ITALIAN THEATER 16th-18th CENTURY
While many of the books described here have early French, Swiss and even American provenances most were assembled several decades ago in Italy. Since the books were exported from Italy they have been thoroughly examined by the Italian Istituto per i Beni Artistici, Culturali e Naturali (IBC) and granted export license. Copies of the export license will be made available on request.

[no. 25. Calmo]

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“•” Indicates a title bound in a Sammelband indicated by the item number.

   **BOUND WITH**


2. **ANGUILLARA, Giovanni Andrea dell’** (Sutri, Rome ca. 1517-1572). *Edippo Tragedia.* Padua: Lorenzo Pasquato, 1565. 4°, [4], 64 leaves (the last is a blank). With the printer's device on the title-page. Some light damp stains, otherwise a fine, wide margined copy printed on a fine quality, thick paper. Contemporary limp vellum.

$5500

$1650
FIRST EDITION. While the Venice edition of the same year is suggested by a few sources as possibly the first, based on dedication which is dated "Di Vinegia il primo di Febbraro 1565"; however the fact that the Padua edition was issued in such a sumptuous and elegant manner in a large quarto format and on a fine thick paper strongly suggests that it preceded the small octavo format of the Venice edition. The fact that the play was also first performed at Padua in 1556 would also strengthen the argument.

"In 1556, Giovanni Andrea dell' Angeuillara's Edippo was produced and printed at Padua. This Italian version is no translation and hardly an adaptation; it is a new tragedy based on both Seneca and Sophocles' plays, but more that twice as long as the ancient models and greatly elaborated. Anguillara added numerous characters to the Sophoclean cast: Teiresias' daughter Manto (borrowed from Seneca), Oedipus' two sons (Etocles and Polynices), Oedipus' two daughters (Antigone and Ismene) who are mutes in the Greek version, a son of Creon, a courtier, and a princess of Andros (the princess who married Polynices)"

(Herrick, Tragedy, p. 44)

Giovanni Andrea dell'Anguillara, a native of Sutri, was raised and educated at Rome. He studied law, but pursued a literary career. After the flop of the performance of his first comedy, L'Anfitrione, he entered the service of Cardinal Alessandro Farnese. Later in Venice he started his translation of Ovid's Metamorphoses. He published the first three books, dedicated to Henry II, during his stay in Paris (1554), where he found the protection of Catherine de Medici. After his return to Italy he unsuccessfully tried to find a place at the Medici court in Florence. While in Venice started a translation of Vergil's Aeneid of which only the first two books were finished. He spent the latter part of his life in Rome under the patronage of Cristoforo Madruzzo, Cardinal of Trent. (cf. G. Lorini, Per la biografia di Giovanni Antonio dell'Anguillara, in: "Giornale storico della letteratura Italiana", CVI, 1935, pp. 81-93).

§ Allacci 277; Adams A-1156; Clubb (Folger) 74; Gamba 1198; Bregoli Russo (Univ. of Chicago) 53; Parenti 32; Soleinne 4287; Edit 16 A-1892.

"THE BEST ITALIAN TRAGEDY OF THE SIXTEENTH CENTURY" (Wilkins)

3. ARETINO, Pietro (Arezzo 1492-1556). L' Horatia … Con Gratia & Privilegio. Venice: Gabriel Giolito de Ferrari, 1546. 8vo (150x105 mm), 56 leaves. Woodcut printer's device on title-page; last page a little dusty; penciled collation notes of Swiss bookseller Giuseppe Martini on front paste-down. Mid 20th century half vellum and decorated papers. $3500

FIRST EDITION, with a dedication to Pope Paul III, of the first and only tragedy by Pietro Aretino (1492-1556), regarded as the leading man of letters of the period, after Bembo, and called the 'scourge of princes'. His Orazia ("The Tragedy of the Horatii") has been defined by Benedetto Croce as "la più bella tragedia del Cinquecento." The work "is Senecan rather than Greek in its general character. The story is Livy's familiar story of the combat of the Horatii and the Curiatii, of the bitter lamentsations of the Horatian sister wedded to one of the Curiatii, of the fatal wrath of the triumphant Horatius against his sister, and of the final clement punishment of Horatius. Aretino, writing in this instance with more artistic patience than usual, attains a considerable degree of tragic dignity: the central situation, in which a relentless patriotism slays an unyielding love, is well handled. ... With all its limitations, however, the Orazia is the best Italian tragedy of the sixteenth century." (Wilkins, A History of Italian Literature, p. 241). See Herrick, Tragedy pp. 135 ff.

"A quest'unica tragedia dell’Aretino si suole attribuire il merito di essere la prima che si scrivesse in Italia, dopo la Sofonisba del Trissino, di soggetto storico o nazionale, ridotta a solennità di spettacolo, con gran movimenti scenici, con intervento di popolo e di magistrati. Precedette così di oltre cinquanta anni lo Shakespeare che di tali componimenti passò per inventore” (Bongi, l. p. 131).

§ Allacci 576; Bongi I pp.131-134 “E’ libro veramente raro, mancando anche in collezioni ricchissime, come la Pinelliana”; BM/STC Italian 517; Edit 16 A2429; Aretino, Teatro, cit., pp. 563-652 & 829-833; not in Clubb, Bregoli Russo or Casanatense (Cairo-Qulici).
4. ARETINO, Pietro (Arezzo 1492-1556). Il Marescalco Comedia ... Ristampato Nuovamente. MDXXXVI. Con Gratia, & Previlegij. Venice: per Francesco Marcolini ... ne le case de i Frati dei Crosachieri, 1536. 8° (147x95 mm), [55] leaves, (without last blank); large woodcut oval portrait of Aretino on title-page with legend 'Veritas odium parit' at foot and 'D. Petrus Arettinus Flagellum Principum' in surrounding border; italic type; early owner's monograph on title-page; minor smudges in the blank margins of title; very nice copy. Mid-20th century half vellum and decorated boards.

$2400

A rare and important edition of Il marescalco ("The Farrier"), the second of Aretino's four comedies, which was written in 1526 or 1527 for the court of Mantua and published in Venice in 1533. The comedy tells the prank organized by the Duke of Mantua to impose a marriage on his stable master, a known misogynist, to a young, beautiful and cultured woman, all in the same evening. For a detailed account of the play and interpretation the sexual mores of the time regarding this particular work see Aretino's Marescalco: Marriage Woes and the Duke of Mantua, by Deanna Shemek (Renaissance Studies Vol. 16 No. 3; with illus. of this edition).

Brunet (I, 408) had never examined a copy but cites the entry in the Soleinne Catalogue (4082), which also notes the variant edition with the square portrait that was also published by Marcolini. Reference is made to the present edition with the oval portrait with the observation: "Elles sont toutes de la plus grande rareté." Gamba (1204) also notes this distinction while Mazzuchelli p. 226 and Allacci 501 only cite an edition by Marcolini of the same date.

§ I. Allacci 501; Casali 17; Edit 16 A-2348; Index Aur. 107.030; Sander 515; not in Clubb or Bregoli Russo.

5. ARETINO, Pietro (Arezzo 1492-1556). Il Marescalco Comedia ... Ristampato Nuovamente. MDXXXVI. Con Gratia, & Previlegij. Venice: per Francesco Marcolini ... ne le case de i Frati dei Crosachieri, 1536. 8° (147x95 mm), [55] leaves, (without last blank); large woodcut oval portrait of Aretino on title-page with legend 'Veritas odium parit' at foot and 'D. Petrus Arettinus Flagellum Principum' in surrounding border; italic type; early owner's monograph on title-page; minor smudges in the blank margins of title; Ex libris Christopher Cairns; very nice copy. Handsome full calf with gilt decoration, ca. 1900.

$5500

I. A rare and important edition of Il marescalco ("The Farrier"), the second of Aretino's four comedies, which was written in 1526 or 1527 for the court of Mantua and published in Venice in 1533. The comedy tells the prank organized by the Duke of Mantua to impose a marriage on his stable master, a known misogynist, to a young, beautiful and cultured woman, all in the same evening. For a detailed account of the play and interpretation the sexual mores of the time regarding this particular work see Aretino's Marescalco: Marriage Woes and the Duke of Mantua, by Deanna Shemek (Renaissance Studies Vol. 16 No. 3; with illus. of this edition).

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II. FIRST EDITION of Aretino's last comedy, The Philosopher (Il Filosofo), was dedicated to the duke of Urbino. Five acts in prose introduce with the actors and the "Argomento e Prologo." The philosopher in the title goes by the name Plataristotele. "Il filosofo resembles [Aretino's] Lo ipocrito in combining a practical joke from the Decameron with another target for abuse--this time the filosoastro Plataristotele who is eventually persuaded to abandon his senseless philosophising and return to his neglected wife. The treatment is similar to that of Lo ipocrito with the overblown music-hall language pushed to new extremes of inflation: 'donne astute talmente che distrigano intrighi che non gli distrigarebbe il distrigare li distrigamenti' (women who are so cunning as to unravel ravel which no unraveller would ever unravel'
IV.3). *Il filosofo* may have been performed soon after 1545 in Pesaro and again in Vincenz. We have little information about the performance of any of Aretino's comedies, other than *Talanta*, but we know he left his mark on the theatre with the printed editions of his plays, which were widely read, despite the church's prohibition, soon after his death in 1556, and were reissued in different guises early in the seventeenth century" (Peter Brand, *Aretino and later comic playwrights*, in J. Farrell & P. Puppa, eds., *A History of Italian Theatre*, p. 77)

"... libro effettivamente rarissimo, quasi mai non comparisce nelle vendite moderne, e manca nella maggior parte delle collezioni ... E' l'ultima delle cinque commedie che l'Aretino pubblicasse, e forse quella che i critici moderni hannomaggiormente apprezzata." (Bongi).

§ I. Allacci 501; Casali 17; Edit 16 A-2348; Index Aur. 107.030; Sander 515; not in Clubb or Bregoli Russo.

§ II. Allacci 353; Bongi, I 123-125; Edit 16 A-2428; Index Aur. 107.096; Aretino, *Teatro*, cit., 481-559, 820-828; not in Casanatense (Cairo-Quilici); not in Clubb or Bregoli Russo.

6. **ARETINO Pietro** (Arezzo 1492-1556). *Quattro commedie ... Cioè Il Marescalco, La Cortegiana, La Talanta, L'Hipocrito. Novellamente ritornate, per mezzo della stampa, a luce, a richiesta de conoscitori del lor valore. [London: John Wolfe], 1588. 8° (146 x 105), Four parts in one volume, each with its own title page: [8], 285, [2] leaves (last 2 leaves are errata). Woodcut portrait on each title-page; Fine fresh copy. Contemporary vellum (remnants of ties).

$1950

"The Elizabethan vogue for Italian comedies was so great that John Wolfe, the polyglot London printer, found it worthwhile to publish four of Aretino's best comedies in the original Italian. He had spent part of his apprenticeship in Florence, where he acquired a shrewd insight into Italian affairs. His 3 Aretino- and 5 Macchiavelli editions, all either anonymously or pseudonymously published, aim to supply the continental market after their author's proscription had killed the Italian competition. Wolfe's strong objections to curbs on free printing made him the main force in the battle against the Royal Patents. The preface, probably the work of Petruccio Ubaldini, a Florentine expatriate at the English court, refers to him as 'grande stampatore e libero huomo maestro Barbagrigia romano', a name which he had used as a fictitious imprint on the *Ragionamenti*. The Soleinne Catalogue (4088) comments on some orthographical differences between the present and the earlier editions of the separate plays, also on some passages which have here been modified or suppressed" (Von Hünersdorff, *Cat. 7, The Italian Contribution*, no. 22).


**“THE FIRST ITALIAN COMEDY OF ANY IMPORTANCE”**

7. **ARIOSTO, Ludovico** (Ferrara 1474-1533). *Comedia ... Intitulata Cassaria*. Rome: [Francesco Minizio Calvo], (1525). 12° (145x76), 41 leaves (in Roman numerals) and last blank leaf. Purchase note in pencil of Giuseppe Martini on front paste-down and fly-leaf (from Puccinelli, Rome, Dec, 1930); a single, very tiny round worm hole, partially restored, through the volume; light foxing and traces of use but a very good copy. 20th century boards.

$5350

Second edition (first: Florence, Bernardo Zucchetta, ca. 1510). This is one of two editions that appeared in 1525 (see next item); the ‘Edit 16’ gives this edition priority over the Venetian. The play, five acts in prose with the prologue in verse, was written in 1507-1508 for the wedding of Alfonso d'Este and Lucrezia Borgia. It was the first of five comedies by Ariosto and had its first performance at the ducal theater in Ferrara (March 5, 1508) where it was very well received. "In the *Cassaria*, the first Italian comedy of any importance, the scene is laid in a city of ancient Greece. Two young men are in love with two slave girls; their owner will not sell at a price the young men can pay; each of them has, however, a resourceful slave; and through the trickery of these two slaves money is found for the
purchase of one of the slave girls, and the other is given outright to her lover. A chest, cassa, of gold figures largely in the trickery." (Wilken's, History of Italian Literature, p. 193).

"On May 5th 1508, on the occasion of Carnival, was staged at the Ducal Palace in Ferrara La Cassaria by Ludovico Ariosto. Using the technique of "contaminatio", meaning the use of classical Latin characters and situations in a new plot, the author created the first comedy of the modern world in the vulgar tongue. The painter Pellegrino da Udine created a set that became a prototype for its time, both for the quality of its perspective research and for its representation of the Greek town Metellino where the comedy takes place, 'so well that the public in watching it could not get enough.'" (Andrea Vitali's La Cassaria by Ariosto; revised translation by Michael S. Howard).

§ Lambs-Ravegnani, II p. 84; BM/STC Italian 38; Gamba 67 (note); not in Allacci, Clubb, Bregoli Russo or Casanatense (Cairo-Quilici).

8. ARIOSTO, Lodovico (Ferrara 1474-1533). Comedia intitolata Cassaria MDXXV. (Venice): (Nicolo di Ariftottle detto Zoppino), 17 July 1525. 8° (156x108), 60 leaves (in Roman numerals); woodcut architectural title border and woodcut printer's device at end; title in Roman letters with text in italic; old monogram "H. M. S." (type set) on title-page; pencil collation mark of Giuseppe Martini (his handwritten card attached to the volume) and bookplate of "Sergio Colombi"; very good copy. 19th century vellum over boards with gilt spine. $3200

Third edition (?). This is one of two editions published in 1525 (the other was published in Rome; see previous item); these two editions were also the first to be dated.

"Ludovico Ariosto (b. 1474 – d. 1533), whose work links 15th-century humanism with the vernacular classicism that burgeoned later in the 16th century, is a crucial figure in the development of Italian Renaissance literary culture. An accomplished Neo-Latin poet whose earliest letter is a request for books on Platonism from the Venetian publisher Aldus Manutius (1498), Ariosto used his considerable knowledge of classical Latin literature to forge a literary corpus that blends ancient literary models with medieval ones to create an impressive example of vernacular classicism. No less than his contemporary Michelangelo Buonarroti did for art, Ariosto took the literary revival of Antiquity to new heights. Accordingly, Ariosto can be seen as a forerunner of Miguel de Cervantes and other vernacular prose artists whose critical recapitulations of medieval chivalric fiction under the influence of classical works and classicizing authors like Ariosto eventually led to the birth of the novel." (Ludovico Ariosto by Dennis Looney; Oxford Bibliographies).

§ Soleinne 4091; Lambs-Ravegnani, II p. 84; Sander 534; Edit 16 A2513; Gamba 67; Brunet I, 447; not in Allacci, the BM/STC Italian, Clubb, Bregoli Russian or Casanatense (Cairo-Quilici).


FIRST EDITION of the appearance of this influential play in verse. It was, in fact, a profound revision and enlargement of the text regarding which, the author states in the prologue, to be superior to the previous prose versione. The drafting was completed in 1530 and the play was performed for the first time in Ferrara in February 1531.

"Written and staged in prose … the comedy was translated by the author into dactylic verse at the end of 1528 and in that version it was presented on February 19th 1531. Girolamo da Sestola wrote about this production that “this Cassaria is not the way it was; it is longer and almost completely done over, so now it lasts 4 hours”." (Andrea Vitali's La Cassaria by Ariosto; revised translation by Michael S. Howard).
10. **ARIOSTO, Ludovico (Ferrara 1474-1533). *La Lena.* No place, printer or date [Venice: A. de Tortis, 1535?]. 8° (153x98), [64] pp. With fine woodcut portrait of the author (similar to that used by Bindoni but slightly reduced in size); extreme top blank margin of title with minor repair; penciled notes on end-papers; faint collector's stamp neatly erased on title and last blank page; collector's bookplate of 'Sergio Colombi'; paper wrinkle slightly affecting impression of portrait, overall a very nice copy. Fine modern red morocco with inner gilt dentelle and spine title lettered direct with gilt initials "S.D." at foot of spine.

Very rare edition of Ariosto's best comedy and the most mature of Ariosto's theater pieces. The plot, full of secrets and conflicts of intrigue, tells the love story of Licinian and Flavio who were forced to secretly meet in the house of the pimp, Lena, in order to escape the control of their relatives. The story ends happily with marriages for the two young men. The work was composed in 1528 and staged in Ferrara at the theater of the ducal palace during carnival of that year. In 1529 the last act was enlarged by two scenes, with a new prologue, which is how the work appears in the earliest editions. "La Lena is Ariosto's best and most original comedy. It repeatedly echoes practices of Plautus and Terence, but both argument and scene are Italian. As the prologue states, the author was trying to write a new play which would appeal to those who liked new fashions and were not worshipers of antiquity. The argument owes more to the novella than to any particular ancient comedy; it is surely indebted to the tale of Personella and her lover in the Decameron." (Herrick, *Italian Comedy*, p. 69).

This edition is not described by Agnelli-Ravegnani but it is easily distinguishable from the first edition by having the title appear on 3 lines instead of 4. The only example which appears similar to ours is the one at the Biblioteca Trivulziana (Edit 16 A -2525). Note the bibliographical particulars such as the use of a reduced copy of the author's portrait used in the Bindoni 1535 edition (see next item in catalogue); on verso of title third line down the "F" is dropped and the signature marking to the second leaf shows the trace of a signature correction from "cij" to "Aij."

§ Clubb 97 (?); Edit 16 A-2525; for the editio princeps cf. Agnelli-Ravegnani, II pp. 109-110 & plate XXVII; not in BM/STC Italian, Adams, Bregoli Russo or Casanatense (Cairo-Quilici).

11. **ARIOSTO, Ludovico (Ferrara 1474-1533). *Il Negromante. Comedia.* Venice: Francesco Bindoni & Maffeo Pasini, March 1535. 8° (147x98), [40] leaves. Fine woodcut portrait of Ariosto on title-page, woodcut printer's device on colophon with woodcut emblem on final page; printed bookplate "From the library of Algernon Charles Swinburne" on front paste-down; fine copy. 19th century red morocco with gilt dentelle (signed: Delanoe Père)

BOUND WITH


§ Clubb 94, Casanatense (Cairo-Quilici) 789; Agnelli-Ravegnani, II p. 89; Bongi I, 117; BM/STC Italian 38; Edit 16 A-2605; this edition not in Allacci or Bregoli Russo.
Very rare editions of these two important comedies, *Il Negromante* and *La Lena*, by Ariosto both of which are edited with dedicatory letters by Lodovico Dolce (1508/10-1568) addressed to another contemporary author, Pietro Aretino (1492-1556). Both works are very rare but the *Negromante* is especially so with the OCLC locating only the BL copy and none in North American libraries.

I. "The main theme of Ariosto's 'Necromancer' is the unwillingness of a young man to consummate the marriage arranged by his father, a situation doubtless suggested by the *Hecyra* of Terence. The necromancer himself may have been suggested by Bibbiena's Ruffo in the *Calandria*. The play is pretty dull, but it does offer some good satire on astrology, ridiculing not only the quack but his victims as well. The necromancer, a sixteenth-century confidence man who travels about from place to place swindling victims and evading the law, shares honors with Bibbiena's character as early models for a host of such quacks and swindlers in European comedy. The play has another notable character in Temolo, an honest and astute servant, who is the spokesman for common sense. Temolo easily sees through the quack and does all he can to make his young master Cinthio and Cinthio's father-in-law, Fatio, see through him." (Herrick, *Italian Comedy in the Renaissance*, p. 68)

II. "*La Lena* is Ariosto's best and most original comedy. It repeatedly echoes practices of Plautus and Terence, but both argument and scene are Italian. As the prologue states, the author was trying to write a new play which would appeal to those who liked new fashions and were not worshipers of antiquity. The argument owes more to the *novella* than to any particular ancient comedy; it is surely indebted to the tale of *Personella* and her lover in the *Decameron*." (Herrick, *Italian Comedy*, p. 69).

Fine copies handsomely printed and illustrated. Provenance: Algernon Charles Swinburne (label inside the top plate) and penciled notes of Swiss bookseller, Giuseppe Martini, on paste-down.

§ I. Allacci 551-552; Clubb 103; Casanatense (Cairo-Quilici) 2785; Agnelli-Ravegnani, II pp. 120-121; BM/STC Italian 38; Edit 16 A-2546; Gamba 70 (note); later editions in Bregoli Russo.

II. Allacci 480; Agnelli-Ravegnani, II, 111; Edit 16 A-2541; Gamba 72 (note); not in Clubb, Bregoli Russo, Casanatense (Cairo-Quilici) or the BM/STC Italian.

12. **ARIOSTO, Ludovico (Ferrara 1474-1533).** *Scolastica Comedia ... Novellamente posta in luce*. No place, printer or date [Venice: Giovanni Griffio, 1547]. 8° (146x103), [52] leaves. With Griffio’s woodcut printer’s device on title-page; some light foxing to title-page. Modern boards.
FIRST EDITION with the dedication by Griffio to Alessandro Semitecolo (dated 15 January 1547 at Venice). The rather complicated plot, which takes place in Ferrara, deals with thwarted love but provides a happy outcome. "Ariosto's last comedy, the Scolastica, originally entitled Gli studenti ("The Students"), was left unfinished and completed by his brother. The scene is Ferrara, the plot a Terentian love intrigue. One minor character is worth mentioning, a jolly landlord named Bonifazio. He could have been the original of Boniface, the traditional innkeeper of the English comic stage. Boniface in Farquhar's Beaux' Stratagem is generally regarded as the original" (Herrick, Italian Comedy in the Renaissance, p. 71).

§ Allacci 704; Bregoli Russo 72; Casanatense (Cairo-Quilici) 3663; Agnelli-Ravegnani, II, 129 & plate XXX; BM/STC Italian 38; Edit 16 A-2610; not in Clubb.

13. ARISTIPPIA. Comedia chiamata Aristippia. Con ogni diligenza corretta, et nuovamente ristampata. (Venice): (Nicolò d’Aristotile detto Zoppino), 1530. 8° (158x106), 32 leaves. Title within architectural woodcut border, printer’s device (portrait of St. Nicholas) on last leaf. Italic text. Fine copy. Modern decorate boards. $1800

Rare third edition (1st: 1523) of this anonymous prose comedy in five acts with an argomento and prologo. It is a comedy of very complex love affairs (similar to Ariosto’s Suppositi) and belongs to the genre ‘erudito’ but has vivacity, without excessive preciousness, showing a folksy tendency. There were four editions printed in Venice, Rome and Milan between 1523 and 1544.
§ Salvioli 355; Clubb 8; Sander 579; Edit 16 A-2816; Index Aur. 107.630; A. Mango, La commedia in lingua nel Cinquecento, (Firenze; 1966) 31; Brunet, II, 178; not in Allacci, Bregoli Russo or Casanatense (Cairo-Quilici).
WITH MAGNIFICENT FOLDING ETCHING DEPICTING THE STAGED PERFORMANCE


$1275

The work, set to music by the composer Leonardo Leo (1694-1744), set design by Pietro Righini and choreographed by Francesco Aquilanti. This is the first of the vast production of Baldanza's librettos, whose works remained largely unpublished.

On Giovanni Baldanza, secretary of the Regia Giunta gesuitica and court poet to the king; among the founders of the Accademia degli Ereini see U. Rolandi in Encicl. dello Spett. I, 1302 and N. De Blasi in DBI 5, pp. 443-444.

The work is illustrated with a magnificent folding etching depicting the staged performance including orchestras on both sides of the stage with the scenery by Righini (on previous page of catalogue).

No copies in OCLC or KVK.

§ Sartori 16719; not in Sonneck, Casanatense (Cairo-Quilici) & Biblioteca Apostolica Vaticana (Mori)

15. BALSAMINO, Pietro Simone (Urbino, fl. 1590-1596). Perla. Tragicomedia in rima libera ... Dedicata all' illustissimo Marchese de la Rovere. Venice: Appresso Nicolò Moretti, 1596. 8° (148x100), 68 leaves. Woodcut printer's device on title-page, woodcut initials; title and preface in Roman and text in italic type; leaf with typed cataloging notes tipped in; traces of use but a good copy. Modern marbled paper covered boards.

$1500

ONLY EDITION of the only comedy by the composer, singer and musician, Pietro Simone Balsamino. In 1594 he became choirmaster at the cathedral of Venice after having been for some years in the service of the Duke of Urbino. The dedication is to the Marchese de la Rovere dated 16 June 1596, Venice. On page 4 below the list of actors are the author's instructions for playing the comedic parts that speak of “d'Ira, d'Arme, e d'Amore.” His only other known publication was a collection of 20 madrigals for six voices published in Venice in 1594 for Amadino (Le novellette a sei voci). He was maestro di cappella at a Venice Cathedral (S. Pietro di Castello) from 1591 until at least 1596.

§ Allacci 623; Soleinne 4415; Bregoli Russo 82; Edit 16 B-241; Index Aur. 112.062; CNCE 4057; Herrick, Italian plays, 1500-1700, in the University of Illinois Library 9; on P.S. Balsamino see R. Meloncelli article in the DBI 5, 606-607; not in Clubb, Casanatense (Cairo-Quilici), BM/STC Italian or Adams.


$1650

FIRST EDITION. Il Clodoveo was not included in the first edition of the collected tragedies of Bartolommei published in Rome in 1632 but does appear in the second of 1655 (see S Franchi, Drammaturgia romana, p. 192:21). The work consists of a prologue, five acts in verse with numerous scene changes; the action takes place in Paris and tells, with a religious tone, the story of King Clovis (Clodoveo). The tragedy is dedicated to Anne of Austria, Queen of France.

