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UMI
THE ORLANDO FURIOSO IN PRINT, 1516–1542: AN
HISTORICAL STUDY AND A DESCRIPTIVE BIBLIOGRAPHY

by

Antonio C. Ricci

A thesis submitted in conformity with the requirements for the Degree of Doctor of Philosophy,
Graduate Department of Italian Studies,
in the University of Toronto

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Abstract

Antonio C. Ricci

Department of Italian Studies, University of Toronto

Degree: Ph. D.

Year of Convocation: 1998

Thesis Title: The Orlando Furioso in Print, 1516–1542: An Historical Study and a Descriptive Bibliography.

Abstract

The aim of this dissertation is to reconstruct the history of Ludovico Ariosto's Orlando Furioso as a material object from the editio princeps of 1516 to Gabriele Giolito's edition of 1542. The analysis is based on the physical evidence derived from the direct examination of extant copies of the thirty-six editions that appeared during the period under consideration. My primary concern is the evolution of the formal presentation of the Furioso, and specifically the physical features of format, layout, illustration, decoration, and size and styles of type. The Introduction sets out the methodological bases of the dissertation, namely historical bibliography for Part I, and analytical and descriptive bibliography for Part II; it also provides a survey of previous work on the subject. Although I have drawn to some extent on these prior studies, the application of Anglo-American
bibliographical techniques to the early editions of the *Furioso* represents an original contribution to the scholarship on Ariosto's work.

The five sections of Part I examine the major phases in the physical history of the *Furioso* to 1542: the three editions published in Ferrara during Ariosto's lifetime; the commercial success achieved by the work from 1524 to 1531; the first illustrated editions by Nicolò Zoppino; the other much-imitated formula, inaugurated by Francesco Bindoni and Maffeo Pasini in 1535, of including commentaries designed to aid the reader; Giolito's integration of illustration and commentary, and the consequent redefinition of the *Furioso's* physical form. Part II is a descriptive bibliography of the thirty-six editions examined. It is designed to provide a detailed, technical basis for Part I, and it also functions independently as a standard against which copies in addition to those examined here may be analyzed. The dissertation includes a short list of the editions and a glossary of bibliographical terms.
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As in any project of a bibliographical nature, sincere thanks must go to the staff of the libraries in which I worked, particularly those of the Biblioteca Nazionale in Florence, the Biblioteca Ariostea in Ferrara, and the Thomas Fisher Rare Book Library in Toronto. I am grateful for the guidance offered to me by two accomplished book scholars, Prof. Randall McLeod, with whom I had the pleasure of many stimulating conversations, usually about and often in the company of rare books, and Dr. Neil Harris, whose valuable bibliographical advice, practical assistance, and kind hospitality greatly facilitated my research in Italy. Of considerable benefit to that research was the expert instruction on bibliographical techniques I received from Dr. Paul Needham in his course on "The Use of Physical
Evidence in Early Printed Books", which I attended in 1993 at the Rare Book School of the University of Virginia.

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Introduction

1
Premises

Non c'è manuale di storia letteraria che possa, per Venezia e per tutta Italia, sostituire gli Annali di Gabriel Giolito del Bongi. (Carlo Dionisotti, "La letteratura italiana nell'età del concilio di Trento" 197).

