pioua: Sono esposti per el degno poeta Miser FranceScho/ Philelpho et da li indrio inSino qui Sono esposti per il Spe-/ ctabile Miser Hieronymo Squarciafico Alexandrino./ Et Etiam tutti li ditti Sonetti sono esposti per lo/ Eximio Miser Antonio da Tempo. Stam/ padi in VeneSia per Gregoriu(m)/ de gregoriis.

4to; n A8 (-A1 -A8), 2A-2C 8 (-2C3 -2C6), 2D 8 (-2D1 -2D3 -2D6 +2D8) 2E-2Q 8, 2R 12, a 4, A 8 (-A1, -A2, -A8), B-D 8 (-D1, -D3, -D6, -D8), E-P 8 (-P8); [6] + 1-18, 20-21, 24-140, [4] + 2, 4-7, 9-24, 26, 28-29, 31, 33-119 n A2r-n A6v Table of contents (Trionfi); n A6v-n A7v Prologus to the Trionfi by Bernardo Ilicino to Borso d'Este; 2A1v-2R12r Triomphi and Register; 2R12r @Finit Petrarcha nup(er) Su(m)ma dilige(n)tia corretto. @Impre$$um Venetiis per Gregorium de gregoriis/ @Sumptibus Egregii viri Domini Bernardini de tridino. Anno d(omi)ni .M.D.VIII. Die.xx. noue(m)bris; 2R12v Blank; alr-a4v Table of contents; A3r-P5v RVF 1-366; P5v-P6v Quel che ha nostra natura in se piu degno; P7r Nova bellezza in abito gentile; P7v Blank.

322, 0.68
64-65 ll., 161(167)x108(211), 0.67, 30.3%, comm., R 50 (comm.) R 61 (texts)

STC number: 345

141 Petrarca 1510/08/17
BAV Ross. 6668
LE COSE VOLGARI/ DI MESSER/ FRANCESCO PETRARCA.

z5v Impre$$o in Firenze a petitione di Philippo di Giunta
Fiorentino, Nel Anno Mille D.X./ adi XVII. di Agosto & nuova/
mente riiueduto, Deo/ gratias.

8vo; a-z 8, A 8(-A8); [184]
alv Letter by Francesco Alfieri to the reader; a2r-n3v RVF 1-263;
n3v SONETTI ET CANZONI/ DI MESSER/ FRANCESCO PETRARCA/ IN MORTE/
DI MADONNA LAVRA.; n4r-s5r RVF 264-366 (as Aldo 1501); s5v
TRIOMPHI/ DI MESSER/ FRANCESCO/ PETRARCA.; s6r-z5v Texts; z6r-z8r
CANZONE XLVIII DI MESSER Francesco Petrarcha trovata in un antico
libro: Quel che ha nostra natura in se' piu degno; z8r CANZONE
XLIX: Nova bellezza in abito gentile; z8v Blank.
245, 0.64
29-30 11., 120(124)x65, 0.54, 45.4%, 1-1, I 80
STC number: 346

142 Petrarca 1511/11/00
BL 241.b.10

[within a woodcut frame 66x122] LE OPERE/ V/ OL/ GARI/ DI MESS-
SER FRAN-)/ CESCO PETRAR/ CHA, CIOE, SONET-)/ TI ET CANZO-/ NI IN
LAVDE/ DI MA-/ DON/ NA/ LAVRA.

Q7v @Fini$$e li Sonetti Canzone & Triomphi de/ mi$$Ser Francescho
Petrarcha. In Venetia per/ Lazaro Soardo: nel. M.D.XI. del meSe
de/ Nouembrio.

12mo; A 8, B-G 12(-G2), H-P 12, Q 8; [8] + I-CLXXV + [1]
143 Petrarca 1512

[got] Opera del preclariSSimo Poeta MiSer Fran/ceSco Petrarca con li co(m)menti Sopra li/ Triumphi: Soneti: & Canzone hi-/Storiate & nouamente corette/ per MiSer NiCo/lo Pe/ra(n)zone co(n) molte acu/te & excellente/ additione./ MiSer Bernardo Lycinio Sopra li Triumphi./

MiSer FranceSco Philelpho. Sopra/
{ MiSer Antonio de Tempo. Soneti &/
Hieronymo Alexandrino. Canzone

[printer's device]
P3v @FinissSe li soneti & Canzone de MiSer FranceSco Petrarca ben correti per Nico/lo Peranzone altramente Riccio Marche$iano: li quali Sonetti incomincian/ do dal principio inSino al soneto Fiamma del ciel su le tue trezze pio/ ua: Sono expo$ti per el degno poeta MiSer Fra(n)ceSco Philelpho/ & da li indrio inSino qui $ono expo$ti per il Spectabile/ MiSer Hieronymo Squarciafico
Alexandrino/ Et etiam tutti li ditti Sonetti Sono expo/ Sti p(er) lo Eximio MiSer Antonio da/ Te(m)po. Sta(m)padi in Milano/ per Ioa(n)ne Angelo/ Scinzenzeler

folio; a 10, b-r 8 (+-r7, r8, handwritten), A-N 8, O-P 6; [11] + II-CXXVIII, [I], II-VIII, 9-110, CXI-CXIII, [115], CXVI

alv Prohemio by Nicolò Peranzzone and verses by him; a2r-a7v Table of contents (Trionfi); a8r-a10r Prologue to the Trionfi by B.Ilicino to Borso d'Este; a10v Full-page woodcut vignette; b1r-r8r Trionfi; r8r Finit Petrarcha nup(er) summa dilige(n)tia a reuerendo .p. ordinis minor(um) mag(ist)ro gabriele bruno veneto terre sancte/ mi(n)istro eme(n)datos a(n)no d(omi)ni 1491. die. 10 maii.; r8r Register; r8v blank; Alr [got] Sonetti et Canzo(n)e de/ MiSer Francescho/ Petrarcha. [printer's device]; Alv Proemio by A. da Tempo to Federico Marquis di Mantova; Alv-A2v Life of Petrarch by A. da Tempo; A2v Prohemio by Filelfo to Filippo Maria duke of Milan; A3r-P3v RVF in Filelfo and Squarciafico's standard order; P4r-P6v Table of contents.

495, 0.68

62 ll., 240(250)x157, 0.65, 36.1%, comm., R 77 (comm)

STC number: 348

144 Petrarca 1513/05/00

Casanat.R.XI.14

OSH SONETTI CANZONE E TRIUMPHI DEL PETRARCA/ CONLI SOI COMMENTI NON SENZA GRANDISSIMA/ EVIGILANTIA ET SVMMA DILIGENTIA CORRE/ PTI ET IN LA LORO PRIMARIA INTEGRAT/ TA ET ORIGINE RESTITVTI NOVITER/ IN LITTERA CVRSIVA STV DioSSI [sic]/ MAMENTE IMPRESSI.
V6r @Finiscono e Sonetti & Canzoni de MeSer FranceSco Petrarcha:
con li Suoi com(m)enti Stampadi per opera de MeSer Ber/- nardino
Stagnino in VeneSia del meSe de/ Maggio .M.DXIII. regna(n)te/
linclyto Principe Leonardo Lare/- dano.

4to; A-T 8, V 6, n 6, 2A-2Z 8; 1-158, [6] + 1-184
A1v Prohemio by A. da Tempo to Federico Marquis of Mantua; A1v-A2v
Life of Petrarch by Da Tempo; A3r Prohemio by Filelfo to Filippo
Maria duke of Milan; A3v woodcut vignette: the poet sits under a
tree, two books in front of him, and is being crowned with the
laurel wreath; A4r-V4v RVF 1, 3, 2, 4-79, 81, 82, 80, 83-336, 350,
355, 337-347, 356-365, 351-2; 354, 353, 348, 349, 366; V4v-V6r
CANZONE DI MESER FRAN./ PET. NOVAMENTE RI-/ TROVATA.: Quel che ha
nostra natura in sè più degno; CANZONE: Nova bellezza in abito
gentile; V6r Register; V6v Blank; n1r TRIOMPHI DI MESER FRANCE/
SCO PETRARCHA CON/ LA LORO OPTI/ MA SPOSJT/ TIONE; n1v Two sonnets
by Marsilio Umbro, the first dedicated to Bembo: Che non consuma
morte e 'l tempo avaro; the second dedicated to Martino Zorzi:
Quanta forza ha vertù Marin sublime; n2r-v Letter by Marsilio
Umbro to Lodovico Barbadigo; n3r Memorabilia de Laura and Epistula
by Petrarch to Iacopo Colonna; n3v-n6r Prologue to the Trionfi by
B. Illicino to Borso d'Este; n6v woodcut vignette; 2A1r-2Z8r
Trionfi; 2Z8r @I Triomphi moralissimi del Petrarcha co(n) ogni
diligentia tranSunti de lexem(p)io di/ quel che Scritto di mano
propria del poeta per tutto eSSer Se afferma: con li opti/ mi &
eruditiSsimi comentarij de lunico & excellentissimo interprete Me/
Ser Bernardo illicinio in lantiquaria loro dignita redotti
feliceme(n)/ te finiscono in Venegia impreSSi nel anno .M.D.XIII./
del meSe di Maggio per opera de MeSer Ber/- nardino Stagnino
regnante il Sereni$i$mo Principe Leonardo/ Loredano.; 2Z8r
Register; 2Z8v Blank.
340, 0.74
52 ll., 173(181)x105(112), 0.61, 35.8%, l-l, I 66 (comm.) I 81 (texts)
STC number: 350

145 Petrarca 1514/08/00
BAV Ross.6728

IL PETRARCHA.

z7v Impre$i$o in Vinegia nelle ca$e/ d'Aldo Romano, nel' anno/ MDXIII/ del me$e di/ Ago$to

8vo; a-z 8, A 8, B-C 8; [1] + 1-184 + [24]
alv-a2r Letter by Manuzio to P.M.Desyderio Curtio; a2v SONETTI ET CANZONI/ DI ME$S$ER/ FRANCESCO PETRARCHA/ IN VITA/ DI MADONNA LAVRA.; a3r-n7v RVF 1-266; n7v SONETTI ET CANZONI/ DI ME$S$ER/ FRANCESCO PETRARCHA/ IN MO$T$E/ DI MADONNA LAVRA.; n8r-s6r RVF 267-366; s6v-s8r Blank; s8v TRIOMPHI/ DI ME$S$ER/ FRANCESCO/ PETRARCHA.; t1r-z7v Texts; z8 Blank; A1r-A7v Table of contents; A8 Blank; B1r-B3v Aldo agli lettori; B4r-C7v Nel cor pien d'amarissima dolcezza; Quel che ha nostra natura in sé più degno; Sonnets by Petrarch: Anima dove sei? che ad hora ad hora; Ingegno usato alle question profonde; Stato foss'io quando la vidi prima; In ira ai cieli al mondo et alla gente; Se sotto legge Amor vivesse quella; Lasso com'io fui mal approvveduto; Quella ch'el giovenil mio cor avinse; Geri Gianfigliacci to Petrarch: Chi d'amor sospira, [all the following sonnets addressed to Petrarch have, after the sonnet, the indication of the response to them in
RVF]: Giovanni de' Dondi to Petrarch: Io non so ben s'io vedo quel ch'io veggio; Sennuccio del Bene to Petrarch: Oltra l'usato modo si regira; Giacomo Colonna to Petrarch: Se le parti del corpo mio destrutte; Guido Cavalcanti: Donna me prega; Dante: Così nel mio parlar voglio esser aspro; Cino da Pistoia: La dolce vista e 'l bel guardo soave; C8r Errata corrige; C8v Printer's device Vaccaro 392.

260, 0.60
29 ll., 117(123)x65, 0.56, 51%, 1-1, I 81
STC number: 351

146 Petrarca 1515/05/20
BAV Chigi II 468

[in red and got] Opera del preclari$ [black] Simo Poeta mi$$er FranceScho Petrarcha con el/ co(m)mento de mi$$er Bernardo Lycinio sopra li/ triu(m)phi. Con mi$$er Fra(n)ceScho Philelpho:/ Misser Antonio de tempo: Mi$$ser hie-/ ronymo Alexea(n)drino sopra li Soneti/ & Canzone nouamente hiStoriate:/ & correcte per mi$$er Nicolo/ Peranzone. Azonte mol/ te notabele & excel/ lente additione. [woodcut vignette: S. Bartholomeus, in the background a tree on the right and some houses 70x105]

P3r @Fini$$e li Soneti & Canzone de Mi$$ser Fra(n)ceScho Petrarcha ben correti p(er) Nicolo Para(n)zone [sic] altra/ me(n)te Riccio Marche$$iano: liquali Soneti incomincia(n)do dal principio inSino al Soneto Fia(m)ma/ dal ciel Su le tue trezze pioua a carte .66. sono expoSti p(er) el degno poeta Mi$$er. Fra(n)ceScho Phi/ lelpho & da li indrio i(n)Sino qui Sono expoSti p(er) el Spectabile Mi$$er Hieronymo $quar/ciafico Alexea(n)drino: Et etiam tutti li ditti Soneti Sono expoSti p(er) lo Eximio Mi$$er Antonio da Te(m)po.
CANZONIERE ET/ TRIOMPHI/ DI MES/ SER/ FRANCESCO PE/ TRARCHA.


24mo; n 8, A-V 8; [8] + I-CLX

nlv Letter by Griffio to the readers; n2r-n7v Table of contents; n8 Blank; A1r copy of the title-page; A1v Blank; A2r-v Letter by the editor Tommaso Sclarici del Gammaro to the readers; A3r-L4v RVF 1-263; L4v SONFTTI [sic] ET CANZONI./ di me$$er Fra(n)ce$co Petrarca i(n) mor-/ te di madonna Laura.; L5r-P7v RVF 264-366 ordered as the Manuzio editions; P7v TRIOMPHI DI MESSER FRAN/ CESCO PETRARCHA.; P8r-T8v Triomphi; T8v-V5r Quel che ha nostra natura in sé più degno; Sonnets (7) by Petrarch as in Aldo 1514; Geri Gianfigliacci: Chi d'amor sospira, [all the following sonnets addressed to Petrarch have, after the sonnet, the indication of the response to them in RVF]; Giovanni de' Dondi: Io non so ben s'io vedo quel ch'io veggio; Sennuccio del Bene: Oltra l'usato modo si regira; Giacomo Colonna: Se le parti del corpo mio destrutte; V5r-V8r Guido Cavalcanti: Donna me prega; Dante: Cosi nel mio parlar voglio esser aspro; Cino da Pistoia: La bella vista e 'l bel guardo soave; V8v Blank.

150, 0.50

35 11., 84(92)x38, 0.44, 34.6%, 1-1, I 48

STC number: 356
BAV Ross. 6954

as Bodl. Antiq.e.1.1513 except that this edition reads, more correctly, STVDIOSISSI

V6r @Finiscono e Sonetti & Canzoni de MeSer FranceSco Pef/ trarcha con li Soi co(m)menti Stringedi per Gregorio de/ Grigorij in VeneSia del meSe de Maggio .M.D.XIX./ regnante Inclyto Principe Leo-/ nardo Lauredano.

4to; A-T 8, V 6; 1-158

as Bodl. Antiq.e.1.1513

354, 0.70

52 ll., 173(181)x105(118), 0.61, 40.2%, comm., I 66 (comm.) I 81 (texts)

STC number: 357

150 Petrarca 1521/06/01

Bodl.Antiq.g.I.1521

IL PETRARCHA

T2v Impress$o in Tusculano apres$o il Laco Benace(n)/ se Per AlesSandro Paganino di Pa-/ ganini Brixiano. Nel an-/ no. M.D. XXI./ adi primo di/ Giugno.

24mo; A-S 8, T 12, V 6; I-CLXI, [CLXII]

Alv-A2r Letter by Alessandro Paganini to Isabella Gonzaga Marchioness of Mantua; A2v-L4v SONETTI ET CANCIONI/ DI MESSER/ FRANCESCO PETRARCHA/ IN VITA/ DI MADONNA LAVRA. RVF 1-266; L4v-P4r SONETTI ET CANCIONI/ DI MESSER/ FRANCESCO PETRARCHA/ IN MORTE/ DI MADONNA LAVRA. RVF 267-366 [ordering as the Manuzio editions]; P4r
TRIOMPHI DI MESSER/ FRANCESCO PE/ TRARCHA P4v-T2v Texts; T2v Register; T3r-T8r Table of contents; T8v-T10v Nel cor pien d'amarissima dolcezza; T10v-T12r Quel che ha nostra natura in sé più degno; T12r-V3r Anima dove sei? che ad hora ad hora; [all the following sonnets addressed to Petrarch have, after the sonnet, the indication of the response to them in RVF] G.de'Caratori: O novella Tarpea in cui s'asconde; Ser Diotisalvi di Pietro da Siena: Il bell'occhio d'Apollo del cui sguardo; Stato foss'io quando la vidi prima; In ira ai cieli, al mondo, et alla gente; Se sotto legge Amor vivesse quella; Lasso com'io fui mal approvveduto; Quella che el giovenil mio cor avinse; Geri Gianfigliacci: Messer Francesco chi d'amor sospira; Giovanni de Dondi: Io non so ben s'io vedo quel ch'io veggio; Sennuccio del Bene: Oltra l'usato modo si regira; Giacomo Colonna: Se le parti del corpo mio destrutte; V3r-V4r Guido Cavalcanti: Donna me prega; V4r-V5v Dante: Così nel mio parlar voglio esser aspro; V5v-V6r Cino da Pistoia: La dolce vista e 'l bel guardo soave; V6v Blank. 147, 0.52 36 11., 83(91)x38, 0.46, 35%, 1-1, I 46 STC number: 359 151 Petrarca 1521/07/00 BAV Ross. 6731 IL PETRARCHA. C8r Impre$$so in Vinegia nelle ca$e d'Aldo/ Romano, & d'Andrea ASola/ no $uo $uocero nel'anno/ M.D.XXI./ del meSe di/ Giulio 8vo; a-z 8, A-C 8; [1] + 2-184 + [24]
a1v-a2r Agli lettori; a2v-z8v as Manuzio 1514 (BAV Ross.6728)
except that n7v reads SONETTI ET CANZONI/ DI MESSER/ FRANCESCO
PETRARCHA/ IN MORTE/ DI MADONNNA LAVRA; A1r-A3r Aldo agli lettori;
A4r-B7v as Manuzio 1514; B8 Blank; C1r-C7v Table of contents; C8r
Colophon; C8v Printer's device Vaccaro 395.
245, 0.58
29 11., 118(121)x65, 0.55, 46.4%, 1-1, R 8I
STC number: 360

152 Petrarcha 1521/12/04
BAV Ross. 6725

[missing]

C(on)8r ImpreSSo in Venetia per Nicolo Zopino e Vin-/ centio
compagno nel .M.CCCC.XXI./ Adi .III. di Decembrio.