Bartolommei, a playwright, librettist and poet, also wrote a treatise on comedy which advocated the return of the classical comedy forms. Some of his tragedies appear to have served as models for Corneille's tragedies on sacred subjects: See H. Hauvette, Un précurseur italien de Corneille, (Grenoble; 1897) excerpt from "Annales de l'Université de Grenoble."

The work is very rare with the OCLC only locating two copies in French libraries.

§ Cf. Allacci 201 & Salvioli 792 (both list 1655 edition only); not in Soleinne, Clubb, Bregoli Russo, Casanatense (Cairo-Quilici), BM/STC Italian, 17th century, Bruni-Evans, or Vinciana; on the author see F. Angelini in DBI 6, 789-790.
"THE MOST SUCCESSFUL PASTORAL PLAY AFTER THE PASTOR FIDO"/ ILLUSTRATED


FIRST EDITION. "The most successful pastoral play after the Pastor Fido, Guidobaldo Bonarelli's Filli di Sciro ('Filli of Skyros', published 1607) was in fact composed for the Ferrarese Academia degli Intrepidi ('The Intrepid Ones'). The play has a tragic bias, being set on a Greek island under Thracian tyranny; and it dramatizes a bizarre academic debating point in the secondary plot, in which one of the nymphs is equally and simultaneously in love with two shepherds. Filli reveals a taste for pathos, horror and the marvelous that became characteristic of 'literary' pastoral plays (as well as of pastoral verse) from the early seventeenth century." (Lisa Sampson, Pastoral drama, in A History of Italian Theatre, Farrell & Puppa eds. p. 99). The dedication is to Francesco Maria Feltrio Dalla Rovere, Duca VI d'Urbino and is signed by Ottavio Magnanini, segretario, at Ferrara, 20 September 1607. Another quarto edition was issued in 1607 with the same dedication and illustrations but with a new prologue by G. B. Marino; however, all the bibliographers agree in awarding priority to the present edition. "Count Guidobaldo Bonarelli Della Rovere (1563-1608) was born in Urbino, but his family moved to Ferrara. At this court Bonarelli became a favorite and his talents were made use of on various missions. His Filli is considered worthy to rank with the Pastor Fido and the Aminta" (Plimpton).

The work is illustrated with six beautiful engravings by the Italian engraver and painter Francesco Valesio (b. 1560) who is best known for his fine book illustrations and ornamental work.

§ Allacci 351; Clubb 174; Bregoli Russo 101; Casanatense (Cairo-Quilici) 1770; BM/STC Italian 17th century 126; Vinciana 4025; Plimpton 124; Gamba 1809.
TOURNAMENT FESTIVAL WITH OPERA LIBRETTO BY MARESCOTTI FOR MUSIC BY GIACOBBI

18. BONVALORI, Cristoforo. La Montagna Fulminata Torneo fatto da alcuni caval.ri bolognesi l’ultimo di febraio 1628. e dedicato all’ altezza serenissima del signor duca di Parma. Bologna: Clemente Ferroni, 1628. 4° (198x139), 68 pp. Woodcut ornament on title and small text woodcut ornaments (roses). Old vellum (some warping). $1500

ONLY EDITION and very rare account of this extraordinary tournament festival held in Bologna in February in honor of Odoardo, duc de Parme, (1612-1646). The credit for the text describing the various tournament events and accompanied scenes is believed to have been by Cristoforo Bonvalori who signed the preface (15 March 1628). The festival took place in the Salone del Podesta, with the opera comprised by Giacobbi and libretto by Bernardino Marescotti. The director of the show was Giovanni Paolo Gotti in company with Marcantonio Romagnesi the famous comic artist. Of particular interest is the how the event was partially paid (cfr. S. Monaldini, cit., pp. 122, 126).

Girolamo Giacobbi (1567–1629), Bolognese choirmaster, conductor, and composer, had been a choir boy at the Basilica of San Petronio in Bolgna and became the Director of Music there from 1604 to 1628 and founded the Accademia dei Filomusi dedicated to the cultivation of music in Bologna. While he wrote a significant number of sacred works he was especially active in the field of opera and was a composer held in high esteem during his life. The present work, La montagna fulminata, with the libretto by Marescotti is believed to be his last work.

Fine copy of a rare work. The OCLC locates only the Newberry copy in North American Libraries.

§ Winemiller, Howard Mayer Brown libretto collection, 673; Sartori 15921; Ruggieri, Catalogue, 790; Casanatense (Cairo-Quilici) 2716; Sergio Monaldini, “La montagna fulminata”. Giostre e tornei a Bologna nel Seicento in Musica in torneo nell’Italia del Seicento. Ed. by Paolo Fabbri, (Lucca; 1999), pp. 103-133; not in Sonneck, Soleinne, Clubb, Bregoli Russo, British Library (STC Italian 17th century), Bruni-Evans, or Vinciana.

19. BOZZA, Francesco (Crete, 1553-?). Fedra. Tragedia. Venice: Gabriel Giolito de Ferrari, 1578. 8° (145x95), 64 leaves. Woodcut printer’s device on title-page and “Fedra” appears within woodcut cartouche on title page, woodcut head and tailpieces; the bottom of the leaves are numbered 132-195 by an early hand indicating its origin from a larger volume; very nice copy. Modern marbled paper covered boards with red leather spine label. $750

ONLY EDITION of this tragedy in five acts and composed in verse. The foreword was written by the then twenty-two year old Francesco Bozza in tribute to Cardinal Francesco d’Urbino (4 December 1577 at Padua). The author uses a combination of themes from Euripides and Seneca. For the little biographical information available cf. G. Ballistreri in DBI 13, p. 574.

§ Allacci 336; Clubb 185; Bregoli Russo 112; Casanatense (Cairo-Quilici) 1720; Bongi II, 362; BM/STC Italian p. 123; Edit 16 B-3497; CNCE 7357; Herrick, Italian plays, 1500-1700, in the University of Illinois Library 14.

20. BRACCIOLINI, Francesco (Pistoia 1566-1645). La Pentesilea. Tragedia. Florence: G. Donato & Bernardino Giunta, 1614. 8° (150x95), [50] leaves (Leaf A4 is blank). Woodcut printer’s device. Some light foxing and toning of paper; some early underlining; penciled notes on end-papers; book plate of Sergio Colombi and typed note tipped in noting that this copy is from the Melzi collection. 19th century vellum over boards with leather label. $950

FIRST EDITION of this tragedy in five acts composed in verse with a chorus at the end of each act. The tragedy, in imitation of Spanish plays, tells the tragic love between Achilles and Penthesilea, Queen of the Amazons. The work is dedicated to Monsignor Corsini, Chierico della Camera Apostolica (Pistoia, 6 Dec. 1613).

Francesco Bracciolini (1566-1645), Italian poet and playwright, was born at Pistoia of a noble family in 1566. In Florence he was admitted into the academy there where he devoted himself to literature. At Rome he entered the service of Cardinal Maffeo Barberini, with whom he afterwards followed to France.
Following the death of Clement VIII he returned to his own country and when his patron Barberini was elected pope, as Urban VIII, Bracciolini went to Rome to serve as secretary to the pope's brother, Cardinal Antonio. During Urban's pontificate the poet lived at Rome and was held in high repute, though at the same time he was censured for his sordid avarice. On the death of the pontiff he returned to Pistoia, where he died in 1645. There is scarcely any form of poetry, epic, dramatic, pastoral, lyric or burlesque, which Bracciolini did not attempt; but he is best known for his mock-heroic poem Lo Scherno degli Dei, (1618). Of his serious heroic poems the most celebrated was La Croce Racquistata.

§ Allacci 620; Clubb 193; Bregoli Russo 119; Casanatense (Cairo-Quilici) 3155; STC Italian 17th century 143; Vinciana 3874; Herrick, Italian plays, 1500-1700, in the University of Illinois Library 14.


22. BUONARROTI, Michelangelo, the younger (Florence 1568-1642). Il giudizio di Paride favola ... rappresentata nelle felicissime nozze del Sereniss. Cosimo Medici Principe di Toscana e della Seren. Principessa Maria Maddalena Arciduchessa di Austria. Florence: Sermartelli, 1608. 4° (220x148), [8], 64 pp. Woodcut Medici coat of arms on title-page and woodcut initials and tailpieces; the list of characters is printed within a border of printer's ornaments; Pietro Ginori-Conti (ex libris) and the Giannalisa Feltrinelli small embossed blind stamp on front end-paper; fine copy. 19th century 3/4 calf and decorated boards. $1350

ONLY EDITION of this very rare pastoral play which apparently was the author's only work from his "primitie de' miei teneri anni" with dedication to Horatio Giustinian, Cavalier Gierosolimitano, by the author at Naples dated 15 Nov. 1602. The five act play is composed in verse with a prose prologue and captions and descriptions of scene changes. The work is preceded by a Sonetto by Baldassare Ananias of Catanzaro. Regarding Bruno, of very little is known, "Flourished and reached greatest development and influence in 1602" (Bregoli Russo) see C. Minieri Riccio, Notizie biografiche e bibliografiche degli scrittori napoletani II, 188.

A very rare work with the OCLC locating only University of Chicago copy in OCLC (= Bregoli Russo) which mentions the presence of an engraved title (possibly a later variant, not called for in other copies located); the 3 copies in OPAC SBN also don't mention an engraved title.

§ Allacci 414; Bregoli Russo 121 (notes added engraved title-page); not in Soleinne, Clubb, the Casanatense (Cairo-Quilici), the BL/STC Italian 17th century, Bruni-Evans or Vinciana.

$2250

FIRST EDITION of the play, Judgement of Paris, in five acts with prologue in verse and with chorus; dedicated to the "Serenissimo Principe, e all Serenissima Principessa di Toscana" (4 Nov. 1608). The work was presented as part of the festivities in honor of the marriage of Cosimo II de Medici, Grand Duke of Tuscany and Maria Magdalena of Austria at the Medici Theater on October 25, 1608. The pastoral tale was enriched by interludes consisting of dances with scenery by designed by Giulio Parigi. To manage the rapid scene changes, made necessary by the dance interludes, Parigi use a trick taken from Greek-Roman theater using a rotating prism with portions of different settings on each face.

Michelangelo Buonarroti the Younger (1568 -1646) was the son of Leonardo di Buonarroti Buonarroti Simoni (Michelangelo's nephew). He received his education in Florence and Pisa, where he came into contact with the Galilei. From a young age he wrote rhymes in imitation of Petrarch and in 1600 was appointed court poet for the Grand Duke. His successful comedies represented the life of the Tuscan peasants and reproduced their dialect. He edited and published his uncle's poetry (1623) and was largely responsible for gathering the collection of Michelangelo's drawings and works in his palace, the Casa Buonarroti, in Florence which was decorated by leading artists of scenes that celebrated the artist's life.

§ Allacci 414 (the 1607 edition is a ghost); Clubb 208; Bregoli Russo 123 (with detailed bibl. references); Casanatense (Cairo Quilici) 2087; Il Luogo Teatrale a Firenze, p. 118, 8.27; Vinciana 4043.
23. **BUONARROTI, Michelangelo, the younger (Florence 1568-1642).** *Il natal d’Ercole. ... Favola rappresentata al Serenissimo Signor Don Alfonso d’Este Principe di Modena, e all’Eccellentissimo Signor Don Luigi suo fratello nella venuta loro a Firenze da Madama Serenissima di Toscana. Nel palazzo dell’Eccellentiss. Sig. D. Antonio Medici.* Florence: nella stamperia de’ Giunti, 1605. 4° (220x148) mm, [8], 51 pp., [1] (last page blank); woodcut printer’s device (Cosimo Giunta) on title-page and woodcut initials. Few traces of use; overall a very good copy. 19th century cloth backed marbled covered boards. $1850

FIRST EDITION of this play inspired by mythology surrounding the birth of Hercules; presented with prologue, five acts in verse with the chorus. The author’s dedication is to Alfonso da Este dated 22 October 1605, Florence. The work was staged with sumptuous scenery and choreography on October 22, 1605 at the Casino Medici in the residence of Cardinal Antonio de’ Medici. The play was presented as part of the celebrations honoring the entrance to Florence of Alfonso III, Duke of Modena and Reggio (d.1644) and Luigi d’Este, Marquis di Montecchio and Count of Scandiano (d. 1664) by Christine of Lorraine, Grand Duchess, consort of Ferdinand I, Grand Duke of Tuscany, (1565-1636).

Fine copy of a very rare play. The OCLC locates only microfilm copies in North American Libraries however Clubb does list the Folger Library copy.

§ Allacci 550; Clubb 210; Il Luogo Teatrale a Firenze, 87, 6.9.2; BL/STC Italian 17th century 162; Vinciana 4042; not in Bregoli Russo or Casanatense (Cairo-Quilici).

24. **[BUONARROTI, Michelangelo, the younger (Florence 1568-1642)].** *La Tancia commedia rusticale.* Florence: Cosimo Giunta, 1612. 4° (195x135), 62 leaves. With large woodcut printer’s device on title-page and a different version, almost full-page woodcut Giunta device on last page, woodcut initials; author identified on title in a 17th century hand; few minor spots and slightly dusty title-page, overall a very good copy. Later vellum over flexible boards (using old materials), manuscript title on spine. $2250

FIRST EDITION (with errata in the end) of this play with prologue and five acts in verse interspersed with musical and dance intervals. The story unfolds around the love affairs of young peasants from Tuscany. The play was presented with sets designed by Giulio Parigi and presented at the Casino Mediceo on May 25, 1611. The work had considerable success witnessed by the editions of the seventeenth and eighteenth centuries including some revisions for stage.

“The polyglot *comedia ridicolosa* was arguably as far along the road to forging a single dramatic language as Italy could go. ... The play which might be seen as its prototype, *La Tancia*, by Michelangelo Buonarroti the Younger (1568-1646), was first performed at the Medici court in 1611. Tancia and her peasant suitors may be rather more concerned with everyday needs that Guarini’s shepherds, while their language approximates to the vernacular of the Tuscan countryside, where the traditional *maggio* and *bruscelli* celebrating the *calendimaggio* (May Day) were still popular. Far from depicting the realities of peasant life, however, the play is a condescendingly sentimental recreation, related both to pastoral escapism and to earlier town-set representations of the prince’s ‘gift’ of peace and harmony to his subjects. The play’s only genuinely popular aspect is its author’s fascination with the varieties of Tuscan. ... *La Tancia*, on the other hand, is eminently stageworthy, lively and charming, though both theatrically and ideologically conservative, as are similar comedies written for aristocratic and academic audiences throughout the century in a combination of Italian and a variety of local dialects.” (M. Slawinski, *The seventeenth-century stage*, in *A History of Italian Theatre*, Farrell and Puppa eds. pp. 139-40).

§ Allacci 750; Bregoli Russo 124; Casanatense (Cairo-Quilici) 3909; Il Luogo Teatrale a Firenze, 87, 6.9.3; BM/STC Italian, 17th century 162; Herrick, *Italian plays, 1500-1700*, in the University of Illinois Library 15; this edition not in Soleinne or Clubb.
25. CALMO, Andrea (ca. 1510-1571). La Fiorina comedia facetissima, giocosa, et piena di piacevole allegrezza. Nuovamente data in luce per M. Andrea Calmo. Venice: [Comin da Trino] Appresso Iseppo Foresto, 1557. 8° (146x98), 29 pp. last page blank. Large woodcut on title-page, woodcut initials; very minor stain to top outer corner blank margins of last few leaves; light traces of use; overall a very good copy. Modern decorated covered boards.

Second edition (1st: Venice; 1553) of this play in three acts in prose with prologue, using Venetian and other Italian dialects, and dedicated by the printer by Giovanni Raini. "Scarcely less famous than Ruzzante was the Venetian comic actor and playwright Andrea Calmo, who produced a number of eclogues, comedies, and farces. Ruzzante had used the Paduan dialect in his plays. Calmo went much further; in fact, he ran riot in dialects, Venetian, Paduan, Bergamask, Dalmatian, Greco-Venetian, and others... La Fiorina... in imitation of Ruzzante's play of the same name, used peasants, Bergamasks, and soldiers that had already become familiar in the popular farce. ... The Fiorina is a peasant farce in three acts. The scene is the countryside. All the characters use some kind of dialect, including Coccolin, an educated Venetian who is fond of interlarding his discourse with a little Latin" (Herrick, *Italian Comedies in the Renaissance*, pp. 55-56).

"The theatrical contributions of Andrea Calmo mark a crossroads in the development of cinquecento Italian comedy toward the gradual diminution of textual values in favor of the mise-en-scène. As a precursor to the actor-centered Commedia dell’arte, Calmo innovated procedures that increased the range of performance choices for the actor, while placing new emphasis upon each component of the performance text. Unlike Calmo’s predecessors and contemporaries, who considered the text as object to be of primary concern in performance, Calmo focused upon the subjective response of the spectator (audience reaction)." (P.C. Castagno, ‘Mente teatrale’: Andrea Calmo and the Victory of the Performance Text in Cinquecento Commedia, in: “Journal of Dramatic Theory and Criticism”, Spring 1994, p. 37).

Little is known of the life of Andrea Calmo and what little there is derived mainly from a rich collection of letters, which were published in four parts between 1547 and 1566. A son of artisans who worked as an actor, playwright and poet: He picked up the legacy of Ruzzante and became the leading figure of a multilingual theater in Venice that for the latter half of the sixteenth century attracted audiences of different social backgrounds. His plays took farce to new limits and are now regarded as the forerunners of Commedia dell’arte. Calmo himself played several stage roles, including that of Pantalone.


A rare edition, no less so than the first (Venice; Bertacagno, 1549), complete with the prologue made for a "un pedante raguseo." La Spagnolas, five acts in prose, was the first play by Calmo and one of his liveliest and most original: “graziosi dialoghi vi sono, oltre al viniziano, anche nel dialetto rustico, nel bergamasco, e nel tedesco corrotto” (Gamba, cit.). "Scarcely less famous than Ruzzante was the Venetian comic actor and playwright Andrea Calmo, who produced a number of eclogues, comedies, and farces. Ruzzante had used the Paduan dialect in his
plays. Calmo went much further; in fact, he ran riot in dialects, Venetian, Paduan, Bergamask, Dalmatian, Greco-Venetian, and others.” (Herrick, Italian Comedy in the Renaissance, p. 55).

“...the routines of popular Venetian buffoni (clowns), and the taste for wordplay and mimicry which was a characteristic of the multinational emporium that was Renaissance Venice. Its outstanding exponents were Ruzzante’s collaborator Andrea Calmo ... Calmo was a Venetian actor, playwright and poet, whose farcical, hectic comedies feature an entertaining babel, and he neglects coherent story-line and character in favour of subplots, types, gags and verbal expressionism” (Ronnie Ferguson, Ruzzante and the Veneto, in A History of the Italian Theater, Farrell & Puppa eds. pp. 63-4).

§ Allacci 733 (later edition); Clubb 226; Edit 16 C518 (only 3 copies); Index Aur. 129.630 (2 examples). Gamba, Scritti in dialetto veneziano, p. 71; Vianello, A. Calmo, p. 233. D.E. Rhodes, Ruzzante, cit. p. 156, 8; CNCE 8539; Herrick, Italian plays, 1500-1700, in the University of Illinois Library, p. 16; La Spagnolas, commedia di Andrea Calmo, edited by L. Lazzerini, (Milano; 1979); this edition not in Soleinne or Bregoli Russo and Casanatense (Cairo-Quilici).

THE CRITICAL DEBATE OVER SPERONI’S CANACE INCLUDING TEXT

27. [CAVALCANTI, Bartolomeo (1503-1562)]; SPERONI, Sperone (1500-1588). Giudizio sopra la Tragedia di Canace et Macareo con molte utili considerazioni circa l’arte Tragica, et di altri poemi con la Tragedia appresso. Lucca: Vincenzo Busdraghi, May 4, 1550. 8°, 2 parts in 1 vol. 95 leaves (lacks the last blank). Elaborate woodcut title-border (lightly trimmed as usual), woodcut printer’s device on second title-page and different version on last page; fine copy. Old vellum over boards. $1500

FIRST EDITION of Giudizio sopra la Tragedia, which had also been attributed to Giovanni Battista Giraldi (cf. S. Speroni, Canace e scritti in sua difesa, C. Roaf, ed., Bologna, 1982, pp. XXIV-XXIX). Included here is also the text of Speroni’s play, Canace, which had already been printed by Valgrisi in Venice in 1546. [See under Speroni in catalogue.]

“The opening attack in the new battle over Speroni’s Canace is thus in many ways a remarkable critical document. As early as 1543, this Giudizio of Cavalcanti evolves a fairly complete theory of the tragedy, based in large part upon Aristotle’s Poetics but referring also to certain of Horace’s tenets and to the current rhetorical tradition. It calls upon the dramatic poet to observe the laws handed down by the ancients; but it also urges him to follow the examples of such practitioners of the art as Seneca and Trissino. Especially, it recommends attention to the needs of the audience, to the fact that tragic poetry is made to be performed in public. The tragic effect must be thought of in terms of that audience; it must be achieved through a proper subject, involving the right kind of characters, combined in a proper plot. Lyric effects are not acceptable and hence such florid diction as Speroni’s is to be condemned. In every way, the peculiar requirements of tragic poetry must be satisfied. The Canace, because it fails to satisfy them, is a fit target for the practical critic as well as for the theorist” (B. Weinberg, A history of literary criticism in the Italian Renaissance, Chicago, 1961, pp. 922-923). In his reply, Apologia (completed in 1554, but published only in 1597), Speroni maintained that his work was a true tragedy and defended his use of a mixture of seventeen-syllable verse with infrequent rhyme. Bartolomeo Cavalcanti was born in Florence where he was able to participate to the meetings of the Orti Oricellari, during which he came into contact with Cattani da Diacetto, Pietro Vettori, Lodovico Alemanni as well as Niccolò Macchiavelli, who was to greatly influence his later views. A skilled diplomat in the service of the Florentine Republic and later, during his time in France, served as majordomo to King Henri II of France. He later settled at Ferrara, where he made the acquaintance of Giovanni Battista Giraldi, Lelio Capilupi, Daniele Barbaro, Sperone Speroni, Vincenzo Maggi, Paolo Manuzio and many others. During this time he composed his most famous work, Retorica, which was published in Venice in 1559. After short sojourns in Rome and Padua he sought reconciliation with Cosimo de’ Medici; however when Cosimo later attacked Siena (1555) Cavalcanti joined the rival army. He died in exile at Padua in 1562 (cf. Dizionario Biografico degli Italini, XXII, pp. 611-617).

§ Edit 16, CNCE 21258; Adams S-1573; Index Aureliensis 134.567; Gamba 1653; L. Mateucci, Saggio di un Catalogo delle Edizioni Lucchesi di Vincenzo Busdraghi, in: “La Bibilofilia”, XVIII/6-12, (1917), 229-230, no. 5.
28. **CECCHI, Giovanni Maria. (Florence 1518-1587).** *L’ Assiullo, Comedia.* Venice; Gabriel Giolito de Ferrari e fratelli, 1550 (in fine: 1551). 12° (130x75), 45, [3] leaves (last 2 blanks). Woodcut printer's device on title and different version on colophon leaf; historiated woodcut initials; some occasional very minor foxing; fine volume. Binding contemporary limp vellum.

BOUND WITH

**CECCHI, G.M.** *Gli Incantesimi. Comedia.* Venice; Giolito, 1550. 42 leaves. Woodcut printer's devices (2).

BOUND WITH

**CECCHI, G.M.** *La Dote. Comedia.* Venice; Giolito, 1550. 41 leaves, 1 blank. Woodcut printer's devices (2).

BOUND WITH

**CECCHI, G.M.** *La Stiava. Comedia.* Venice; Giolito, 1550. 36 leaves. Woodcut device on title (1).

BOUND WITH


BOUND WITH

**CECCHI, G.M.** *La Moglie. Comedia.* Venice; Giolito, 1550. 43 (misnumbered 36), [1] leaves. Woodcut printer's devices (2). A very handsome collection. §8850

A Sammelband of FIRST EDITIONS the author's six best comedies including his masterpiece *L’assiulo*. Bongi notes that examples of early collected volumes of these individually published works: "form a gallant and sought-after volume ... and when it is crisp with generous margins, reaches a very high value" (Bongi p. 318: "formano un galante e ricercatissimo volume ... e quando sia nitido e marginoso, raggiunge un valore assai elevato").

"The Florentine notary Giovanni Maria Cecchi (1518-1587) may fairly be called the first Italian playwright, in the sense that he was the first Italian writer whose literary activity was busily and almost exclusively dramatic. He wrote about twenty regular comedies, the earlier ones quite in the spirit of his Italian predecessors, the later ones restrained by the influence of the Counter Reformation. Some are free adaptations from Plautus and Terence; some are based on *novelle*; and some reflect current Florentine incidents." (Wilkins, *A History of Italian Literature*, p.263). Herrick makes special note of the six plays bound here and especially the first which is considered Cecchi's masterpiece.

"Like Aretino and Grazzini, Cecchi regarded himself as an emancipated Modern and he also ridiculed slavish imitations of the ancients, but was honest enough to admit that he often borrowed from Plautus and Terence. For example, the prologue of his first comedy, *La dote* ("The Dowry"), frankly states: 'The greater part of this Dowry, a new comedy, was extracted from Plautus [his *Trinummus*], for from whom can one learn better than from the first-rate masters? *La moglie* ("The Wife") was based on the *Andria* of Terrence, *La stiava* ("The Slave Girl") on the *Mercator* of Plautus, *Gli incantesimi* ("The Enchantments") on the *Cistellaria* of Plautus, *I dissimili* ("The Unlike") on the *Adelphi* of Terence. ... Cecchi treated his classical models as did the better authors of the learned comedy, and as did Ben Jonson and Shakespeare in Elizabethan comedy; he accepted them as guides but not as tyrants. If he had not frankly admitted his debts to older writers, his audience might well have assumed that most of his comedies were original. ...

"*L'assiulo* ("The Owl"), first published in 1550, has been generally esteemed Cecchi's masterpiece. Actually an extended farce, this rollicking comedy owed little to classical sources but was probably indebted to the *Mandragina* and to more than one tale of Boccaccio. According to the prologue, it is a modern comedy, like the "Rivals" the "Owl" is a play of student life in Pisa; specifically it is a bawdy joke played by two students on a lawyer. ... (Herrick, *Italian Comedy in the Renaissance*, pp. 140-42: see pp. 142-145 for detailed description and excerpts from *L'assiulo*). "Pour les mots comme pour les choses, L'Assiulo est l'une des pièces les plus hardies de l'ancien Théâtre italien" (Soleinne).§ I. Allacci 122; Soleinne 4075; Bregoli Russo 149; Bongi I, 315; Index Aur. 134.846; Edit 16 C-2609. not in Clubb or Casanatense (Cairo-Quilici).

II. Allacci 443; Soleinne 4077; Bregoli Russo 149; Bongi I, 314; Index Aur. 134.844; Edit 16 C-2612; not in Clubb, or Casanatense (Cairo-Quilici).

III. Allacci 265; non in Soleinne. Bongi I-314; Index Aur. 134.843; Edit 16 C-2611.

IV. Allacci 739 (incorrectly dated 1556); Clubb 265; Bregoli Russo 149 & 161; not in Soleinne, & Casanatense (Cairo-Quilici); Bongi I-315; Index Aur. 134.842; Edit 16 C-2614.
COLLECTED EDITION OF THE FIRST APPEARANCE IN VERSE OF 7 PLAYS

29. CECCHI, Giovanni Maria (Florence 1518-1587). Comedie [in versi]. Libro primo [& only]. Nel quale si contengono. La Dote, La Moglie, Il Corredo, La Stiava, Il Donzello, Gl’Incantesimi, Lo Spirito. Venice: Bernardo Giunta, 1585. 8° (156x106), 6 parts in 1 volume. [4], 40; 40; 41, 1 blank; 31, 1 blank; 43, 1 blank; 31 (without last blank); 35, 1 blank, leaves. Woodcut coat of arms of Medici-Cappello on each title-page; fine copy. 19th century English neoclassical vellum on boards with, golden frame with panels. $5000

FIRST EDITION. "In this edition the comedies, originally in prose, have been versified. All comedies are in five acts, in verse (endecasillabi) (B.R.). This variant has the spelling of Lo Spirito in the general title in place of Lo Spiritato with the printers mark, etc. (see Camerini, cit.). Actually only four previously appeared in prose: this is the absolute first edition of Il Corredo (Allacci 220; Bregeli Russo 151) already presented in 1546; Il Donzello (Allacci 263) was presented in 1550 and repeated in 1560 by Cecchi with the same performers; Lo Spirito (Allacci 735; Bregeli Russo 258) was presented in 1549 by the Compagnia dei Fantastichi. Because of its boccaccesca flavor the present edition does not include l’Assiuolo because of the Counter-Reformation. Of particular interest to theater historians are notes on the stage design and play direction appearing in the "Intermedio" for scenes in the plays Il Donzello and Lo Spirito. Despite the curious wording using "Libro Primo" in the title the collection is complete as issued.

The separate parts, with individual title-pages, pagination and register were also intended to be issued separately (see citations). Very good collection.

§ Clubb 258 (& 558a -558c); Bregoli Russo 150 (& 151, 158, 160); Casanatense (Cairo-Quilici), Raccolte, p. 618. Camerini, II, p. 473: 33; Index Aur. 134.853; Edit 16 C-2619; Brunet, I, 1711.

30. CECCHI, Giovanni Maria. (Florence 1518-1587). I Dissimili Comedia. Venice: Gabriel Giolito de Ferrari e fratelli, 1550. 12° (135x76), 45, [3] leaves (last 2 leaves blanks). Woodcut printer's device on title and repeated at the end; woodcut initials; fine copy. Handsome modern boards with red morocco leather label on front cover (by A. Laurenchet). $1250

FIRST EDITION of I dissimili ("The Unlike") in five acts, in prose, with prologue. An 'observational comedy', written between 1544 and 1548, which was derived from the Adelphoe of Terence. It was staged in Florence by the Compagnia di San Bastiano dei Fanciulli.

A fine, fresh copy.

§ Allacci 259; Clubb 259; Bregoli Russo 149 & 152; Bongi, I-315; Index Aur. 134.841; Edit 16 C-2610; edition not in Soleinne and Casanatense (Cairo-Quilici).

31. CECCHI, Giovanni Maria. (Florence 1518-1587). La Dote Comedia. Venice: Gabriele Giolito de Ferrari e fratell, 1550. 12° (128x71), 47 leaves, [1] blank leaf. Woodcut printer's device on title-page and repeated on last page; woodcut initials; fine copy. Modern marbled paper covered boards. $1100

FIRST EDITION. In five acts in prose and in verse prologue. An 'observational comedy' inspired by Plautus' Trinunmum transferred to Renaissance Florence. Written around 1544, it was first performed in Florence by the Compagnia di San Sebastiano dei Fanciulli. "Like Aretino and Grazzini, Cecchi regarded himself as an emancipated Modern and he also ridiculed slavish imitations of the ancients, but was honest enough to admit that he often borrowed from Plautus and Terence. For example, the prologue of his first comedy, La dote ("The Dowry"), frankly states: 'The greater part of this Dowry, a new comedy, was extracted from Plautus [his Trinunmum], for from whom can one learn better than from the first-rate masters?'" (Herrick, Italian Comedy, p. 140).

§ Allacci 265; non in Soleinne. Bongi I-314; Index Aur. 134.843; Edit 16 C-2611.
32. **CECCHI, Giovanni Maria (Florence 1518-1587).** *Gl’incantesimi. Comedia.* Venice: Gabriel Giolito de Ferrari e fratelli, 1550. 12° (128x71), 42 leaves. Woodcut printer's device on title-page and different version on last page; woodcut initials; fine copy. Modern marbled paper covered boards with red leather gilt label. $1250

FIRST EDITION of *Gl’incantesimi* ("The Enchantments") with prologue and five acts in prose (first verse version was by the Giunti, 1585). Composed in 1547 or 1548 and inspired by the *Cistellaria* of Plautus, it was an 'observational comedy' with enchantments, which is unanimously considered one of the best works of Cecchi. It appears to have been first performed in Florence by the Brigata dei Fantastichi. The comedy was known in an early draft in three acts as *La Pittura*. See Herrick, *Italian Comedy in the Renaissance*, pp. 140-145.

§ Allacci 443; Soleinne 4077; Bregoli Russo 149; Bongi I, 314; Index Aur. 134.844; Edit 16 C-2612; not in Clubb, or Casanatense (Cairo-Quilici).

33. **CECCHI, Giovanni Maria. (Florence 1518-1587).** *La Stiava. Comedia.* Venice: Gabriele Giolito de Ferrari e fratelli, 1550. 12° (128x71), 36 leaves. Woodcut printer's device on title-page and different version on the last page; woodcut initials; fine copy. Modern marbled paper covered boards.

FIRST EDITION of *La stiava* ("The Slave Girl"), with prologue and five acts, in prose (a verse version would appear by the Giunti in 1585). Another example of 'observational comedy' set in Genoa: it is a retelling of Plautus's *Mercator* with a wise and of course comic resolution. The date of composition was between 1546 and 1547 and its first performance was in Florence in 1556 by the *Compagnia di San Bastiano dei Fanciulli*.

§ Allacci 739 (with incorrect date 1556); Clubb 265; Bregoli Russo 149 & 161; not in Soleinne, & Casanatense (Cairo-Quilici); Bongi I-315; Index Aur. 134.842; Edit 16 C-2614.

34. **CESARI, Cesare de’.** (Naples. 16th cent.). *Cleopatra. Tragedia.* Venice: Giovanni Griffio, 1552. 8° (145x95), 46, [2] leaves (leaf 4 and last leaf are blanks). Woodcut printer's device on title and last leaf (different) with large woodcut historiated initials; 2nd page of dedication slightly trimmed due to printer's error; very good copy. Modern marbled paper covered boards.

FIRST EDITION of this five act tragedy in verse which is dedicated to Domenico Castelù Imperial Ambassador to Venice. "The author is praised in the literary circle of Girolamo Ruscelli" (Clubb).

"Cesari's Cleopatra follows the same argument that Cinthio used, but the author penalized himself even further by opening the play after Antony's death. Cinthio lost Antony early in the second act and had to prolong the queen's dying for nearly three long acts. Cesare had to provide a dirge for five acts, broken only by occasional appearances of the Roman Octavius, called Caesar Augustus in the play. ... The chorus of women closes each act with an ode, some of these pretty long, and also takes a prominent part in the dialogue" (Herrick, *Italian Tragedy in the Renaissance*, p. 147-48)

Because of a mistake in the layout of the type blocks the preliminary text on the verso of A2 and recto of A3 have outer margins were cropped by the binder (probably so in all but uncut copies) otherwise a fine fresh copy.

§ Allacci 199; Soleinne 4266; Clubb 341; Bregoli Russo 166; Casanatense (Cairo-Quilici) 938; Index Aur. 135.361.

• **CESARI, Cesare de’.** *Cleopatra. Tragedia.* Venezia, Giovanni Griffio, 1552. (see no. 38)


FIRST EDITION of the first published work of Cesari published at the request of Girolamo Ruscelli as noted in the dedication to Giovan Vincenzo Belprato conte d'Aversa: "On the advice of Ruscelli, his mentor, the author is publishing *Romilda now and Cleopatra and Scilla soon.*" (Clubb). The tragedy in five
acts, composed in verse, belongs to the genre of historical medieval/gothic settings that enjoyed some favor in the second half of the sixteenth century (see Clubb p. XXV).

"Cesari de' Cesari, doubtless following the lead of Rucellai, selected a melodramatic tale from Paulus Diaconus and dramatized it in 1551 under the title of Romilda. His play is conventional in structure and style, and it shares the fate of most contemporary Italian tragedies in being short on action and long on lamentations by heroine, nurse, and chorus ..." (Herrick, Italian Tragedy in the Renaissance, p. 212-13).

For some rather limited information on the author see N. Toppi, Biblioteca napoletana, (Napoli; 1678), p. 331.

§ Allacci 675; Soleimne 4265; Clubb 342; Bregoli Russo 167; not in Casanatense (Cairo-Quilici); Index Aur. 135.360.

- CESARI, Cesare de'. Scilla. Tragedia. Venezia, Giovanni Griffio, 1552. (see no. 38)

LIBRETTI TO ONE OF THE GREAT LOST OPERAS, DEDICATION ISSUE PERFORMED AT THE MARRIAGE OF MARIA DE MEDICI


RARE FIRST EDITION OF THE DEDICATION ISSUE with the King of France’s coat-of-arms on the title-page and the text printed in an attractive large italic type on 27 pages. The edition found in most collections (except for Sonneck) describe Marescotti’s the cheaper regular issue which has just the printer’s device on the title-page and is printed in a more compact roman type on just 20 pages, as the first edition (University of Chicago, Clubb, etc.). This special issue was no doubt printed in a small edition possibly as gifts to the attendees.

This is one of the earliest published opera librettos; it was preceded by Peri’s Euridice which was staged for the same marriage festival and published the same year by Marescotti. Sonneck provides valuable details taken from the official description of the festival by Michelangelo Buonarroti il giovane, published the same year, in which he describes the festivities and helped in identifying the composer, the set designer and the fabulous machinery involved in the spectacle.

Recent scholarship—following the celebrations on the 400 years of opera—helped inspire Professor Tim Carter to publish his excellently researched article Rediscovering Il rapimento di Cefalo in ‘Journal of Seventeenth Century Music’, (Vol. 9, no. 1. 2012): ‘The opera Il rapimento di Cefalo (libretto by Gabriello Chiabrera; music mostly by Giulio Caccini) was the chief entertainment celebrating the wedding of Henri IV of France and Maria de’ Medici in Florence in October 1600. Yet it has been eclipsed by Jacopo Peri’s Euridice, also performed then. For Il rapimento, we have only the text, a description (by Michelangelo Buonarroti il giovane), and musical fragments (in Caccini’s Le nuove musiche of 1602). But it is worth reconstructing the work in the context of contemporary attempts to combine poetry and music, and drama and spectacle, on the late Renaissance stage.

"Recent celebrations of the quatercentenary of opera have tended to focus on Jacopo Peri’s Euridice, first staged in Florence on 6 October 1600 during the festivities for the wedding of Maria de’ Medici and Henri IV of France. But the same wedding festivities saw the performance (on the 9th) of a work no less worthy of attention, Il rapimento di Cefalo to a text by Gabriello Chiabrera, with music principally by Giulio Caccini (plus choruses by Luca Bati, Piero Strozzi, and Stefano Venturi del Nibbio), and with a panoply of stage machinery designed by Bernardo Buontalenti. Il rapimento was reportedly staged before
an audience of 3,000 gentlemen and 800 ladies and cost a massive 60,000 scudi; it was the “commedia maggiore” of the festivities, so the Grand Duke said, and a large part of the official description of the nuptials by Michelangelo Buonarroti il giovane was devoted to it. The text also became regularly included in Chiabrera’s published works, and it was translated into French by Nicolas Chrétien in 1608. Yet with only a very few exceptions (chiefly concerning the staging), the piece has been almost entirely ignored, and what little has been said about it has often been incorrect.

“In part that is understandable: Il rapimento is one of a number of “lost” works from the early history of opera, on a par with the Peri-Rinuccini Dafne (1598), for which we have the libretto but only a few musical fragments, or the Monteverdi-Rinuccini Arianna (1608), with again a libretto and just one musical section (Ariadne’s famous lament). In the case of Il rapimento, only a small portion of the music survives— included in Caccini’s Le nuove musiche (Florence: Marescotti, 1602)—although we do have the libretto and various accounts of the performance. But the tendency to ignore Il rapimento also reflects other agendas, particularly its misconstrual (by myself as well as others) as a glorified set of intermedi and hence not properly operatic, and also an apparent prejudice against Giulio Caccini, whose well-known and unreasonable intrusion into Peri’s Euridice has long been a cause of denigration.

“Yet Il rapimento meets all the criteria, such as they are in the early seventeenth century, for being called an opera: it was entirely sung, it has a (quite strong, in fact) dramatic thread, and it was staged (spectacularly). And as is often the case with those early operas surviving only by way of fragmentary and disparate sources, one can still tell a great deal about the music even in the absence of any musical notes. Thus one can attempt some kind of reconstruction of Il rapimento that permits a clearer sense of its contribution to the genre; the materials for such a reconstruction, however partial, are presented in the Appendix. Also, exploring why Il rapimento has been more or less written out of history—a process begun very early on—raises a different and quite profound set of questions, forcing us to reassess the prejudices that inflect our accounts of early opera, and indeed of opera as a whole....

[And among his conclusions] "Claims that Il rapimento was a “dead end” because of its emphasis on theatrical display at the expense of dramatic integrity, and because of the fact that the Florentines subsequently reverted to earlier theatrical models, miss the point that plenty of later Florentine (and other) indoor and outdoor court entertainments in the seventeenth century variously adopted the mixture of drama, scenic spectacle, music, and dance seen here. The inherent conservatism of Il rapimento may instead lie more in its poetic structures and their apparent reflection of Chiabrera’s views on music on the stage. There is an intriguing paradox: Chiabrera, long blamed for the introduction of canzonetta forms and styles—and hence musical arias—into theatrical music was himself reluctant to initiate the trend in his first libretto. Also, the debates of the seventeenth century and beyond over what kind of poetry should be linked with what kind of music in the theatre appear in embryo not so much in early seventeenth-century theoretical statements concerning opera—which are relatively silent on the issue—as in their practical realisations. In that light, Il rapimento adds significantly to our understanding of the surprisingly wide range of options currently being explored by the Florentines and those associated with them in placing music within the theatre, and in tempering both in the service of courtly festivity. What posterity made of those options is another matter altogether.”

§ Sonneck, Cat. of Opera Librettos Printed before 1800, II, 916-17; only subsequent editions in Allacci and Sartori and this issue not recorded in G. Guarducci, Annali dei Marescotti; examples of other editions in Clubb 277, Bregoli Russo 169 and Pietropaolo & Parker, The Baroque Libretto, no. 3 (all 20 page issue), Vinciana 4229 & 4230, Edit 16 C-3063-3065; Il Luogo Teatrale a Firenze, cit., p.116, 8.24; cf. F. Neri, Il Chiabrera e la Pléiade francese, (Torino; Fratelli Bocca 1920)

“Unique édition d’une comédie rare et fort estimée” (Soleinne)


$2850
FIRST EDITION of this rare and important play: "Unique édition d'une comédie rare et fort estimée" (Soleinne) which is dedicated to Francesco de Medici. A lively and witty comedy, in five acts and in verse prologue, freely using a large variety of dialects (see below) clearly borrowed from the forms of 'commedia all'improvviso.'

Giovanni Battista Cini's La vedova ("The Widow") was "performed at Florence in 1569 in honor of a visit of Archduke Carl of Austria. Although written in verse, which was going out of fashion in Italian comedy, Cini's play is a good example of learned comedy that combines classical, farcical, and romantic elements. According to the prologue, the author introduced several dialects (Sicilian, Neapolitan, Venetian, and Bergamask) in order to make his Florentine audience laugh. ... Lest the learned members of the audience think that the author was yielding too much to the popular farce, the prologue pointed out that there was good authority for the use of dialects among the ancient dramatists, both Greek and Roman. More pertinent ... an important part of the plot was based on Boccaccio's tale of Juliet of Narbonne, that is, the same tale used earlier by Bernardo Accolti and later by Shakespeare. ... The Widow is a lively play, and the Florentines doubtless enjoyed the verbal antics of the 'foreigners.'" (Herrick, Italian Comedy in the Renaissance, pp. 167-8).

The play was presented in a magnificent setting on the evening of 1 May 1569 in the hall of the ducal palace; the songs in the play were put to music by Striggio and Mantovano. Regarding the set we just have a sketch by Baldassarre Linci for the first act--a rare descriptive documentation of Renaissance stage design--regarding which see Il Luogo Teatrale a Firenze, (p. 100). The intermediates were described by the same Cini in its Descrittione dell'intermedii, Florence, Sermartelli, 1569 (see: Il Luogo Teatrale a Firenze, p. 101). G.B. Cini, author of plays, songs for masked carnival, organizer and presenter of festival events, of interludes, etc., had a close friendship with Vincenzo Borghini (see M. Feo in DBI 25, pp. 608-612).

§ Allacci 804; Soleinne 4787; Clubb 302: Il Luogo Teatrale a Firenze, 100, 7.14; BM/STC Italian 185; Edit 16 C-4672; not in Bregoli Russo or Casanatense (Cairo-Quilici).

38. COMPARINI, Lorenzo (Florence 16th cent.). Due comedie di Lorenzo Comparini fiorentino, cioè il Pellegrino. Et il Ladro, nuouamente uscite in luce. Venice: Appresso Gabriel Giolito de Ferrari et Fratelli, 1554. 8° (145x80), 2 parts in 1 volume. 98, [2] leaves (last leaf blank); first two words of title within woodcut cartouche on both title-pages with woodcut printer's device also repeated on both title-pages and the last page; numerous woodcut headpieces and historiated initials; printed label of noted Italian theater historian, Giovanni cav. Salvioli, on title-page; pencil notes of Swiss bookseller Giuseppe Martini; fine copy. 18th century vellum with elaborate gilt spine with two leather labels. $1250

FIRST AND ONLY EDITION posthumously published and edited by Andrea Lori, who wrote the dedication to Pandolfo Della Stufa at Florence, 10 Sept. 1553. Both are comedies in five acts, in prose. In the prologue to Il ladro (Il pellegrino has no prologue) we read that the author was a young man, whose studies were not intended to lead to writing comedy; but G. Negri, Istoria degli scrittori fiorentini (1722), p. 200 remembers him as "excellent compositor of comedies." He was short-lived and articles on him are lacking in the Encicl. dello Spett. and the DBI. "The author was attached to the Della Stufa house, wrote the plays in his youth and died early" (Clubb).

The editor, Andrea Lori (ca. 1520-1578), appears to have been somewhat of a scoundrel (he was beheaded in 1578), nevertheless he appears to have had an important influence on the production and printing of literature in Florence through his friendships with various Florentine authors, such as the present and Ludovico Domenichi, confirm his role in the cultural dynamics of the city.

Fine copy of a scarce work from the collection of the Italian theater and music bibliographer Giovanni Salvioli (Bibliografia universale del teatro drammatico italiano con particolare riguardo alla storia della musica italiana. Venice, 1903)

§ Adams C-2473; Allacci 267; Clubb 305; Bregoli Russo 177; CNCE 12891; Bongi, I 435 (incorrectly calling it 12°); Edit 16 C-5321; Index Aur. 143.563; author not in Soleinne or Casanatense (Cairo-Quilici).

THE FIRST PLAY IN PALLADIO'S VENETIAN THEATER & BY A NOTED PHYSICIAN

39. DA MONTE, Conte (d. 1587). Antigono, tragedia. Venice: Comin da Trino di Monferrato, 1565. 4° (200x136), [4], 59 leaves, 1 blank. Woodcut printer's device on title, woodcut headpieces and historiated initials; roman letter; neat penciled bibliographical notes on end-papers and typed description tipped in;
fine copy. Contemporary vellum and boards covered, at a somewhat later date, with green dyed vellum with gold end-papers (some chipping of dyed vellum especially on spine exposing original plain vellum underneath) preserved in folding cloth case with leather spine label.

$2250

ONLY EDITION ("rara e bellissima," Salvioli) of the only play by the physician Vicentino Conte da Monte. The tragedy in verse is without division into acts or scenes although the choral odes mark off five sections. Dedicated to Francesco Pisani by Giovan Battista Maganza (1509-1589), who refers to the author as his compare, and had the play printed at his own expense. It was performed in Venice during the carnival of 1565 by the Compagnia della Calza, which consisted of young patricians who would put on theatrical entertainments specially for carnival. The play, which was very successful, is also noteworthy for being the inaugural production to appear at the theater designed by Andrea Palladio and constructed in the atrium at the monastery of Santa Maria della Carità; it was the first purpose built theater in Venice. Unfortunately it was destroyed by fire in 1630 and there remains no description of it. This play appears also to have been the last to be presented by this acting company of patrician amateurs: "The disappearance of the compagnio della calza after 1565 coincided with a rise in the popularity of the traveling troupes of comedians who had been coming to Venice for some time, performing in private palaces, convents or 'stanze' (literally, rooms) adapted for their use." (E.J. Johnson, The Short, Lascivious Lives of Two Venetian theaters, 1580-85, in Renaissance Quarterly, vol. LV, no. 3, p. 940).

Conte da Monte, a highly respected physician, was the successor of Bassiano Lando at the University of Padua in the chair of theoretical medicine and the author, among other things, of the important De morbis ex Galeni sententia libri quinque (Venice: D. Nicolini, 1580); see the article by T. Pesenti in in the DBI.

§ Allacci 94; CNCE 15919; Soleinne 4286; Salvioli 313; Clubb 618; Bregoli Russo 419; Casanatense (Cairo-Quilici) 386; Herrick, Italian plays, 1500-1700, in the University of Illinois Library 46; BM/STC Italian, (suppl.), 57; not in Adams.


$1250

FIRST EDITION. A five act play in verse written some years earlier but first published only in 1592 at the request of Giovanni de 'Medici. The tragedy enjoyed great popularity until mid-seventeenth century largely for the taste of the bizarre, sensual and imaginative that permeates it. This was the only theatrical composition by Decio, a prominent Roman lawyer.

"Antonio Decio must have known Turco's tragedy, for his unconscionably long play has a plot similar in several details to that of Calestri. Acripanda was first printed in 1591 [citing Allacci's nonexistent ghost ed.], reprinted in 1592, 1610, 1617, and then in 1809 in volume 9 of the Teatro italiano antico. In the opinion of some historians, Decio's play is the most revolting of all Italian tragedies of blood, but it is inferior to Groto's Dalida as drama and scarcely more bloodthirsty. Acripanda has no prologue, but the first scene introduces the ghost of Orselia, who has risen from hell to witness revenge for her murder ...." (Herrick, Italian Tragedy in the Renaissance, pp. 204-5).

§ EDIT 16, CNCE 16290; Allacci 6 (the 1591 8vo. edition doesn't exist); Soleinne 4284; Salvioli 33; Clubb 344; Bregoli Russo 191; BM/STC Italian 212 (imperfect); Herrick, Italian plays, 1500-1700, in the University of Illinois Library 25; not in Adams or Casanatense (Cairo-Quilici).

FIRST EDITION of this comedy by Dolce which is a free translation of Plautus’ Miles Gloriosus, in five acts with both the prologue and play composed in verse. The author's dedication is to the Abbot di Gonzaga. Also included is his free translation of Apuleius’ The Golden Ass, with a separate dedication by the author to Paolo Crivello.

"Lodovico Dolce the Venetian poet, who was better known outside Italy for his tragedies, wrote five comedies between 1540 and 1550: ... All of these were 'new' in the sense that they used old material in new ways. ... The 'new' comedy of the Renaissance was formed by combining features of both classical and medieval models, with greater emphasis upon the classical form. Dolce did not believe, as did the medieval dramatists, that comedy should be a true story or history. ...

"The 'Captain' was based on the Miles gloriosus of Plautus. While Dolce's Captain Torquato, "Captain Magnanimous, mighty soldier, doughty cavalier, valiant king, most righteous emperor," as the parasite calls him, is an excellent modernization of the ancient mercenary and therefore important in the development of the Renaissance braggart soldier, he is scarcely original. In fact, Torquato probably owed much to Captain Tinca in Aretino's Talanta; he mentions Tinca in the first scene of the last act." (Herrick, Italian Comedy in the Renaissance, pp. 112-115).

The second half, leaves 41 to 57, may have come from a different copy since the margins are slightly shorter although both have the same 18th century fore-edge decoration pattern; generally a very good copy. University of Chicago copy (Bregoli Russo) collates the same as ours with 57 leaves.

§ Allacci 162; Bregoli Russo 197 (57 leaves); Mango, 55; Bongi I, 99; Index Aur. 154.603; not in Clubb, Casanatense (Cairo-Quilici), BM/STC Italian or Adams.

DOLCE’S MOST INTERESTING TRAGEDY & IMPORTANT SHAKESPEARE INFLUENCE


FIRST EDITION of Dolce's most interesting and original of his tragedies: dedicated to Senatore M. Stephano Thiepolo Tiberio d'Armano by the editor. "This is the most interesting tragedy written by Dolce. The Prologue, recited by Cupido gave the first idea to the Prologue of Tasso's Aminta. Sidney Lee noticed that this tragedy illustrates some allusions to Shakespeare's Antony and Cleopatra, The Tempest and Merchant of Venice" (Bregoli Russo).