8vo; a 8(-al), B-E 8, F 8(-F1, -F2, -F7, -F8), G-H 8(-H8), I-V 8(-
V8), X-Z 8(-Z2) &-C(on) 8; 2-40, 43-46, 49-63, 65-159, 161-177,
179-193 + [7]
a2r-v Letter by Francesco Alfieri to the reader; a3r-N4v RVF 1-86,
95-105 vv.1-87, 114-135 vv.1-87, 139-263; N4v SONETTI ET CANZONI/
DI MESSER/ FRANCESCO PETRARCHA/ IN MORTE/ DI MADONNNA LAVRA.; N5r-
S6r TRIOMPHI/ DI MESSER/ FRANCESCO/ PETRARCHA; S6v-Z8r Trionfi;
Z8v-&2v Noua bellezza in abito gentile; &2v-&4r Sonnets (7) by
Petrarch: Anima dove vai che ad ora ad ora, Ingegno usato alle
question profonde, Stato fuss'io quando la vidi prima, In ira al
cieli al mondo et alla gente, Se sotto legge amor vivesse quella,
Lasso com'io fui mal approvveduto, Quella ch'el giovenil mio cor
avinse; &4v-&5v Geri Gianfigliacci: Chi d'amor sospira, [all the
following sonnets addressed to Petrarch have, after the sonnet, the indication of the response to them in RVF]; Giovanni de' Dondi: Io non so ben s'io vedo quel ch'io veggio; Sennuccio del Bene: Oltra l'usato modo si regira; Giacomo Colonna: Se le parti del corpo mio destrutte; &5v-&6v Guido Cavalcanti: Donna mi prega; &7r-&8r Dante: Così nel mio parlar voglio esser aspro; &8v-C(on)1r Cino da Pistoia: La dolce vista e il bel guardo soave; C(on)2v-C(on)8r Table of contents; C(on)8r Register and printer's device; C(on)8v Blank.

153 Petrarca 1522/03/08
BAV Chigi IV 1049

[within a woodcut frame] @PETRARCHA CON DOI COM-/ MENTI SOPRA LI SO-/ NETTI ET CAN-/ ZONE,/ @EL PRIMO DEL INGENIOSISSI-/ MO MISSER FRANCESCO/ PHILELPHO./ LALTRO DEL SAPIENTISSIMO/ MISSER ANTONIO DA TEM-/ PO NOVAMENTE/ ADDITO./ @AC ETIAM CON LO COMMENTO/ del Eximio Mi$$er Nicolo Peranzone,/ ouero Riccio Marche$$iano/ Sopra li Triumphi, con/ infinite noue acute/ & excellente ex/ po$$itione./ LAVS [woodcut vignette: 27x22 a saint] DEO

P7r @Finis$se li Sonetti & Canzone de Mi$$er France$co Petrarca ben corretti per/ Nicolo Peranzone altramente Riccio Marche$$iano: li quali Sonetti inco/ minciando dal principio in$$ino al Sonetto Fiamma dal ciel Su le tue/ trezze pioua: Sono expo$$ti per el degno poeta Mi$$ser France$co/ Philelpho & da li indrio in$$ino qui Sono expo$$ti per il Spe-/ ctabile Mi$$ser Hieronymo Squarciafico Alexa(n)drino./ Et etiam tutti li ditti Sonetti Sono expo$$ti per/
lo Eximio Mi$$er Antonio da Tem-/ po. Stampadi in Venetia per il/No. Mi$$er Bernardi-/ no Stagnino al(ia)s/ de Ferrarijs./Mcccccxxij. die. viij. MenSis Martij/ [printer's device similar
to Vaccaro 483, 34x54]

4to; A-P 8, 2 A 8, 2A-2Q 8, 2R 6, a 4
Alv Prohemio by A. da Tempo to Federico Marquis of Mantua; Alv- A2r Life of Petrarch by A. da Tempo; A2v Eiusdem auctoris edita opera; Prohemio by Filelfo to Filippo Maria duke of Milan; A3r- P5v RVF in Filelfo's standard order; P5v-P6v Quel che ha nostra natura in sé più degno; P7r Nova bellezza in abito gentile; P7v- P8 Blank; alr-a4r Table of contents (RVF); a4v Blank; 2 A1 Blank; 2 A2r-2 A6v Table of contents (Trionfi); 2 A6v-2R6r Trionfi; 2R6r @Finit Petrarcha nup [sic] $umma diligentia correcto. @Impre$$sum Venetiis p(er) d(omi)n(u)m Bernardinu(m) Stagninu(m)/ Alias de Ferrarijs de Tridino Mo(n)iserrati. An(n)o d(omi)ni .M.D.XXII. Die xxviiij. Martij. Regna(n)te il Sere-/ni$$imo principe Mi$$er Antonio Grimano.;2R6r Register;2R6v Blank;alr-a4r Table of contents (RVF); a4v Blank.

275, 0.70
65 1l., 148(152)x90(92), 0.61, 26.6, 1-1, R 44 (comm); R 50 Texts
STC number: 362

154 Petrarca 1522/07/00
BNR 68.9.G.31

[within a woodcut compartment] IL PETRARCHA

C(on)4v Impre$$So in Fiorenza p(er) li heredi di Filippo di Giunta/ L'anno .M.D.XXII. del Me$$e di Luglio./

8vo; a-z 8, & 8, C(on) 4, A 8; [204]
alv Blank; a2r Letter by Bernardo Giunti to Don Michele da Silva; a2v SONETTI ET CANZONI/ DI MESSER/ FRANCESCO PETRARCA/ IN VITA/ DI MADONNA LAVRA.; a3r-n2v nos 1-263; n2v SONETTI ET CANZONI/ IN MORTE/ DI MADONNA LAVRA. n3r-s3r nos 264-342, 359, 343, 356, 344-349, 357-358, 360, 351-354, 350, 355, 361-366; s3v-z4v Trionfi; z5r-28v Table of contents; C(on)1r-C(on)3v Bernardo di Giunti ai lettori; C(on)3v-C(on)4v Errata corrige; C(on)4v Register; A1 Blank; A2r-A7r Quel che ha nostra natura in sé più degno, Nova bellezza in abito gentile; Anima dove sei che ad ora ad ora; Giacomo de' Caratori da Imola: O nouella Tarpea in cui s' asconde [all the following sonnets addressed to Petrarch have, after the sonnet, the indication of the response to them in RVF]; Ser Dio ti salvi di Pietro da Siena: Il bello occhio d'Apollo del cui sguardo; Stato foss'io quando la vidi prima; In ira ai cieli, al mondo et alla gente; Se sotto legge Amor vivesse quella; Lasso com'io fui mal approvveduto; Quella che el giovenil mio cor avinse; A7v-A8r Blank; A8v Printer's device Camerini n.3.

251, 0.60
29 11., 119(122)x65, 0.55, 46.4%, 1-1, I 78
STC number: 363

155 Petrarca 1523/03/00
BL c.8.b.12*
[missing]

S6r Impre$$So in Vinegia nelle caSe de Gregorio de Gre/ goriis nel' anno .M.D.XXIII. del mese de Marzo

12mo; [-A] B-R 12 S 6; I-CXCII + [7]
Blr-N7v RVF as in Aldo; N8r-Q8r Trionfi; Q8v-Q11r Aldo agli lettori; Q11v-R1v Nel cor pien d'amarissima dolcezza; R2r-R4r Quel che ha nostra natura in sé più degno; R4v-R6r Sonnets (7) by Petrarch: Anima dove sei che ad ora ad ora; Quella ghirlanda che la bella fronte; Stato fuss'io quando la vidi prima; In ira ai cieli, al mondo & alla gente; Se sotto legge Amor vivesse quella; Lasso com'io fui mal approvveduto; Quella ch'el giovenil mio cor avvinse; R6r-R7r Geri Gianfigliacci: Chi d'amor sospira, [all the following sonnets addressed to Petrarch have, after the sonnet, the indication of the response to them in RVF]; Giovanni de' Dondi: Io non so ben s'io vedo quel ch'io veggio; Sennuccio del Bene: Oltra l'usato modo si regira; Giacomo Colonna: Se le parti del corpo mio destrutte; R7v-R8v Guido Cavalcanti: Donna me prega; R9r-R10r Dante: Così nel mio parlar voglio esser aspro; R10v-R11r Cino da Pistoia: La bella vista e il bel guardo soave; R11v-S6v Table of contents.

194, 0.53
29 11., 118(121)x57, 0.48, 21%, 1-1, I 81
STC number: 366

156 Petrarca 1525/08/00
Bodl. Toynbee 265
LE VOLGARI OPERE DEL PE/ TRARCHA CON LA ESPO/ SITIONE DI ALESSAN/ DRO VELLUTELLO/ DA LVCCA./ [italics] NESSuno ardiSca Stampare il presente uolume nel termino di .X. anni/ Sotto le pene che nel breue del Sommo Pontifice, & ne/ glialtri priviIllegi Si contengono./ MDXXV.
g9v QVI [italics] Finiscono le opere uolgari del Petrarcha, Stampate in Vinegia per Giouanniantonio & Fratelli da Sabbio del mese d'Agosto/ L'anno del Signore Mille cinquecento uenticinque

4to; 2A 8, 2B 4, A-2b 8, 2c 4, a-f 8 g 10(-g10); [12] + 1-201 + [60]

2A1v Blank; 2A2r-2A4r Table of contents; 2A4v-2A5r Map of Valclusa; 2A5v Privilegii; 2A6r Proemio by Vellutello to Martino di Martino Bernardini da Lucca; 2A6v-2A7v Trattato de l'ordine de sonetti e canzone del Petrarca mutato; 2A7v-2B2r Vita et costumi del poeta; 2B2r-Alr Origine di Madonna Laura con la discrittione di Valclusa e del luogo ove il poeta di lei a principio s'innamorò; Alr Divisione dei Sonetti et Canzone del Poeta in tre parti; A1v-Q2v RVF Part 1; Q3r-Y3r Part 2; Y3v-2c1v Part 3; 2c1v QVI FINISCONO LE TRE PARTI DE SON. ET CANZ./ DEL PETRARCHA STAMPATI IN VINEGIA/ PER GIOVANNIANTONIO ET FRATELLI/ DA SABBIO DEL MESE D'AGOSTO/ L'ANNO DEL SIGNORE/ M.DXXV.; 2c2r Sonnet by Stramazzo da Perugia to Petrarch: La Santa Fiamma de la qual son privè; Response by Petrarch: Se l'honorata fronde; Geri Gianfigliacci to Petrarch: Messer Francesco chi d'amor sospira; 2c2v Response by Petrarch: Geri quando talhor meco s'adira; Iacopo Colonna: Se le parti del corpo mio destrutte and response by Petrarch: Mai non vedranno le mie luci asciutte; 2c3r Giovanni de'Dondi to Petrarch: Io non so ben s'io vedo quel ch'io veggio and response by Petrarch: Il mal mi preme et mi spaventa il peggio; 2c3v-2c4 Blank; alr-g9v Trionfi; g9v Register.

350, 0.71

44 ll., 175(183)x115, 0.66, 32.3%, l-l, I 78 (comm.), I 121 (texts)
IL PETRARCHA CON L' ESPOSIZIONE/ D' ALLE<SSANDRO VELLVTELLO E/ CON
MOLTE ALTRE VITILIS/ SIME COSE IN DIVERSI/ LVOGHI DI QUELla/
NOVAMENTE/ DA LVI AG/ GIVN/ TE/ [italics] Ne$$uno ardi$$ca
Stampare, ne Stampato uendere il pres$$ente/ uolmme dentro al
termino d'anni dieci $otto le/ pene, che nel breue del Sommo/
Pontifice e de glialtri/ Privilegi $i con/ tengono/ MDXXVIII

n3r [italics] Qui fini$cono le uolgari opere del Petrarcha, cio e
i Son./ le Canz. & i Triomphie Stampate in Vinegia per/ Ma$$tro
Bernardino de Vidali Venetiano/ del me$$e di Febraro L'anno del/
Signore Mille cinquecento uentiototto./

4to; 2A 8, 2B 4, A 8, B-Z 4, 2a-2y 4, a-n 4 (-n4); [11] + 1-185 +
[52]
2Alv Blank; 2A2r-2A3v Table of contents; 2A4r Privilegii; 2A4v-
2A5r woodcut vignette: Valclusa; 2A5v-2A6v Trattato de l'ordine
... del Petrarca mutato; 2A6v-2A8v Vita e costumi del poeta; 2B1r-
2B3v Origine di Madonna Laura con la descrittione di Valclusa e
del luogo doue il poeta in principio di lei s'innamorò; 2B4r
Divisione de Sonetti e de Le Canzoni del Petrarca in tre parti;
2B4v-2d4r Part I; 2d4v-2q1r Part II; 2q1r-2y4v part III; 2y4v
Register; alr-n3r Trionfi; n3r Register; n3v Blank.

327 cropped, 0.66
50 11., 147(156)x94, 0.64, 46%, 1-1, I 58 (comm); I 82 (texts)

STC number: 373

158 Petrarca 1530
BL 11422.aaa.1

[within a woodcut full-page engraving] LI SONETTI,
CANZONI ET/ TRIOMPHI/ [black:] DI M.FRANCE-/ [in red:] SCO PETRAR-/ 
CHA HISTO-/ RIATI./ [black] MDXXX.

2C8r Stampato in Vinegia per Nicolo d'Ari-/ Stotile detto Zoppino. 
MDXXX.

8vo; A-Z 8, 2A 8, 2B 4, 2C 8; 1-196 + [8]

A1v-A2r Agli Lettori; A2v SONETTI ET CANZONI/ DI MESSER/ FRANCESCO 
PETRARCHA/ IN VITA DI/ MADONNA LAVRA.; A3r-N7v RVF ordered as in 
Aldo 1-266; N7v SONETTI ET CANZONI/ DI MESSER/ FRANCESCO 
PETRARCHA/ IN MORTE/DI MADONNA LAVRA.; N8r-S6r RVF 267-366; S6v 
woodcut vignette; S7r-Z5r Trionfi; Z5v-Z8r Aldo agli lettori; Z8v- 
2A3r Nel cor pien d'amarissima dolcezza; 2A3r-2A5v Quel che ha 
nostra natura in sè più degno; 2A5v-2A7r Sonnets (7) by Petrarch: 
Anima dove sei che ad ora ad ora; Quella ghirlanda che la bella 
fronte; Stato fuss'io quando la vidi primera; In ira ai cieli, al 
mondo et alla gente; Se sotto legge Amor vivesse quella; Lasso 
com'io fui mal approvveduto; Quella ch'el giovenil mio cor 
avvinse; 2A7r-2A8v Geri Gianfigliacci: Chi d'amor sospira, [all 
the following sonnets addressed to Petrarch have, after the 
sonnet, the indication of the response to them in RVF]; Giovanni 
de' Dondi: Io non so ben s'io vedo quel ch'io veggio; Sennuccio 
del Bene: Oltra l'usato modo si regira; Giacomo Colonna: Se le 
parti del corpo mio destrutte; 2A8v-2B1v Guido Cavalcanti: Donna 
me prega; 2B2r-2B3r Dante: Così nel mio parlar voglio esser aspro; 
2B3v-2B4r Cino da Pistoia: La dolce vista e 'l bel guardo soave;
159 Ricco 1511/10/01
BL 11426.aa.36

[got] Opere de Anto(n)io Riccho/ Neapolitano Intitu/ lata [sic]
Fior de Delia/ Stampata Nouamente./ Sonetti Capitoli/ EpiStole
De$perata/ Egloghe Barzellete/ Strambotti Farze; [printer's
device]

H7v @Impre$$um Venetiis per/ Melchion [sic] SeSSa/ M.D.XI. Adi/
Primo Octobre

8vo; A-H 8(-H8); [63]
Alv Letter by Ricco to Aenea Cabriano de Gonzaga; A2r-D4v Sonnets;
D5r-E4r Capitoli; E4r-E8r Disperata; E8r-F3r Epistole; F3v-F7r
Egloga; F7r-Glv Barzellette; Glv-G4r Strambotti; G4v-H6v Farza
"... recitata ... in Venetia a di XII de Febraro MDVII in la casa
del Magnifico misser Marino Malipiero per la nobile Compagnia de
Fausti"; H6v-H7v Capitolo to the Vergin; H7v Register; H8 Blank.

244, 0.66
30-32 11., 128(127)x65, 0.51, 41.6%, 1-1, R 80
STC number: 380

160 Ricco 1520/05/30
BL c.107.aa.23(3)

[got] Opere de Antonio Riccho/ Neapolitano Intitulata [sic]/ Fior
de Delia Sta(m)==/ pata Nova ==/ mente./Sonetti Capitoli/ EpiStole
DeSperata/ Eglogha Barzellete/ Stra(m)botti Farze; [printer's device]

H7v @Stampato in Venetia per Marchio Se$/ Sa & Piero de Rauani compagni .M./ D.XX. Adi .XXX. Mazo.

8vo; A-H 8; [64]
copy of the above edition.

249, 0.69

30-32 11., 128(132)x85, 0.66, 27.4%, 1-1, R 80

STC number: 383

161 Rosiglia 1515
BAV Capponi VI 137

@Opera del digniSSimo doctore medico &/ poeta maes$tro Marcho Rosiglia da fuligno: cioe So/ netti: Capituli: Egloghe: Stra(m)botti: & due p(re)diche da-/more: Nouame(n)te p(er) Nicolo Zopino Sta(m)pata .1515. [woodcut vignette: 77x108 a man seated, presumably the author, writes on a quire, surrounded by books. In the background the words MARCO DA FVLJGNO/ D. ET. P. EXC

8vo; A-Q 4; [64]

Alv Blank; A2r-B2r Sonnets (4) and Capitoli (4) by Rosiglia; B2v-B3r Dedicatory letter by Rosiglia to Elisabetta Gonzaga; B3r Latin piece to Elisabetta Inc.: Iuro tibi volui iampriden mittere donum; B3v-I2r Eclogues (4); I2v-L1v Predica (4 parts); L1v-Q1v Frottola de cento romiti; Q2r-Q3r Strambotti; Q3v-Q4r Capitolo; Q4v Blank.

240, 0.71
162 Rosiglia 1520?
Taylor Inst. 98.b.10

[got] M [rom] Iscellanee [sic] Noua Del p(re)clarissimo Poeta Mea/
Stro Marcho RaSilia da Foligno. Et altri Au/ctori. Nouamente
Sta(m)pata Zoe Sonetti/ Capituli Egloge e Stra(m)botti Colle/cte
per mi Nicolo dicto/ Zopino [woodcut vignette: 101x78 a kneeling
youth being crowned with a laurel wreath by a seated lady; four
youths in the background, the second from the left plays a lyre]

m4r @Sta(m)pata i(n) Venetia p(er) Nicolo dicto Zopino.

8vo; a-m 4; [48]
alv Blank; alr-clv Sonnets; c2r-d4v Strambotti; elr-g2v Capitoli;
g3r-v Dedicatory letter by the author to Elisabetta Gonzaga; g3v
Latin poem to the latter; gir-m4r Eclogues; m4v Blank.

247, 0.67
30-32 ll., 131(134)x70, 0.53, 37.41-1, R 81, R 81
STC number: 390

163 Rosiglia 1521/02/19
BAV Capponi V 416

OPERA DE MAESTRO MARCHO/ ROSIGLIA DA FVLIGNO/ NOVAMENTE CORRET/ TA
CON ADITIONE [woodcut vignette as in DC 162]

H4v Stampato in uenetia per Nicolo Zopino e Vincen/=tio compagno
nel M.CCCXXI. Adi.xix./ de feabraio. Regnante lo inclito
Principe MeS/ Ser Antonio Grimani.
8vo; A-H 4; [64]
Alv woodcut vignette as on the frontispiece, above it, in got:
Marco da Fuligno; A2r-A6r Sonnets (4), Capitoli (4); A6v-A7r
Dedicatory letter by the author to Elisabetta Gonzaga; A7r Latin
poem to the latter; A7v-E2v Eclogues (4); E2v-F1r Oratio ad
Venerem; Flv-G6v Frottola de cento romiti; G7r-G8v Strambotti
(10); G8v-H1r Laude; H1r-H1v Capitolo del Sonno; H1v-H3v
Confessione d'amore; H3v-H4r Capitolo; H4v Blank.
233, 0.65
30 ll., 120(124)x60, 0.50, 44.5%, long-line and 2 cols., I 81
STC number: 391

164 Sannazaro 1530
BNR 68.13.C.55
SONETTI, E CANZONI/ DI .M.IACOBO SANNAZZARO/ GENTILHVOMO NA/
POLITANO./ [italics] Cum gratia, e Prohibitione del Summo/
Po(n)tefice, e del Senato Veneto, che ne$$u/ no po$$a $tampare
que$ta opera,/ sotto la pena che in eSSa Prohi-/ bitione Si
contiene.

06r Stampato in Roma per Antonio Blado/ d'Asola Nell' Anno del
Signore/ .M.D.XXX./ [Printer's device Vaccaro 191]

4to; A-N 4, O 6; I-LII + [6]
Alv Letter by Sannazaro to the Marquise Cassandra; A2r-D3r
SONETTI, E CANZONI/ DEL SANNAZZARO; D3r-M3v PARTE SECONDA DE, SO-/NETTI, E CANZONI DI/ .M. IACOBO SANNAZZARO/ GENTILHVOMO NA-/POLITANO; M4r-M4v LAMENTATIONE SOPRA EL CORPO DEL REDENTOR DEL
MONDO/ AD MORTALI; N1r-N4r VISIONE IN LA MORTE DEL/ .ILL. DON/
SONETTI ET CANZONI/ DI M. IACOBO SANNAZARO/ GENTILHOMO NAPOLITANO.

x6v IMPRESSA/ In Napoli per MaiStro/ Ioanne Sultzbach Alemano/ Nel Anno .M.D.XXX. del me$e/ di Novembro, Con priuilegio del/ Reuerendissimo et IlluStri$. Segnore Cardinale/ Colonna che per X. Anni in que$to/ Regno tal opera non Si po$$a/ Stampare, ne stampata portarSi/ da altre parti Sotto la pena/ che in eSSo priuilegio Si contiene

n1v blank; n2r-n3v Letter by Sannazaro to the Marquise Cassandra; n4 Blank; A1r-E4r SONETTI ET CAN/ ZONI DEL/ SANNAZZARO; E4v PARTE/ SECONDA/ DE SONETTI/ ET CANZONI DI .M./ IACOBO SANNAZARO/ GENTILHO/ MO NAPO/ LITANO.; F1r-R4r Texts; R4v Blank; S1r-S2r LAMENTATIONE SOPRA/ AL CORPO DEL/ REDENTOR DEL MONDO/ AD MORTALI; S2v Blank; S3r-T3r VISIONE IN LA MORTE DEL/ .ILL. DON/ ALFONSO DAVALO MARCHESE/ DI PESCARA; T3v Blank; T4r-V4r IN LA MORTE DI PIERLEONE; V4v Blank; X1r-X4r Table of contents; X4v Blank; X5r ALLI LETTORI X5v-X6r Errata Corrige.

334, 0.72
18 ll., 145(163)x93, 0.64, 50.3%, 1-1, R 160

STC number: 394
On the last page note of possession by Antonio Seripando, who received the book as a present from the Marquise Cassandra.

166 Sannazaro 1530/12/20
BAV Ferraioli V 7936 int.3

RIME DI M. IACOBO/ SANNAZARO GEN/ TILHVOMO NA=/ POLITANO.

F8r Stampate in Roma, nel anno .M.D.XXX./ Adi .xx. Del Mese di Decembre.

8vo; A 8, B 8(-B1, -B2, -B3 -B6), C-F 8; 1-8, 12-13, 15-48
A1v Letter by Sannazaro to the Marquise Cassandra; A2r-B4v Texts; B5r-E8r PARTE SECONDA DE SONETTI/ ET CANZONI DI .M. IACOBO/ SANNAZARO GENTILHO/ MO NAPOLITANO.; E8v-F1r LAMENTATIONE SOPRA AL/ CORPO DEL REDENTOR/ DEL MONDO AD/ MORTALI; F1r-F3v VISIONE IN LA/ MORTE DEL IL./ DON ALFONSO DA VALO MAR=/ CHESE DI PESCHARA.; F3v- F6r IN LA MORTE DI/ PIER LEONE; F6v-F8r Table of contents; F8v Blank.

253, 0.63
30 ll., 127(134)X70, 0.55, 46.2%, 1-1, I 85

STC number: 395

167 Sasso 1500
Casanat. Vol.Inc.498

[got] Sonetti e capituli del clariS/ $simo poeta mi$er Pam/ philo $a$$o modene/ Se. Cum gratia et/ priuilegio.

K6v ^Opera & impen$a Bernardini mi$intae impre$-/ $um eSt hoc opu$culum Brixiae Sub au$picati$$imo/ Augu$tini barbadici $caeptro Venetorum duce tre/ cente$ima chri$tianorum olympiade: cum gratia/ & priuilegio.
4to; a-e 8, f 6, g 8, h 6, i 8, k 6, l 8, m 6, n 0 8, q 6, r 8, s 6, t 8, u 6, x 8, y 6, z 8, A 6, B 8, C, D 8, E, F 8, G 6, H 8, I 6, K 6, [chi] 2; [230]

alv-a2v Letter to Elisabetta Gonzaga by the author; a3r-o8v Sonnets 1-407; q1r-C2r Capitoli 1-27; C2v-F5v Eclogues 1-5; F6v-K6v Capitoli 28-38: ch1r-2v Errata corriges and register.

358, 0.75
30 ll., 152(163)x85, 0.56, 58.8%, 1-1, R 102

STC number: 398

168 Sasso 1500 c.
Casнат. Vol.Inc.1743

[got] Versi in laude de la lyra compo-/ sti: per il clariSSimo poeta miSer/ Pa(m)philo SaSSo ModeneSe. [woodcut vignette: a country landscape, a man plays the violin near a spring, on top of which is a winged horse. 95x100]

A6v @Brixiae per Bernardinum de miSintis

4to; A 6; [6]

Alv Blank; A2r-A6v Versi in lode... Inc.: O Dolce cethra chel iugo de Cynthio Expl.: Che desperato mar che troppa fede; A6v Son. Se ben la vista de mortali offende.

354, 0.74
31-33 ll., 167(175)x75, 0.45, 59.1%, 1-1, R 101

STC number: 400

169 Sasso 1500?
BNR 70.3.F.27

n
4to; a-c 4; [12]

air Latin poem by Sasso to Onofrio advocatum patricium venetum;
air-blv Chi vede il sol calar nell'oceano (terzine) blv-b2r Qui
prius horrisona geminarat sibila voce; b2v-b4r Latin dialogue and
eclogue clr-c4v 8 vernacular sonnets and 8 latin poems alternated.
350, 0.72
29 ll., 156x85, 0.54, 55.6%, 1-1, R 108

STC number: 399

170 Sasso 1501/10/07
BNR 34.9.C.5.3

Opera del praeclari$$imo/ poeta mi$$er Pamphi/ lo $a$$o modene$$e./
Sonetti. CCCC.VII./ Capituli. XXXVIII/ Egloge .V.

t6r Opera & impen$$a Bernardini Vercelle(n)/ Se impre$$um eSt hoc
opu$culum Vene/ tiis Sub au$picatissimo Leonardi Lor-/ dani Septro
Venetorum duce .Anno./ MCCCCC.I.die .vii. ottober.

4to; a-s 4, t 6; [78]

a1v Blank; a2r-v Letter by Panfilo Sasso to Elisabetta Gonzaga;
a3r-iv4 Sonnets 1-407; k1r-s2r Capitoli 1-38; s2v-t6r Eclogues 1-
8; t6v Sonnet by Iacopo Philippo Pellenegra for the death of
Panfilo Sasso Inc.: Quella che con sua falce il mondo atterra.
345, 0.73 (energetic cropping)
45 ll., 181(185)x128, 0.71, 20.1%, 2 cols, R 80

STC number: 402

171 Sasso 1504/11/28
BNF Nencini 1.6.4.40
Opera del praecclariSSimo poeta miser Pamphi/ lo SaSSo modense./
Sonetti. CCCCVII./ Capitoli. XXXVIII./ Egloghe. V./

4to; a-s 4, t 6; [78]
as BNR 34.9.C.5.3
353, 0.72
45 11., 182(185)x130, 0.71, 22%, 2 cols. R 80
STC number: 405

172 Sasso 1511/02/20
Bodl. Mason H 163

Opera del praecclariSSimo poeta miser Pamphi/ lo SaSSo Mode-/ neSe./ Sonetti. CCCCVII./ Capitoli. XXXVIII./ Egloghe V.

4to; a-s 4, t 6; [78]
alv Blank; a2r-v Dedicatory letter by Sasso to Elisabetta Gonzaga;
a3r-18v Sonnets 1-407; k1r-s2r Capitoli 1-38; s2v-t6r Eclogues 1-5; t6v Sonnet by J.F.Pellenegra for the death of Panfilo Sasso

Inc.: Quella che con sua falce il mondo atterra.
367, 0.72
45 11., 181(184)x128, 0.71, 27.4%, 2 cols., R 80
STC number: 406
173 Sasso 1519/02/01
BAV Barberini JJJ.VI.28

[within a woodcut frame, got] Opera del preclariSSimo poeta Miser Pamphilo/ Sasio [sic] Modenesi./ Sonetti .ccccvij./ Capituli .xxxviiij/ Elogie. v. [woodcut vignette: 81x68 a man behind a desk, around him four youths on the left and three on the right seated have open books on their desks and listen to him]

k7v Venetiis per Guilielmum de Fontane-/ to de Monferrato .M.cccccc.xix./ Adi primo Febraro

4to; a-k 8; [80]
al Dedicatory letter by Sasso to Elisabetta Gonzaga; a2v-e3v Sonnets 1-407; e4r-i7r Capitoli 1-38; i7r-k7v Eclogues 1-5; k7v Sonnet by J.F.Pellenegra for the death of Panfilo Sasso Inc.: Quella che con sua falce il mondo atterra.

359, 0.72
42 ll., 170(174)x125, 0.74, 32.2%, 2 cols, R 81
STC number: 407

174 Sclarici 1491/07/11
BL IA 24139

SILVANO de miSSer ThomaSo $clari/ cino cammaro [sic] doctore in/ leze da Bologna

6f3v FiniSce li Sonetti compositi p(er) M.T. Sclarici/ no Ga(m)mamoro doctore in lege ImpreS$i ne 1al-/ ma & inclyta citta di Bologna a comune Spe/ Sa de Benedetto de Hector libraro & de Pla-/ to(n) di Benedetti Stampatore Regnante lo Il/- lustriS. S. Signor Zohan(n)e di Bentiuogli nel/ Mccccclxxxxi .a di. xi. Luqlio.
Letter by Sclarici to Galeazzo Bentivoglio [in Latin]; translation in the vernacular of the above letter; Latin piece Inc.: Parve liber Tugurium meum exire oportas; Qui comincia li soneti amorosi per M. Lucina da M. Tomaso Sclaricino Gammaro cantati; Texts; Qua finisce li sonetti da M.T. Per M. Lucina composti; Oratio ad Deum, Ad Virginem, De fide, Trionfo d'amore, Trionfo di la pudicitia, de la morte, di la fama, dil tempo, di eternitate [all sonnets], Elegia, Canzone for Bentivoglio, 3 capitoli, Conclusio totius operis..., Ratio qua re D.T. brevissimo temporis spatio operi suo Silvano finem imponet; errata corrige; Register.

175 Senato, Francesco 1515/12/19
BL G10345(2)
[within a woodcut frame, got] Operetta noua de fra(n)/ce$co Senato Anconi/ tano & altri Auctori zoe/ Sonetti xxiii./ Stantia j./ Desperata j./ EpiStole ij./ Capituli ij./ Strambotti viij./ Barcelletta j./ Eglogha j./ Cu(m) gra [sic] & Privilegio

D4r Stampata nella inclita Citta di/ Venetia. Nellanno del n(ost)ro/ Signor .M.CCCCC./ XV. adi. XIX./ de Dece(m)/ bre.

8vo; A-D 4; [12 cc.]
Alv Blank; A2r-A2v Prohemio by Baptista da Petrelli Anconitano; A3r-B4r Sonnets for Pica and Stanze; B4r-C1r Sonnets for Elisabetta de Antiquis; C1r-2v Disperata; C2v-C4r Epistle; C4v-D1v Capitoli; D1v-D2v Strambotti by Zorzi Dandolo, Paolo Cortese, Marco Lauredano, Bartolomeo da Parma, Francesco Cinti Anconitano; D2v-D3r Barzelletta; D3r-D4r Egloga; D4v Blank.

237, 0.65

30 ll., 123(128)x65, 0.52, 39.8%, 1-1, R 82

STC number: 410

176 Sfortunato 1489/12/13
BL IA 22697

Alv HT] [got] Ludouicus Sfortunatus artib(us) Studen(s) olim domini martij/ Magnifici domini orSati manuleSSi.

B8r Impre$$um venetijs per MagiStrum Andream de papia/ Calabren(sis). M. cccclxxxviiij. idibus Decembris

4to; a-b 8; [16]

Alv Blank; alv-b8r Texts (canzone: quartine ABBC CDDE EFGG, 2 canzoni, sestina, 2 pieces AbBcddDeE FgFggbB, 47 sonnets, capitolo).

350, 0.71

38 ll., 151(155)x60, 0.40, 69.5%, 1-1, G 80

STC number: 411

177 Sonetti capituli 1506?
BL 1071.m.38(8)

HT] [got] Sonetti Capituli in laude de papa Iulio.
SONETTI E' CANZONI/ DI DIVERSI/ ANTICHI AVTORI TOSCANI/ IN DIECI LIBRI RACCOLTE. / [italics] Di Dante Alaghieri [sic] Libri quattro/ Di M. Cino da PiStoia Libri uno./ Di Guido Caualcanti Libri uno./ Di Dante da Maiano Libri uno./ Di Fra Guittone d'Arezzo Libri uno./ Di diuerse canzoni e' sonetti senza nome/ d'autore Libri uno./ Printer's device Camerini n.4

t4r [italics] Impre$$o in Firenze per li heredi di Philippo di/ Giunta nell'anno del Signore./ M.D.XXVII. A di V./ del meSe di Luglio.

8vo; 2A 4, a-s 8, t 4; [4] + 1-148
2Alr Blank; 2A2r-2A4v Letter by Bernardo di Giunta agli nobilissimi e giovani amatori delle toscane rime; alr-b4v SONETTI E CANZONI DI DANTE ALAGHIERI NE LA SVA VITA NUOVA LIBRO PRIMO; b5r-c7r SONETTI E CANZONI DI DANTE ALAGHIERI LIBRO SECONDO; c8r-e2v CANZONI AMOROSE E MORALI DI DANTE ALAGHIERI LIBRO TERZO; e3r-f6r CANZONI MORALI DI DANTE ALAGHIERI LIBRO QVARTO; f6v DI MESSER CINO/ GIVDICE/ DA PISTOIA; f7r-h3r SONETTI E CANZONI DI MESSER CINO GIUDICE DA PISTOIA LIBRO QVINTO; h4v-i7r SONETTI E BAILLATE DI GVIDO DI MESSER CAVALCANTE CAVALCANTI LIBRO SESTO; i7v DI DANTE/
DA/ MAIANO; i8r-18r SONETTI E CANZONI DI DANTE DA MAIANO LIBRO SETTIMO; 18v DI FRATE GVIT/ TONE/ DI AREZZO.; m1r-n5r SONETTI E' CANZONI DI FRATE GVITTONE DI AREZZO LIBRO OTTAVO; n5v-p2v CANZONI E' BALLATE DI DIVERSI AVTORI LIBRO NONO (Franceschino degli Albizzi, Fazio degli Uberti, Lapo Gianni, Loffo Bonaguida, Ser Honesto Bolognese, Guidi Guinizzelli, Bonaggiunta Orbicciani, Giacomo da Lentini, Guido delle Colonne, Pier de le Vigne, Re Enzo, Federico II); p3r Blank; p3v CANZONI ANTICHE/ DI/ AVTORI INCERTI; p4r-r1v DI AVTORI INCERTI LIBRO DECIMO; r2r Blank; r2v SESTINE RITROVATE/ IN VNO/ ANTICHISSIMO TESTO/ INSIEME/ CON LA SESTINA DI DANTE; r3r-r4r Texts; r4v SONETTI DE I SOPRADETTI/ AVTORI/ MANDATI L'VNO A' L'ALTRO.; r5r-s8v Texts?; errata corrige; t4r Register
250, 0.61
30 11., 118(125)x60, 0.51, 51.9%, 1-1, I 79
STC number: 415

179 Sonetti e capitolo 1519
BNF Palat. E.6.6.153.II.19
@Sonetti morali bellissimi della morte/ della Illustri$$ima Duchessa Durbino: &/ un Capitolo deuotissimo facto per lo Illu-/ Stri$$imo Duca Lorenzo in nel/ suo tran$$ito: & altri So/ netti bellissimi./ [coat of arms]

a4v @Fece stampare Maestro Zanobi della/ Barba.