§ Allacci 251; Bregoli Russo 200; Renouard 336, 6; BM/STC Italian, 220 (imperfect); Adams D-735; not in Soleinne, Clubb or Casanatense (Cairo-Quilici).


FIRST EDITION of the first tragedy by the great Italian poligrafo, Lodovico Dolce, who dedicates it to Christophoro Canale (Padova, 16 June 1543). "Hecuba, Dolce's first adaptation from Euripides, is fairly typical of all his other Euripidean tragedies. The Italian poet preserved the Greek plots, making only minor changes, such as omitting characters or, more often, adding characters. In his Hecuba, for example, he left out Agamemnon, who has a prominent role in the original play, but more than made up for this omission by expanding the Italian version to about 2,500 lines. Euripides Hecuba has 1,295 lines." (Herrick, Italian Tragedy in the Renaissance, p. 160).

The Venetian writer, Lodovico Dolce (1508-68), was educated in Padua and became what the Italians call a poligrafo that is he became a writer of nearly everything; poems, plays, essays, dialogues, biographies, commentaries and many translations. "He is of importance to the student of English literature since he was one of the few Italian dramatists whose direct influence on English drama can
easily be established. The authors of Gismond of Salerne (1567) used Dolce and the first 'regular' tragedy in English, Gascoigne's Jocasta (1566), was mostly a translation of Dolce's Giocasta" (Herrick, p. 159).

§ Allacci 275; Soleinne 69; Clubb 379; Bongi 1 51; Adams D-740 & E-1056; BM/STC Italian, 239 (under Euripides); Index Aur. 154.600; not in Bregoli Russo or Casanatense (Cairo-Quilici).

**SAMMELBAND OF FOUR IMPORTANT ITALIAN PLAYS**

44. **DOLCE, Lodovico.** La Medea. Tragedia. Venice: Gabriel Giolito de Ferrari, 1558. 8° (150x105), 48 leaves. First two words of title within elaborate woodcut cartouche, woodcut printer's device on title and different version on last page, woodcut initials. Fine copy. Contemporary limp vellum (traces of cloth ties).

**BOUND WITH**


**BOUND WITH**


**BOUND WITH**

CESARI, Cesare de'. Scilla. Tragedia. Venezia, Giovanni Griffio, 1552. 51, leaves, 1 blank leaf. Woodcut printer's devices on title and different version at end, large woodcut historiated initials. Neat penciled bibliographic notes on verso of title.

**$3450**

I. FIRST EDITION of Dolce's tragedy La Medea with the date 1558 (see Bongi cit.); with prologue and five acts in verse. The dedication is to Odoardo Gomez by the author (Venice, 10 Oct. 1557). "The author was encouraged to adapt Euripides by the example of Alfonso Uglioa, who translated many Spanish works into Italian" (Bregoli Russo). 'Dolce expanded Medea somewhat, adding a Cinthian prologue which discusses the differences between comedy and tragedy, maintaining that it is easier to move laughter with an old miser, a young prodigal, a flattering parasite, a crafty pimp, and an ungrateful servant than to move sadness with a just king, a tyrant, and a faithful counselor. He added a counselor to the original cast" (Herrick, Italian Tragedy in the Renaissance, p. 165).

II. ONLY EDITION of the tragedy, Altea, in five acts which is based on the myth of Meleager taken from Ovid's Metamorphoses. The author's dedication is to Camillo Capriolo (1 March 1556), mayor of Brescia.

"In Altea (Venice, 1556), by Bongianni Gratarolo. Altea is the ancient Althaea, mother of Meleager. She cursed her famous son and brought about his death when he slew her brothers after the great Calydonian boar hunt. Gratarolo's tragedy was written in versi sdruccioli (unrhymed dactyls), which were often used in early Italian comedy but almost never in tragedy, partly because Cinthio disapproved of them. Gratarolo justified his use of sdruccioli because he believed that they corresponded to the iambs of Greek and Latin dramatic verse and because, according to Aristotle's rules, they were fit for the majesty of tragedy" (Herrick, Italian Tragedy in the Renaissance, p. 202)

III. FIRST EDITION. Five acts in verse, notable the space reserved for the chorus. The tragedy is dedicated to Domenico Castelù Imperial Ambassador to Venice. "The author is praised in the literary circle of Girolamo Ruscelli" (Clubb). "Cesari's Cleopatra follows the same argument that Cinthio used, but the author penalized himself even further by opening the play after Antony's death. Cinthio lost Antony early in the second act and had to prolong the queen's dying for nearly three long acts. Cesari had to provide a dirge for five acts, broken only by occasional appearances of the Roman Octavius, called Caesar Augustus in the play. ... The chorus of women closes each act with an ode, some of these pretty long, and also takes a prominent part in the dialogue" (Herrick, Italian Tragedy in the Renaissance, p. 147-48)

IV. ONLY EDITION of Cesari's Scilla; a tragedy in five acts composed in verse. The author's dedication is addressed to Paolo Orsini; followed by a letter about the play by Girolamo Ruscelli addressed to Girolamo Ferlito along with Ferlito's reply. The play dramatizes the ancient myth of Nisus and his daughter Scylla. "According to Ovid's version in the Metamorphoses, when Minos of Crete besieged the Greek city of Megara, he attracted the attention of Scylla, daughter of the King, Nisus, and
she fell desperately in love with him. She knew that Megara was protected by a magic purple lock of hair on her father’s head, so she cut off the lock, thus insuring the fall of the city and the death of her father. Minos, however, was so revolted by this unfilial conduct that he repudiated the maiden. Whereupon she was turned into a bird. Her father was turned into a sea-eagle and he pursued his daughter over the waves. ... Girolmo Ruscelli (d. 1566), another poligrafo, praised Cesari’s tragedy for its arrangement and versification. It is true that the author tired to make his plot conform to the best neoclassical practice. ..."


**Provenance:** Penciled notes in Italian on the rear paste-down by a Giuseppe Corvo who notes that he had in October 1829 purchased these tragedies bound in vellum for four "carlini" ("carlini quattro") from the secular priest D. Antonio di Fiore, who had bought the library of the late Baron Mascaro ("In ottobre 1829 tutte le tragedie contenute in questo libro usato e con cartapeca l’ho avute per carlini quattro dal sacerdote secolare D. Antonio di Fiore, il quale si ha comprata la libreria del fu Barone Mascaro, della quale era questo libro, che resta per me Giuseppe Corvo..."). There are more recent very neat bibliographical notes in pencil.

§ I. Allacci 518; Clubb 384; Bregoli Russo 211. Bongi II, 25; Index Aur. 154.640.

II. Allacci 35; Soleinne 4271; Salvioli 143; Clubb 481; Bregoli Russo 303; Casali 110; BM/STC Italian 311; For the author see P. Cosentino in the DBI 58, pp. 735-737

III. Allacci 199; Soleinne 4266; Clubb 341; Bregoli Russo 166; Casanatense (Cairo-Quilici) 938; Index Aur. 135.361.

IV. Allacci 701; Soleinne 4266; Clubb 343; Bregoli Russo 168; Index Aur. 135.362.

**VERY RARE OPERA LIBRETTO**

45. **DONATI, Agostino; CHERICI, Sebastiano** (Composer: ca. 1642-ca. 1702). *Amor piaga ogni core Comedia per musica... da rappresentarsi nella sala Dell'Illustrissimo, & Eccellentissimo Sig. Marchese Bentivoglio*. Ferrara: Marchese Bentivoglio, 1691. 8° (160x101), 64 pp. Woodcut of Cupid on title-page. Fine copy. Modern black morocco with gilt title on front cover.

ONLY EDITION, of which there are two issues, ours is the one where the letter to the reader by the composer is unsigned. The opera, written in verse, consists of a series of complex love plots. It was first performed in Ferrara in 1691 and not in Pistoia as mentioned in *Encicl. della musica*, (Milano, Ricordi-Rizzoli, 1972), II p. 73. The music for the libretto was by Sebastiano Chierici (Pistoia ca. 1642-ca. 1702) who was maestro di Cappella dell'Accademia dello Spirito Santo in Ferrara, from 1685 member of the dell'Accademia Filarmonica of Bologna (E. Surian in *The New Grove Dictionary of Music and Musicians*, IV, p. 202): he composed for various oratorios, sacred motets and for five dramatic works.

Very nice copy of a very rare work. OCLC locates University of Chicago and the work is in Sonneck (LC).

§ Sartori 1445 (3 copies in Italy); Sonneck, *Librettos*, I, p. 92; Ferrara 1804, I, 152; not in Allacci & Salvioli, BL/STC, *Italian 17th cent.*, Bruni-Evans or Vinciana; for the author see L. Ughi, *Dizionario storico degli uomini illustri ferraresi.*

"**ONE OF THE MOST IMPORTANT, ONE OF THE MOST INFLUENTIAL, OF ALL THE LEARNED COMEDIES**" (Herrick)

46. **DOVIZI da Bibbiena, Cardinal Bernardo** (*Bibbiena 1470-1520*). *Calandra Comedia ... nuovamente ristampata*. Venice: Nicolò Zoppino, 1536. 8° (155x100), 47, [1] leaves. Title woodcut of a hunting scene with a horse and two dogs and woodcut printer's device on the last leaf; fine copy. Marbled stiff wrappers made from old materials.

Rare edition which follows the version of the text from the Zoppino edition of 1530; play in five acts with prologue and argumento in prose.

"Bernardo Dovizi da Bibbiena, friend of the Medici family, friend in particular of Giovanni who became Pope Leo X, wrote one of the most important, one of the most influential, of all learned comedies in *La Calandria*, which was first performed at the early spring carnival in Urbino in 1513, a few months before the author was made cardinal. According to Baldassare Castiglione’s prologue, which was substituted for the original one in printed editions, this excellent play was *una nuova commedia* written in
prose rather than in verse, *moderna non antica, volgare non latina*. Castiglione approved the modern manner which would bring delight to many rather than to few. ... Bibbiena followed Plautus' *Menæchmi* in his use of twins, but he added a new turn by changing the sex of one from male to female. Moreover, his best comic character, the foolish husband Calandro, was suggested not by Plautus but by Boccaccio's celebrated simpleton. The *Calandria* therefore provides a good example of an important feature of the development of Italian comedy, namely, the addition of further complications and new characters to a classical plot. ... Bibbiena's play became a kind of standard learned comedy, providing model plot and model characters for succeeding playwrights" (M.T. Herrick, *Italian Comedy in the Renaissance*, p.71; see pages 71 to 74 for a detailed summary of the play and R. Andrews, *Erudite Comedy*, pp. 42-43 in *A History of Italian Theatre*, Farrell & Puppa, eds.)

The title vignette is a scene taken from the play; depicting a hunting party with a horse and two dogs. Under a bird is the word *Chalandra* with the background landscape of a hill.

§ Allacci 155; Salvioli 600; Bregoli Russo 223; Sander 2449; BM/STC Italian 219; CNCE 50638; Herrick, *Italian plays, 1500-1700, in the University of Illinois Library* 26.

**THE BLIND LEADING THE BLIND**

47. EPICURO, Marcantonio (Marco Antonio Epicuro De' Marsi, 1472-1555). *Cecaria. Tragicomedia del Epicuro Napolitano, intitulata la Cecaria, nuovamente aggiuntovi un bellissimo lamento del Geloso con la Luminaria non più posta in luce, con ogni diligentia revista, corretta, & ristampata.* Venice: Per Nicolo d'Aristotile detto Zoppino, 1535. 8° (146x90), [32] leaves (last leaf blank) half-page woodcut of three blind men on title repeated on C6v, woodcut printer's device at end. Early private collection stamp on title; minor repairs to title-page and some hand soiling to corner margins of first few leaves; generally good copy. Mid 19th century green morocco backed marbled boards (end papers renewed).

$4850

Early edition; "édition d’une grande rareté" (Soleinne) of this tragicomedy in verse without division into acts and scenes; consisting of two parts, the second is entitled "Illuminazione delli tre ciechi del Epicuro" (leaves C6 to D6) with a repeat of the woodcut of three blind men (the blind leading the blind); the work ends with two madrigals. Among the numerous editions produced during the sixteenth century (First? Giovanni Antonio e fratelli da Sabbio, Venice, 1525) the oldest versions contain only the *Dialogue* of three blind men who ask for death because of their infirmities caused by love. This apparently was a bit too tragic for the audiences since from 1530 the text was supplemented by the *Luminaria* in which the Priest of Love allows them to regain their sight. This new form of the play with both texts became known as the *Cecaria* (Tansilz will draw inspiration for the eclogue *I due pellegrini*).

Marcantonio Epicurus is not a minor figure in Neapolitan culture of the first half of the sixteenth century, having written the *Cecaria* and *Mirzia* (his other comedy); two significant texts in the history of the development of the pastoral drama in Italy. "Although this author has been variously identified as Antonio Caracciolo, Antonio Marsi and Pietro Antonio Caracciolo, Quadrio (II, 234) asserts that he was not a Caracciolo." (Clubb).

§ Allacci 174; Salvioli 702; Soleinne 4130 (édition d’une grande rareté); Clubb 405; Sander 1655; Herrick, *Italian plays, 1500-1700, in the University of Illinois Library* 28; CNCE 18151; for Antonio Caracciolo see S. Foà in *DBI* 43, pp. 19-22; not in Adams, Bregoli Russo, BM/STC *Italian* or Casanatense (Cairo-Quilici).
FIRST APPEARANCE OF THE GIOVANNI BERGAMASCO CHARACTER – “ZANNI”


$1750

Early edition of this five act play in verse preceded by a sonnet to the reader in which the author states: “… Già io nato non son, fra quelli egregi / che di fama e virtù portan l'honore / ma sol io canto per sfocar l'ardore / non già ch'io cerchi d'acquistar gran preggi / ma in cortesia vi prego, vi degnate / legger li versi miei di scienza pocho / lasciando il spin, e la rosa pigliate./…”. Followed by the “Prologo da Dottore Bergamasco” done in a pedantic latino-bergamasca language along with the "l'argomento" and "interlocutori"; at the end is a sonnet Di Ringraziamento.

When the play Primavera was first published in 1531 by Sessa in Venice (a very rare book) it was one of the first examples of literary multilingualism in sixteenth century Italian theater production and it is the first stage play in which there appears a servant call Giovanni Bergamasco who in the course of the play is always called Zane and personificates precisely the part of the Zanni (see Bortolo Belotti, Storia di Bergamo e dei bergamaschi, IV, p. 302: citing a Venice, 1549 edition). This is possibly the third edition.

The OCLC locates only the BN copy of our edition.

§ For the first See Quadrio VII p. 217 and Brunet II 1220 (citing from the "Catalog Capponi," Rome; 1747, p. 159). The author is missing in all usual reference works consulted.
FERRETTI, Marc Antonio (Ancona, 16th-17th century). *Mirinda favola pastorale ... All'Ill.ma et Ecc.ma Sig.ra D. Giulia Orsina de Conti Duchessa di Poli.* Venice: ad instanza di Domenico Venturati, 1613. 4° (197x140), [8], 152, [8] pp. Allegorical engraved frontispiece by Giacomo Lauro after P. Gaia including emblem and motto of the *Accademia degli Innominati* of Parma below the arms of the dedicatee and 5 full page etchings with the characters of each act placed within a landscape, woodcut initials and tailpieces; collector's bookplate "Comes Sancti Martini Valpergae"; fine copy. Modern vellum over boards (slight warping of covers).

§ Allacci 531 (confuses dates of editions of Parma, 1612 and Venetia, 1613); Clubb 419; Bregoli Russo 240; Casanatense (Cairo-Quilici) 2688; Vinciana 4071; not in British Library (STC Italian 17th century) or Bruni-Evans.

"FIRENZUOLA'S DIALOGUE EMPHASIZES THE EQUALITY OF WOMEN": BEST EDITION


§ Allacci 489; Soleinne 4230; Clubb 426; Bregoli Russo 251; Casanatense (Cairo-Quilici) 2499; BM/STC Italian 253; Adams F-496; Pettis, *The Giunti of Florence* 233.

FIRENZUOLA, Agnolo (Florence: 1493-1543). *La Trinutia. Comedia.* Florence: Appresso Bernardo Giunta, 1549. 8° (156x100), 43, [1] leaves. Woodcut printer's device on title-page and different version on last...
FIRST EDITION of Firenzuola's other comedy, with prose prologue in five acts that was published by Lodovico Domenichini, who also wrote the preface addressed to Marcantonio Passero. It was first performed in the theater of the Villani family and in that of the Signori in Prato in the years 1540/1541.

"La triuntia ("The Triple Marriage") has a novelistic argument cast in a classical mold. This argument, which is absurdly improbable, shows Giovanni and Uguccione in love with a young woman who goes by the name of Angelica but is actually Lucretia, Giovanni's wife and Uguccione's sister. ... When the true identity of Angelica-Lucretia is established, she rejoins her husband and her brother is consoled with the sister of a man who marries the widow that has been taking care of Lucretia. There is at least one realistic and amusing character in the "Triple Marriage," however, and he is Messer Rovina, a 'foolish doctor.' [it includes a delightful] passage that exhibits the learned jackass being baited by a servant named Dormi" (Herrick, Italian Comedy in the Renaissance, p. 107).

§ Allacci 784; Soleinne 4232; Clubb 427; Bregoli Russo 253; BM/STC Italian 254; Adams F-498; Pettas, The Giunti of Florence 230; Renouard, Junta, 158; Camerini 153.

FLORENTINE CARNIVAL “BUFFALO” PAGEANT


The very vivid account of the magnificent carnival pageant held at Florence on Shrove Tuesday, 1565. Ten groups of costumed participants represented as Silenus and the Bacchants, Isis and Osiris, Virtue and Fame, etc. These “buffalo” would actually represent Florentine masters, those of other nations and Spanish merchants participating in the carnival. Both for the detailed descriptions of the fancy costumes of the participants (including elaborate cloaks for the horses) and for the account of the allegorical conceits underlying these masques makes this account of great interest.

The work is often catalogued under the title however it is attributed to Domenico Mellini in the OCLC citing the BMC.

§ Ruggieri 709; Moreni, Bibl. della Toscana II, 494; BM/STC Italian 268; Solerti, Musica, Ballo e Drammatica alla Corte Medicea, 6; Ghisi, Feste Musicali, XXVII; Pettas, Giunti of Florence, 245 (under title).

53. GALANI, Giuseppe Leggiadro (or LEGGIADRI GALANNI, Giuseppe; Parma b.1516). La Portia Comedia. No place, printer or date [Florence? Bernardo Giunta? 1550?]. 8° (149x100), 56 leaves. Printer’s leaf type ornament on title-page Signature of the marchese Luigi Silva on title (see below); tiny pin hole in volume (not affecting text). Very good copy. Modern marble paper covered boards.

FIRST EDITION, "fort rare" (Soleinne), and only of this rare play in five acts in prose, with prologue; the third act includes a strambotto (rustic love song). Set in Rimini, there are usual amorous intrigues using often scurrilous language. Regarding the author, a poet and notary in Parma, see G.B. Jannelli, Diz. biogr. dei parmigiani illustri, (1877), p. 174.

Previously owned by marchese Luigi Silva (Cernusco, Milan 18th century) whose library, or at least part of it, entered the collection Campori Modena: see. G. Frati, Diz. Bio-Bibliografico dei Bibliotecari e Bibliofili Italiani, p. 519.).

The author is not mentioned in Clubb, Bregoli Russian, Casanatense (Cairo-Quilici). Imprint information suggested by EDIT 16 and the British Library catalogue.

§ Allacci 639; Soleinne 4133; C.A. Chiesa, Teatro, 96 [Parma, 1550 ca.]; Quadrio V p. 87; BM/STC Italian 374 (listed under Leggiadri Galanni: Florence; Bernardo Giunta? 1550?); CNCE 20130; Herrick, Italian plays, 1500-1700, in the University of Illinois Library 32; D. Decia-R. Delfiol, I Giunti di Firenze 274; Pettas, The Giunti of Florence 231.

$1500

Rare second edition of this comedy in five acts with the "Prologue" and "Argumento": "Giovanni Battista Gelli, author of the once-popular dialogue *Circe,* wrote two prose comedies, *La Sporta* (1543) and *L'errore* (1556), which are typical of the learned comedy. Both follow the ancient pattern in plot and in choice of characters and yet portray lively contemporary manners. Although Gelli's dialogue is not brilliant it is nevertheless clear and easy. ... According to some of his contemporaries, Gelli stole *La Sporta* ("The Basket") from Machiavelli. He certainly took his argument form the *Aulularia* of Plautus, in which an old miser finds a basket of money and hides it in various places, only to lose it to the young man who is trying to marry his daughter. Thief or no, Gelli added some realistic scenes of Italian life, two of which may be found in the third act." (Herrick, *Italian Comedy in the Renaissance,* p. 124). The work is one of the best comedies of Gelli and is the likely source of *L'Avaro* ("The Miser") by Moliere.

The OCLC locates only the BL copy of this edition and locates only one copy at Harvard of the first edition of 1543 which has been often thought, because of its rarity, to be a ghost.

§ D. Moreni, *Torrentino,* p. 30, XIX; BM/STC Italian 294; Adams G-338; not in Allacci 735, Soleinne, Clubb, Bregoli-Russo or Casanatense (Cairo-Quilici).

- **GELLI, Giovan Battista.** *La Sporta. Commedia.* Florence; Filippo Giunta, 1593. (see no. 96)

**FESTIVAL & PLAY FOR THE MARRIAGE COSIMO I. DE MEDICI & ELEONORA OF TOLEDO IN 1539**

55. **GIAMBULLARI, Pierfrancesco (1495-1555); LANDI, Antonio (b. 1506).** *Apparato et feste nelle noze dello Illustissimo Signor Duca di Firenze et della Duchessa sua Consorte, con le sue stanze, madriali, comedia, & intermedii, in quelle recitati.* MDXXXIX. (With starting page 67) Il Commodo comedia di Antonio Landi. Florence: Benedetto Giunta, 29 August 1539. 8° (141x95), 171 pp., [2] leaves (penultimate leaf blank, last leaf with printer's device on verso) with typographic leaf ornament on title-page. Expertly cleaned; modern collector's bookplate of "Sergio Colombi"; very nice copy. Modern vellum over boards.

$4500

FIRST EDITION of this important account of the festivities surrounding the marriage of Cosimo I de Medici, Duke of Florence, and Eleonora of Toledo, daughter of the Spanish Viceroy of Naples: "In the form of a letter to Giovanni Bandini, the duke's ambassador to Charles V, a very full account of the occasion. Narration of the duchess' travel from Naples and her entry into Florence, with detailed description of the *apparati* in the streets and at the Palazzo Medici, and full accounts of the pageant and the production of the comedy. The texts of Gelli's verses for the pageant, Landi's comedy, and Strozzi's verses for the *intermedii* are included, though the music is not and there are no illustrations. This is one of the most informative official accounts of a festival published during the first half of the century. The main source." (B. Mitchell, *Italian Civic Pageantry in the High Renaissance,* p. 52).

The duchess, arriving from Leghorn, entered by the Porta al Prato where there had been assembled "a triumphal arch by Il Tribolo, with numerous sculptures and painted scenes, and a box holding musicians, who sang a motet *Ingredere* by Francesco Corteccia. At San Marco, an equestrian statue of the duke's father, Giovanni delle Bande Nere, by Il Tribolo. There were also elaborate decorations, including many paintings, for the entrance and the two courtyards of the Palazzo Medici. Other artists besides Il Tribolo who were employed on various *apparati:* Bastiano (Aristotele) da San Gall, Agnolo Bronzino, Ridolfo Ghirlandaio, Francesco Salviati, Battista Franco, Francesco Ubertini (Il Bachiacca), domenico conti, Pier Francesco di Sandro, Antonio di Domenico, Sandro Buglioni, and Carlo Portelli da Loro. July 6: banquet and pageant in the second courtyard of the palace, with singing and recitation of verses by Apollo and the Muses and by personages representing
cities of the duke's domain. Stanze and apparently also the verses of the madrigals by Giambattista Gelli, music by Francesco Cortecchia, Costanzo Festa, Giovan Pietro Masconi, and Matteo Rampolini" (Mitchell). The work displays the prominent role played by Giambullari, canon of San Lorenzo (Florence), at the court of Cosimo I: Giambullari would go on to be a cofounder of the Accademia Fiorentina in 1540.

The second half of the volume contains the comedy, Il Commodo, by Antonio Landi (p. 67-167) with the intermedii are by G.B. Strozzi. "The comedy itself is undistinguished save for one character, Doctor Ricciardo, an irascible bigot who makes life miserable for all his family. There were five intermezzi, however, all carefully preserved in the printed text, which must have diverted the noble company." (Herrick, Italian Comedy in the Renaissance, p. 62). Herrick describes each of the five scenes which included themes using various musical instruments, fabulous costumes and subjects from mythology. The play would be reprinted separately in 1566.

§ Allacci 98 & 207; Soleinne 4128; Clubb 535; CNCE 20908; Il Luogo Teatrale a Firenze, 81 leaves 6.2.4; BM/STC Italian 300; Adams G-584; Pettas, The Giunti of Florence 226; Renouard, Junta, LIV, no. 129; Not in Bregoli Russo or Casanatense (Cairo-Quilici).


$475

During the Carnival of 1712, overcoming the stubborn opposition of the Jesuits, Gigli presented his five act play in Siena by the Accademici Rozzi, at the Teatro dei Rinnuvati. In his satires Gigli wouldn’t hesitate to include personal biographical details such as in the present example; "The sister of Don Pilone", he mocks his own family and in particularly he ridicules the female character, clearly identified to the audience as his wife, as being a greedy and bigoted woman. The work was first printed at Venice in 1721 (Parenti, p. 261). The present edition was for a new production was staged for the Carneval of 1749. In addition to the play there are some short added prose pieces and ballads in verse.

Fine copy and very rare.

§ Salvioli 439; not in Soleinne, Allacci or Casanatense (Cairo-Quilici).

57. GIGLI, Girolamo (Siena, 1660-1722). Il Don Pilone ovvero il bacchettone falso Commedia tratta nuovamente dal Franzese. Lucca: Marescandoli, 1711. 8° (160x110), [12], 224 pp. (i.e. 124). Complete with half-title. Uncut copy; some light foxing to first few leaves; very nice copy with full margins.19th century half calf.