8vo; a 4; [4]
alv blank; a2r-a4v Texts.
234, 0.75
27 11., 118(122)x70, 0.59, 38.4%, 1-1, R 87
STC number: 414

180 Staccoli 1501-1512
BNR 70.2.F.32

SONECTI ET CANZONE DE/ MISER AVGUSTINO/ DA VRBINO

n

4to; n 4. a-c 8, d 4; [32]
n2r-n3r Table of contents; n3v-n4v Letter by Pattolo to Angelo Colocci "Mecenati suo"; a1r-d3v Texts; d4r-d4v Blank.
340 [205x135], 0.66
29 ll., 162(167)x80, 0.49, 53.2%, 1-l, R 112
STC number: 417

181 Strambotti e sonetti
BNR 70.8.B.11

Strambotti dogni Sorte: & Sonetti alla bergamasca gentilissimi da cantare inSu/ liuti & uariati stromenti/ [woodcut vignette: a man and a woman dancing 85x85]

n

4to; a 6; [6]
a1v Blank a2r-a6r Texts; a6v Blank.
344, 0.70
35 ll., 147(151)x120, 0.82, 38.5%, 2 cols, G 84
STC number: 418

182 Tebaldeo 1490? 1500?
BAV Ferraioli IV 8156
4to; A 4, b-k 4: [44]

Alv Blank; A2r-flv Sonnets 1-283 and Dialogo; flv-f3r Epistle 1-3; f3r-g3v Eclogues 1-4; g3v-g4v Desperata; g4v-k4r Capitoli 1-19; k4v Blank.

365, 0.74

44 ll., 180(188)x125, 0.69, 30.8%, 2 cols, R 80

STC number: 429

183 Tebaldeo 1499/05/13
BNR 70.6.F.30

[x4v Impresso in Modena per Dionysio Berthoco/ Ne lanno de la redemptione [sic] humana. Mcccc/ Lxxxxviii/a di /xiii. de Magio. Imperante/ lo Sapientissimo Hercule Duca de Ferrara/ Modena Regio & c.

4to; a 6(-a1,-a6), b-f 6, g 6(-g3,-g4), h-m 6, [-n], o 6, [-p], r 6, s 6, [lacuna], x 4; [90]
a2r Blank; a2v Dedicatory letter to the Marchioness of Mantua by Jacopo Tebaldi Inc. Havendo io gia vedute...; a2r-x4v Texts: Sonnets 1-221; Dialogo; Sonnets 222-267; Capitoli 1-3; 7-9; Desperata 1; Epistola 3, Capitoli 11-14; Eclogues 1-3; Capitolo 16; Sonnets 268-280.
r6r Impre$$o in Milano per Magi$tro Vlderico Scin/ zenzeler:Ne Lanno del Signore. Mcccclxxxix./ a di. iii. del me$e de Zugno.
Ad In$tantia de Ma/ gi$stro Iohanne da Lignano

4to; a-o 8, p 6, q 4, r 6; [128]

alv Dedicatory letter to the Marchioness of Mantua by Jacopo Tebaldi Inc. Havendo io già vedute...; a2r-r5v Texts: sonnets 1-221, Dialogo, Sonnets 222-267, Capitoli 1-5, Epistola 1, Capitoli 6-9, Disperata, Epistola 2, Capitolo 10, Epistola 3, Capitoli 11-14 (followed by the explanation referring to the last two pieces in the sequence: "Questi due capituli sequenti sono replicati però che sono differenti lunno nel principio et nel fine: laltro nel fine". The two capituli are variant readings of the Desperata 1 and of cap.9 respectively), Eclogues 1-4, Sonnets 281-282, Capitolo 19, Sonnet 283, Capitolo 15, Capitoli 15-16, Sonnets 268-280; r6r Epigram by Rocociola: Culta Thebaldeo quicum(que) haec numina scripta/ Inspicis et puro corde relecta legis/ Versibus is forsan si mendam negligis  ullam/ Dilaceres uras igne nel amne b, natent/ Laudibus at dignos laudatos protege tecti/ cur nequeant talamum pervolitare tuum?/ Vox mea magna sonat, nam sunt me iudice tales/ Ut iusti cupiant dicta subire viri; r6v Blank.
340, 0.65
29 ll., 158(163)x78, 0.69, 53.8%, 1-1, R 110
STC number: 421

185 Tebaldeo 1500/04/07
BAV Barberini BBB I 24
[got] Soneti & capitoli de mi$$er/ Antonio Thebaldeo.

q8r Impre$$o in Modena per .M. Dominico Rocciolo ne lanno
.M.cccc. a di .vii. de Aprilo/ Imperante Hercule Ducha de Ferrara
Mo- de na & Rezo & c.

4to; a-h 8, i 4, k-q 8; [124]
alv Dedicatory letter to the Marchioness of Mantua by Jacopo
Tebaldi Inc. Havendo io già vedute...; a2r-q8r Texts: sequence as
in Tebaldeo 1499/06/04 (BL IA 26790) no explanations follow
cap.14; q8v Epigram by Rocociola (as above).

339, 0.69
29-30 ll., 167(173)x95, 0.57, 42.8%, 1-1, R 115
STC number: 422

186 Tebaldeo 1500/05/14
BL IA 31194
SONETTI CAPITVLI ET/ egloge del Pre$tanti$$i/- mo .M. Antonio/
Thebaldeo

13v Impre$$um Brixie. Mcccc.adi. xiii. Maii

4to; a-1 4(-14); [43]
alv Dedicatory letter; a2r-13v Texts: Sonnets 1-221, Dialogo 1,
Sonnets 222-269, Capitoli 1-9, Desperata 1, Epistola 2, Capitolo
10, Epistola 3, Capitoli 11-14, (variant readings as in Tebaldeo 1499/06/04), Eclogues 1-3, sonnets 281-282, cap.19, son.283, capp.15-16, Sonnets 268-280; 13v Epigram by Rocociola as above.

354, 0.70

44 11., 165(170)x117, 0.71, 36.6%, 2 cols, R 77

STC number: 423

187 Tebaldeo 1500/08/01
BNR 69.9.D.14

[within a woodcut frame 192x142; above the letterpress woodcut vignette: a man reading at a desk, 2 windows at each side, and on a bookrest 2 open books. On the right 3 other books, one of which open, 56x79] @Opere del Thibaldeo/ da Ferrara./ @Sonetti cclxxxiii./ @Dialogo .i./ @EpiStole .iii./ @Egloge .iii./ @DeSperata .i./ @Capituli xix.

L4r @Impre$$o in la inclyta cita di Venetia per Manfredo/ de Su$streuo & Zorzi dito zibi$chino de ru$co/ ni compagni. Ne li anni del no$tro $i/= gnore. M.ccccc. adi primo Ago$to

4to; A-L 4; [44]

 Alv Blank; A2r-L4r Texts ordered as in Tebaldeo 1490? (BAV Ferraioli IV 8156); L4v Blank.

360, 0.71

45 11., 180(183)x125(128), 0.69, 28.6%, 2 cols, R 80

STC number: 425

188 Tebaldeo 1502/09/10
BL c.57.d.4

L4r @Impre$$o ne la inclyta citta di Venetia per Georgio de Ru$$coni/ Milane$$e. Ne lanno del nostro Signore .Mcccccii./ A di .x. de Septembrio. Regna(nt)e lo inclyto prin/ cipe. Leonardo Lauredano. [printer's device]

4to; A-L 4; [44]
Alv Blank; A2r-L4r Texts as in Tebaldeo 1490?; L4v Blank.
365, 0.70
45 ll., 183(191)x125, 0.68, 29.1%, 2 cols. R 81
STC number: 433

189 Tebaldeo 1507/06/25
BNR 69.7.G.10

[within a woodcut compartment 188x128] OPERE del Thibaldeo da Ferra-/- ra Cioe Sonetti. Dialoghi./ DiSperata EpiStole. Egloghe./ Capitoli & c./ [woodcut vignette: a man plays a lyre, while Cupid is shooting an arrow towards him 100x88]

L3v @Impre$$o in Venetia per me Manfredo./ De Monteferrato .del. M.CCCCCVII./ Adi. XXV. del me$$e de/ Zugo

4to; A-L 4; [44]
Alv Blank; A2r-L4r Texts as in Tebaldeo 1490? [sonnets 73 and 80 are interchanged]; L4v blank.
365, 0.74
190 Tebaldeo 1508/06/26
BL 1073.h.8(1)

[within a woodcut compartment, got] Opere de Miser Antonio/Thibaldeo da Ferara. [sic]/ Soneti. Dialoghi./ DiSperrata. EpiStole./ Egloghe Capitoli. & c./ [woodcut vignette: 79x79 a man sitting at a desk reading; on each side a window and under each of them a book, as Ciminelli 1508/03/20]

L4r @Impre$$o In Venetia per Mae$$tro Ma(n)-/ fredo De monteferrato M.CCCC./ VIII. Adi. XXVI. Del Me$$e de Zugno.

4to; A-L 4; [44]
Alv Blank; A2r-L4r Texts as in Tebaldeo 1490? [sonnets 73 and 80 are interchanged]; L4v Blank.

This copy was bound by the printer with Ciminelli 1508/03/20 BL 1073.h.8(1).

STC number: 437

191 Tebaldeo 1510?
BL 84.a.12

Opere/ del thebaldeo da/ ferrara cu(m) tabula./ Sonetti cclXXXiiij;/ Dialogo j/ EpiStole iiij/ Egloge iiiij/ DeSperrata j/ Capituli xin
4to; n A 6, A-P 8, Q 6; [132]
n Alv Dedicatory letter; n A2r-A5v Table of contents; n A6 Blank;
Alr-Q5v Texts as in Tebaldeo 1490?; Q6 Blank.
326, 0.70
30 ll., 161(165)x85, 0.53, 46.8%, 1-1, R 107
STC number: 439

192 Tebaldeo 1511/08/00
BNF Palat. E.6.5.66
Capitoli. & co./ [woodcut vignette: a man sitting at a desk reads
and offers a book to another man 73x88]
F4r Impre$$o in Venetia per Alexandro de Bin=/ donis. Mcccc: xi.
del meSe de Augusto.

4to; A-E 8, F 4; [44]
Alv Blank; A2r-F4r Texts as in Tebaldeo 1490?; F4v Blank.
344, 0.74
44 ll., 162(172)x125, 0.77, 30%, 2 cols, R 74
STC number: 440

193 Tebaldeo 1513/02/11
BAV R.I.VI.456
[got] Le opere vulgare de/ mi$$ere Antonio/ Thebaldeo da/
Ferrara./ Sonetti./ Dialogo./ Epi$$tole./ Egloghe./ DeSperata./
Capitoli.
K12v In venetia per Simone de Luere/ Adi. xi. febraro. M.D.xiii.
12mo; A-K 12; 1-120

Alv Dedicatory letter to the Marchioness of Mantua by Jacopo Tebaldi Inc. Havendo io già vedute...; A2r-K12v Texts as in Tebaldeo 1490?; K12v Register.

205, 0.52

30 11., 109(126)x60, 0.55, 30.8, l-1, R 73

STC number: 441

194 Tebaldeo 1515
BAV Capponi VI.138 (1)

[printer's device 40x53, got] Sonetti: Capituli: & Eglone Del Pre$stantissimo./ M. Antonio Thebaldeo/ Nouamente Imprese co(n)/ Limatissima Ca$stigatione/ Anno .M.D.X.V./ Sonetti cclxxxiii./ Epi$tole vii./ Capituli xv./ Capituli noui iii/ Egloge iii/ Barzelette

n

12mo; A 12, B 12(-B1), C 12(-C4 -C5 -C9 -C10 -C11 -C12), D-H 12, I 6 (-I5 -I6); [95]

Alv Dedicatory letter to the Marchioness of Mantua by Jacopo Tebaldi Inc. Havendo io già vedute...; A2r-I4v Texts as in Tebaldeo 1490?, except that the sonnets are in the sequence 1-267, 281-282, 268-280, 283.

202, 0.46

37-38 11., 120(125)x50, 0.40, 32.9%, l-1, G 63

STC number: 443

195 Tebaldeo 1517/02/21
BNR 69.3.A.33
Sonetti: Capituli: & Egloghe Del PreStantiS$imo./ M. Antonio Thebaldeo/ Nouamente Impresse co(n)/ limatissima CaStigazione/ Anno .M.D.X.V./ Sonetti cclxxiij./ Epistole vii./ Capituli xv./ Capituli noui iii/ Egloghe iii/ Barzellette


12mo; A-H 12, I 4: [100] as BAV Capponi VI.138(1) 203, 0.46 37-38 11., 121(125)x49, 0.40, 32.9%, 1-1, G 63
STC number: 445

196 Tebaldeo 1525/11/00 BNR 8.34.H.11

[got] Opera delo Elegante poeta Thibaldeo Ferrarese./ Soneti. cclxxxiij. Egloghe. iiiij/ Dialogo. i Desperata. i./ Epistole. iiij. Capitoli. xviiij. [woodcut vignette: 81x68 a man behind a desk, around him four youths on the left and three on the right, seated, have open books on their own desks, and listen to him].

Q7r @Finisse lopera dello elegante poeta mi$Ser/ Antonio Thebaldeo da Ferrara: nouamen(n)te/ con gran dilige(n)tia reuista, & ricorretta:/ Stampata nella inclita citta di Vine-/ qia: nelle [sic] parochia di Santo Moy$e:/ nelle ca$e nuoue Iu$tiniane: p(er) Fra(n)/ ce$co di Alessandro Bindoni:/ & Mapheo PaSyni compa/ qni:
Nelli anni del Signor re. 1525. del meSe di Nouembre: Regna(n) te il SereniSSimo principe me$ ser Andrea Gritti.

8vo; A-Q 8(-Q1, -Q8); [126]
Alv Blank; A2r-Q6v Texts as in Tebaldeo 1490?; Q7r Register; Q7v Blank
255, 0.67
30 ll., 125(128)x70, 0.56, 43.9%, 1-1, R 83
STC number: 448

197 Tebaldeo 1530
BAV Ross. 6178
[within a woodcut full-page engraving] DI M.ANTONIO/ [italics and red] Tibaldeo Ferrare$e l'opere/ d'amore, nuouamente re-/ uiSte, & con ogni dili-/ gentia $ommamen=/ te corrette & riStampate/ [roman and black] MDXXX

Q7v Stampato in Vinegia per Nicolo di/ Ari$totele detto Zoppino./
MDXXX.

8vo; A-Q 8; [128]
Alv Blank; A2r-Q6v Texts: Sonnets 1-267, 281-282, 268-280, 283, Dialogo, Epistole 1-3, Eclogues 1-4, Disperata, Capitoli 1-19; Q7r-v Errata corrig by M. Guazzo; Q8r Blank; Q8v Printer's device 53x35.
250, 0.67
30 ll., 125(128)x60, 0.48, 50%, 1-1, I 83
STC number: 449

198 Torto 1490
BL C.8.q.12
f8v Impre$$So in Firenze per/ Ser FranceSco Bonaccour$i

4to; a-f 8; [48]
alr-a3r Letter by Cesar Torto, Philosophiae ac Medicine Scolaris, to Andrea Matteo Marquis Betontini siniscalco regio; a3r-a5r Cesar Torto ad amicam; a5r-b2v Triumphus Amoris by Cesar Torto; b3r-b5v Sonnets Canzoni and Strambotti by Cesar Torto, many with explanatory notes in Latin, sonnet by Nicolò Gaetano; b5v-b7r Canzone by Cesar Torto; b7r-b8v Strambotti and Epitaphium by Cesar Torto dated 1489; b8v-d4v Sonnets i-xxxxvi by Staccoli; d5r-e2v 2 canzoni and sonnet by Nicolò Salimbene; e3r-f3r Canzone, capitolo and 4 sonnets by Bernardo Ilicino f3r-f5r Capitolo by Simone Serdini: Le infastidite labbra; f5r-f8v Capitolo by Antonio Tebaldeo: La nuda terra s’ha già messo il manto.

326, 0.66
28 ll., 155x80(85), 0.52, 51.3%, 1-1, R 111
STC number: 452

199 Torti 1490
Bodl. Auct 2.Q.6.79

n [but alr is within a woodcut frame]

n [but e10v has Pacini's printer's device]

4to; a-d 8, e 10; [42]
alr-a2v Letter by Cesar Torto Philosophiae ac Medicine Scolaris to Matteo Marchioni Betontino siniscalco Regio; a2v-a4r Cesar Torto ad Amicam; a4r-b5v Triumphus amoris, sonnets, canzone and
strambotti by Cesar Torto, many with explanatory notes in Latin; b5v-dlr Sonnets by Staccoli i-xxxxli; dlr-d6r 2 canzoni and sonnet by Nicolò Salimbene; d6r-e5v Canzone, capitolo, 4 sonnets by Bernardo Ilicino; e5v-e7r Capitolo by Simone Serdini: Le infastidite labbra; e7r-e10v Capitolo by Antonio Tebaldeo: La nuda terra s'ha già messo il manto.

STC number: 453

200 Trissino 1529
BAV Ferraioli IV 4686
RIMEX DEL TRISSINÒ

2n4r [italics] Stampata in Vicenza per Tołomeò / Ianiculò, De l'anño MDXXIX./ Con la Prohibitiione come nel'altre

4to; 2a-2n 4; [52]
2a1v Letter by Trissino to Cardinal Ridolfi; 2a2r-211v Rime; 212r-214r Canzone by Trissino to the Pope Clemente VII; 214r-2m2r Canzone by Trissino in praise of Cardinal Ridolphi; 2m2v-2n4r Eclogue; 2n4r Register; 2n4v Printer's device Vaccaro n.547.

STC number: 454

201 Visconti [after 1493/02/26]
BL G 10724

HT] a3r RITHIMI DEL MAGNIFICO MESERE GASPAR/ VESCOVIT.