$1250

FIRST EDITION and very rare, with the dedication to the Countess Flavia Teodoli Bolognetti, of Gigli’s best known comedy: this is also without the printer’s device and text ornamentation found only in later editions. The work in three acts with prose interludes in verse is a brilliant imitation of Tartuffe by Molière. It had great success in Italy and would be reprinted in numerous editions up to 1830. For greater details on the comedy see Don Pilone in Il Teatro italiano, IV. Teatro del Settecento. La commedia, ed. by R. Turchi, (Torino; 1987), pp. 9-105. Girolamo Gigli was welcomed by Mazzi (vol. II, p. 218) as the “veri Rozzi” of the eighteenth century, by being an author who would also perform in some of his own comedies. A staunch defender of the Sienese against the Florentine dialect, for which he was forced to leave the chair of the Tuscan language at the University of Siena and the l’Accademia della Crusca.

At the end of the present work appears the note: "Si vendono in Roma a Pasquino ed a’ poveri si danno per carita à." ("Sold in Rome for the benefit of the poor").

Very nice uncut copy with wide margins.

§ Allacci 629; Soleinne 4711; Casanatense (Cairo-Quilici) 1364; Parenti, Prime Edizioni Italiane 260; Gamba 2257.


33
Rare and early edition of *Il Don Pilone*. This edition is of particular interest for the warning (*Avvertimento*), which precedes the text, addressed to those who would, in staging the play, dare to change characters or scenes. A very attractive copy in its original limp vellum in a very convenient pocket size format.

$500

§ Allacci 629.


$1250

FIRST EDITION of this posthumously published play. The subject matter was taken from Moliere’s *Monsieur de Pourceaugnac*, a three-act comédie-ballet (1699). *Il Gorgoleo*, also in three acts in prose with verse sections to be performed with musicians and dancers. The notice to reader by the publisher Vincenzo Pazzini Carli refers to the author’s notes warning to those who would stage this comedy on the use of dialects: “se mai rappresentar si dovesse questa Commedia, l’Autore istesso dà per avviso, che essendo riportata nella Lingua Italiana comune la parlata de’ Medici [il fiorentino] riescirà sempre meglio ridurla nella Lingua Bolognese, o altra equivalente, non solo perché il carattere de’ medesimi è affatto carico, e graziano, e fuori di un’idioma simile non avrebbe il suo sapore, ma anco perché essendo talvolta la loro diceria assai lunga recherebbe del tedio, se non si precipitasse parlandosi in cotal guisa” (p.4).

§ Allacci 888; Parenti, *Prime Edizioni Italiane*, 261; not in Soleinne, or Casanatense (Cairo-Quilici).


$550

ONLY EDITION of the very rare libretto of the first performance, staged in Florence on July 8, 1799 at the Teatro Regio with music by various composers. It is dedicated to and presented under the protection of Ferdinand III who had returned to Florence after the abandonment of the city by French troops. In the review in the *Gazzetta Universale* (no. 170; 12 agosto 1799. p. 657): “[Cosimo Giotti] fu applaudito sebbene sia persuaso di non aver scritto a seconda dei propri talenti, per aver dovuto adattare la nuova Poesia a della vecchia musica nel periodo di pochi giorni.” This booklet was never reprinted. Giotti, author of tragedies, operas and comic interludes, would in 1784 become director for comedy in prose at the Compagna Nazionale Toscana. About the author and the present work see: *Melodramma, spettacolo e musica nella Firenze dei Lorena*, (edited by M. De Angelis, Florence, 1991).

Very rare; no copies listed in the OCLC; the SBN locates 4 copies.

§ Sartori 9995; not in Soleinne, Sonneck, Casanatense (Cairo-Quilici) or Biblioteca Apostolica Vaticana (Mori).

**THE DRAMATIC GENRES & SPECTACLES IN THE RENAISSANCE**

61. **GIRALDI CINZIO, Giovanni Battista (called Cinthio: Ferrara 1506-1573).** *Discorsi ... intorno al comporre de i romanzi, delle comedie, e delle tragedie, e di altre maniere di poesie. Con la tavola delle cose piu notabili in tutti essi discorsi contenute*. Venice: Gabriel Gialito de Ferrari and fratelli, 1554. 4° (204x142), [32], 287 pp. Very large and decorative woodcut printer’s device on title-page with a smaller device on last page; woodcut historiated initials and headpieces; Italic type; early collector’s stamp on title-page and modern collectors bookplate on verso of title; fine copy. Vellum over boards (17th century) with manuscript title to spine.

$2650

FIRST EDITION of one of the finest 16th century works on the composition of comedies, tragedies and epics. The first discourse, dealing with composing romances, is addressed to G.B. Pigna who had been his disciple and friend. The second work is a treatise on comedies and tragedies is dedicated to Giulio Ponzo...
Ponzoni who was a student of Giraldi and an actor in his plays; two important writings relating to the models in the sixteenth century Italian theater and their theorizing (cf. topic. F. Angelini, Teatri moderni, in Letteratura Italiana, VI, pp. 69-86 in particular pp. 84-85). The precepts set forth are mainly classical, but Giraldi's most noteworthy assertions are that the writings of Italian poets are excellent; that Italian has its own proper forms of poetry; and that Italian poets should not be constrained to walk exclusively in classic paths.

Giraldi interspersed many anecdotes and in one (pp.194-196) he tells the famous story of Leonardo's controversy with the friar who wanted him to speed up the work on the Last Supper. Possibly the witty Cinthio knew Leonardo personally; however, the anecdote may be a mere invention.

"A whole group of important documents belonging to the year 1554 is concerned with the controversy between Giovambattista Giraldi Cintio and Giovanni Battista Pigna over the romance form. Pigna's treatise, I romanzi, was published first; but Giraldi Cintio answered by publishing his own, in which he declared that Pigna, who had been his pupil, had seen Giraldi's treatise many years before and had plagiarized its ideas. In fact, Giraldi dates his treatise, Discorso intorno al comporre dei romanzi 'MDXLIX adi XXIX di Aprile' and the accompanying Discorso intorno al comporre delle Comedie, et delle tragedie 'In Ferrara a di XX. di Aprile. MDXLIII.'... There followed letters and denials, accusations and counteraccusations." (Weinberg, I, p. 433).

§ Allacci 36; Salvioli 144; Clubb 466a; Bregoli Russo 283; Casanatense (Cairo-Quilici) 138. D.E. Rhodes, Silent printers, G17.

THE FIRST ITALIAN TRAGICOMMEDY - HAPPY ENDINGS!


FIRST EDITION, posthumously published by his son, Celso Giraldi, who also wrote the dedication of this tragedy in five acts, with a verse prologue, which is set in Syria. It was planned for the visit of Pope Paul III in Ferrara, but was not presented. Altile introduces for the first time into tragic play structure the element of happy endings; making the tragedy 'giraldianna' more properly a tragicomedy.

"Cinthio did not like the term tragicommedia, but he was willing to accept it for his own plays if the public insisted. The prologue to Altile stated: 'But if you don't like it to have the name of Tragedy, you can call it at our pleasure Tragicomedy (since our language does use such a name), the outline of which had conformed to Comedy--after troubles it is filled with gladness.' He liked to think of Altile and the new plays that followed it as comparable to the Ion, Orestes, Helen, Alcestis, and Iphigenia of Euripides. Although he developed the double plot from Terentian comedy in these tragedie di lieto fin, he never inserted comic matter. In other words, he adapted the structure of comedy, especially the cheerful denouement, to Altile and succeeding plays, but he excluded facetious scenes, clownish characters, vulgar speech, and jokes." (Herrick, Tragedy, p. 113-14).

§ Allacci 36; Salvioli 144; Clubb 466a; Bregoli Russo 283; Casanatense (Cairo-Quilici) 138. D.E. Rhodes, Silent printers, G17.


FIRST EDITION. Posthumously published with a dedicatory preface by his son, Celso Giraldi, to Giovanni Andrea D'Oria. The five act tragedy is in verse with verse prologue and was first performed in June 1543.

"Cinthio's Cleopatra was commissioned by Ercole II. It was probably the first Cleopatra on the Renaissance stage although it was not the first to be printed (Allacci listed ten Cleopatras and one Marc' Antonio e Cleopatra in Italy between 1550 and 1725. Cinthio's play was printed in 1583). Didone was a somewhat slavish dramatization of the fourth book of the Aeneid. Cleopatra was an equally slavish dramatization of Plutarch's life of Antony. In both plays, Cinthio reduced the passage of time to one day
and restricted the scene to a royal palace. Then he replaced narrative and dialogue by monologues and dialogues. Of the thirty-seven scenes in his Cleopatra fifteen are soliloquies." (Herreck, Tragedy p. 109).

§ Allacci 199; Soleinne 4243; Clubb 466; Bregoli Russo 286; Casanatense (Cairo-Quilici) 939; BM/STC Italian 505; Adams G-698; D.E. Rhodes, Silent printers, G17; Herreck, Italian Tragedy in the Renaissance 109-117.

**REINTRODUCING THE GENRE OF THE SATYR-PLAY INTO ITALIAN THEATER IN THE 16TH CENTURY**


FIRST EDITION: "L'édition originale est de la plus grande rarété" (Soleinne). A *satira* in five acts in which the author attempts to revive this dramatic genre from antiquity as a variation of the pastoral drama and, in part, based on the model of the *Cyclops* of Euripides.

On leaf C4 recto (printed in roman caps.) the author notes that the play was performed in 1545 at the author's house on the 24th of February and again on the 4th of March for Duke Hercole da Este (who receives a Latin dedication in verse) and his brother Cardinal Hippolito. The play's director was M. Sebastiano Clarignano da Montefalco with the music by M. Antonio Dalcornetto; the architect and painter of the scenes was M. Girolamo Carpi of Ferrara. Finally he notes that the Law School at the University paid for the production. This statement is preceded by a sonnet, *A Damone*, and a letter by the author to Bartolomeo Cavalcanti, Florentine diplomat and man of letters, in which the author explains and defends his choice of subject material. This is followed by the *Argomento*, list of the cast (speaking parts) and the *Prologo*. On the last leaf recto is a dedicatory sonnet and on the verso a sonnet addressed to Ercole Bentivoglio Giraldi.

"A livelier counter-tradition was provided in the form of rustic dramatic works performed by itinerant (semi-) professionals from the Veneto and Tuscany ... Their representations of 'realistic' peasants, often speaking in dialect and making satirical and even obscene allusions, were popular with elite audiences, thought less decorous elements were later toned down when incorporated in regular pastoral drama. This 'irregular' tradition was gradually unified according to classical conventions by humanist experimenters mainly from Ferrara, a centre famous for its theatrical achievements. Arguably, the first step was taken by Giambattista Ciraldi Cinzio, who with his *Egle* (1545) aimed to create the first modern example of the ancient satyr-play and stimulate its revival, ... The play is set in a primitive Arcadia and features a simple *inganno* (deception) plot devised by the fallen nymph, Egle, whereby the chaste nymphs of Diana are to be led into the clutches of a Dionysian cast of lascivious satyrs and fauns. Giraldi's expertise as a practical dramatist ensured the inclusion of various effective scenes, drawing on earlier eclogues and much reused later, such as the meeting of a reluctant nymph and her suitor, and a choral dance. ..." (Lisa Sampson, *Pastoral drama in A History of Italian Drama*, Farrell & Puppa, eds.p. 95).

The volume was published without place, printer or date. The printing of the volume, sometimes attributed to the Giunti of Florence, has been identified by D.E. Rhodes to be the work of Nicolò Bascarini who produced thirty titles between 1541 and 1554. (Rhodes, *The Printer of Giraldi's Egle*, in “Italian Studies,” vol. XLI, 1986, pp. 82-84)


"IT BECAME THE STANDARD FOR MEASURING OTHER 16TH CENTURY TRAGEDIES" (Herrick)

65. GIRALDI CINZIO, Giovanni Battista (Ferrara 1506-1573). *Orbecche Tragedia*. Venice: Figlioli d’Aldo, 1543. 8°, 62, [1] leaves (with last leaf blank but without penultimate leaf with printer's device, otherwise
37

Woodcut printer's device on title-page; with fine engraved author's portrait on verso of title-page (present in only some copies); inner margin of title-page neatly repaired; penciled notes on front pastedown; errata page with 2 lines added by a contemporary hand (in printing house?). Modern gilt tooled red morocco, all edges gilt.

FIRST EDITION of what is considered the best tragedy by Giraldi Cinzio and which "became the standard for measuring other sixteenth-century tragedies" (Herrick). The five acts in verse are preceded by a dedication to Ercole II d'Este which is followed by a note on the first performance. "In 1541 Cinthio staged a dramatization of one of his own novelle (Hecatomithi 2.2) at his own house in Ferrara. His patron Ercole was in the audience. Apparently acting, scenery, and music were all good and the performance a success. It was so successful, in fact, that an encore was called for and printing of the play followed in 1543, in Venice from 1543 to 1594 there were no less than nine printings of Orbecche. ... As Neri says, Orbecche was the first Italian tragedy that was 'regular' and at the same time successfully staged. The author himself was well satisfied with the fine performances of the actors ... and he was gratified by the response of the audience. 'Not only the newcomers,' he said, 'but those who had come every time could not contain their sighs and tears.' Orbecche became the standard for measuring other sixteenth-century tragedies. Some years later, Benedetto Varchi reported that Giraldi had the reputation of being the best of the tragic poets. 'I well know,' he said, 'that when Orbecche was recited in Ferrara it pleased marvelously, according to what was reported to me by the two cardinals Salviati and Ravenna, who attended the performance." (Herrick). At the end of the play are seven pages of verse addressed to the reader.

As playwright Giraldi Cinzio: "holds a place of prime importance in the history of Italian and European tragic theater for bringing the genre of dramatic tragedy into the consciousness of the sixteenth century" (C. Garboli in Encicl.dello Spett. V, 1324; our translation).

§ Allacci 577; Soleinne 4239; Bregoli Russo 290; Renouard, Aldus, p. 127, no. 4; Ahmanson-Murphy Aldine Collection 314; Adams-G711; BM/STC Italian, 305; Herrick, Italian tragedy in the Renaissance, pp. 93-104; this edition not in Clubb or Casanatense (Cairo-Quilici).

COLLECTION OF 9 TRAGEDIES BY CINTHIO, 8 IN FIRST EDITIONS


Vol. I: LE TRAGEDIA, titolo generale e parte proemiale: [8] leaves (last leaf blank); 1) ORBECCHE, 135 pp. (colophon: Appresso Paulo Zanfretti); 2) ALTILE. 144 pp.


FIRST EDITION of the collection of all nine tragedies of Giraldi edited by his son, Celso, and dedicated to Alfonso II d'Este (Ferrara, 1 Oct. 1583). Each play was also intended to be sold separately with its own title-page, pagination and register; the printing was even farmed out to several Venetian presses (see BM/STC Italian, 305 & Clubb 466 & 466a-i). Only the Orbecche had appeared previously in

$775

$4850

$4850
1543 while the other eight are all first editions, each with its own dedication letter by Celso to various members of the Este royal family.

The leading tragic dramatist in the middle of the sixteenth century was Giraldi Cinthio of Ferrara. Poet, teacher of philosophy and rhetoric, protégé of Ercole II, Cinthio wrote plays and organized theatrical entertainments for the ducal court.

§ Allacci 577; Soleinne 4245; Clubb 466; Bregoli Russo 282; BM/STC Italian 305; Adams G-715; D.E. Rhodes, Silent printers, G17; CNCE 21277; Herrick, Italian plays, 1500-1700, in the University of Illinois Library 33.

67. GOLDONI, Carlo (Venice, 1707-1793). Enrico re di Sicilia, Tragedia. Venice: Giuseppe Bettinelli, 1740. 8° (173x103), 64 pp. With 1 leaf (numbered "5" inserted between leaves A2 and A3) listing the cast and the scenes depicted with the printed annotation regarding the famous Teatro Olimpico in Vincenza: "Questa scena è ordinata sul disegno del Teatro Olimpico di Vicenza, ch'è la vera antichissima scena, la quale, là colla varietà delle strade, e quà colla varietà delle porte, leva la confusione e rimed[ia a] moltissime improprietà (letters here given in brackets are lost because of a small hole cause by corrosive ink). Woodcut vignette on title-page; overall a good copy. Contemporary marbled paper covered flexible boards. $1250

FIRST EDITION. This tragicomedy, written in 1738, was staged in Venice in honor of the son of the Elector of Saxony during carnival of that year. Included is a note on the edition by Goldoni (see the notice to reader on p. 3).

In Goldoni's memoirs he notes of the present work (loose translation): "In Genoa I had sketched a tragedy, and I had completed up to the fourth act. Soon composed the fifth; by virtue of various changes, and fixes somewhat hasty, so the actors are able to perform this work appropriate to the principle of the carnival. Enrico re di Sicilia (Henry King of Sicily) was the title of the work, for which I had taken the subject of marriage for revenge, a story inserted from the novel Gil Blas [by Alain-René Lesage, 1668-1747]. It has the same plot as that of Bianca e Guiscardo by Signor Saurin [Bernard-Joseph Saurin, 1706-1781] of the French Academy. ...". (C. Goldoni, Memorie, Torino, Einaudi, 1993 p. 184).

Carlo Goldoni: "The most significant figure in Venetian, indeed Italian, theatrical history made his mark, neither suddenly nor rapidly, in a Venice where fashionable, civil society was unusually attentive to theatre." (Farrell & Puppa). The present work is from the author's earliest period in Venice when he was under contract from 1734 with the aristocrat Grimani, proprietor of the theaters of San Giovanni Grisostomo and San Samuele.

A very rare and early work by Goldoni: The OCLC locates a copy at Harvard University (also with the added leaf present here.). Outside of the small spot of ink erosion, a fine specimen.

§ Allacci 292; A.G. Spinelli, Bibli. Goldoniana 167 (without mention of the extra leaf present in this copy); not in Casanatense (Cairo-Quilici).

LIBRETTO FOR A CANTATA FOR FIVE VOICES AND CHORUS

68. (GOZZI, Gasparo. Venice 1713-1786). Il ritorno di Tobia. Cantata a cinque voci. Venice: nella Stamperia Albrizziana, 1782. 8° (211x148), XXII pp. (i.e. XX, without first and last blank leaves). With engraved frontispiece by Felippo Ricci, large etched title vignette and 4 large etched head and tailpieces (one is by Domenico Cagnoni after Carboni). Old bookseller's description and modern collector's bookplate (Sergio Colombi) on inside front wrapper. Printed on a fine thick paper. Fine copy. Contemporary marbled wrappers. $875

FIRST EDITION. A cantata in two parts written for five voices and chorus; at the end of the first part there would be a short symphony of joy. Written by Gasparo Gozzi and with music by Baldassare Galuppi (neither are mentioned in the work) to honor the visit of Pope Pius VI in Venice; the cantata was staged at the Oratorio degli Incurabili. Gozzi, a writer and journalist, played a leading role in the cultural debates of the 18th century Venice. While he was a well-regarded poet, essayist, translator and theatrical impresario, he is best known as the founder and manager of three periodicals. See: Wilkins, A History of Italian Literature, pp. 360-61.

§ Morazzoni 235; cf. Melzi, Dizionario vol. III, p. 469; not in Sartori, Sonneck or the OCLC.
FROM THE LIBRARY OF MADAME DE POMPAOURO

69. GRATAROLO (GRATTAROLO), Bongianni (active 1556-1589). Altea. Tragedia. Venice: Francesco Marcolini, 1556. 8° (138x88), 46, [2] leaves (penultimate leaf has large woodcut printer's device final leaf is blank). Woodcut printer's device on title-page. A small ink stain to the title and an old stamp partly erased; tiny bibliographic notes in pencil on the front flyleaf. Marbled calf with the arms of Madame de Pompadour. $2650

ONLY EDITION of the tragedy, Altea, in five acts which is based on the myth of Meleager taken from Ovid's Metamorphoses. The author's dedication is to the mayor of Brescia, Camillo Capriolo (1 March 1556).

"In Altea (Venice, 1556), by Bongianni Gratarolo, Altea is the ancient Althaea, mother of Meleager. She cursed her famous son and brought about his death when he slew her brothers after the great Calydonian boar hunt. Gratarolo's tragedy was written in versi sdrucioli (unrhymed dactyls), which were often used in early Italian comedy but almost never in tragedy, partly because Cinthio disapproved of them. Gratarolo justified his use of sdrucioli because he believed that they corresponded to the iambs of Greek and Latin dramatic verse and because, according to Aristotle's rules, they were fit for the majesty of tragedy" (Herrick, Italian Tragedy in the Renaissance, p. 202)

§ Allacci 35; Soleinne 4271; Salvioli 143; Clubb 481; Bregoli Russo 303; Casali 110; BM/STC Italian 311; For the author see P. Cosenzino in the DBI 58, 735-737; Provenance: The library of the Marquise de Pompadour (Catalogue des livres de la bibliothèque de feue Madame la Marquise de Pompadour, no. 1356).

- GRATAROLO, Bongianni. Altea. Tragedia. Venezia, Francesco Marcolini, 1556. (see no. 38)

INCLUDING FIRST EDITIONS OF FOUR COMEDIES

70. GRAZZINI, Anton Francesco. Comedie ... cioè, La Gelosia, La Spiritata, La Strega, La Sibilla, La Pinzochera, I Parentadi. Parte non più stampate, né recitate. Venice: Bernardo Giunta e fratelli, 1582. 8° (146x90), six works in 1 volume. 66; 32; 40; 44; 48; 50 leaves. Each play, except the first, has a special title-page and separate foliation; woodcut coat of arms of Medici-Cappello, repeated on each title-page, woodcut initials; collation notes by Giuseppe Martini. 18th century speckled calf, gilt spine with gilt letter "P" at foot of spine. Fine copy. $4850

FIRST EDITION of this collection of six comedies by Grazzini which, with the exception of La Gelosia and La Spiritata, appear here in first edition and were available from the publisher as individual works since each had its own title-page and pagination. All the plays are in five acts and in prose. Since Grazzini had not completed his final review of the texts the Giunti utilized the author's unrevised manuscripts (see. F. Pignatti in DBI 59, p. 39). The dedication to Ridolfo de' Bardi, by Filippo and Jacopo Giunti, is dated 2 December 1581. In the forward to the reader they note that of these comedies, two have been both previously printed and performed (see following work), and that four appear here for the first time and have not yet been staged.

Grazzini, a Florentine apothecary, wrote in the fields both of fiction and drama. In the Academy of the Umidi, of which he was a founder, he bore the name Il Lasca, and it is by that name he is generally known (Wilkins). It is in the prologue of the present work that Grazzini lamented that recent comedies were unbearably repetitive and tedious (see Herrick, Italian Comedy, pp. 134-135)

§ Allacci 389; Clubb 484; Bregoli Russo 307; Camerini II, 467:22; BM/STC Italian 312; Adams G-1074; CNCE 21679; Herrick, Italian plays, 1500-1700, in the University of Illinois Library 35-36.
One of the earliest references to a theater performance in Florence


FIRST EDITION. Multilingual comedy in five acts, in prose, with two prologues, one addressed to men, the other for women, which was presented for the Florence carnival of 1550. In the dedication to Bernardetto Minerbetti, Bishop of Arezzo, it is noted the work was previewed at Minerbetti's home. This is one of the earliest references to a theater performance in Florence. The play was later shown publicly in the hall of the Pope, in Via della Scala, and in Florence, at the cloister of Santa Maria Novella. La Gelosia contains various comic situations, mainly derived from the figures of Ariodante and Ginevra from the novel Orlando Furioso; six madrigals were performed during the intermezzi. Pierre de Larivey (1540-1611) gave an adaptation of this work in French, which was almost a translation, under the title Le morfondu. This work was especially noteworthy for having introduced in France "commedia regolare italiana" (regular or 'erudite' comedy).

§ Allacci 389; Soleinne 4792; Clubb 485; Bregoli Russo 308; Parenti, 277; Pettas, The Giunti of Florence 232; Il Luogo Teatrale a Firenze, 84; on the work see I. Sanesi, La Commedia, I, 304-306 & 310.

ONE OF THE MOST FAMOUS PLAYS OF THE 17TH CENTURY


FIRST EDITION of Il pastor fido, one of the most famous plays of the 17th century. Prior to publication Guarini sought the advice of the Florentine scholar, Lionardo Salvati, who had also circulated the manuscript among other members of the private Accademia degli Alterati of Florence. Their criticism were varied and numerous however these criticisms did not stop Guarini from publishing it, with some revisions, at Venice in 1590. After a few false starts the play had its first complete performance at Turin, in 1585, presented in honor of the nuptials of the Duke of Savoy and Catharine of Austria (to whom the work is dedicated on the title-page). In the next year a pamphlet war erupted between proponents and opponents of the play, which was to continue until 1593.

"The only play of this period that rivaled the success of the Aminta was like the Aminta, a pastoral play: Il pastor fido, 'The Faithful Shepherd,' by the Ferrarese Giambattista Guarini (1538-1612). Guarini, like Tasso, was a courtier resident usually at Ferrara ... The Pastor fido, written in the years 1580-1589, with great care and much revision, was called by its author a tragicommedia pastorale. It is similar in form to the Aminta, though it is three times as long. It is in five acts, with choruses (of shepherds, hunters, nymphs, and priests); and it is written—except for the choral songs—in blank verse, with eleven–and seven–syllable lines intermingled. ... In spite of its complexity the play is firmly and clearly constructed; and in the refined fluency of its verse it is a not unworthy companion to the Aminta. Except in the forced scenes in which catastrophe impends, the general spirit is that of comedy. Yet Guarini's play lacks the singular charm of the Aminta; it is obviously, even if brilliantly, artificial; and its attractiveness for modern readers is impaired by the inordinate length of many of its speeches. The immediate Arcadian appeal of the Pastor fido was even greater than that of the Aminta. In was soon translated into many languages; and numerous imitations and adaptations followed, in Italy and elsewhere—among them, in England, Fletcher's The Faithful Shepherdess." (Wilkins, A history of Italian literature, p. 290).

The work would also have an important effect on the music world by inspiring numerous madrigal composers.