4to; a-i 8, k 4; 76
air-a2v Letter by Gaspare Visconti to Nicolò Visconti et Coregiam and sonnet: Inc. Non cum gran studio diligentia et arte; a3r-ilv Rhithimi; i2r-k2r Transito de Carnevale [ottave]; k2r Epitaphio del Carnevale (in lat); k2v Poems praising the author by Stefano Dolcino, Domenico Machaneo, Paolo Lauterio, Io.A. Pegio, F.T. Cornigero; k4r Letter by Cornigero to the reader (in latin).
350, 0.73
29 11., 165(170)x90, 0.55, 50.3%, 1-1, R 112
STC number: 458
INDEX OF FIRST LINES OF SERAFINO AQUILANO

Sonnets

1) Se questa electa ho sol tra tante belle
2) O falso anello impresa alta e superba
3) O gentil per colei qual sola invoco
4) Tempo o fortuna ahimé che non resolve?
5) Superbo anel tu sei pur gionto al fine
6) O vago anel che in su la bianca mano
7) Sei tu quel dolce anel, tu sei pur deso
8) O viduo anelletto anch'io te adoro
9) Precioso gentil vago annellecto
10) Vaga verghetta che già fusti accolta
11) Puro animale el ciel ch'ognne alma sforza
12) O felice animal felice dico
13) Non per una cagion di te mi doglio
14) L'aurea ventosa tua non potrei dire
15) Ben somigli a Madona a quel ch'io guardo
16) Unico Bernardin l'opra è sincera
17) O ritracto del ver tu sei pur divo
18) Se l'opra tua di me non ha già molto
19) Mando el ritracto mio qual brami ognora
20) Quel pellican falcon tanto rapace
21) O mal quidato ocel disceso in terra
22) Vago ocellin che con pietoso grido
23) Non te admirar fidel se già mi torsi
24) O felice fidel h'oggi sei stato
25) O felice librecto ove si spesso
26) Dimme librecto car che fia de nui?
27) Ecco qui el servo tuo con humil voce
28) Se pur al tuo voler feci contrasto
29) sei carcer ruppi et fuor del mio costume
30) Quel nimico mortal de la natura
31) Quel fier Cupido assiduo e tenace
32) Dolce nimica el mio gridar si forte
33) Se mai qui non compar donna si bella
34) Rodemi dentro al cor con grande affanno
35) Hor più non dir che'l mio sia amor corrupto
36) Non ti doler de quel che dato m'hai
37) Non per ingegno human sublime et alto
38) Chiara £ la fe' se ben mio nome £ nera
39) Hor s'è compreso ben quel tuo lavoro
40) Iusquin non dir ch'el ciel sia crudo et empio
41) Ohimé che feci io mai contra d'amore
42) Gran tempo amor mi diè crudele impaccio
43) Vedendo ch'ognne stato alfin se abassa
44) Poi che solo in costei volse natura
45) O barbaianni per qual senso el fai
46) Visto ho i toi versi mia zucca di vento
47) Io iurarei che non te offesi mai
48) Io pur travaglio et so chel tempo gioco
49) A contrastar col ciel nissun se metta
50) Se vedi o donna el mio viver funesto
51) Anima su che c'è? disgombra e vola
52) El tenermi ad hognor madonna in croce
53) Visto ho d'un puro legno alcunha cetera
54) Come alma assai bramosa e poco accorta
55) Che non fa amore? o che mirabil fede
56) Scrivi madonna e guarda quel che fai
57) Deh per che son da me toe luci tolte?
58) Chi el crederia? fra noi l'ydra dimora
59) Quel cerchio d'or ch'ognun mi vede al braccio
60) L'aquila che col sguardo affisa al sole
61) Mentre che amore in me non habitava
62) In dir d'amore hormai taccia la gente
63) Se tardo scrivo è che nel saver manco
64) Se alchun questa mia dea non conoscesse
65) Quando amor penso a la tua pena tanto
66) Hor alza pur questa tua mente altiera
67) Se ben resposi a tue parol faconde
68) Eol che voi con tante schiere armate?
69) Io cerco solo amar la mia phenice
70) A che stimarci o gente humana indegna?
71) Questi tre pomi a me per qual caqione?
72) Frigido pomo in le mie man conducto
73) Lo indegno mio servir per suo restoro
74) Cresi venire al ballo e venni allaccio
75) Mercé madonna ahimé ch'io son infermo
76) Se dal candido corpo hor sei discolta
77) Hor va felice anel si aventurat
78) Come el mio corpo amar s' scosso iace?
79) Ciaschun vol pur saper che cosa ha quella
80) Ah morte ingorda despietata e crusa
81) Ah morte ingorda e prompta ai nostri damni
82) Quel che suol da me lontana starse
83) Quello epitaphio el qual tu brami molto
84) Morta è costei, perso ha el suo regno amore
85) E' morto amor caso vel mundo strano
86) Ferrati alquanto a te che movi el passo
87) Hor mille volte el di ch'amar mi assalle
88) Biasma pur viator le insidie latre
89) La vita homai resolvi e mi fa degno

Eclogues

1) Dimmi Menandro mio o dimi socio
2) Ohimé chi m'arde ohimé che crudo incendio
3) Chi tacito l'arsenico si tollera

Epistole

1) Uno humil servo el qual tacendo more
2) Quel tuo servo fidel donna te scrive
3) Uno intenso dolor mi sprona ahi lasso
4) Prendi del pianto mio l'extrema voce
5) Tu sei disposto pur cruel lasciarme
6) Quella ingannata afflitta e miseranda
7) Uno intenso dolor di ardente forza

Capitoli

1) Ben mi credea che per fugir lontano
2) Come colui che alquanto ha el sol mirato
3) S'iamor m'incende e gelosia mi stringe (Capitolo del Odio)
4) Invidia luna instabile e proterva (Capitolo della Luna)
5) Placido somno che dal ciel in terra (Capitolo del Somno)
6) Ben puoi tu lucidar candida aurora (Capitolo dell'Aurora)
7) Ah crudo tempo hor chel mio affanno vedi (Cap. del Tempo)
8) Non furo ingrate le mie voglie prime (Capitolo del Sole)
9) Provato avea con ogne studio et arte (Capitolo di Natura)
10) O figliol de fortuna alto e verace
11) Fasciame pur chi po qual voglia torto
12) Guarda a qual passo m'ha condotto amore

Barzellette

1) Quello error che d'amor viene
2) Non me pesa de morir
3) Gli occhi e'l cor fan sempre guerra
4) Ad ogn'hor sento morirmi
5) Poi che piacque a la mia sorte
6) Da la dolce mia nimica
7) Moro abruso e non mi pento
8) Chi vol ben laudare un'opra
9) Fui serrato nel dolore
10) Non te doler segnora
<table>
<thead>
<tr>
<th>Year</th>
<th>Edition Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1470</td>
<td>PETRARCA, Venice Vindelino da Spira, (STC n.313)</td>
</tr>
<tr>
<td>1471</td>
<td>PETRARCA, Rome Georg Lauer, (314)</td>
</tr>
</tbody>
</table>
| 1472 | CONTI de', Bologna Scipione Malpigli, (141)  
BURCHIELLO, Venice Mattia Cristoforo Arnoldo, (29)  
PETRARCA, Padua Bartolomeo Valdezoccho & Martino de Septem Arboribus, (315)  
GIUSTINIAN, Venice Florentius de Argentina, (176) |
| 1473 | PETRARCA, Milan Antonio Zarotto, (316)  
PETRARCA, Venice Gabriele di Pietro, (317)  
PETRARCA, Rome Johannes Philippus de Lignamine, (318) |
| 1474 | GIUSTINIAN, Venice Bartolomeo da Cremona and Bartolomeo di Carlo da Vercelli, (177)  
PETRARCA, Sant'Orso Leonhard Achates, (319)  
CONTI de', Venice Gabriele di Pietro, (142) |
| 1475 | FOSSOMBRONE, Ferrara Severino da Ferrara, (167)  
PETRARCA, Northern Italy printer of Jacobus de Forlivio, (320)  
BURCHIELLO, Bologna Ugo Ruggeri, (30) |
| 1476 | PETRARCA, Bologna H. Malpiglius for S. de Libris, (321) |
| 1477 | PETRARCA, Naples Arnaldo da Bruxelles, (322)  
PETRARCA, [after] Venice Domenico Siliprandi for Gaspare Siliprandi, (323)  
BURCHIELLO, Venice Tommaso de Blavi, (31) |
| 1478 | PETRARCA, Venice Theodorus de Rijnsburg and Reinaldus de Nimega, (324) |
| 1479 | |
ROMANELLO, Verona Giovanni e Alberto Alvise, (385)

1480

GIUSTINIAN, Venice Antonio da Strada and Marco Catanello, (178)

1481

PETRARCA, Venice Leonhard Wild, (325)
BURCHIELLO, Florence di Dino, (32)
BURCHIELLO, Rome Georg Lauer? and Sixtus Riessinger, (33)

1482

GIUSTINIAN, Venice Antonio da Strada, (179)
PETRARCA, Venice Filippo di Pietro, (326)

1483

PIATTI, Milan, (376)
BURCHIELLO, Venice Antonio da Strada, (34)

1484

PETRARCA, Venice Piero di Piasì, (327)

1485

BURCHIELLO, Venice Antonio da Strada, (35)
GIUSTINIAN, Venice Bernardino Celeri, (180)
GIUSTINIAN, Venice Marino Saraceno, Bartolomeo de' Blavi and Annibale Fossi, (181)

1486

PETRARCA, Venice Pellegrino Pasquali and Domenico Bertocchi, (328)

1488

SALIMBENI, Milan Leonhard Pachel and Ulrich Scinzenzeler, (392)
PETRARCA, Venice Bernardino Rizzo, (329)

1489

SFORTEUNATO, Venice Andrea Calabrese, (411)

1490

BURCHIELLO, Florence Bartolomeo de' Libri, (36)
GIUSTINIAN, Rome Georg Heroldt, (182)
CANZONI Florence Johann Petri, (49)
PETRARCA, Venice Piero di Piasì, (330)
TORTO and others, Florence Francesco Bonaccorsi, (452)
TORTO and others, Pescia, Piero Pacini, (453)
1491

SCLARICI, Bologna Platone de Benedetti and Benedetto Faelli, (408)
BALLATETTE, Florence, printer of the Caccia di Belfiore, (16)

1492

CONTI de', Venice Tommaso di Piasi, (143)
SCLARICI, Venice Tommaso di Piasi, (409)
PERLEONE, Naples Ariolfo de Cantovo, (312)
PETRARCA, Venice Piero di Piasi, (331)
BURCHIELLO, Venice Bastiano da Verolengo, (37)

1493

VISCONTI, Milan Antonio Zarotto, (457)
VISCONTI, Milan Antonio Zarotto, (458)
PETRARCA, Venice Giovanni Codecà, (332)
BELLINCIONI, Milan Filippo Mantegazza for Guglielmo Rolandi, (20)

1494

PETRARCA, Milan Ulrich Scinzenzeler, (333)
PETRARCA, Venice Piero Quarenghi, (334)
PETRARCA, Milan Antonio Zarotto, (335)

1495

BURCHIELLO, Florence Bartolomeo de' Libri, (38)
BALLATETTE Florence Bartolomeo de'Libri, (17)
BURCHIELLO, Venice Cristoforo de' Pensi, (39)
CANZONI Florence Bartolomeo de'Libri, (50)
GIUSTINIAN, Venice Manfredo Bonelli, (183)
FRANCO-PULCI, Florence Bartolomeo de'Libri?, (168)
FRANCO-PULCI, Florence Bartolomeo de'Libri, (169)

1497

CORREGGIO and others, Bologna Caligola de' Bazalieri, (152)
PETRARCA, Venice Bartolomeo Zani, (336)

1498

TEBALDEO, Modena Domenico Rocociola, (419)
SASSO, Brescia Bernardino Misinta, (397)
CORREGGIO and others, Florence Compagnia del Drago?, (153)
NARNESE, Milan Filippo Mantegazza, (196)

1499

TEBALDEO, Modena Dionisio Bertocchi, (420)
TEBALDEO, Milan Ulrich Scinzenzeler for Fratelli da Legnano (421)
BOIARDO, Reggio Emilia Francesco Mazzali, (22)
1500

SASSO, Brescia Bernardino Misinta, (398)
SASSO, Venice Bernardino de' Viani?, (399)
SASSO, Brescia Bernardino Misinta, (400)
STRAMBOTTI, Rome Eucharius Silber, (418)
TEBALDEO, Modena Domenico Roccoliola, (422)
GIUSTINIAN, Venice Giovanni Battista Sessa, (184)
PETRARCA, Venice Bartolomeo Zani, (337)
TEBALDEO, Brescia J Britannicus, (423)
TEBALDEO, Venice Battista Sessa, (424)
TEBALDEO, Venice Manfredo Bonelli and Giorgio Rusconi, (425)
TEBALDEO, Venice Giovanni Battista Sessa, (426)
TEBALDEO, Milan Giovanni Angelo Scinzenzeler, (427)
SASSO, Venice Bernardino de'Viani, (401)
CIMINELLI, Rome Johann Besicken and Sigismund Mayr, (87)
TEBALDEO, Venice Cristoforo de'Pensi, (428)
TEBALDEO, Venice? (429)

1501

BOIARDO, Venice Manfredo Bonelli for Giovanni Battista Sessa, (23)
PETRARCA, Venice Aldo Manuzio, (338)
SASSO, Venice Bernardino Vercellese, (402)
TEBALDEO, Milan G.A. Scinzenzeler, (431)
GIUSTINIAN, Milan Antonio Zaroto, (185)
TEBALDEO, Venice Giorgio Rusconi, (432)
STACCOLI, [1501-1512] Rome Johann Besicken, (417)

1502

CORNAZZANO, Venice Manfredo Bonelli, (144)
TEBALDEO, Venice Giorgio Rusconi, (433)
OPERA Bologna GIUSTINIANO da Rubiera, (296)
SASSO, Milan G.A. Scinzenzeler, (403)
CIMINELLI, Rome Johann Besicken, (88)
LIBURNTO, Venice Picino da Brescia, (190)
CORNAZZANO, Venice Manfredo Bonelli, (145)
CIMINELLI, Venice Manfredo Bonelli, (89)

1503

CEI, Florence Giunti, (69)
CORNAZZANO, Milan A. Pellizoni for Fratelli da Legnano, (146)
CORNAZZANO, Milan Pietro Martire Mantegazza, (147)
PETRARCA, Fano Girolamo Soncino, (339)
CINGOLI, Rome Johann Besicken, (132)
CIMINELLI Bologna Girolamo Ruggeri, (90)
CORNAZZANO, Venice Manfredo Bonelli, (148)
CIMINELLI, Milan Pietro Martire Mantegazza for Giovan Giacomo and Fratelli da Legnano, (91)
CIMINELLI, Bologna Caligula Bazalieri, (92)
TEBALDEO, Venice Manfredo Bonelli, (434)
CIMINELLI, Venice Manfredo Bonelli, (93)
PETRARCA, Venice Albertino da Lissona, (340)
CIMINELLI, Rome Johann Besicken, (94)
CIMINELLI, Bologna Caligula Bazalieri for Nicolò Zoppino, (95)
CIMINELLI, Bologna? C. Bazalieri for N. Zoppino? (96)
PETRARCA, Venice Albertino Vercellese, (341)

1504

CIMINELLI, Fano Girolamo Soncino, (97)
COLLETTANEE, Bologna Caligola Bazalieri, (135)
SASSO, Venice s.t., (404)
SASSO, Venice Bernardino Vercellese, (405)
PETRARCA, Florence for Filippo Giunti, (342)
GUIDALOTTI, Bologna Caligola Bazalieri, (189)
CIMINELLI, Venice Manfredo Bonelli, (98)
CIMINELLI, Milan Fratelli Mantegazza for Gotardo da Ponte, (99)
BURCHIELLO, Venice Albertino Vercellese, (40)

1505

CIMINELLI, Fano Girolamo Soncino for Giovanni Battista Bonaccursio, (100)
CIMINELLI, Venice Manfredo Bonelli for Nicolò Zoppino, (101)
CIMINELLI, Milan Giovan Giacomo and Fratelli da Legnano, (102)
TEBALDEO, Venice Manfredo Bonelli, (435)
CIMINELLI, Venice Manfredo Bonelli, (103)
BALLATETTE, Florence Bartolomeo de'Libri for Piero Pacini da Pescia, (18)
FRANCO-PULCI, Florence Gian Stefano di Carlo, (171)

1506

CARBONE, Naples Giovanni Antonio da Caneto, (59)
OPERA, Venice s.t., (297)
NOTTURNO, Venice Alessandro Bindoni, (201)
CARITEO, Naples Giovanni Antonio de Caneto, (60)
CARACCIOLU, Naples Giovanni da Caneto, (58)
TEBALDEO, Milan Giovanni di Castiglione, (436)
BRUNI, Venice Giorgio Rusconi, (25)
GIUSTINIAN, Venice Melchiorre Sessa, (186)
FILOSSENO, Venice Melchiorre Sessa and Pietro Ravani, (155)
CIMINELLI, Venice Manfredo Bonelli, (104)
SONETTI, Bologna J.A. de Benedictis, (412)

1507

CARITEO, Venice Giorgio Rusconi, (61)
CEI, Florence Giunti, (70)
RICCO, Venice Manfredo Bonelli, (378)
OPERA Venice Giorgio Rusconi, (298)
FILOSSENO, Venice Nicolò Brenta, (156)
TEBALDEO, Venice Manfredo Bonelli, (437)
COMPENDIO Venice Nicolò Zoppino, (137)
FILOSSENO, Venice Nicolò Brenta, (157)
PETRARCA, Milan G.A. Scinzenzeler for Fratelli da Legnano, (343)
CIMINELLI, Venice Manfredo Bonelli, (105)
CIMINELLI, Pesaro Girolamo Soncino, (106)

1508

CORNZZANO, Venice Manfredo Bonelli, (149)
FIOREROTTO Venice Nicolò Zoppino, (161)
PETRARCA, Venice Bartolomeo Zani, (344)
CIMINELLI, Venice Manfredo Bonelli, (107)
RICCO, Venice Manfredo Bonelli, (379)
TEBALDEO, Venice Manfredo Bonelli, (438)
COMPENDIO Venice Manfredo Bonelli, (138)
OPERA Venice Giorgio Rusconi, (299)
PETRARCA, Venice Gregorio de' Gregori sumptibus Bernardini de Tridino, (345)
CORNZZANO, Venice Manfredo Bonelli, (150)
CAPERANO, Venice Giorgio Rusconi, (57)
BURCHIELLO Venice Giorgio Rusconi, (41)
OPERA Venice Giorgio Rusconi, (300)
NARNESE Venice Alessandro Bindoni, (197)