§ Allacci 604; Clubb 512; Bregoli Russo 335; Casanatense (Cairo-Quilici) 3087; BM/STC Italian 317; Adams G-1430; Gamba 555; Parenti 283.
Second editions, both much enlarged and remodeled by the author. The comedy, Errori d’Amore, in this new edition, has been enlarged from four to five acts. "Marco Guazzo, a historian, wrote a comedy and a tragedy on love, both printed at Venice in 1526. The comedy was called Errori d’amore, the tragedy Discordia d’amore, both are in terza rima and both are divided into five acts. The comedy has pleasant intermedii, but the tragedy has no chorus. The title of Guazzo’s tragedy suggest a morality play, and there is a moral, but the only personification is Discord of Love, who delivers the argument in a prologue, issuing a solemn warning of the miseries that always attend her" (Herrick, Italian Tragedy in the Renaissance, p. 36 ff.: with detailed description of the tragedy).

"Il motivo di maggiore interesse risiede nella presenza di intermezzi rusticali in pavano, contrappunto popolare al registro più sostenuto dell’azione principale: una sorta di testo parallelo che, nella seconda redazione, il Guazzo ampliò e rimodellò sullo schema tradizionale del contrasto tra villani rivali in amore … La tragedia Discordia d’Amore schiera su di uno sfondo cittadino un cast di personaggi ‘borghesi’ che dà vita ad un intreccio amoroso e a situazioni tipicamente comiche. A decidere della tragicità di questo testo è dunque in ultima analisi il catastrofico finale (cinque morti).” (G. Girimonti Greco, cit. p. 531).

Marco Guazzo was a historian, poet, playwright and military man born in Padua between 1480 and 1485 and died there in 1556. He was hired by Francesco Gonzaga in the army of the League of Cambrai and had entered the service of the Venetians in 1511.
Both works are very rare with the OCLC locating only the BN copy of the first work and locating copies of the second at The Getty, University of Illinois and University of Toronto. Fine copies of both works.

§ I. Allacci 306; Sander 3324; Graesse, III, p. 170 (this ed. only); not in Bregoli Russo, Clubb, Casanatense (Cairo-Quilici), or British Library (BM/STC, Italian).

II. Allacci 256; Sander, 3323; G. Girimonti Greco in DBI 60, pp. 530-534; Herrick, Italian plays, 1500-1700, in the University of Illinois Library 37; EDIT 16, CNCE 22048; Graesse, III, p. 170 (1526 ed.); not in Casanatense (Cairo-Quilici), Clubb, Bregoli Russo or British Library (BM/STC Italian).

- [HILVERDING, F.A.Ch.; GASSMANN, F.L]. *Enea in Italia, ballo eroico* (see no. 76).
- **LANDI, Antonio (b. 1506).** *Il Commodo comedia di Antonio Landi*. Florence: Benedetto Giunta, 29 August 1539. (see no. 55).

*A PLAYWRIGHT, SCULTOR, PREACHER & POET*


$1550

FIRST AND ONLY EDITION. The play’s prologue and five acts appear in verse with a prose *Argomento*. The dedication is to "Al Magnifico Sig. Il S. Vincenzio Brandolini." The drama is on the martyrdom of Saint Lawrence (c. 258) and takes place in Rome.

The author, Giovanni Agnolo Lottini, servite, who had composed twenty *Sacra rappresentazione*, was also celebrated as a sculptor, preacher and poet: see. A.M. Rossi, *Manuale di storia dell'ordine dei Servi di Maria*, (Rome; 1956) pp. 470, 554, 557. For his work as a sculptor in Pistoia and Florence see. Thieme-Becker XXIII, 410. 

§ Allacci 488; Soleinne 4038; Clubb 559; Bregoli Russo 373; Cioni, *Sacre rappresentazioni*, 305; BM/STC Italian, 394.

75. **LOTTINI, Giovanni Angelo (Florence 1549-1629).** *San Bastiano sacra rappresentazione*. Florence: Michelagnolo di Bartolomeo Sermartelli, 1608. 8°, 94 pp., (without last blank). Woodcut printer's device on title-page and woodcut initials. Few leaves with marginal foxing and light brown stain on leaf A5; bookplate of the Marquis Pietro Ginori Conti. Early 20th century half brown morocco and marbled boards with the gilt monogram of the Marquis Pietro Ginori Conti on spine surmounted by a crown.

$1550

FIRST AND ONLY EDITION, dedicated to Roberto Pucci. Five acts and prologue in verse of this drama on the life of Saint Sebastian with the scene taking place in Rome.

Rare with OCLC locating only copies at Yale and Harvard in North American libraries.

§ Allacci 139; BM/STC Italian, 17th century 503; not in Clubb, Bregoli Russo, Bruni-Evans, Cioni, *Sacre rappresentazioni*, or Vinciana.

76. **MACHIAVELLI, Nicolò (Florence 1469-1527).** *Clizia. Comedia. ... Novamente corretta & ristampata*. Florence: Bernardo Giunta, 1548. 8° (144x95), [64] pp. Woodcut printer's device on title-page. Some light foxing. Top margins short with few headings just touched by binder; bottom blank half of last leaf repaired; some light foxing. 18th century marbled sheep with gilt label (wear to head of spine, rubbed), preserved in folding box with leather label.

$10,000

Second edition of this important comedy of five acts in prose, by the great Italian Renaissance political scientist, and writer, Niccolò Machiavelli; which is based upon the *Casina* by Plautus. Composed between 1520 and 1524 (first edition, Florence; 1537) and was first performed in Florence in January 1525/1526 at the home of Iacopo Falconetti (called the Fornaciaio). It was performed by the comedy troupe the
Accademia della Cazzuola with scenery prepared by Aristotle da Sangallo. On the verso of the title-page appear the list of songs (canzona) and characters, followed by the prologue. The acts are interspersed with songs, with an additional song at the end of the text.

This is one of only two comedies by Machiavelli (La Clizia and La mandragola) that have survived. "Both owe much to classical comedy—Clizia was based on the Casina of Plautus—but in both of them the ancient situations and characters were so well naturalized that they remain among the most vivid pictures ever made of Florentine life at the beginning of the sixteenth century." (Herrick, Italian Comedy in the Renaissance, p. 78).


The first edition is extremely rare with Gamba, who provides separate detailed accounts of the first two editions, noting the second edition is also very rare.

§ Gamba 617 "Assai rara" (long description); Adams M-12; Salvioli 790; Clubb 571; Bertelli-Innocenti, Bib. Machiavelliana, 28, no. 74; Renouard, LVI-LVII no. 149; Brunet, III, 1278; Pettas, The Giunti of Florence, 230 (no copy located); EDIT 16 CNCE 27981; Gerber, Machiavelli, II, 77f. 2; not in Alacci, Bregoli Russo, Casanatense (Cairo-Quilici) or BM/STC Italian.


FIRST AUTHORISED EDITION. Merope, a five act tragedy in verse, was the greatest contribution by Scipione Maffei in his attempt to return Italian theater to the tragedy of the Italian Cinquecento. The preface is attributed to Giovanni Gioseffo Orsi (dated at Modena, June 10, 1713). The work relates the tragedy of Queen Merope whose husband and children were killed by the tyrant Polyphontes to take over the city of Messene.

It was written in two months for the acting company of Luigi and Elena Riccoboni and was first performed in Modena in the same house of Riccoboni in the summer of 1713. There are three editions with the date of 1714: the first of which we are not able to give the details, a second—the present copy which has long thought to be the first—with the adding dedication to Rinaldo, Duke of Modena and the preface; the third edition, which is declared as such on the title ("purgata da tutti gli errori e accresciuta d’un poemetto dell’istesso autore") and was printed in Venice by Giacomo Tommasini in a small octavo format. Parenti in his Prime Edizioni Italiane, p. 323 lists the present edition as the first (as does Gamba) but for a note citing G.C. Giunliari, in his Bibliografia Maffeiana (in “Il Propugnatore”, Anno XVIII, sec., 1-2, Jan. - April, 1885) which doesn’t clear up anything. The OCLC locates a few copies of another undated Turin edition (all in Italy) in octavo, which is given the date 1713 that probably is a pirated edition with the date taken from the preface. The present copy appears to have been the first authorized edition.

§ Allacci 526; Gamba 2321 (this edition); Parenti, Prime Edizioni Italiane, 323 (see note); only later editions in Casanatense (Cairo-Quilici).

78. MAFFEI, Scipione. Teatro ... cioè la tragedia, la comedía e il drama non più stampato. Aggiunta la spiegazione d’alcune antichità pertinenti al Teatro. (With la Merope, Le Cerimonie & La fida ninfa). Verona: Per Gio. Alberto Tumermani Librajo, 1730. large 8° (220x150), XLI, [3], 281 pp., [1] pp. Engraved ancient vase on title-page and bound between pages 272 and 273 a folded engraved plate by Andrea Zucchi depicting the dance of the Bacchae, engraved portrait, text engraving beginning each part. A contemporary owner has
made notes on the acting parts to the play *La Merope*. Fine, large paper, uncut and partly unopened copy. Contemporary publisher’s flexible boards.

FIRST EDITION of this collected edition of three plays by Maffei and several essays on the theater. The plays are: the *Merope tragedia; Le Cerimonie comedia*, a comedy that Leopardi judged "full of real old ridiculousness", written in 1727 and presented in Venice the following year; and *La fida ninfa drama per musica da rappresentarsi in Verona nella dedicazione del nuovo Teatro Filarmonico*. The philologist and dramatic author of Verona, Giulio Cesare Becelli, included his critical discourse on the theater (*lettera Al Lettore*, pp. VII-XXX) and provided the introductions to the individual dramas.

This final work, *La fida ninfa*, is of particular interest both because of the work’s history and its eventual use to open the new Verona Theater. Sonneck has a copy of just the play that was extracted from a copy of this edition and notes: “The text is preceded by Giulio Cesare Becelli’s very interesting preface … in which he says that the text was written by the author … when eighteen years of age. Later on he altered and used the text for a special musical purpose and forgot all about it, until the refusal of ‘alcuni valenti poeti’ to finish a new drama for the opening festivities of the new Teatro Filarmonico in Verona, in 1730 induced him to use his own text instead. Becelli then tells us how Giuseppe Maria Orlandini, the composer, came from Bologna to Verona to confer with Maffei on further changes in the text and how he come as Maffei’s guest “Per levar arie, o aggiungere, e per adattarle al di lui piacere nel modo, e nel sito, e in alter circostanze della scena, secondando anche il genio dei cantanti: anzi in alcuni luoghi vi erano due arie in vece di una perché il maestro prendesse la più genial, di qualcuna ancora essendosi servitor, che avea con applauso usata in cantata …” Hence Maffei’s hostile views on this kind of cooperation between dramatist and composer. Finally, Becelli makes some noteworthy remarks on the same subject. Schatz records, but evidently incorrectly, Antonio Vivaldi as the composer” (Sonneck p. 502)

Superb copy, uncut in its original flexible publisher’s boards.

§ Allacci 526-7; Gamba 2323; Sonneck 502 (*La fida ninfa*, only, extracted from this edition pp. 191-256)

**PLAYWRIGHT, CHEMIST, GLASSMAKER & FRIEND OF GALILEO**


FIRST EDITION of the pastoral fable *La Clomira*, a play in five acts in verse, with a dedication to Duke Ferdinando Gonzaga of Mantua, a letter to the reader, the Prologo and list of the characters; at the end is a "Ballata" in 4 stanzas of 8 lines each. The work deals with the loves of Igeta, pastor of the forests of Sarno and Clomira, daughter of Osiris, and priest of Diana. The work had been started in 1600 in the hope that it would be presented at the wedding of Gonzaga. Before publication Magagnati submitted the work to the scrutiny of Giovan Battista Marino in 1612 to whom he addressed many letters, without receiving a response, and Battista Guarini with whom he had corresponded with since at least 1599 and from whom he received an encouraging judgment. The work was set to music by Giovanni Priuli in 1614 and achieved some success. The work is illustrated with seven charming full-page text engravings (unsigned).

Girolamo Magagnati had a fascinating career in glassmaking and trade between Venice and Murano and devoted himself to the study of chemistry and in perfecting his specialty in the field of the manufacture of colored glass and artificial gems. Included among his circle of friends was the astronomer Galileo. His talents in poetry matured later in life and his volumes of sonnets and blank verse were well received. This is only the second play that he wrote.

§ Allacci 201; BL *Italian, 17th cent.*, 515; Clubb, 573; Bregoli Russo 380; Vinciana, 4096 (with illus.); Quadio, V, 412; Graesse IV, 334.
ORIGINAL EDITION OF A VALUABLE CONTRIBUTION TO THE HISTORY OF OPERA


$1250

VERY RARE FIRST EDITION of this famous literary attack on contemporary music and composers published anonymously by the Italian composer and lawyer, Benedetto Marcello, which was presented to the public in October 1720. "Marcello's penchant for merciless criticism was amply demonstrated in the celebrated satire Il teatro alla moda (Venice, ca.1720), which lampooned Vivaldi a.o. contemporaries under the guise of being a manual of instruction for those concerned with opera." (New Grove XI, p. 648-9)

Benedetto Giacomo Marcello (1686 - 1739) was an Italian composer, writer, advocate, magistrate, and teacher. Born in Venice, Benedetto Marcello was a member of a noble family and his compositions are frequently referred to as Patrizio Veneto. Although he was a music student of Antonio Lotti and Francesco Gasparini, his father wanted Benedetto to devote himself to law. Benedetto managed to combine a life in law and public service with one in music.

"Marcello vented his opinions on the state of musical drama at the time in the satirical pamphlet Il teatro alla moda, published anonymously in Venice in 1720. This little work, which was frequently reprinted, is not only extremely amusing, but is most valuable as a contribution to the history of opera." (Enc. Brit. 11th ed.)

"... he directed his satire not against the opera as such but only against the slovenly routine and the abuse that had crept into opera production. He spared nobody and attacked composers, singers, directors alike, down to the last stage hand. The vivid picture he draws would in many ways apply also to the modern operatic "tradition" which according to Gustav Mahler is identical with "Schlamperei" (sloppiness). Marcello presented his vitriolic suggestions in an ostensibly serious tone and revealed by implication more about the musical and social aspects of opera than other authors did by factual reports. The bitterest attacks were leveled against the castrati who visibly embodied the most abusive side of opera. Their singing was derisively called "capon's laughter". Outside of Italy they were sometimes beaten up in the streets, not because of their singing but because of economic jealousy and the social injustices for which they stood." (Manfred Bukofzer, Music in the Baroque Era, p. 400. New York, W.W. Norton & Co., 1947)

Very rare. This edition not in the OCLC. OPAC SBN notes that the imprint is completely false (which is also reprinted in later editions) and that the present work is the first edition and was issued in Venice in 1720 or 1721. Parenti notes there is a 72 page edition which appears to be very similar. The work would be regularly reprinted over the next two centuries.

Very good copy of a very rare and important work for the history of opera.

§ Allacci 753; M. Parenti, Prime Edizioni Italiane, p. 484 (under title); Parenti, Dizionario dei Luoghi di stampa falsi, p. 39-40; cf. RISM B V12, 535; cfr. A. Rava’, Alcune edizione del teatro alla moda, in Il libro e la stampa, IV, fasc. II, (Mag.-Giu. 1910), 86, no. I.

THE LIBRETTIST FOR SALIERI AND MOZART


$775

New enlarged version. Antonio Salieri (1750-1825) commissioned the noted Italian librettist and poet, Caterino Tommaso Mazzola, in 1778 for a libretto for an opera buffa with the title La scuola de 'gelosi ("The
School of Jeolosy”), which came out the following year in Venice at the Teatro San Moisè, which was, as in other Italian cities, a great success. The present work, prepared for the Florence Carnival of 1787, was enlarged with scenes “in parte nuove” done by Andrea Fabbrini and Pasquale Sottili. The work was accompanied by two dances, *Ruggero e Vittoreo sia i fratelli rivalsi e i Savioiardi in Milano*, choreography by Francesco Clerico. In the first act, scene XXII, the air *Ernestina* appears in French. The plot of the opera includes love affairs, attempts at seduction and the provocation of jealousy between the characters of three different social classes; the aristocracy, the bourgeoisie and the working class. The role of the Lieutenant is similar to that held by Don Alfonso’s in Mozart’s *Così fan tutte*.

Regarding Antonio Salieri (1750-1825) see R. Angermüller, *Antonio Salieri: fatti e documenti*, (Vicenza; 1985). Caterino Mazzola was for many years in the service of the court of Saxony (1780-1799) and in 1791 he was appointed poet laureate in Vienna to replace Lorenzo da Ponte. C. Mazzola is also noted for having written the libretto *La clemenza di Tito* for Mozart.

The work is rare with the OCLC locating only the copy at Harvard University.


*Written for the wedding of his cousin, Duke Alessandro de Medici, who Lorenzino would slay a few months later.*


Rare edition (all the early editions are rare: first, Bologna, 1548) undated and without place of printing or printer however the large woodcut device on the title-page is that of the Bologna printer Pellegrino Bonardi and Adams suggests the date to be 1570.

“Another ‘new’ comedy ... is Lorenzino de’ Medici’s *Aridosia*, written in prose in 1536, the year before the author had to flee Florence. Lorenzino was the gifted but erratic young Medici who patriotically assassinated the tyrant Alessandro and was himself assassinated in exile some ten years later. Lorenzino’s play is not distinguished, but there are a few bright spots in it. Moreover, it is an excellent illustration of the methods employed by the learned dramatists, for it is a fusion of three Roman comedies, the *Adelphi* of Terence, the *Aulularia* and *Mostellaria* of Plautus. ... The French dramatist Pierre Larivey apparently thought well of the play, for he adapted it in *Les Esprits.*” (Herrick, *Italian Comedy in the Renaissance*, p. 104).

The work was first performed on June 13, 1536 at the headquarters of the Society of Weavers in Via San Gallo for the wedding of his cousin, Duke Alessandro (who Lorenzino would assassinate on January 6, 1537), with Margaret of Austria. The author personally oversaw the music as well as the conception and realization of the set design by introducing many elements of great novelty which aroused the admiration of the young Florentines as well as Vasari, who was then in the service of Duke Alessandro and appears to have assisted in the work (see. G. Vasari, *Le Vite*, ed. G. Milanesi, Florence from 1878 to 1885, VI, 439-441)

§ Adams M-1002 [Bologna; P. Bonardi, ca. 1570]; not in Soleinne, Salvioli, Clubb, Bregoli Russo, Casanatense (Cairo-Quilici) or BM/STC Italian; E. Garbero Zorzi in *Il Luogo Teatrale a Firenze*, p. 82


FIRST EDITION opera in two parts which was performed in Vienna on September 9, 1767, and set to music by Johann Adolf Hasse (1699-1783) with the sets designs by the brothers Galliari ("Inventori e
The work was presented as part of the festivities around the marriage of Ferdinand II, roi des Deux-Siciles, (1751-1825) and Marie Josèphe, archiduchesse d’Autriche. Illustrated with lovely engravings by Johann Christoph von Reinsperger (1711-1777).

§ Sartori 17845 (42 pages); Sonneck 851; Schatz 4551; not in Biblioteca Apostolica Vaticana (Mori).

**OPERA & BALLET FOR ROYAL MARRIAGE FESTIVAL**


[BOUND WITH]


$975

FIRST EDITION of this libretto in three acts written to accompany music composed by Johann Adolph Hasse (1699-1783) which was first presented at the imperial palace of Innsbruck on August 6, 1760. The work was requested of Metastasio by Maria Theresa of Austria to celebrate the wedding of her son Leopold (1747-1790).

Also created for the occasion was a ballet, *Enea in Italia*, choreographed by Franz Anton Christoph Hilverding (1710-1768) with music composed by Florian Leopold Gassmann (1729-1774) which is described on the last 4 pages. This was separately published however the two works are occasionally found together as in the present example.

§ Sartori 20122 (*Romolo*) & 8902 (*Enea*); only later editions in Sonneck (850-51) of first work and none of second work; not in Casanatense (Cairo-Quilici) or Biblioteca Apostolica Vaticana (Mori).

**CONTEMPORARY MANUSCRIPT OF A RARE SATIRE / Philipps ms. 7550**


$1500

A bitter and very controversial satire, in three acts, on the prolonged proceedings to elect Pope Pius VI (1717-1799) written in the form of a "dramma per musica." Editions were published in Rome in 1774 and 1775 with the fictitious imprint: "Roma, Il Kracas all’Insegna del Silenzio." The present contemporary manuscript appears to have used the first edition of 1774 from information provided on the title-page: "In Roma per il Ruacas [sic] 1774, all’ insegna del silenzio, Con licenza de superiori, e privilegio." A London English translation was published in 1775 as well. Obviously because the work would have been suppressed in Catholic regions manuscript copies would have been in much demand.

According to Melzi, the work is attributed to one Abate Sertor, who had supposedly based his drama on some verses by the famous Metastasio. The BN catalogue, however, attributes the work to Metastasio; the *Argomento* here states that the poetry is "in gran parte" by him. The *Argomento* also attributes the music to Niccolo Piccini, the painting of the scenery is by S. Av. Benetti, etc.
The BMC describes its copy, catalogued under Metastasio, as follows: "Il Conclave del 1774. Dramma per musica. (La poesia è in gran parte del Sig. Abate P. Metastasio.) [Arranged by the Abbate Sertori?] In three acts and in verse. A satire upon the Conclave in which Pius VI was elected Pope." pp. 78. Roma, 1775. Sonneck. Catalogue of opera librettos, notes on the Metastasio and Piccinni citation claims: "This satirical drama is attributed by Schatz to abbate Sertori [quoting Metastasio and Piccinni attributions in text] ... Though, of course, the satire was never composed or performed. Sertori simply used the two names then most in vogue." (vol. I, p. 307). The OCLC catalogues the work under Gaetano Sertor.


WOMAN PLAYWRIGHT


FIRST EDITION of the first published play by this Paduan woman author. The work consists of five acts and a prologue in verse, preceded by two dedications to her patron, Marietta Uberti Descalzi; the first is by the printer in which "Bolzetta defends the works of women and announces that the author is preparing a tragedy" (Bregoli Russo) and the second by the author herself (both dated 1604), with a song and two sonnets separating the two.

In discussing the women writers of this period who experimented with erotic themes Virginia Cox notes: "The resulting explorations are of remarkable interest, ranging from Valeria Miani’s dramatization in Amorosa speranza of a female protagonist divided between duty toward an errant husband and love for a new admirer, to Andreini’s celebration of the sensual pleasures of a reciprocal love within marriage in Mirtilla" (Women’s writing in Italy, 1400-1650, pp. 152-53). For a more detailed account of the plot see pages 106 to 107 in the same work where Virginia Cox also notes: "The most distinctive feature of the play is the complexity of the emotional situation of its sexually mature heroine, Venelia, who has been abandoned by one man, Damone, and appears to be attracted to two others ..."

The play was presented in a villa on the outskirts of Padua. L’Amorosa Speranza is the third pastoral play published by a woman in Italy, following those of Isabella Andreini (Mirtilla, 1588) and Maddalena Campiglia (Flori, 1588). When Valeria Miani later published the tragedy, Celinda (Padua; 1611), mentioned by the printer in his preface, it "was to prove the sole tragedy by an Italian woman of the early modern period" (Cox, The Prodigious Muse p. 119).

§ Allacci 78; Salvioli 268; Clubb 606; Bregoli Russo 410; Casanatense (Cairo-Quilici) 314; BM/STC Italian 17th century 573; M. Bandini Buti, Poetesse e scrittrici. Encyclopédie biographique et bibliographique italienne. Serie VI, II, (1942) 25-26; the author is not mentioned in Bruni-Evans, Vinciana, or A. Erdmann, My Gracious Silence (Luzern; 1999).

RARE OPERA WITH DANCE SEQUENCES


FIRST EDITION of this very rare opera in three acts in verse with dances of shepherds and nymphs at the end of each act. P. Di Francesco Minacci, chamber assistant to Francesco Felines, agent of the Duke of Parma in Rome, poet, playwright and academic in Florence.

The OCLC only locates the copy at the BN.

§ S. Franchi, Drammaturgia romana, p. 591, 23; Michel & Michel, V, 177; not in Soleinne, Bregoli Russo, Bruni-Evans, BL/STC 17th century, Allacci, Clubb, Casanatense (Cairo-Quilici), Vinciana, or Sonneck.

Three-act opera with the libretto by Giovanni Andrea Moniglia which was accompanied by the music of Domenico Anglesi and staged for the first time in 1660 in Florence at the Teatro degli Accademici Immobili where it would have repeat performances over the years. In the present edition, staged for the Teatro di Via del Cocomero for Carnival in 1720, the subject and name of the characters and performers and the scene changes provided in the text are all the same as in the 1660 edition; however neither the librettist nor composer are identified.

The OCLC locates only two copies of this edition: University of North Carolina and University of Toronto (Fisher Library). The copy at the University of Toronto is described in D. Pietropaolo and M.A. Parker's The Baroque Libretto, Italian Operas and Oratorios in the Thomas Fisher Library (no. 164) who cite Weaver (A Chronology of Music in the Florentine Theater, 1590-1750): "The opera is based on Giovanni Andrea Moniglia's original libretto from 1660. The composer remains unknown, however, and the music is lost (Weaver, 239)." However the database From Don to Giovanni, 400 years of operatic history (originally compiled by Richard Parrillo, Stanford University) identifies Domenico Anglesi as the original composer for the original 1660 Florence production and later performances. Just as this new production of the play fails to mention the author of the libretto and since there is no mention of new music having been composed we probably can safely presume that they also borrowed the original music by Anglesi.

§ Sartori 21773; Allacci 715 (only edition of 1698); on G.A. Moniglia see R. Lamar Weaver in New Grove Opera, III, p. 433; N. Calabrese, G.A. Moniglia: Le situazioni rusticali nei drammi, (Roma; Il Quartiere, 1971); not in Sonneck, Casanatense (Cairo-Quilici) or Biblioteca Apostolica Vaticana (Mori).

THREE COMEDIES ALSO ISSUED SEPARATELY

89. ODDI, Sforza degli (Perugia 1540-1611). Comedie del S. Sforza de gli’Oddi, cioè Il Duello d’Amore, et d’Amicitia. Li Morti Vivi, et La Prigione d’Amore. Di nuovo con diligentia ristampate. Venice: Battista e Gio. Bernardo Sessa, 1597. 12° (130x68). Three works in 1 volume; each part with its title but the first preceded by only general title. 107 leaves, [1] blank: [8], 88 leaves; 94 leaves, [1] (1 of 2 blank end leaves). With woodcut Sessa device on each title-page; few early annotations in text on on last blank leaf with the dates "1645" and "1649" appears several times; occasional light browning; small corner torn of first leaf of text to second work affecting a few words; leaf 59v two lines of text are crossed out by a contemporary hand. Contemporary vellum over boards.

Rare collected edition of the three serious comedies in prose by Oddi (the second and third parts were also issued separately), all in five acts and were originally published in 1572, 1576 and 1592. The dedication of La prigione d’amore is by Lelio Gavardo; of L’erofilomachia, by Giulio Baldeschi, with a response by Pietro Orsini; of I morti vivi, signed by Gli academici insensat. Sforza Oddi is among the most significant figures, if not the most significant among the authors who imposed a serious side to comedy albeit in the presence of characters and comic situations.

Oddi follows Bernardo Pino in firmly excluding comic material that could be considered morally questionable "... in the Perudian Sforza Oddi's Perigion d’ amore (1598, 'Prison of Love') which he defined as a commedia grave: tragedy was required to liberate republics of tyrants, comedy of Spartacuses and Catilines (i.e. to teach social and political conformity). Oddi, like Caro, turns to Achilles Tatus for the pathetic adventures of his Morti vivi (1576, 'Living Dead') which, like his Erofilomachia (1572, "The Struggle of Love and Friendship"), centres on conflicts of sexual love with friendship, honour and loyalty, and celebrates the submission of personal feelings to social and political duty." (Peter Brand, Aretino and Later Comic Playwrights in A History of Italian Theatre, Farrell & Puppa eds. pp. 79-80)

Sforza degli Oddi, poet, dramatist and lawyer from Perugia, had obtained around 1569 the chair of law at the university of his native city. In 1583 he became the first lecturer on law at Macerata, where he stayed until 1588. Subsequently he moved to Pisa, Pavia and Padua, always teaching civil law. In 1600 he was called to Parma by Ranuccio Farnese as councilor and lecturer, a position he held until his death in 1611 (cf. F. Mansi, op. cit., p. 80).
The sequence of works in the volume does not follow the order they are given to the general title.
§ Allacci 643; Clubb 636; Bregoli Russo 439 (only the play Li morti vivi); BM/STC Italian 472; Herrick, Comedy 186-192; EDIT 16 CNCE 29624; not in Soleinne.

INCLUDING THE FIRST APPEARANCE OF PINO'S DISCOURSE ON COMEDY

90. ODDI, Sforza degli (Perugia 1540-1561); PINO, Bernardino da Cagli (ca. 1530-1601). L'erofilomachia overo il duello d'amore, et d'amicitia, comedia nuova, de l'eccellentiss. dottor di leggi M. Sforza d'Oddo.. Aggiuntovi in questa nuova edizione un Discorso di M. Bernardino Pino, da Cagli, intorno al componimento della Comedia de' nostri tempi. Venice: Giovanni Battista Sessa e fratelli, 1578. 12°, [26], 89, (i.e. 88) leaves. With the printer's device on the title-page; a few tiny wormholes along inner blank margins of the last five leaves without damaging the text, otherwise a fine copy. Contemporary vellum over boards.

$1650

SECOND EDITION of L'erofilomachia (the first was published at Perugia in 1572) and FIRST EDITION of Breve consideratione intorno al componimento de la Comedia de' nostri tempi, already written by Bernardino Pino in 1572.

L'erofilomachia is the first of three comedies composed by Sforza degli Oddi (the other two are I morti vivi, 1576 and La prigione d'amore, 1590). It was first staged at Perugia and dedicated by the editor Giulio Baldeschio to Don Pietro Orsini: “Oddi’s first play... owes much to the Eunuch of Terence, but it carries the serious matter far beyond the range of Roman comedy. The main action is a contest in self-sacrifice between two young men who both love the same girl. One of them resigns his sweetheart to his friend, but the friend, upon learning that the girl has long loved the first man, retaliates by giving up his claim. The secondary action, which is rather skilfully joined to the main one, involves a remarkable courtesan who loves the second young man and is herself besieged by a braggart captain and a foolish old schoolmaster, who in turn is betrothed to the heroine by the girl's father... The Erofilomachia for all its pathos and sentimentality is nevertheless a comedy, and the reader never has any doubt of its cheerful outcome. Moreover, the author devoted considerable space to the antics of comic servants, the vainglory of the braggart captain, and the pedantic foolishness of the schoolmaster. The soldier and the pedant are put through the usual paces of broad comedy, including well-deserved beatings” (Herrick, Italian Comedy in the Renaissance, pp. 187-188).

“The Discorso of Bernardino Pino da Cagli, in the midst of a discussion which is essentially Horatian in its sources and theory, calls upon Aristotle for enlightenment on two matters, the distinction between tragedy and comedy and the limitation of the comic subject. For Bernardo Pino, the basic difference between the two dramatic genres lies in the social status of their subjects... Since it is an imitation of life, says Pino, comedy will change as life changes, but only with respect to its materials. That is, new times will present to the comic poet new mores and new actions as his subjects. But the form will at all times remain the same... Its immutable rules for form are found, it would seem, almost entirely in Horace: rules for the handling of the chorus, rules for diction, rules for decorum. The latter are really of two kinds, since they involve the proper 'circumstances' for any given action and the proper behaviour for any given person. In both, the spectator must have the impression of seeing nature herself represented; and the principal wisdom of the poet will consist in his knowledge of decorum and 'circumstances'” (B. Weinberg, History of literary criticism in the Italian Renaissance, I, pp. 581-204).

Bernardo Pino, a native of Cagli in the Duchy of Pesaro, from an ancient family of Osimo, went to study at Rome and took the orders. In 1557 he was named canon and rector of the church at Castel Bucchione near Urbino and later was called as warden of the cathedral at Cagli, where he remained until his death. He was constantly in contact with the court of Urbino where he served as secretary and ambassador for Guidobaldo della Rovere, who raised him to the rank of a noble. He was a friend of Bernardo and Torquato Tasso and the author of six influential plays.

§ Allacci 305; Edit 16, CNCE 52663; Clubb 637.


$775
A new and rare edition, edited by Modesto Giunti de 'Modesti with a new preface and dedication to Domenico Pierio Casellesi dated 10 April 1608 at Florence. Oddi’s serious comedy, “I morti vivi (The Dead Alive’) is potentially more romantic than the earlier comedy Erofilomachia, for it was based on Achilles Tatius’ lurid tale of Leucippe and Clitophon. Oddi relentlessly reduced the Greek argument to a plot that was within the approved limits of neoclassical drama. In other words, the fantastic adventures of the two lovers in Egypt appear only in the background and have to be stated in expository speeches during the early acts. Oddi used the story of Melitte and Thersander as well, and this also had to be reduced to the last few hours.” (Herrick, Italian Comedy, p. 188).

§ Allacci 541; Bregoli Russo, 440; this edition not in British Library (STC Italian, 17th century) or Clubb.


$1250

FIRST EDITION of this important pastoral drama which was one of the first written in imitation of Tasso’s Aminta. Ongaro’s Alceo is exceptional over other imitations by closely following Aminta’s plot, though transposed to a ‘piscatorial’ or marine setting instead of the woods. The work enjoyed great success with six editions appearing between 1582 and 1599. As mentioned on the title the work was first performed at the Castello dei Colonna a Nettuno.

The work consists of a prologue and five acts in verse prefixed with several poems in praise of the author who was a member of the Paduan Academy of Illuminati.

§ Allacci 20; Soleinne 4273; Salvioli 103; Clubb 644; Bregoli Russo 444; Casanatense (Cairo-Quilici) 82; BM/STC Italian 475; EDIT 16 CNCE 40469; Herrick, Italian plays, 1500-1700, in the University of Illinois Library 48


$1250

FIRST EDITION of this play in five acts with the Proemio and Argumento all in verse by Giovan Battista dell’Ottonaio, called l’Aroldo; a Florentine playwright and follower of Savonarola. Although the wording of the title page indicates an earlier edition (“Nuovamente ristampata”), according to Allacci (Drammaturgia), this is the first edition and is catalogued as such by Clubb (Folger) and Bregoli Russo (Univ. Chicago). Gamba mentions the possibility of Florentine editions of 1526 and 152(?7) which appear to be otherwise unrecorded in major collections and catalogues and would appear to be either of extraordinary rarity or more likely ghosts or a publisher’s gimmick.


§ Allacci 456; Soleinne 4280; Clubb 647; Bregoli Russo 448; BM/STC Italian 479; EDIT 16, CNCE 16623; Herrick, Italian plays, 1500-1700, in the University of Illinois Library 49; Gamba 1551; Pettas, The Giunti of Florence 236; the author is not in Casanatense (Cairo-Quilici).

LARGE PAPER COPY

94. PESCETTI, Orlando (Marradi, Firenze ca.1556-ca.1615). Difesa del Pastor Fido tragicalcommedia pastorale del molto Illustre ... Battista Guarini da quanto gli è stato scritto contro da ... Fustin Summo, e Gio. Pietro Malacreta, con una breve risoluzione de’ dubbi del ... Sig. D. Pagolo Beni. Verona: Nella stamparia di Angelo Tamo, 1601. 4° (230x170), 3 parts in 1 volume each with its own title; (16), 284 pp. Woodcut printer’s device on each part. Early owner’s inscription on title-page; minor discoloration on bottom blank margin to title where
earlier owner's name washed off and replaced with "Jo. Antonii quadrio de Burnasio" (18th cent.); 2 small spots in blank bottom margin of 2nd leaf; early inscription on end flyleaf; generally a fine large paper copy printed on a fine quality paper with very wide margins. Contemporary vellum.

$1250

FIRST EDITION dedicated by the author to Duke Vincenzo Gonzaga. The work is part of the literary and linguistic controversy about the superiority of Ariosto to Tasso. The three separate texts by Pescetti have been printed with continuous pagination; the other two texts have separate title pages: "Risposta alle considerazioni o dobbi ... de ... Gio. Battista Malacreta ..." (p. [105]); and: "Scioglimento de i dobbi del ... Pagolo Beni ..." (p. [257]).

Pescetti, educator and founder of the first secular school subsidized by the city of Verona, was the author of the tragedy Il Cesare (Verona; Discepolo, 1594) which is considered a source for the eponymous Shakespearean drama. "Pescetti was a fairly prominent scholar and critic who was involved in two major literary quarrels during the second half of the century. In 1588 he entered the controversy over Ariosto and Tasso on the side of the Moderns, maintaining that Ariosto’s poetry compared favorably with Virgils. Later he contributed [the present work] a defense of Guarini; his Difesa del Pastor fido (1601) was in answer to Faustino Summo’s attack on tragedy with a happy ending and pastoral tragicomedy" (Herrick, Tragedy, p. 150). For a detailed analysis of this work see B. Weinberg’s A History of Literary Criticism in the Italian Renaissance, II, pp. 1099-1103.

A beautifully printed copy on a fine thick paper with very large margins (text set to fit an octavo format).

§ BM/STC Italian 17th century, 676 (with typo of 484 pp.); Graesse, V, p. 217; non in Bruni-Evans and Vinciana.


$1750

FIRST EDITION of one of the first examples of the new ‘serious’ comedy where it is argued the need for the young to find a good job, the nature and meaning of marriage, etc. The work is dedicated to Guidobaldo della Rovere, Duke of Urbino. The Ragionamenti lists 15 character parts in the five act play. The work was composed before February 1566 and performed several times in Pesaro (see the dedication) between 1566 and 1569.

Bernardo Pino of Cagli (near Urbino), secretary of Cardinal Giulio della Rovere and a friend of Bernardo Tasso, wrote four prose comedies and several works in dialogue that helped to direct Italian comedy toward a more serious vein; in that Pino emphasized moral issues, played up pathos and sentimentality, and played down bawdy, rascality, and slapstick humor. "Bernardo Pino firmly excluded comic material that could be considered morally questionable from his Ingiusti sdegni (‘Unjustified rages’ – performed in Rome in 1553, and reprinted many times in the following decades), claiming that he had included only respectable characters—a policy he advocated later in his treatise on Il componimento della commedia de’ nostri tempi (1578; ‘The Composition of Comedy in our Time’), where adultery, rape and other vicious conduct is debarred from the stage and only correct social behavior is to be represented." (Peter Brand, Aretino and Later Comic Playwrights in A History of Italian Theatre, Farrell & Puppa, eds. p. 79). It was published in Sforza Oddi’s Erofilomachia, (Venice, Sessa, 1578). See the copy listed in this catalogue under Oddi.

§ Soleinme 4235; BM/STC Italian 520; Brunet, IV, 669; later editions in Allacci 13 & Salvioli 69; not in Adams, Clubb, Bregoli Russo or Casanatense (Cairo-Quilici).

96. POGGI, Beltramo (Florence, 16th century). La Inventione della Croce di Giesu Christo, descritta in versi sciolti, e in stile comico, & tragic ... Nuovamente posta in luce. Florence: Giunti, 1561. 8° (154x93), 68 pp. Woodcut Giunta device on title-page. Ownership inscription of Pierre Gauthiez and Swiss bookseller, Giuseppe Martini, with his bibliographical notes in pencil. Fine copy. 18th century calf gilt French fillet panels with title lettered direct to spine (neat repair to head of spine).
FIRST EDITION of this rare play dedicated by the author to Isabella de Medici Orsini, Duchess of Bracciano (1542-1576) dated Florence May 15, 1561 [in ‘EDIT 16’ the author is given as “poet and playwright born in Florence who lived in the fifteenth century”]. Five acts in verse; proceeded by a list of Personc che faveia; a madrigal and prologue; with a madrigal or song at the end of each act. In the dedication he notes that the present work, La Invention della Croce, was written immediately after La Cangenia (Florence; Giunti, 1561), the other tragicomedy of Poggi. The note in the title “Nuovamente posta in luce” appears not to refer to an earlier edition (but to an earlier performance).

§ Allacci 466; Soleinne 4291; Pettas, The Giunti of Florence, 238; EDIT 16, CNCE 51500; Herrick, Italian plays, 1500-1700, in the University of Illinois Library 53; not in Clubb, Bregoli Russo, Casanatense (Cairo-Quilici), British Library (BM/STC Italian) or Adams.

97. **RICCHI, Agostino (Lucca 1512-1564).** Comedia ... intitollata I Tre Tiranni, recitata in Bologna a N. Signore, et a Cesare, il giorno de la Commemorazione de la Corona di sua Maestà. Venice: per Bernardino de Vitali, 14 Settembre 1533. 4° (191x138), [72] leaves. Woodcut printer's device on title-page; neat repair to inner blank margin of title-page which is a little dusty otherwise a very nice copy; from collection of James Maidment (with his bookplate). After the title, a double sheet in-8° with two handwritten pages in English with notes relating to the edition (Edinburgh Advocates Library stationary). 19th century burgundy goat with gilt tooled spine and gilt borders on covers, inner dentelles, all edges gilt (tiny Glasgow booksellers label on back paste-down).

ONLY EDITION of this comedy dedicated to Signore Hippollito II Cardinal de Medici by the author. "An interesting early comedy that retains some of the allegory characterizing Sannazzaro's literary farces is I tre tiranni by Agostino Ricchi. Since this play was written in 1530 for a celebration at Bologna honoring Charles V, it is not surprising that it retained some features of the courtly farce. Ricchi's three tyrants are Love, Misfortune, and Gold, and these supposedly rule the three leading characters; an amorous old man GIRIFALCO, and unlucky young man PHILOCRAT, and a rich young man CHRISAULO. Actually Love rules all three, for all are in love with Lucia ... A scholar-printer named Alessandro Vellutello, who contributed a learned preface and probably the running comments at the head of each scene of the printed version [this edition], called attention to the allegory in the play and maintained that the author was indebted to the Plutus of Aristophanes. ... According to the prologue, the author of this 'New comedy' did not borrow anything from the ancients and deliberately ignored the ancient custom of limiting the time of action to a single day. ... The prologue also boasts that the manners were brought up to date although the names of the characters were Greek after the ancient custom. The epilogue, delivered by a parasite, bears the label licentia, but it retains none none of the religious or moralizing tone of the medieval licenza; in fact, it is bawdy..." (Herrick, Italian Comedy in the Renaissance pp. 99-101; see for details of Vellutello's comments and the story line).

§ Allacci 782; Soleinne 4126; Clubb 726; Bregoli Russo 515; Casanatense (Cairo-Quilici) 4076; Brunet, IV, 1276; EDIT 16 CNCE 38031; Herrick, Italian plays, 1500-1700, in the University of Illinois Library 55; A. Ricchi, I Tre Tiranni, a cura di A. M. Gallo, "Archivio del Teatro italiano. 9°" (Milano, Il Polifilo; 1998).

98. **RINUCCINI, Ottavio (Florence 1562-1621).** L'Euridice rappresentata nello sponsalitio della ... Regina di Francia, e di Navarra. Florence: Cosimo Giunta, 1600. 4° (188x130), [4], 16 leaves. Woodcut Giunta device on title-page and full-page version on last page. Expert paper repairs to outer blank margin of title-page. Very good copy. Modern blond calf with internal gilt dentelle tooling.

FIRST EDITION of the Euridice—the second opera libretto following Rinuccini's La Dafne (1594)—which was presented in 1600 at the Pitti Palace in the Grand Salon of the first floor on October 6 with music by Jacopo Peri (1561-1633) and Giulio Caccini (1551-1618), under the direction of Jacopo Corsi. On December 5, 1602 a new version was staged but with different music by the composer Giulio Caccini who only had composed the interludes for this earlier production. The creator of the scenes and related stage machinery remains unknown.
Our example follows Sonneck's with the day of the dedication omitted (Di Firenze il di ... d' Ottobre 1600) but notes a reference to an issue with the October 4 filled in (which he has not seen). Sonneck felt that Rinuccini's dedication to Maria Medici was of such great importance to the history of opera that he reprinted the complete text along with commentary on its content (pp. 460-61). "The dedication, signed and dated by the poet, is one of the major sources on the historical origins of opera" (Pietropaolo & Parker, The Baroque Libretto, no. 2; who have provided a complete translation of dedication). There appears to be a minor issue difference in the Sonneck copy which had Maria Medici's arms on the title while ours has the Giunta printing device instead but are otherwise indentical.

"The final renaissance manifestation of the humanistic spirit appeared late in the sixteenth century, with surprising results, in the field of music. In Florence about 1580 an informal group of musicians and other men interested in music, known as the Camerata ... Among the members of the group were the musicians Vincenzo Galilei (the father of Galileo), Jacopo Peri, and Giulio Caccini, and the poet Ottavio Rinuccini (1562-1621). The Camerata became convinced (mistakenly) that in the Greek performance of tragedies not only the choruses but also the individual parts had been sung, and that the music for these parts had been concerned mainly with the heightening of the expressive effect of the poetry it served. In the Italian tragedies and pastoral plays of the sixteenth century the choruses had regularly been sung, by several voices; but the individual parts had been spoken. The members of the Camerata, however, believing that Italian music should conform to what they thought to have been the Greek precedent, determined to devise a type of music which would be appropriate for the single-voice singing of individual parts. This determination led them to the invention of what we know as recitative—recitar cantando, it was then called, and it was defined as 'a mean between speech and music.' The first recorded experiments in recitative were two compositions, now lost, written about 1590 ..."

"The next step was the production, in 1594, of a short play entitled Dafne, with words by Rinuccini and music by Peri. Since the Dafne is the first play written to be set completely to music, with the individual parts to be sung in recitative, it may fairly called the first opera. Peri's music for the Dafne is lost. According to an early writer 'the pleasure and astonishment created in the spirits of the spectators by this new spectacle were inexpressibly great.'"

"In October 1600, for the festivities attending the marriage of Henry IV of France and Maria de' Medici, two plays of the new type were written, the Euridice, with words by Rinuccini and music chiefly by Peri, ... The Euridice is the first opera of which the music is extant. ... The Euridice is a much better play than the Dafne: it is longer, more substantial, and more varied." (Wilkins, A History of Italian Literature, pp. 314-15).

The music composed for this work is also of particular importance: "Peri's contribution to musical form had a profound impact upon music after 1600. Baroque opera, church music, and even chamber monody are all shaped by his innovations. His many imitators include the composers Giulio Caccini and Claudio Monteverdi" (W. Porter, in The New Grove, XIV, pp. 401-05).

§ Allacci 317; Sartori 9398; Sonneck 460-461; Clubb 733; Casanatense (Cairo-Quilici) 1624 (incomplete); Vinciana, 4279; BM/STC Italian 556; Il Luogo Teatrale a Firenze, 144, 10.2; Parenti, Prime Edizioni Italiane, 430.

TEXT BY THE FIRST OPERA LIBRETTIST


$1850

ONLY EDITION of this very work containing the sacred verses to be sung in the chapel of the archduchess of Austria and Duchess of Tuscany on Thursday and Friday of 1619 by “da più eccelenti cantori di Firenze” and the ‘solo signora Arcangela Paladini Brohomans’ at Santa Cecilia. The scenery was
entrusted to Giulio Parigi. The dedication, by Jacopo Cicognini to Monsignor Corsini, also provides a description of the procession of the events, including Parigi's scenery, which took place between the songs. Cicognini (b. 1577), a notary and poet, was a theater enthusiast who often worked with Ottavio Rinuccini, who is now considered the first opera librettist.

The Grand Duchess Christina of Lorraine (1565-1637) was the widow of Ferdinand I de' Medici, as observed by the nickname "Madama Serenissima." It was to her that Galileo wrote his 'Letter to Grand Duchess Christina,' expounding on the relationship between science and revelation in 1615.

Very rare, not in the OCLC and with the Catalogo SBN locating only two copies.

§ Casanatense (Cairo-Qulici) 4236; Moreni, Bibl. storico-ragionata della Toscana II, 258; not in the British Library (BL/STC Italian 17th century), Sonneck, Bruni-Evans, or Vinciana.


FIRST AND ONLY EDITION of this very rare late example of the "drama rusticale"; with five acts and prologue in prose, along with a dedication to Conte Romeo Pepoli by Giovanni Bonibelli (Fermo, 15 Feb. 1596). The "comedy takes place in a villa among noblemen and others, tends to make morality profitable" (from prologue). The Terni author, Paolo Rossi, also wrote a pastoral comedy (Il cieco, Ancona, 1595) and a pastoral tragicomedy (La rosa, Macerata, 1599).

The OCLC locates copies at Brigham Young University, Folger and the University of Washington.

§ Allacci 207; Soleinne 4396; Clubb 743; Casanatense (Cairo-Qulici) 986; not in Bregoli Russo, BM/STC, Italian or Adams.

RUZZANTE—“ONE OF THE COMIC GENIUSES OF ITALIAN THEATRE”


Rare edition, preceded by those of 1551 and 1554, printed by Stephano di Alessi of this multilingual play by the great Paduan dramatist, Angelo Beolco, commonly called Ruzzante after the part he often played of a peasant servant. The play was written around 1530-32. "By 1550 Veneto theatre, having absorbed the hegemonic conventions of the five-act commedia model elaborated in Ferrara, Mantua, Florence, Urbino and Rome and having grafted them on to the rootstock of its own theatrical practices, was shifting the centre of gravity of Italian comedy: from script to scenario, from monolingualism to multilingualism, from amateur to professional. The key mediator in this pivotal evolution from page to stage was the Paduan playwright, actor and director Angelo Beolco, known as Ruzzante (born c.1496-1502, died 1542), the most complex theatrical practitioner of the Renaissance, and with Goldoni, one of the comic geniuses of Italian theatre. ...

"Such groundbreaking juxtaposition of elite plot structure and popular clowning within a multimedia and multilingual entertainment was prophetic of the direction taken in the second half of the century and beyond by Veneto and Italian theatre. In L'Anconitana Beolco almost certainly played alongside the writer and professional actor Andrea Calmo (1510-71), whose theatre points even more strongly in the direction of the commedia dell'arte. It is also significant in this regard that Beolco obsessively reworked his own scripts and was, unlike his great contemporaries Ariosto, Bibbiena, Machiavelli and Aretino, reluctant to fix the evanescent moment of performance in print. None of his plays was published in his lifetime." (R. Ferguson, Ruzzante and the Veneto, in A History of Italian Theatre, eds. Farrell and Puppa, pp. 61-63)

"In the closing years of his rather short career as actor-playwright Beolco turned from the peasant farce to more or less regular comedies in which the plots and some of the characters were indebted to
Roman comedy and to the learned Italian comedy. *L’Anconitana*, which used the well-worn devices of children stolen by the Moors and sold to Venetian merchants of disguises, of mistaken identities, was written in both 'literary' Italian and the Paduan dialect. The secondary action, featuring the servant Ruzzante, contained the same elements found in the earlier peasant farces." (Herrick, *Comedy*, p. 51).


### RUZZANTE PLEADS THE PEASANT’S CAUSE

102. **RUZZANTE [BEOLCO, Angelo]** (Padua, 1502-1542).

*Tre orationi di Ruzzante recitate in lingua rustica alli Illustres. Signori Cardinali Cornari, & Pisani. Con uno ragionamento & uno sprolico, insieme con una lettera scritta allo Aluarotto per lo istesso Ruzante tutte opera ingeniose, argute, & di maraviglioso piacere, non più stampate.* Venice: [Vincenzo Valgrisi] appresso Stephano di Alessi, alla Libraria del Cavalletto, Al Fontego dei Todeschi, in Calle della Bissa, 1554. 8° (154x114), 61 pp., 1 blank leaf. Woodcut printer’s device on title-page; light damp stain on first few leaves; old bookseller’s description attached to inner paste-down. Binding modern brown calf.

$3500

FIRST EDITION of these important orations by the great comic playwright, Angelo Beoloco, called Ruzzante. The first two orations addressed to Marco Cornaro (1521) and Francesco Cornaro (1528), are the only ones that can be attributed with certainty to Ruzzante. The third oration, addressed to Cardinal Pisani, is considered apocryphal though "a direct projection of his personality." The final text is Beolco’s letter to his friend and fellow artist Marco Alvarotto of Padua, on the day Epiphania, 1536; "It is the last of the writings of Ruzante to have survived and it is certainly serves as his spiritual testament, the most beautiful synthesis of the spirit with which he looked at art and life" (C. Grabher in the *DBI* 8, 740-746, trans.).