1509

CIMINELLI, Pesaro Girolamo Soncino, (109)
CARTETEO Naples Sigismund Mayr, (64)
BRUNI Milan s.t., (26)

1510

CANZONI Rome Marcello Silber, (51)
FIOREROTTO Pesaro Pietro Capha for Nicolò Zoppino, (162)
SONETTI Florence Zanobi della Barba, (413)
PETRARCA Florence for Filippo Giunti, (346)
CEI Venice Giorgio Rusconi, (71)
FIOREROTTO Venice Giorgio Rusconi, (163)
CIMINELLI Venice Giorgio Rusconi, (110)
TEBALDEO Venice Manfredo Bonelli? (439)
CANZONA [1510-1520] Florence Zanobi della Barba, (47)

1511

CINGOLI Siena Symione di Nicolò & Giovanni di Aliandro Librai da Siena, (133)
ROSIGLIA Venice Nicolò Zoppino, (386)
SASSO Venice Bernardino Vercellese, (406)
TEBALDEO Venice Alessandro Bindoni, (440)
CIMINELLI Milan Fratelli da Legnano, (111)
RICCO Venice Melchiorre Sessa, (380)
PETRARCA Venice Lazzaro Soardi, (347)

1512

ARETINO Venice Nicolò Zoppino, (12)
CIMINELLI Venice Alessandro Bindoni, (112)
PETRARCA Milan G.A. Scinzenzeler for Fratelli da Legnano, (348)
PETRARCA Tridino Bernardino Stagnino, (349)
BURCHIELLO Venice Simon de Luere, (42)
1513

LIBURNIO, Venice I.de Pence, (191)
CIMINELLI, Rome Marcello Silber, (113)
CIMINELLI, Venice Simon de Luere, (114)
TEBALDEO, Venice Simon de Luere, (441)
PETRARCA, Tridino? Bernardino Stagnino, (350)
CIMINELLI, Milan Agostino Vimercate for Fratelli da Legnano, (115)
CIMINELLI, Venice Melchiorre Sessa, (116)

1514

BURCHIELLO, Florence for Bernardo da Piero Pacini, (43)
CEI, Florence Filippo Giunti, (72)
COMPENDIO Venice Simon de Luere, (139)
RICCO, Venice Giorgio Rusconi, (381)
TEBALDEO, Venice Melchiorre Sessa, (442)
PETRARCA, Venice Aldo Manuzio, (351)

1515

CEI, Florence s.t., (73)
PETRARCA, Florence Filippo Giunti, (352)
ROSIGLIA, Venice Nicolò Zoppino, (387)
TEBALDEO, Milan Fratelli da Legnano, (443)
ACCOLTI, Venice s.t., (1)
MISCELLANEE, Venice Nicolò Zoppino, (194)
ACCOLTI, Venice Nicolò Zoppino, (2)
NARNESE, Venice Giorgio Rusconi, (198)
PETRARCA, Venice Alessandro dei Paganini, (353)
PETRARCA, Venice Bartolomeo Zani, (354)
OPERA Venice Melchiorre Sessa, (301)
TEBALDEO, Venice Alessandro Bindoni, (444)
CIMINELLI, Milan Giovan Angelo Scinzenzeler for fratelli da Legnano, (117)
COMPENDIO, Venice Alessandro Bindoni, (140)
SENATO and others, Venice Giorgio Rusconi, (410)

1516

FIORETTO, Venice Giorgio Rusconi, (164)
OPERA Venice Giorgio Rusconi, (302)
CIMINELLI, Milan Bernardino da Castello for G.G.and fratelli da Legnano, (118)
OPERA, Venice Giorgio Rusconi, (303)
ROSIGLIA, Venice Giorgio Rusconi, (388)
OPERA NOVA, Venice Giorgio Rusconi, (304)
PETRARCA, Milan Alessandro Minuziano, (355)
CIMINELLI, Milan Bernardino da Castello for Nicolò da Gorgonzola, (119)
CIMINELLI, Fano Girolamo Soncino, (120)
PETRARCA, Bologna Francesco Griffo, (356)
FILOSSENO, Venice Melchiorre Sessa and Pietro Ravani, (158)
FILOSSENO, Venice Melchiorre Sessa and Pietro Ravani, (159)
CIMINELLI, Venice Alessandro Bindoni, (121)
CIMINELLI, Florence Filippo Giunti, (122)
1517

CANZONI, Rome Andrea Antiquo da Mantova and Nicolò de Giudicibus, (52)
NOTTURNO, Bologna Gerolamo de'Benedetti, (202)
RISOLUTO, Florence s.t., (384)
ROSIGLIA, Venice Tacuino de Tridino, (389)
BRUNI, Venice Giorgio Rusconi, (27)
TEBALDEO, Milan Bernardino da Castello for Nicolò di Gorgonzola, (445)
NOTTURNO, Bologna Giacomo da Campi, (203)
NOTTURNO, Bologna Giacomo da Campi, (204)
CIMINELLI, Florence Bernardo Zucchetta for Francesco di Jacopo Libraro, (123)
OPERA, Rome Gabriele da Bologna for Giovanni de'Carminati da Lodi, (305)
NOTTURNO, Ferrara Lorenzo de'Rossi da Valenzia, (205)
GIUSTINIAN, Milan Gotardo da Ponte, (187)
OPERA, Venice Giovanni Tacuino, (306)

1518

ALIGHIERI, Milan Augustino da Vimercate for Fratelli da Legnano, (6)
ALIGHIERI and others, Venice Guglielmo da Fontaneto, (7)
BURCHIELLO, Venice Alessandro Bindoni, (44)
CANZONI, Rome Giacomo Mazzocchi for Giacomo Giunti, (53)
FRANCO-PULCI, Florence Eredi dei Giunti, (172)
NOTTURNO, Pavia Jacob del Borgofranco, (206)
NOTTURNO, Pavia Jacob del Borgofranco, (207)
OPERA Venice Nicolò Zoppino and Vincenzo Polo, (307)
NOTTURNO, Milan Gotardo da Ponte, (208)
NOTTURNO, Pavia Jacob del Borgofranco, (209)
CANZONI, Rome Giacomo Mazzocchi for Giacomo Giunti, (54)
CANZONI, Rome Giacomo Mazzochi for G. Giunti, (55)
CEI, Venice Giorgio Rusconi, (74)
NOTTURNO, Milan Gotardo da Ponte, (210)
NOTTURNO, Milan Gotardo da Ponte for G.G. and Fratelli da Legnano, (211)
NOTTURNO, Milan Gotardo da Ponte for G.G. and Fratelli da Legnano, (212)
NOTTURNO, Milan Gotardo da Ponte for G.G. and Fratelli da Legnano, (213)
NOTTURNO, Milan Gotardo da Ponte for G.G. and Fratelli da Legnano, (214)
NOTTURNO, Milan Gotardo da Ponte for G.G. and Fratelli da Legnano, (215)
NOTTURNO, Milan Gotardo da Ponte for G.G. and Fratelli da Legnano, (216)
RICCO, Milan Rocco & fratello da Valle for Nicolò da Gorgonzola, (382)
GIUSTINIAN, Venice Giorgio Rusconi, (188)
NOTTURNO, Milan Gotardo da Ponte, (217)

1519

ACCOLTI, Venice Nicolò Zoppino, (3)
CARITEO, Naples s.t., (65)
CARITEO, Venice Giorgio Rusconi, (66)
CARRETTO del, Milan Officina Minutiana for Nicolò da Gorgonzola, (67)
CEI, Florence for Francesco di Jacopo, (75)
OPERA Venice Giorgio Rusconi, (308)
NOTTURNO, Milan Fratelli da Valle for N. da Gorgonzola, (218)
NOTTURNO, Milan Fratelli da Valle for N. da Gorgonzola, (219)
NOTTURNO, Bologna Girolamo de'Benedetti, (220)
NOTTURNO, Bologna Girolamo de'Benedetti, (221)
NOTTURNO, Bologna Girolamo de'Benedetti, (222)
NOTTURNO, Bologna Girolamo de'Benedetti, (223)
NOTTURNO, Bologna Girolamo de'Benedetti, (224)
NOTTURNO, Milan Fratelli da Valle for Nicolò da Gorgonzola, (225)
NOTTURNO, Milan Fratelli da Valle for N. da Gorgonzola, (226)
CORNAZZANO, Milan Gotardo da Ponte for Fratelli da Legnano, (151)
NOTTURNO, Milan Fratelli da Valle for N. da Gorgonzola, (227)
NOTTURNO, Milan Fratelli da Valle for N. da Gorgonzola, (228)
NOTTURNO, Milan Fratelli da Valle for N. da Gorgonzola, (229)
NOTTURNO, Milan Fratelli da Valle for N. da Gorgonzola, (230)
NOTTURNO, Milan Fratelli da Valle for N. da Gorgonzola, (231)
SASSO, Venice Guglielmo da Fontaneto, (407)
BRITONIO, Naples Caterina Mayr, (24)
PETRARCA, Venice Gregorio de'Gregori and Bernardino Stagnino, (357)
NOTTURNO, Bologna Gerolamo de'Benedetti, (232)
NOTTURNO, Bologna Girolamo de'Benedetti, (233)
NOTTURNO, Bologna Girolamo de'Benedetti, (234)
NOTTURNO, Bologna Gerolamo de'Benedetti, (235)
CIMINELLI, Venice Melchiorre Sessa and Pietro Ravani, (124)
BRUNI, Milan Agostino da Vimercate for Fratelli da Legnano, (28)
TEBALDEO, Venice Guglielmo da Monferrato, (446)
SONETTI E CAPITOLO, Florence Zanobi della Barba, (414)

1520

COLLETTANEE, Bologna Girolamo Benedetti, (136)
FRANCO-PULCI, Venice Zoppino, (173)
NOTTURNO, Bologna Girolamo de'Benedetti, (236)
OLIMPO, Perugia Baldassarre di Francesco Cartolaio, (255)
PETRARCA, Ancona Bernardino Gueralda, (358)
NOTTURNO, Bologna Benedetto di Ettore Faelli, (237)
NOTTURNO, Perugia Bianchino da Leone, (238)
NOTTURNO, Perugia Bianchino da Leone, (239)
NOTTURNO, Bologna Girolamo de'Benedetti, (240)
NOTTURNO, Bologna Benedetto di Ercole Faelli, (241)
NOTTURNO, Bologna Benedetto di Ercole Faelli, (242)
NOTTURNO, Perugia Bianchino da Leone, (243)
CEI, Milan Agostino da Vimercate for Fratelli da Legnano, (76)
CEI, Milan Fratelli da Valle for Nicolò da Gorgonzola, (77)
RICCO, Venice Melchiorre Sessa and Pietro Ravani, (383)
OLIMPO, Perugia Baldassarre di Francesco Cartolaio, (256)
ALAMANNI, Siena Michelangelo di Bartolomeo for Giovanni di
Alessandro, (4)
NARNESE, Venice s.t., (199)

1521
ALIONE, Asti Francesco da Silva, (8)
FIORETTO, Venice Nicolò Zoppino, (165)
NOTTURNO, Bologna Girolamo de' Benedetti, (244)
PETRARCA, Toscolano Alessandro dei Paganini, (359)
UGONI DA BORGIO, Perugia s.t., (455)
ROSIGLIA, Venice Nicolò Zoppino and Vincenzo Polo, (390)
CASTELLANI-MACERATA, Venice Nicolò Zoppino and Vincentio
Polo, (68)
PETRARCA, Venice Aldo Manuzio and Andrea Asolano, (360)
OLIMPO, Perugia Baldassarre di Francesco Cartolaio, (257)
PETRARCA, Venice Nicolò Zoppino and Vincenzo Polo, (361)

1522
CANZONE, Milan G. A. Scinzenzeler, (56)
FIORETTO, Venice Giovanni Francesco and Antonio fratelli de'
Rusconi, (166)
OLIMPO, Venice Nicolò Zoppino, (258)
PETRARCA, Venice? Bernardino Stagnino, (362)
CIMINELLI de', Venice Giorgio Rusconi, (125)
BURCHIELLO, Venice Giorgio Rusconi, (45)
OLIMPO, Venice Nicolò Zoppino, (259)
OLIMPO, Ancona Bernardino Guerralda, (260)
OLIMPO, Perugia Gerolamo di Francesco Cartolaio, (261)
OLIMPO, Perugia Baldassarre di Francesco Cartolaio, (262)
PETRARCA, Florence Eredi di Filippo Giunti, (363)
OLIMPO, Perugia Cartolai, (263)
OPERA, Ancona Bernardino Guerralda, (309)
OLIMPO, Venice Melchiorre Sessa and Pietro Ravani, (264)
OLIMPO, Venice Melchiorre Sessa and Pietro Ravani, (265)
OLIMPO, Florence Zucchetta, (266)
OLIMPO, Perugia Baldassarre di Francesco Cartolaio, (267)
OLIMPO, Perugia Baldassarre di Francesco Cartolaio, (268)
PETRARCA, Venice Gregorio de' Gregori, (364)

1523
PETRARCA, Naples A. Iovino and M. Canzer, (365)
PETRARCA, Venice Gregorio de' Gregori, (366)
CIMINELLI, Milan Agostino da Vimercate for Fratelli da
Legnano, (126)
OLIMPO, Venice Giovanni Tacuino, (269)
TEBALDEO, Milan Agostino Vimercate, (447)
OLIMPO, Venice Nicolò Zoppino and Vincenzo Polo, (270)
OLIMPO, Venice Nicolò Zoppino and Vincenzo Polo, (271)
OLIMPO, Venice Melchiorre Sessa and Pietro Ravani, (272)
PETRARCA, Toscolano P. & A. dei Paganini, (367)
1524

ALTISSIMO, Florence Rincontro a Sant'Apollinari Antonio Tubini for Bartolomeo Castelli, (9)
OLIMPO, Venice Maffeo Pasini, (273)
OLIMPO, s.n., (274)
OLIMPO, Venice Giovanni Tacuino, (275)
OLIMPO, Venice Nicolò Zoppino and Vincenzo Polo, (310)
OLIMPO, Venice Bindoni and Pasini, (276)
OLIMPO, Venice s.t., (277)
OLIMPO, Venice Giovanni Tacuino, (278)
OLIMPO, Venice Giovanni Tacuino, (279)
OLIMPO, Venice Bindoni and Pasini, (192)
OLIMPO, Venice Bindoni and Pasini, (280)
OLIMPO, Venice Melchiorre Sessa and Pietro Ravani, (281)
OLIMPO, s.n., (282)

1525

ALTISSIMO, Florence Bernardo Zucchetta for Piero Pacini, (10)
OLIMPO, Perugia Baldassarre di Francesco Cartolaio, (283)
OLIMPO, Venice s.t., (284)
OLIMPO, Venice Nicolò Zoppino, (285)
PETRARCA, Venice G. A. & Fratelli da Sabbio, (368)
PUTIO, Perugia Cartolari, (377)
NARNESE, Venice Francesco Bindoni and Maffeo Pasini, (200)
OLIMPO, Milan G.A. Scinzenzeler, (286)
BALSACCHINI DA CORTONA, Perugia Cartolari, (14)
OLIMPO, Venice Bindoni & Pasini, (287)
TEBALDEO, Venice Francesco di Alessandro Bindoni and Maffeo Pasini, (448)
FEI, Venice Benedetto & Agostino di Bindoni, (154)
OLIMPO, Venice Bindoni and Pasini, (288)
OLIMPO, Venice Bindoni and Pasini, (289)
PETRARCA, Venice Bartolomeo Zanetti and Giovanni Giolitto da Trino, (369)

1526

PERCIVAL, Perugia Cartolari, (311)
PETRARCA, Venice Melchiorre Sessa, (370)
PETRARCA, Venice Nicolò Zoppino, (371)
OLIMPO, Venice Bindoni and Pasini, (290)
OLIMPO, Venice Nicolò Zoppino, (291)
PETRARCA, Venice Gregorio de' Gregori, (372)
OLIMPO, Milan G.A. Scinzenzeler, (292)
NOTTURNO, Venice Paolo Danza, (245)
CIMINELLI, Venice Nicolò Zoppino for Melchiorre Sessa, (127)
ALTISSIMO, Venice Giovanni Manenti, (11)
BALSACCHINI DA CORTONA, Perugia Cartolari, (15)

1527

SONETTI E CANZONI, Florence Eredi di Filippo Giunta, (415)
1528

CITTADINI, Milan s.t., (134)
PETRARCA, Venice Bernardino Vidali, (373)

1529

OLIMPO, s.l. Francesco Garrone, (293)
TRISSINO, Vicenza Tommaso Ianiculo, (454)
CALMETA, Chivasso Francesco Garrone, (46)
CIMINELLI, Venice Francesco di Alessandro Bindoni & Mappeo Pasini, (128)

1530

BEMBO, Venice Fratelli da Sabbio, (21)
CIMINELLI, Venice Nicolò Zoppino, (129)
OLIMPO, Vercelli Giovanni Maria Pellippari, (294)
OLIMPO, Venice Sessa, (295)
SANSOVINO, Naples Giovanni Sultzbach, (396)
TEBALDEO, Venice Nicolò Zoppino, (449)
PETRARCA, Venice Nicolò Zoppino, (374)
SANNAZZARO, Jacopo Rome Antonio Blado, (393)
SANNAZZARO, Jacopo Naples Giovanni Sultzbach, (394)
SANNAZZARO, Jacopo Rome Antonio Blado, (395)
INDEX OF PRINTERS AND PLACES
(non localized editions are not included)

ANCONA

Bernardino Guerralda: Olimpo, 1522/04/15
   Opera [Notturno and others], 1522/10/14
   Petrarca, 1520

ASTI

Francesco da Silva: Alione, 1521

BOLOGNA

Caligola Bazalieri: Ciminelli, 1503/05/30
   Collettanee Serafino, 1504
   Correggio and others, 1497-1499
   Guidalotti, 1504/04/15

Caligola Bazalieri (pr.for Nicolò Zoppino):
   Ciminelli, 1503?
   Ciminelli, 1503?

Girolamo de'Benedetti: Collettanee 1520
   Notturno, 1517
   Notturno, 1519-1520 ca.
   Notturno, 1519-20 ca.
   Notturno, 1519-20 ca.
   Notturno, 1519-20 ca.
   Notturno, 1519/09/01
   Notturno, 1519/09/01
   Notturno, 1519/09/02
   Notturno, 1519/09/04
   Notturno, 1520
   Notturno, 1520 ca.
   Notturno, 1521

Platone de Benedetti and Benedetto Faelli:
   Sclarici, 1491/07/11

J.A. de Benedetti
   Sonetti, 1506?

Giacomo da Campi: Notturno, 1517/06/20
   Notturno, 1517/06/20

Benedetto di Ettore Faelli: Notturno, 1520 ca.
   Notturno, 1520 ca.
   Notturno, 1520 ca.
   Notturno, s.a.

Francesco Griffo: Petrarca, 1516/09/20
Scipione Malpigli: Conti de', 1472
Scipione Malpigli (pr.for S. de'Libri)
   Petrarca, 1476
Giustiniano da Rubera: Notturno, s.a.
   Opera, 1502/10/13

Girolamo Ruggeri: Ciminelli, 1503/02/10
Ugo Ruggeri: Burchiello, 1475/10/03

BRESCIA

J. Britannicus: Tebaldeo, 1500/05/14
Bernardino Misinta: Ciminelli and Tebaldeo 1500?
Sasso, 1498 c.
Sasso, 1500
Sasso, 1500 c.

Francesco di Ricardi: Notturno, s.a.

CHIVASSO

Francesco Garrone: Calmeta, 1529

COSENZA

Ottaviano Salomonio: Maurelli, 1478/05/11 [after]

FANO

Girolamo Soncino Ciminelli, Serafino de' 1504
Ciminelli, 1516/03/20
Petrarca, 1503

Girolamo Soncino (pr.for Giovanni Battista Bonaccursio):
Ciminelli, 1505/03/11

FERRARA

Severino da Ferrara: Fossombrone, 1475
Lorenzo de' Rossi da Valenzia: Notturno, 1517/09/16
Sigismondo Mazocho: Notturno, s.a.

FLORENCE

Zanobi della Barba: Canzona, 1510-20ca.
Sonetti, 1510 ca.
Sonetti e capitolo, 1519?
Francesco Bonaccorsi: Torti and others, 1490?
printer of the Caccia di Belfiore: Ballatette, 1495 ca.
Gian Stefano di Carlo: Franco- Pulci, 1505?
Gian Stefano di Carlo (pr.for Piero Pacini):
Tebaldeo, 1500 [after]
Francesco di Dino: Burchiello, 1481/11/23
Compagnia del Drago?: Correggio and others, 1498 ca.

Giunti: Cei, 1503
Cei, 1507
Cei, 1514
Ciminelli, 1516/12/00
Franco-Pulci, 1518
Petrarca, 1515
Petrarca, 1522/07/00
Sonetti e canzoni..., 1527/07/06

for Filippo Giunti: Petrarca, 1504/03/10
Petrarca, 1510/08/17

for Francesco di Jacopo: Cei, 1519

Bartolomeo de'Libri: Ballatette, 1495 ca.
Burchiello, 1490 ca.
Burchiello, 1495
Canzone 1495 ca.
Ciminelli and Tebaldeo, 1500 ca
Franco-Pulci, 1495?
Franco-Pulci and others 1495?
Bartolomeo de'Libri (pr.for Piero Pacini da Pescia):
  Ballatette, 1505 ?
  Ciminelli, s.a.

Bartolomeo de'Libri (pr.for Bernardo da Piero Pacini):
  Burchiello, 1514

Johann Petri: Canzone, 1490-1497

Zanobi da Strada: Sonetti, s.d.

Antonio Tubini (pr.for Bartolomeo Castelli): Altissimo 1524

Bernardo Zucchetta: Olimpo, 1522/11/14

Bernardo Zucchetta (pr.for Francesco di Jacopo Libraro):
  Ciminelli, 1517/07/04

Bernardo Zucchetta (pr.for Piero Pacini): Altissimo 1525

MILAN

Bernardino da Castello (pr.for Giovan Giacomo and fratelli da Legnano): Ciminelli, 1516

Bernardino da Castello (pr.for Nicolò da Gorgonzola):
  Ciminelli, 1516/03/13
  Tebaldeo, 1517/02/21 [on the title-page 1515]

Giovanni di Castiglione: Tebaldeo, 1506/09/10

Pietro Martire Mantegazza (pr.for G.G. and F.lli da Legnano):
  Ciminelli, 1503/04/24

G.G.and Fratelli da Legnano: Ciminelli, 1505/06/18

Fratelli da Legnano: Ciminelli, 1511/09/20
  Tebaldeo, 1515

Filippo Mantegazza: Narnese, 1498 ca.

Filippo Mantegazza (pr.for Guglielmo Rolandi):
  Bellincioni, 1493/07/15

Fratelli Mantegazza (pr.for Gotardo da Ponte):
  Ciminelli, 1504/09/27

Pietro Martire Mantegazza: Cornazzano, 1503

Alessandro Minuziano: Petrarca, 1516/02/00

Officina Minutiana: (pr.for Nicolò da Gorgonzola):
  Carretto, 1519

Leonhard Pachel and Ulrich Scinzenzeler: Salimbeni, 1488

Alessandro Pellizoni (pr.for F.lli da Legnano):
  Cornazzano, 1503

Gotardo da Ponte: Giustinian, 1517/10/15
  Notturno 1518 ca.
  Notturno 1518?
  Notturno 1518/09/23

Gotardo da Ponte (for F.lli da Legnano):
  Cornazzano, 1519/01/24
  Notturno, 1518/09/28
  Notturno, 1518/10/00
  Notturno, 1518/10/02
  Notturno, 1518/10/12
  Notturno, 1518/10/14
  Notturno, 1518/10/16

Giovanni Angelo Scinzenzeler: Canzone, 1522
  Olimpo, 1526/06/00
  Olimpo, 1525/09/00
  Sasso, 1502/11/15
  Tebaldeo, 1500/11/23
  Tebaldeo, 1501

Scinzenzeler (pr.for F.lli da Legnano):
  Ciminelli, 1515/08/20
Petrarca, 1507/08/20
Petrarca, 1512

Ulrich Scinzenzeler: Petrarca, 1494/03/26
Ulrich Scinzenzeler (pr. for F.lli da Legnano):
Tebaldeo, 1499/06/04

Fratelli da Valle (pr. for Nicolò da Gorgonzola):
Cei, 1520/03/30
Notturno, 1519
Notturno, 1519
Notturno, 1519/01/11
Notturno, 1519/01/21
Notturno, 1519/01/24
Notturno, 1519/01/26
Notturno, 1519/01/27
Notturno, 1519/01/29
Ricco, 1518/10/16

Agostino da Vimercate: Tebaldeo, 1523/07/15
Augustino da Vimercate (pr. for F.lli da Legnano):
Alighieri, 1518
Bruni, 1519/10/20
Cei, 1520/02/05
Ciminelli, 1513/06/12
Ciminelli, 1523/04/12

Antonio Zarotto: Giustinian, 1501/02/16
Petrarca, 1473
Petrarca, 1494/08/01
Visconti, 1493 [after 26 feb]
Visconti, 1493/02/16

MODENA

Dionisio Bertocchi: Tebaldeo, 1499/05/13
Domenico Rocociola: Tebaldeo, 1498
Tebaldeo, 1500/04/07

NAPLES

Arnaldo da Bruxelles: Petrarca, 1477/03/20
Giovanni da Caneto: Caracciolo, 1506/04/00
Carbone, 1506
Cariteo, 1506/01/15

Ariolfo da Cantovo: Perleone, 1492/03/10
A. Iovino and M. Canzer: Petrarca, 1523
Caterina Mayr: Britonio, 1519/04/00
Sigismund Mayr: Cariteo, 1509/11/00
Giovanni Sultzbach: Sannazzaro, 1530/11/00
Sansovino, 1530

NORTHERN ITALY

printer of Jacobus de Forlivio: Petrarca, 1475 c.

PADUA

Bartolomeo Valdezoccho and Martino de Septem Arboribus:
Petrarca, 1472/06/11
PAVIA
Jacob del Borgofranco: Notturno, 1518
Notturno, 1518
Notturno, 1518 ca.

PERUGIA
Bianchino da Leone: Notturno, 1520 ca.
Notturno, 1520 ca.
Notturno, 1520 ca.
Baldassarre di Francesco Cartolaio: Baldacchini, 1525/10/21
Baldacchini, 1526
Olimpo, 1520
Olimpo, 1520/10/27
Olimpo, 1521/10/20
Olimpo, 1522/06/07
Olimpo, 1522/07/04
Olimpo, 1522/11/23
Olimpo, 1522/11/29
Olimpo, 1525
Percival, 1526
Putio, 1525
Gerolamo di Francesco Cartolaio: Olimpo, 1522/04/28

PESARO
Pietro Capha (pr. for Nicolò Zoppino) Fioretto, 1510
Girolamo Soncino, Ciminelli, 1507?
Ciminelli, 1509/06/22

REGGIO EMILIA
Francesco Mazzali: Boiardo, 1499/12/19

ROME
Lodovico degli Arrighi and Lautitio Perugino:
Aretino, [not after 1525]
Johann Besicken and Sigismund Mayr: Ciminelli, 1500?
Johann Besicken: Ciminelli, 1500? [before]
Ciminelli, 1502/11/29
Ciminelli, 1503/10/05
Ciminelli and Tebaldeo, 1500 [after]
Cingoli, 1503/02/03
Staccoli, 1501-1512
Johann Besicken and Martino da Amsterdam:
Ciminelli, 1500 [before]
Antonio Blado: Sannazzaro, 1530/00/00
Sannazzaro, 1530/12/20
Gabriele da Bologna (pr. for Giovanni de'Carminati da Lodi):
Opera noua, 1517/07/13
Georg Heroldt: Giustinian, 1490 ca.
Georg Lauer: Petrarca, 1471/08/10
Georg Lauer and Sixtus Riessinger: Burchiello, 1481/12/22
Johannes Philippus de Lignamine: Petrarca, 1473/05/20
Andrea Antiqo da Mantova and Nicolò de Giudicibus:
Canzoni 1517
Giacomo Mazzocchi (pr. for Giacomo Giunti):
  Canzone, 1518
  Canzoni, 1518/01/15
  Canzoni, 1518/02/27
Eucharius Silber: Ciminelli and Tebaldeo, 1500 ca.
  Ciminelli and Tebaldeo, 1509 ca.
  Strambotti 1500 ca.
Marcello Silber: Canzoni, 1510
  Ciminelli, 1513 before Feb. 20

SANT'ORSO
Leonhard Achates: Petrarca, 1474

SIENA
Michelangelo di Bartolomeo (pr. for Giovanni di Alessandro):
  Alamanni, 1520/12/17
Symione di Nicolò and Giovanni di Alixandro:
  Cingoli, 1511/01/12
  Finetti and others, [before 1515]

TOSCOLANO
Alessandro dei Paganini: Petrarca, 1521
  Petrarca, 1523?

TRIDINO
Bernardino Stagnino: Petrarca, 1512/03/08
  Petrarca, 1513/05/00

VENICE
Florentius de Argentina: Giustinian, 1472?
Mattia Cristoforo Arnoldo: Burchiello, 1472 ca.
Alessandro Bindoni: Burchiello, 1518
  Cariteo, s.d.
  Ciminelli, 1512
  Ciminelli, 1516/11/30
  Compendio 1515/11/04
  Narnese, 1508/10/30
  Notturno 1506-1525
  Tebaldeo, 1511/08/00
  Tebaldeo, 1515/08/00
Benedetto & Agostino Bindoni: Fei, 1525/11/24
Francesco di Alessandro Bindoni and Mappeo Pasini:
  Ciminelli, 1529/12/00
  Liburnio, 1524/08/00
  Narnese, 1525/06/00
  Olimpo, 1524/02/00
  Olimpo, 1524/09/00
  Olimpo, 1525/11/00
  Olimpo, 1525/12/00
  Olimpo, 1525/12/00
  Olimpo, 1526
  Tebaldeo, 1525/11/00
Tommaso de Blavi: Burchiello, 1477/07/29
Manfredo Bonelli: Cariteo, before 1509
Ciminelli, 1502/12/24
Ciminelli, 1503/08/30
Ciminelli, 1504/07/15
Ciminelli, 1505/11/31 [sic]
Ciminelli, 1506/11/26
Ciminelli, 1507/09/20
Ciminelli, 1508/03/20
Compendio, 1508/07/08
Cornazzano, 1502/08/04
Cornazzano, 1502/12/14
Cornazzano, 1503/02/10
Cornazzano, 1508
Cornazzano, 1508/09/30
Giustinian, 1495/10/21
Ricco, 1507
Ricco, 1508/05/08
Tebaldeo, 1503/07/12
Tebaldeo, 1505/09/10
Tebaldeo, 1507/06/25
Tebaldeo, 1508/06/26
Tebaldeo, 1510?

Bonelli (pr.for Giovanni Battista Sessa):
Boiardo, 1501

Bonelli (pr.for Nicolò Zoppino):
Ciminelli, 1505/04/30

Bonelli and Giorgio Rusconi: Tebaldeo, 1500/08/01
Nicolò Brenta: Filosseno, 1507/06/01
Filosseno, 1507/08/05

Picino da Brescia: Liburnio, 1502/11/29
Andrea Calabrese: Sfortunato, 1489/12/13
Bernardino Celeri: Giustinian, 1485/10/01
Giovanni Codecà': Petrarca, 1493/03/28

Bartolomeo da Cremona and Bartolomeo di Carlo da Vercelli:
Giustinian, 1474

Paolo Danza Notturno, 1526/07/30
Guglielmo da Fontaneto: Alighieri and others, 1518
Sasso, 1519/02/01

Gregorio de' Gregori (pr.for Bernardino da Trino):
Petrarca, 1508/09/20
Petrarca, 1519/05/00
Petrarca, 1522?
Petrarca, 1523/03/00
Petrarca, 1526/01/00

Albertino da Lissona: Petrarca, 1503/09/26
Simon de Luere: Burchiello, 1512/03/11
Ciminelli, 1513/01/24
Compendio, 1514
Tebaldeo, 1513/02/11

Giovanni Manenti: Altissimo 1526?

Manuzio: Petrarca, 1501
Petrarca, 1514/08/00

Manuzio and Asolano: Petrarca, 1521/07/00

Guglielmo da Monferrato: Tebaldeo, 1519/12/10
Alessandro dei Paganini: Petrarca, 1515/04/00
Maffeo Pasini: Olimpo, 1524

Pellegrino Pasquali and Domenico Bertocchi:
Petrarca, 1486/06/07
[I.} de Pence: Liburnio, 1513
Cristoforo de' Pensi: Burchiello, 1495 ca.
   Tebaldeo, 1500?
Piero di Piasi: Petrarca, 1484/08/18
   Petrarca, 1490/04/22
   Petrarca, 1492/04/01
Tommaso di Piasi: Conti de', 1492
   Sclarici, 1492
Gabriele di Pietro: Conti de', 1474/12/12
   Petrarca, 1473
Filippo di Pietro: Petrarca, 1482/08/14
Piero Quarenghi: Petrarca, 1494/06/17
Theodorus de Rijinsburg and Reinaldus de Nimega:
   Petrarca, 1478/03/30
Bernardino Rizzo: Petrarca, 1488/06/12
Giorgio Rusconi: Bruni, 1506/10/18
   Bruni, 1517/02/12
   Burchiello, 1508/10/19
   Burchiello, 1522/03/18
   Caperano, 1508/10/12
   Cariteo, 1507
   Cariteo, 1519
   Cei, 1510/11/26
   Cei, 1518/09/03
   Ciminelli, 1510/12/23
   Ciminelli, 1522/03/11
   Fioretto 1510/11/26
   Fioretto 1516
   Giustinian, 1518/11/18
   Narnese, 1515/03/14
   Opera, 1507/02/27
   Opera, 1508/10/26
   Opera, 1516
   Opera, 1519
   Opera, 1508/09/15
   Opera, 1516/01/10
   Opera noua, 1516/01/24
   Ricco, 1514
   Rosiglia, 1516/01/10
   Senato and others, 1515/12/19
   Tebaldeo, 1501/09/02
   Tebaldeo, 1502/09/10
Giovanni and Antonio fratelli de' Rusconi: Fioretto 1522
Fratelli da Sabbio: Bembo, 1530
   Petrarca, 1525
Marino Saraceno, Bartolomeo de' Blavi and Annibale Fossi:
   Giustinian, 1485/10/12
Giovanni Battista Sessa: Giustinian, 1500/04/14
   Tebaldeo, 1500/07/07
   Tebaldeo, 1500/09/12
Melchiorre Sessa: Ciminelli, 1513/09/23
   Giustinian, 1506/10/22
   Olimpo, 1530
   Opera, 1515/06/05
   Petrarca, 1526
   Ricco, 1511/10/01
   Tebaldeo, 1514/05/19
Melochiorre Sessa and Pietro Ravani:
Ciminelli, 1519/10/15
Filosseno, 1506/11/10
Filosseno, 1516/11/10
Filosseno, 1516/11/10
Olimpo, 1522/10/21
Olimpo, 1522/10/21
Olimpo, 1523/09/07
Olimpo, 1524/12/25
Ricco, 1520/03/30

Domenico Siliprandi (pr.for Gaspare Siliprandi):
Petrarca, 1477/05/08 [after]

Lazzaro Soardi: Petrarca, 1511/11/11

Vindelino da Spira: Petrarca, 1470

Bernardino Stagnino: Petrarca, 1519/05/00
Petrarca, 1522/03/08

Antonio da Strada: Burchiello, 1483/02/08
Burchiello, 1485/07/23
Giustinian, 1482/03/09

Antonio da Strada and Marco Catanello:
Giustinian, 1480/08/08

Giovanni Tacuino: Olimpo, 1523/04/26
Olimpo, 1524
Olimpo, 1524/04/26
Olimpo, 1524/06/28
Opera, 1517/10/28
Rosiglia, 1517

Albertino Vercellese: Burchiello, 1504/10/15
Petrarca, 1503?

Bernardino Vercellese: Sasso, 1501
Sasso, 1504
Sasso, 1511/02/20

Bastiano da Verolengo: Burchiello, 1492/06/23
Bernardino de' Viani: Sasso, 1500 c.
Sasso, 1500/12/30

Bernardino Vidali: Petrarca, 1528/02/00

Leonhard Wild: Petrarca, 1481

Bartolomeo Zanetti and Giovanni Giolito: Petrarca, 1525?