The dominant figure used by Beolco's comedies and dialogues "is that of the peasant Ruzzante, garrulous, boastful, cowardly, now shrewd, now stupid, malicious, witty, vulgar, agile, and given to singing and to dancing about the stage. But Beolco, though he turned his peasants to such good comic use, was in reality deeply troubled by the hardness of their lives. In two generally humorous 'orations' in rustic Paduan, each delivered before a cardinal of the Cornaro family, he pleads the peasant cause. Let the Cardinal spend his wealth not on statures or objects of art or suchlike baubles: let him rather alleviate the lot of his peasants. Specifically, Beolco asks that there be an impartial administration of the justice that seems always to be on the side of the wealthy; that peasants be allowed to say their say; that taxes be lowered; and that moneylenders be restrained from usury. 'We who sweat,' he says, 'we never have a thing; and the others, who don't sweat, are the ones who eat.'" (Wilkins, *A History of Italian Literature*, p. 243).

§ Index Aur. 117.025 (Cambridge UL, Göttingen UB); Adams R-982; D.E. Rhodes, *Ruzzante*, 157:22; regarding the first two orations (the third is considered apocryphal) see *Ruzzante, Teatro*, 1181-1221 & 1552-1579; not in BM/STC *Italian*.

### ACCADEMIA DEI RUGGINOSI FESTIVAL FEATURING A BALLET & MOCK BATTLE

103. **SALVADORI, Andrea** (Florence, 1591-1635); **RONDINELLI, Simone Carlo**. *Le fonti d’Ardenna festa d’arme, e di ballo; fatta in Firenze da dodici Signori Accademici Rugginosi il Carnevale dell’anno 1623 … Invenzione del Sig. Andrea Salvadori. Descritta dal Rugginoso Percosso [i.e. Simone Carlo Rondinelli].* Florence: per Pietro Cecconcelli, alle Stelle Medicee, 1623. 4° (204x146), [26] leaves with the last blank. Woodcut device of the Accademia dei Rugginosi on title-page with title printed within border of printer’s ornaments, woodcut initial and headpiece. Old limp vellum.

$1850

ONLY EDITION of this very rare account of a festival in the Medici court in Florence: *Le fonti d’Ardenna* ('The springs of Ardenness') which included both a ballet and a mock battle (festa d’arme, e di ballo) with music by Marco da Gagliano (score since lost) and performed by members of the Accademia dei Rugginosi during Carnival 1623. The preface and account of the festival is by the secretary of the Academy, Simonecarlo Rondinelli, with a libretto or series of poems with musical accompaniment by Andrea Salvadori.
Andrea Salvadori, noted Florentine poet and librettist, a member of both the Accademia Fiorentina and the Accademia della Crusca, was the principal court poet to the Medici family where he composed numerous theatrical entertainments and poems, including the libretti for five operas. A collection of Salvadori's principal works curated by his son Francesco was published in 1668. The Medici court at the time of Salvadori was marked by the quantity and variety of its theatrical entertainments. The grandest of these were the feste (festivals) to celebrate great court occasions which incorporated instrumental music, solo and choral singing, dancing, and drama. Invariably involving lavish spectacle, they were often accompanied by public pageants and masquerades. The festa di ballo was centered on a ballet, the festa d'armi on mock battles, and the festa a cavallo on displays of horsemanship, including equestrian ballets.

One curious thing about the festival is its dedication by Rondinelli to Guidobaldo, duke of Urbino who had died in 1574. Other references note the festival was to mark the visit of Henri, Prince of Condé.

There is also a curious notice by the printer at the end to the reader that an engraving of the ballet was desired but we didn't make one since time was too short (none was ever issued): "Desideravasi di mandar con questa [stampa], un disegno in rame della scena, e del ballo, come anco di stampar le musiche; ma la strettezza del tempo non l'ha permesso; però sia gradito il buon animo."

The OCLC locates four copies in North American libraries: Harvard, Penn. State University, Huntington Library and the University of Chicago.

§ Allacci 365; Clubb 750; BL/STC Italian 17th century 813; Il Luogo Teatrale a Firenze, 90-91 no. 6.12.3; regarding author, (active in the circle of Ottavio Rinuccini, Francesca Caccini and Marco da Gagliano) see B. Becherini in Encicl. dello Spett. VIII, 1438-1439; not in Sartori, Vinciana, Bregoli Russo, or Casanatense (Cairo-Quilici).


BOUND WITH


BOUND BEFORE THE TWO COMEDIES

VETTORI, Piero (Florence, 1499-1585). Orazione o' vero libro ... Delle lodi della Serenissima Giovanna d'Austria Reina nata d'Ungheria, e Boemia; In volgar Fiorentino nuouamente tradotto. Florence; Giunti, 1566. 39, [1] pp., last leaf blank. Woodcut printer's device on title-page. Fine copy. $1500

I. FIRST EDITION, posthumously published, of this lively comedy. "The two plays of Leonardo Salviati offer good illustrations of pedantic learned comedy in the second half of the century. Grammarians, poet, orator, critic, now chiefly remembered for his linguistic attacks on Tasso's Jerusalem Delivered, Salviati was anxious to follow classical models. ... [In his second comedy], La Spina, Salviati abandoned verse in favor of prose and thereby gained in realism, but muddied his plot by a silly exchange of identities between two young men who have just returned to Genoa from several years spent in exile. The best features of the play are the departures from classical comedy; i.e. a rascally lawyer named Ciappelletto, borrowed from Boccaccio's Decameron (1.1.), and some Genoese constables. Having been tricked by Ciappelletto, the bargello and his minions arrest the wrong people; among others, they arrest a highly respectable old gentleman named Bernardo as the head of a gang of thieves ... The misdirected zeal of Salviati's bargello is comparable to the officious bungling of Dogberry in Shakespeare's Much Ado About Nothing." (Herrick, Comedy, pp. 133-34).

II. Reprint of the original Giuntine edition of 1550: "According to some of his contemporaries, Gelli stole La Sporta ("The Basket") from Machiavelli. He certainly took his argument form the Aulularia of Plautus, in which an old miser finds a basket of money and hides it in various places, only to lose it to the young man who is trying to marry his daughter. Thief or no, Gelli added some realistic scenes of Italian
life, two of which may be found in the third act." (Herrick, *Italian Comedy in the Renaissance*, p. 124). The work is one of the best comedies of Gelli and is the likely source of for *L'Avare* ("The Miser") by Moliere.

III. FIRST EDITION of this vernacular translation, from the original Latin, of this oration in praise of Giovanna, d'Austria, Grand-Duchess, consort of Francesco I, Grand-Duke of Tuscany (1547-1578). Printed in the same year as Latin edition with new preface by Iacopo Giunti addressed to Isabella de' Medici and includes the dedication to Francesco Medici that appeared in the Latin edition. Piero Vettori was a Florentine philologist and humanist who published the text of a number of ancient authors.

§ I. Allacci 734; Clubb 758; BM/STC *Italian*, 601; Bregoli Russo 548 (incomplete copy).

II. Allacci 735; BM/STC *Italian*, 294; Clubb 456; Gamba 497 (note); not in Bregoli Russo.


Rare, revised second edition. "One of the better dramatists around the middle of the century was Niccolò Secchi, who left three comedies in prose, *Gl'inganni*, *L'interesse*, and *La cameriera*. The last named, the *'Chambermaid,'* is a more or less routine comedy of intrigue depicting the efforts of two brothers to win two sisters. One of the brothers, aided by a servant, disguises himself as a *cameriera* and so gains access to his mistress." (Herrick, *Commedy*, p. 126. The work was composed presumably around 1550 and originally published in Venice in 1583 from which dates the dedication of Evangelista Ortense to Alfonso Oliva. A third and final edition was printed 1606 in Venice.

No copies of this second edition listed by OCLC in North American libraries.

§ Allacci 158; Salvioli 612; F. Angelini in *Encicl. dello Spett.* VIII, 1797-1798.

**USING JEWISH SLANG FROM THE ROMAN GHETTO**

106. **SICINIO, Cristoforo (Tossicia [ancient, Toffia] d. ca. 1603).** *La pace di Marcone. ... Comedia nuovamente posta in luce.* Venice: Roberto Meglietti [Meietti], 1604. 12° (124x68), [15], 187 (i.e. 186), [1] pp, 1 blank leaf. Woodcut printer's device on title-page, historiated initials, head and tailpieces. Fine copy. Modern marbled paper covered boards with leather spine label.

FIRST EDITION, posthumous published (cf. the dedication by Pietor Fido da Toffia to Melchiorre Crescenzi). A comedy in five acts and prologue in prose. The work is interesting for its combination of dialects; the servant Carbone speaks Neapolitan, the Jew, Mosce, uses the jargon of the Jews of Rome, while Marcone's judge used the language of the pedant. Cristoforo Sicinio, playwright of Abruzzo, in addition to the *La pace di Marcone* and *La pazzia* (see the next item in catalogue), we know of three other works: *Aura favola pastorale* (1st: Venice 1605), *Il pazzo finto* (1st: Rome 1603) and *La Fortuna pastoral tragicomedy* (1st: Rome 1610); of these plays we don't known as to where, when or by whom they were staged. N. Sicinius knew of the existence of an essay by Giorgio Morelli, *Cristoforo Sicinio da Toffia commediografo del 500* (Rome; 1990, pp. 425-432), from: F.M. Apolloni-Ghetti, *Strenna dei romanisti*, (Roma; 1985).


The OCLC locates the copies at Harvard and University of Toronto in North American libraries.

§ Bruni-Evans 5041; later editions in Allacci, Soleinne, alla Casanatense (Cairo-Quilici); not in BL/STC *Italian 17th century*, Bregoli Russo, Vinciana or Clubb.

107. **SICINIO, Cristoforo (Tossica, Abruzzo, d. ca. 1603).** *La pazzia. Comedia ... All'illustriss. sig. il signor Diofebo Farnese.* Venice: Roberto Meietti, 1604. 12° (126x68), [24], [24], 24, 49-143, [1] pp. (i.e. 119). Woodcut printer's device on title-page, woodcut initials, head and tailpieces; slight discoloration to bottom blank margins of last 3 leaves otherwise fine copy. Modern marbled paper covered boards with leather spine label.

§ 850
Allacci and Soleinne incorrectly call this the first edition of this comedy when in reality it followed the Roman edition that was printed by the heirs of G. Gigliotto in 1587. The comedy was presented in five acts in prose, preceded by a lengthy prologue (24 pp.) in dialogue form. The work was edited by Nicolò Mariani, who also wrote the long dedication, to Prince Diofebo Farnese. (cf. S. Franks, Dramaturgy Roman, p. 773: 31).

§ Allacci 611 (“per la Compagnia Veneta”); Soleinne 4663; BL/STC Italian, 17th century 848; Bruni-Evans 5043; Herrick, Italian plays, 1500-1700, in the University of Illinois Library, 60; other editions in Clubb and Casanatense (Cairo-Quilici).

UNAUTHORIZED FIRST EDITION / FROM LIBRARY OF LUIGI RAZZOLINI WITH HIS NOTES

108. SPERONI, Sperone (Padova 1500-1588). Canace. Tragedia. Stampata L’Anno M.D.XLVI. (Colophon: In Fiorenza per Francesco Doni l’Anno MDXLVI) [i.e.: Venice; Traiano Navo], 1546. 8° (146x90), [40] leaves. Printer's floral ornament on title-page. Extensive bibliographical notes in a neat hand by Abbot Luigi Razzolini on front flyleaf and on the 3 otherwise blank pages at the end (see below); 19th century collector's letterpress label of Lud[ovico] Passarini on front paste-down. Fine copy. Fine gilt tooled 19th century vellum with gilt leather label and marbled paper endpapers. $2650

FIRST EDITION of this controversial play composed in verse and published without consent of the author (the authorized edition appeared later the same year in Venice by Valgrisi) and was published by the controversial Florentine author, Anton Francesco Doni (1513-1574), who had taken up the trade of printer/publisher for a short period of time (using an anonymous local printer in this example). He provides an introductory letter to the reader (the author’s prologue was unfinished at this time).

Speroni was a noted Paduan philosopher and orator as well as dramatist of the period. He composed the present work at the beginning of 1542 and had read it before the Accademia degl' Infiammati in Padua. The unfinished prologue wouldn't be included until the revised 1597 edition when it would then also be divided into acts for the first time. The literary innovations introduced in the tragedy Canace provoked a great deal of hostility from the author’s contemporaries which was expressed in the Guiditio (Lucca; V. Busdrago, 1550) attributed to Bartolomeo Calvalcanti (1503-1562). The work was a very interesting piece of early literary criticism (See item in catalogue under Calvalcanti). A presentation of the play had been planned for 1542 with Ruzzante as an actor however it was canceled following unexpected death of Beolco.

The volume has a very nice provenance having gone through 2 important scholar’s libraries with their notes: Abbot Luigi Razzolini and Ludovico Passarinì. On the front flyleaf, signed by Abbot Luigi Razzolini (d. 1881), appears a long quotation from Poggiali, Serie de testi di lingua, II p. 73. At the time of binding eight blank pages were included. On three pages at the end in the very neat hand of Razzolini are penciled notes: “The grave errors committed not in this tragedy but in that which has been secretly printed by others are as follows…” (Plimpton Collection, p. 273)

A very attractive copy with a fine provenance of a rare work.

§ Allacci 159; Salvio 619; Soleinne 4259; Clubb 798; Casanatense (Cairo-Quilici) 735; Bibliografia di A.F. Doni, 348: XI; EDIT 16 CNCE 33957; Herrick, Italian plays, 1500-1700, in the University of Illinois Library, 61; not in Bregoli Russo, Adams, Ricottini Marsili-Libelli


$1450

FIRST EDITION of Tasso's tragedy, five acts in verse, in which the author transposed the story and dramatic structure of Sophocles' Oedipus tyrannos into the setting of an exotic Scandinavian kingdom. A
"celebrated imitation of Sophocles' Oedipus, and the best-known Gothic tragedy in the sixteenth century, is Torquato Tasso's Il re Torrismondo, first printed at Bergamo, [& reprinted at] Mantua, Turin, Ferrara, Verona, and Venice in 1587, but written much earlier, perhaps started as early as 1573, right after he finished his dramatic masterpiece, the pastoral Aminta. As is well known, Tasso was plagued throughout his literary life by the quarrel between Ancients and Moderns, between classicism and romanticism. By 1587 the classicists had won and Tasso was brought into subjection, though no Aristotelian criticism could wholly stifle his romantic instincts and his genius for lyric expression." (Herrick, Tragedy, pp. 228-9; see pp. 229-34 for details of the story line).

§ Allacci 774; Clubb 825; Bregoli Russo 586; Tassiana no. 3; Parenti, Prime Edizioni Italiane, 482; Gamba 961; Adams T-248; not in BM/STC, Italian.


Rare edition following the first published in Viterbo by G. Discepolo in the same year (1604) of this play that was first staged by the Accademici di Caprarola in 1598. The dedication is by the editor, Scipione Perini, to Cardinal Farnese, where Giovanni Antonio Liberati is identified as the author of the prologue and intermedii. While posthumously published with Tasso as the author (and reprinted a number of times; see Tassiana nos. 1475-1481) it was later suggested that G.A. Liberati was also the author of the play as well as the prologue and intermedii.

Tasso in a letter from June 1586 addressed to Giovan Battista Licino—written on the eve his liberation from the Santa Anna lunatic asylum—makes a reference to his "comedy" that he completed and dedicated in Virginia de' Medici, wife of Cesare d'Este. While this is the only concrete evidence of his authorship of a comic play a comedy entitled Intrichi d'amore (entanglements of love) was staged in 1598 in Caprarola at the initiative of the local academy. The play is in five acts, with passages in Spanish and Neapolitan dialect, presented in a complex plot, with disguises and misunderstandings repeated by wide spectrum of characters and a labyrinth effect that captures the player as the viewer. Arguments that were used to deny Tasso's authorship were mostly based on the style of the writing and the fact it was supposedly composed during his last months of his stay at the asylum of Santa Anna. Other scholars have found similarities from the author's Aminta and Jerusalem. Recent scholarship seems to be more open to the possibility of Tasso authorship however the question will stay open until new documentation has been found. For an account of the various arguments see E. Malato, Lo fedele consiglio de la ragione. Studi e ricerche di letteratura italiana, (Roma; Salerno Editrice, 1989).

§ Allacci 464-465; Tassiana n. 1476; BL/STC Italian 17th century 895; later editions in Clubb and Casanatense (Cairo-Quilici); not in Bregoli Russo or Vinciana.

THE BEST TRAGEDY BY "THE ABLEST CONTEMPORARY WRITER OF TRAGEDIES"

111. TORELLI, Pomponio, conte di Montechiarugolo (Parma 1539-1608). La Merope. Tragedia del conte Pomponio Torello, detto nell'Academia de gli Innominati di Parma il Perduto. Parma: appresso Erasmo Viotti, 1589. 4° (208x151), [8], 108 pp., [1] leaf. Woodcut coat-of-arms of dedicatee, Ranuccio Farnese, Duke of Parma on title-page and large woodcut printer's device (unicorn) on last leaf, woodcut historiated initials; large italic type; small hole repaired to last leaf (affecting 1 letter of text); early inscription of "Giuseppe Merenda da Forli" on title-page; printed on fine thick paper. Modern straight grain red morocco with gilt double fillet frame on covers and title lettered direct on spine.

FIRST EDITION. "The ablest contemporary writer of tragedies was Pomponio Torelli (1539-1608) of Parma, whose Merope is the first notable version of that favorite tragic theme." (Wilkens, A History of Italian Literature, p. 289). This is the best of the five tragedies by this author, none of which appears to have been staged. It clearly inspired Scipione Maffei and Vittorio Alfieri in their compositions of the same name. "Confused long among the ranks of the many mediocre dramatists of the sixteenth century ... he
has the merit of finding a definite place in the sphere of human interests, a thoughtful attention to the life of the courts and the state in general, observing the cruelty of its laws, often placed in contrast with other more noble sentiments. Hence the psychological advantage of his tragedies, expressed in the dialogues with great intellectual vigor ... Resulting in the dramatic depth of many of his characters." (M. Aurigemma, in Encicl. dello Spett., IX, 976, trans.).

§ Allacci 525; Soleinne 4227; Clubb 836; Bregoli Russo 599; EDIT 16 CNCE 38971; Herrick, Italian plays, 1500-1700, in the University of Illinois Library, 64; not in the BM/STC Italian or Adams.

FIRST 'ORIGINAL' ITALIAN TRAGEDY

112. TRISSINO, Giovanni Giorgio (Vicenza 1478-1550). La Sophonisba. Venice: [Gregorio de' Gregori per Nicolò Garanta?], [1526?]. 8° (144x92), 39 leaves, 1 blank leaf. A-E8. Title within ornamental border of cherubs (as usual slightly trimmed along outer edge). (N. Harris, Nicolò Garanta editore a Venezia, in La Bibliofilia, XCVII (1995) no. 2 pag. 121 & fig. 3). Contemporary inscription on title-page "Di Theodoro Lombardo" and a diagram of a fortification penned on the last blank leaf by an early hand. Modern decorated paper covered boards.

Very rare early edition of Trissino's Sofonisba, consider the first 'original' Italian tragedy, which was written between 1513 and 1514 and published for the first time in the spring of 1524 at Rome by Ludovico degli Arrighi and Lautizio Perugino. It wasn't staged during the author's lifetime with the first French performance appearing in 1556 and first Italian in 1562. The tragedy, written in verse, appears without division into acts and scenes; on leaves 3-4 appears the dedication by Trissino to Pope Leo X along with the description of the scene locations and the list of characters in the play. N. Harris (cit.) attributes the present edition to Gregorio de 'Gregori on the basis of the charming woodcut border of cherubs which was also used in contemporary edition of Petrarca's, Chronica delle vite de Pontefici et Imperatori Romani (Venice; Gregorio de Gregori, 1526). Harris illustrates the border as does Bregoli Russo (last plate no. 608).

"Trissino's Sofonisba had pioneered, even invented, the blank verse; but from other points of view its author explicitly chose to look to Greek models. His story was a simple one, of a Numidian princess choosing suicide rather than the humiliation of captivity by her Roman enemies. Although the play was not performed until much later, Trissino managed immediately to set a number of patterns which were followed by others - not least a tendency to give female characters as high a profile as was given to male ones, and to invest them with heroic aristocratic virtues (This, after all, is also true of Greek and Roman tragedy, for reasons which are still subject of debate). Sofonisba is also presented as being in love with a general fighting on the Roman side; this clash between love and political allegiance was also to have a long history in tragic and operatic theatre. Sofonisba was printed twenty-three times between 1524 and 1620 - by far the largest number of reissues achieved by any Italian tragedy." (R. Andrews, Tragedy, in A History of Italian Theatre, p. 86). "It is also noteworthy that the vast majority of published Italian tragedies received only one printing" (ibid, p. 84).

Rare edition with the OCLC locating only the University of Chicago example (Bregoli Russo).

§ Bregoli Russo 608 (with illustration of title-page); see Gamba 1710; this edition not recorded by the relevant literature except for Univ. of Chicago copy.


Early collected edition of five works by Trissino and the last published in his lifetime. The volume includes the author's famous tragedy Sophonisba with its Dedicated to Pope Leo X which is "considered
the first 'original' Italian tragedy." Also included several interesting essays by Trissino: The first is his I ritratti (1st appeared 1524): "The most important courtly treatise on female beauty of this period was Giangiorgio Trissino's I ritratti (1524) based on an idealized description of Isabella d'Este." (Virginia Cox, Women's writing in Italy 1400-1650, p. 94); this is followed by his Alla illustre signora madonna Margarita Pia Sanseverina which appears to be an essay presented at one of the salons of Margarita Sanseverino; this is followed by his oration addressed to Andrea Gritti (1455 – 1538) who was the Doge of Venice from 1523 to 1538, Oratione di m. Giovangiorgio Trissino al serenissimo m. Andrea Griti principe di Venetia; the final work is a four page song in honor of Pope Clement VII, Canzone del Trissino al santissimo Clemente settimo. P. N.

§ Allacci 929; Bregoli Russo 610; BM/STC Italian 681; EDIT 16 CNCE 34014; Herrick, Italian plays, 1500-1700, in the University of Illinois Library, 65; this edition not in Clubb or Casanatense (Cairo-Quilici)

MILTON SOURCE

114. VALVASONE, Erasmo di (Valvasone 1523-1593). L'Angeleida ... Al serenissimo principe Pasqual Cicogna, et alla illustissima Sig. di Venetia. Venice: Gio. Battista Somasco, 1590. 4° (216 x 154), [4], 64 leaves. With woodcut printer's device on title-page, woodcut initials and headpiece; large italic type; tiny repair to blank margin of title-page; fine copy. Contemporary vellum over boards. $2450

FIRST EDITION of one of the most highly praised sacred poems of the sixteenth century; an allegorical poem in three cantos on the struggle between the good angels and the rebellious rebels. William Hayley, in his life of Milton (1795), conjectured that Milton had been inspired after reading the Angeleida when writing Paradise Lost. Valvasone is probably best known as the author of the famous hunting poem La Caccia which was published in 1591.

For biographical notes and relevant literature on Erasmus Valvasone see, Diz. bio-bibliografico, (Turin; Einaudi, 1990), I, p. 746. The work and its influence are also discussed in Watson Kirkconnell's, The Celestial Cycle: The Theme of Paradise Lost in World Literature, with Translations of the Major Analogues. (New York: Gordian Press, 1967). The original text was reprinted in 2005 (Alessandria: Edizioni dell'Orso).

The work is rare with the OCLC locating only a copy at the BL and none in North American Libraries.


115. VENIER, Maffeo. (Venice 1550-1586). Hidalba Tragedia. Venice: Andrea Muschio, 1596. 4° (206x152), [4], 136 pp. Woodcut printer's device on title-page, first wood of title within a woodcut border, woodcut border in text, woodcut head and tailpieces; wide margined copy. Contemporary limp vellum (vellum has shrunk a bit with minor separation with text block; traces of leather ties). $1250

FIRST EDITION, posthumously published, of the author's only theatrical composition. "Maffio Veniero, Venetian patrician, archbishop, anti-Petrarchan poet, who wrote poems in the Venetian dialect, wrote one of the better Italian tragedies of the Renaissance. ... Ingegneri, in 1598, singled [Hidalba] out for praise along with Trissino's Sofonisba, Speroni's Canace, Torelli's Merope and Tancredi. Although Ingegneri may have been anxious to mention these particular poets because they were patricians, his praise of Hidalba was doubtless honest enough because the play actually does fit most of his recommendations for a good tragedy and avoids most of the faults he condemned. While Hidalba is hardly unique among sixteenth-century tragedies in Italy ... it is nevertheless unusual in being devoid of revenge, devoid of sensationalism and devoid of bombast." (Herrick, Italian Tragedy in the Renaissance, pp. 252; and see pp. 253-58 for details of play).

§ Allacci 432; Soleinne 4323; Clubb 869; Bregoli Russo 629; BM/STC Italian 718; Quadrio, I. 215; not in Adams or Casanatense (Cairo-Quilici) (only later editions).

• VETTORI, Piero (Florence 1499-1585). Orazione o' vero libro... Delle lodi della Serenissima Giovanna d'Austria Reina nata d'Ungheria, e Boemia; In volgar Fiorentino nuouamente tradotto. Florence; Giunti, 1566. (see no. 96)

$975

FIRST EDITION, second issue (with the Cioti imprint and 1605 date removed from engraved title border) of the only edition of this play dedicated by Vinta to Virginio Orsini, duca di Bracciano (Fiorenza, 1 Mar. 1604). Vinta's family had long been in the service of the Orsini. Francesco Vinta, prior of the order of S. Stefano Modena, was a poet and playwright. In addition to *La Regina Ilidia* he wrote *Il rapimento di Corilla, favola boschereccia* (only edition: Venice; Cioti, 1605). The letterpress imprint appears below the etched title-border and below that appears the very early ownership letterpress stamp of "Corradini de Corradinis Camertis".

The play is rare with the OCLC locating a copy at the University of Illinois and Clubb lists the Folger copy in North American libraries.

§ Allacci 663; Clubb 882 (1605 issue); Casanatense (Cairo-Quilici) 3400; BM/STC Italian 17th century 963; Vinciana 3918; Herrick, *Italian plays, 1500-1700, in the University of Illinois Library*, 67.
AMOROSA
SPERANZA
Fauola Pastorale
della molto mag.
signora
valeria miani.
con privilegio.

in venetia, m d c i i i l
per francesco bolzetta.