Bartolomeo Zani: Petrarca, 1497/08/30
Petrarca, 1500/04/28
Petrarca, 1508/02/15
Petrarca, 1515/05/20

Nicolò Zoppino: Accolti, 1515/03/12
Accolti, 1519
Aretino, 1512
Ciminelli, 1530
Compendio, 1507/07/18
Fioretto, 1508/01/31
Fioretto, 1521
Franco-Pulci, 1520
Miscellanee, 1515 ca.
Olimpo, 1522
Olimpo, 1522/04/08
Olimpo, 1525
Olimpo, 1526
Petrarca, 1526
Petrarca, 1530
Rosiglia, 1511/01/29
Rosiglia, 1515
Nicolò Zoppino (pr.for M. Sessa): Ciminelli, 1526/11/00
Nicolò Zoppino and Vincentio Polo:
  Castellani-Macerata, 1521/03/04
  Olimpo, 1523/07/24
  Olimpo, 1523/08/00
  Opera, 1518
  Opera, 1524
  Petrarca, 1521/12/04
  Rosiglia, 1521/02/29

VERCELLI
Giovanni Maria Pellippari: Olimpo, 1530

VERONA
Giovanni and Alberto Alvise: Romanello, 1479 ca.

VICENZA
Tolomeo Ianiculo: Trissino, 1529
BIBLIOGRAPHY

The bibliography includes all works cited in the text and footnotes, except for some primary works mentioned only fleetingly, and some secondary works of very indirect relevance, for which publication details are given in the footnotes. Also included are a number of secondary works, which, although relevant and useful, were not cited in text and footnotes. The works listed in the bibliography to the Short-title-catalogue, given at pp. 137-141 do not appear here. Primary sources are not listed as well, since they form the Short-title-catalogue and the Descriptive Catalogue. For most secondary works, I give only the date of the editions consulted.

I. Works of reference

a) General


Baldacci, L., Il petrarchismo italiano nel Cinquecento (Padua, 1974).


Barbi, M., Studi sul canzoniere di Dante (Florence, 1915).


-- , "Il canzoniere provenzale della Riccardiana n.2909", Gesellschaft für romanische Literatur, 8 (Dresden, 1905).


Bonora, E., Critica e letteratura nel Cinquecento (Turin, 1974).

Branca, V., Le raccolte di rime e le collezioni di classici, offprint from Notizie, introduzioni e sussidi bibliografici (Milan, 1960).

Cian, V., Un illustre nunzio pontificio del Rinascimento. Baldassar Castiglione, Studi e testi 156 (Vatican City, 1951).

Ciminelli de', S., Rime, edited by M. Menghini, Collezione di opere inedite o rare, 1 (Bologna, 1894).

Cirese, A.M., "Note per una nuova indagine sugli strambotti delle origini romanze, della società quattro-cinquecentesca e della tradizione orale moderna", GSLI, 84 (1967), 1-54, 491-566.


De Marinis, T., Appunti e ricerche bibliografiche (Milan, 1940).


De Robertis, D., "Problemi di filologia delle strutture", in La critica del testo... Atti del Convegno... cit., pp.383-401.


Debenedetti S., Gli studi provenzali in Italia nel Cinquecento (Turin, 1911).


-- , Geografia e storia della letteratura italiana (Turin, 1967).

-- , Machiavellerie. Storia e fortuna di Machiavelli (Turin, 1980).

-- , "Pietro Bembo e la nuova letteratura", in Rinascimento Europeo e Rinascimento Veneziano, cit., pp.47-59.

-- , "Ragioni metriche del Quattrocento", GSLI, 124 (1947), 1-37.


Floriani, P., "Grammatici e teorici della letteratura volgare", in Storia della cultura veneta, III/2 Dal primo Quattrocento al Concilio di Trento (Vicenza, 1980), pp.139-181.

Folena, G., "Filologia testuale e storia linguistica", in Studi e problemi di critica testuale. Convegno di Studi di Filologia Italiana nel Centenario per la Commissione per i Testi di Lingua (7-9 Aprile 1960), (Bologna, 1961), pp.17-34.

-- , "Tradizione e cultura trobadorica nelle corti e nelle città venete", in Storia della cultura veneta, I/1 Dalle origini al '300 (Vicenza, 1976), pp.453-562.

-- , Überlieferungsgeschichte der altitalienischen Literatur", in Geschichte der Textüberlieferung der Antiken und Mittelalterlichen Literatur 2 vols (Zurich, 1964), II, pp.319-537.


Giannetto, N., Bernardo Bembo umanista e politico veneziano (Florence, 1985).


--, "Il sistema di comunicazione di un "corpus" di manoscritti quattrocenteschi: i Trionfi del Petrarca", Scrittura e civiltà, 10 (1986), 121-197.


--, Mantova e Urbino. Isabella d'Este ed Elisabetta Gonzaga nelle relazioni familiari e nelle vicende politiche (Turin-Rome, 1893).


Maylender, M., Storia delle Accademie d'Italia, 5 vols (Bologna, 1926-1930).


Pelaez, M., "Il Canzoniere provenzale L (Codice Vaticano 3206)", Studi Romanzi, 16 (1921).


Raimondi, E., "Francesco Filelfo interprete del Canzoniere", *Studi Petrarcheschi*, 3 (1950), 143-164.


Savj Lopez, P., "Il canzoniere provenzale J", in *Studi di filologia romanza*, 9 (1903), 489-494.

Schizzerotto, G., *Cultura e vita civile a Mantova fra ’300 e ’500* (Florence, 1977).


Suchier, H, "Il canzoniere provenzale di Cheltenham", *Rivista di Filologia romanza*, 2 (1875), 49-52, 144-172.


b) Manuscripts


Carboni, F., *Incipitario della lirica italiana nei secoli XV-XX. Studi e testi* 297-299, 3 vols (Vatican City, 1982).

Cian, V., "Un codice ignoto di rime volgari appartenuto a Baldesar Castiglione". GSLI, 34 (1899), 297-353, 35 (1900), 53-93.


-- , "Il Canzoniere Escorialense e la tradizione veneziana delle rime dello stilnovo", GSLI, Suppl. 27 (Turin, 1954).


Frati, L., Le rime del codice Isoldiano pubblicate, Collezione di opere inedite o rare 103-104, 2 vols (Bologna, 1913).

Frati, L. Rimatori bolognesi del Quattrocento, Collezione di opere inedite o rare 98 (Bologna, 1908).

Grayson, C., "Una miscellanea volgare del secolo XV (Cod. Bodleiano Additional A.12)", La Bibliofilia, 59 (1957), 121-142.


Kristeller, P.O., Iter Italicum: a Finding List of Uncatalogued or Incompletely Catalogued Humanistic Manuscripts of the Renaissance in Italian and Other Libraries (London-Leiden, 1963-).


Mazzatinti, G. (and others), Inventari dei manoscritti delle biblioteche d'Italia, (Turin, 1887-).
Menghini, M., "Poesie inedite del secolo XV", [Vat.Lat 5170], Rassegna bibliografica della letteratura italiana, 3 (1895), 17-27.

Narducci, E., Catalogo dei codici petrarcheschi nelle biblioteche Barberini, Chigiana, Corsiniana, Vallicelliana e Vaticana (Rome, 1874).


Renier, R., "Poeti sforzeschi in un codice di Roma", offprint from Rassegna emiliana, 5 [undated].


Rossi, G., "Il codice estense X.*.34", GSLI, 30 (1897), 1-62.

Spinelli, A.G., "Di un codice milanese" [Sessoriano 413], Archivio storico lombardo, 14 (1887), 808-819.


Vattasso, M., I codici petrarcheschi della biblioteca Vaticana, Studi e testi 20 (Vatican City, 1908).


Zannoni, G., "Gli strambotti inediti del Codice Urbinate Latino 729", GSLI, 16 (1890), 626-642.

c) History of the book


Bozzolo, C., Coq, D., Muzerelle, D. and Ornato, E., "L'artisan médiéval et la page: peut-on déceler des procédés géométriques de


Bozzolo, C. and Ornato, E., Pour une histoire du livre manuscript du moyen âge. Trois essais de codicologie quantitative (Paris, 1983).


Del Badia, I., "La bottega di Alessandro di Francesco Rosselli merciaio e stampatore (1525)", in Miscellanea Fiorentina di Erudizione e Storia, 2 (1894), pp.24-30.


---, Saggi di bibliografia testuale, Medioevo e Umanesimo 66 (Padua, 1988).


Montecchi, G., *Aziende tipografiche, stampatori e librai a Modena dal '400 al '700* (Modena, 1988).


Novati, F., *La storia e la stampa nella produzione popolare italiana* (Bergamo, 1907).


Pollard, G., "Notes on the size of the sheet", *The Library*, 4th series, 22 (1941/2), 105-137.


Ridolfi, R., La stampa a Firenze nel secolo XV (Florence, 1958).

Rossi, A., L'arte tipografica in Perugia durante il secolo XV e la prima metà del XVI (Perugia, 1868).


Vermiglioli, G. B., Della tipografia de' Cartolari (Perugia, 1820).

-- , Di alcuni libri di rime italiani rari e rarissimi pubblicati a Perugia nella prima metà del secolo XVI (Perugia, 1821).


II. On poetry

a) Northern Italy


---, Per il testo critico delle rime del Tebaldeo (Messina, 1983).


---, Prose e rime, edited by C.Dionisotti (Turin, 1966).

Benvenuti, A., "Timoteo, l'onor de'Bendedei", GSLI, 140 (1963), 482-488.

Bertoni, G., La biblioteca estense e la coltura ferrarese ai tempi del Duca Ercole I (1471-1505), (Turin, 1903).

---, "La morte di Antonio Cornazzano", GSLI, 74 (1919), 176-178.


Bongrani, P., Lingua e letteratura a Milano nell'età sforzesca. Una raccolta di studi (Parma, 1986).


Calmeta, V., Prose e lettere edite e inedite, edited by Cecil Grayson, Collezione di opere inedite o rare 121 (Bologna, 1959).

Cavicchi, F., "A proposito di una pubblicazione in versi del Tebaldeo", GSLI, 50 (1907), 72-87.


Cian, V., "Una baruffa letteraria alla corte di Mantova. L'Equicola e il Tebaldeo", GSLI, 8 (1886), 387-398.

-- , Un decennio di vita di M.Pietro Bembo (Turin, 1885).


D'Ancona, A., Del secentismo nella poesia cortigiana del secolo XV (Ancona, 1881).

De Robertis, D., "La composizione del De Natura de Amore e i canzonieri antichi maneggiati da Mario Equicola", SFI, 17 (1959), 192-204.

De Rogatis, M.T., "Note sullo stile e sulle fonti di un lirico quattrocentesco" [N.da Correggio], Esperienze letterarie, 3 (1978), 40-47.


-- , "Juvenilia del Pontano", in Studi di bibliografia e storia in onore di I.De Marinis cit. (Verona, 1964), 2, 185-186.


Fanfani, Pietro, Le rime di Bernardo Bellincioni riscontrate sui manoscritti, emendate ed annotate (Bologna, 1876-1878).

Flamini, F., "Jacopo Corsi e il Tebaldeo", GSLI, 17 (1891), 391-399.


-- , "Rime inedite del Tebaldeo e del Quercente", GSLI, 35 (1900), 167-171.


Lizier, A., Marcella Filosseno poeta trevigiano dell’estremo Quattrocento (Pisa, 1893).


Mengaldo, P.V., "Appunti su Vincenzo Calmeta e la teoria cortigiana", La Rassegna della letteratura italiana, 64 (1960), 446-469.
-- , La lingua del Boiardo lirico (Florence, 1963).


Morsolin, B., Giangiorgio Trissino. Monografia d'un gentiluomo letterato nel secolo XVI (Florence, 1894).


Pasquazi, S., Poeti estensi del Rinascimento (Florence, 1966).


Morsolin, B., Giangiorgio Trissino. Monografia d'un gentiluomo letterato nel secolo XVI (Florence, 1894).


Pasquazi, S., Poeti estensi del Rinascimento (Florence, 1966).

Pecchialai, P., Contributo alla biografia di Bernardo Bellincioni (Turin, 1920).

Pecchialai, P., Contributo alla biografia di Bernardo Bellincioni (Turin, 1920).

-- , Il testamento e l'eredità di Bernardo Bellincioni (Milan, 1918).


-- , Per la storia dei carmi del Bembo (Venezia-Roma, 1959).

Peirone, L., Tradizione e irrequietezza in Nicolò Liburnio (Genoa, 1968).


-- , Rime di Antonio Tebaldeo in un codice parmense (Modena, 1909).

-- , Rime volgari di Antonio Tebaldeo nel codice Sessoriano 413 (Modena, 1909).

-- , Rime volgari di Antonio Tebaldeo in codici estensi (Modena, 1910).

Rossi, A., Serafino Aquilano e la poesia cortigiana (Brescia, 1980).


Zambra, L., "Versi inediti del Tebaldeo nel codice Zichy della Biblioteca comunale di Budapest", *La Bibliofilia*, 16 (1914), 254-275.


Zannoni, G., "Notizie di Jacopo Filippo Pellenegra", *GSLI*, 16 (1890), 284-316.

b) Central Italy

Ballistreri, G., "Bruni, Giovanni", in *DBI*, cit., 14 (1972), *sub voce*.


Carrai, S., "Schede per i sonetti di Luigi Pulci e del Franco", in *Le muse del Pulci. Studi su Luca e Luigi Pulci* (Naples, 1965), pp.75-84.


Debenedetti, S., "Nuovi studi sulla Giuntina di Rime antiche", in *GSLI*, 50 (1907), 281-340, offprint (Città di Castello, 1912).


-- , "Iacopo Tolomei fra umanisti e rimatori", *IMU*, 6 (1963), 137-176.


-- , "In margine alla Giuntina delle Rime Antiche", in *Studi medievali* 3rd series, 19 (1978), 898-911.


Melfi, E., "Cristoforo Fiorentino", in *DBI*, cit., 31 (1985), *sub voce*.

Mutini, C., "Cei, Francesco", in DBI, cit., 23 (1979), sub voce.

Parenti, G., "Corsi, Jacopo", in DBI, cit., 29 (1983), sub voce.


Procaccioli, P., "Conti, Giusto de'", in DBI, cit., 28 (1983), sub voce.

Renier, R. (ed.), Strambotti e sonetti dell'Altissimo (Turin, 1886).


Serdini, S., Rime edited by E. Pasquini (Bologna, 1965).


Venezian, S., Olimpo da Sassoferrato. Poesia popolare marchigiana nel secolo XVI (Bologna, 1921).


Volpi, G, "Di Francesco Cei poeta fiorentino dell'ultimo Quattrocento", in Note di varia erudizione e critica letteraria (Florence, 1904), pp. 56-72.

Volpi, G., "La vita e le rime di Simone Serdini detto il Saviozzo", GSLI, 15 (1890), 338-343.

c) Rome

[Anonymous], "Colocci, Angelo", in DBI, cit., 27 (1982), sub voce.


Ballistreri, F., "Due umanisti della Roma colocciana: il Britonio e il Borgia", in Atti del convegno ... su Angelo Colocci, cit., pp.169-175.


Calenzio, E, Poeinata, edited by M.de Nichilo (Bari, 1981).


De Nolhac, P., La bibliothèque de Fulvio Orsini (Paris, 1887).


Fanelli, V., Ricerche su Angelo Colocci e sulla Roma cinquecentesca, Studi e testi 283 (Vatican City, 1979).

Fava, M., "I cagnolini dell'epigrammatario colocciano", in Atti del Convegno... su Angelo Colocci, cit., pp.231-242.


Graziosi, M.T., "Pacifico Massimi maestro del Colocci?", in *Atti del Convegno... su Angelo Colocci*, cit., pp. 157-168.


Lancellotti, G.F., *Poesie italiane e latine di monsignor Angelo Colocci, con più notizie intorno alla persona di lui e sua famiglia* (Jesi, 1772).

Lattes, S., "Recherches sur la bibliothèque d'Angelo Colocci", *Mélanges d'archéologie et d'histoire* (Ecole française de Rome), 48 (1931), 308-314.

Michelini Tocci, L., "Dei libri a stampa appartenuti al Colocci", in *Atti del convegno... su Angelo Colocci*, cit., pp. 77-96.


Quondam, A., "Un'assenza, un progetto. Per una ricerca sulla storia di Roma tra 1465 e 1527", *Studi romani*, 27 (1979), 166-175.

Ruysschaert, J., "Les péripéties inconnues de l'édition des Coryciana de 1524", in *Atti del Convegno... su Angelo Colocci*, cit., pp. 45-60.

Scudieri Ruggieri, "Le traduzioni di Angelo Colocci dal catalano e dal castigliano", in *Atti del Convegno... su Angelo Colocci*, cit., pp. 177-196.

d) Naples

Ageno, F., "Per il testo del Sannazzaro volgare", Romanische Philologie, 17 (1963), 431-441.

Berra, L., "Barzellette e strambotti napoletani inediti del Quattrocento" [Vat.Lat.10656], GSLI, 84 (1924), 241-276.

Castellani, C., "Di un'edizione delle poesie del Cariteo fatta nei primi anni del secolo XVI ignota ai bibliografi e d'un nuovo nome di tipografo", Il Bibliofilo, 8/1 (1887), 23-35.


De Jennaro, P.J., Rime e lettere, edited by Maria Corti, Collezione di opere inedite o rare 120 (Bologna, 1956).


Flamini, F., "Francesco Galeota gentiluomo napoletano del Quattrocento e il suo inedito Canzoniere", GSLI, 20 (1892), 1-90.

Folena, G., La crisi linguistica del Quattrocento e l'Arcadia del Sannazzaro (Florence, 1952).


Mancinelli, N., Pietro Summonte, umanista napoletano (Rome, 1923).

Mazzatinti, G. and Ive, I., Rimatori napoletani del Quattrocento dal codice 1035 della Bibliothèque Nationale di Parigi, introduction and notes by M.Mandalari (Caserta, 1885).

Mengaldo, P.V., "Contributo ai problemi testuali del Sannazzaro volgare", GSLI, 139 (1962), 219-245.

-- , "La lirica volgare del Sannazzaro e lo sviluppo del linguaggio poetico rinascimentale", La rassegna della letteratura italiana, 65 (1962), 1-47.

—, "Caracciolo, Antonio", in DBI, cit., 19 (1976), sub voce.


—, Il modello bembiano a Napoli nel Cinquecento (Naples, 1986).


Santagata, M., "Caracciolo, Giovan Francesco", in DBI, cit., 19 (1976), sub voce.

—, La lirica aragonese (Padua, 1979).

Torraca, F., "Lirici napoletani del secolo XIV", in Studi di storia napoletana (Livorno, 1884), pp.227-261.

—, "Rimatori napoletani del secolo XV", in Discussioni e ricerche letterarie (Livorno, 1888).