Salvatore Bongi's Annali di Gabriel Giolito de' Ferrari da Trino di Monferrato, stampatore in Venezia stands as one of the outstanding achievements of nineteenth-century bibliographical scholarship. Dionisotti, cited above, does not overestimate the importance of this work to Italian literary history, for it describes and analyzes the production of one of the most prolific publishers of vernacular texts in the sixteenth century. Gabriele Giolito's career spanned four decades, from 1538 to 1578, and during this period his press in Venice put out 876 editions, securing for him an influential role in the diffusion of Italian literature. The cornerstone of his catalogue, as is apparent from even a cursory reading of Bongi's annals, was Ludovico Ariosto's Orlando Furioso, which he published early in his career in 1542, and reprinted twenty-seven times over the next two decades. This fact is not in itself exceptional, since the Furioso, one of the most popular texts of the Renaissance, enjoyed an
enormous publishing success in Cinquecento that saw it printed 154 times by numerous firms. The singular character of Giolito's editions, however, is made evident by an examination of any extant copy of the original quarto, the model copied by all successive editions, which reveals a complex typographical product: the text of the *Furioso* is set in a distinctive italic font, at the head of each canto is a fine woodcut illustration, a series of critical commentaries and glossaries designed to facilitate reading are appended to the poem, and the book includes letters from Giolito and Ludovico Dolce, his editor, extolling the virtues of the edition. Furthermore, the layout of the pages and the quality of the presswork serve to integrate these various elements into a balanced and harmonious design. This physical presentation of the *Furioso* reflects both a clear understanding of the text and its intended readership, and a thorough mastery of typographical techniques, and it invites a fundamental question: Did Giolito simply follow, or at most adapt, the formal conventions established by previous editions, or did he introduce an innovative way of printing the *Furioso*?

The present dissertation is an attempt to answer this question. It aims to reconstruct the history of the *Furioso* as a material object from the *editio princeps* of 1516 to Giolito's edition of 1542. My analysis is based on the physical evidence derived from the direct examination of extant copies of the thirty-six editions that appeared during the period under consideration. The primary concern here is the evolution of the formal presentation of the *Furioso*, and consequently the focus is on the physical features of format, layout, illustration, decoration, and typefaces.

The methodology that has been adopted is derived from Anglo-American bibliography, specifically historical bibliography for Part I, and
analytical and descriptive bibliography for Part II. The theoretical premises and the methodological procedures of these disciplines are explained in section 2 of this Introduction, along with their particular application in the dissertation. The third section is a survey of previous bibliographical work on the *Furioso*. Although I have drawn to some extent on these prior studies, the application of Anglo-American bibliographical techniques to the early editions of the *Furioso* represents an original contribution to the scholarship on Ariosto's poem.

Part I is a study of the *Furioso*'s physical history from 1516 to 1542. The analysis is founded on the evidence set forth in Part II, which is integrated with information from published sources—on printing, publishing, and other aspects of book history. Although the main concern is with the formal aspects of the books examined, attention is paid to paratexts when they serve to illuminate the material changes undergone by the poem. Five major phases in the formal evolution of the *Furioso* have emerged from my research, each corresponding to a particular model for presenting the poem in typographical form: the three editions published in Ferrara during Ariosto's lifetime; the commercial success achieved by the work from 1524 to 1531; the first illustrated editions by Nicolò Zoppino in the 1530s, which established a model for the *Furioso* often copied by other printers; the other much-imitated formula, inaugurated by Francesco Bindoni and Maffeo Pasini in 1535, of including commentaries designed to aid the reader; Giolito's integration of illustration and commentary, and the consequent redefinition of the *Furioso*'s physical form. Each of these phases is treated in a separate section.

Part II is a descriptive bibliography of the thirty-six editions that appeared during the period in question. It is founded on the evidence that
resulted from the direct examination of copies of these editions; this research was carried out in the Italian and North American libraries listed in Part II, section 1.4. The evidence was collected and analyzed utilizing the techniques of analytical bibliography, and it was then organized and presented according to the conventions of descriptive bibliography. The principal techniques and conventions adopted are outlined in the Introduction which opens Part II, and this is followed by a short list of the editions providing the essential publication data as well as the format. The third section consists of the thirty-six entries, one for each edition, ordered chronologically.

Part II serves three functions. First, it is the technical basis for the historical study developed in Part I. Second, it can also be used independently as a standard against which copies in addition to those examined here may be checked; in this regard, it can serve a variety of purposes other than those specific to this dissertation, including, for example, the textual one of providing a foundation on which to build a description of the ideal copy of any of the editions studied. Third, and most importantly, Part II also stands on its own as a technical, empirical study of the material evolution of the Furioso, and its chronological, edition-by-edition account is in itself a highly detailed history which parallels the narrative one provided in Part I. This last function is premised upon an "understanding of descriptive bibliography as history, as a genre of historical writing" (Tanselle, "A Description" 25). As G. Thomas Tanselle explains, a bibliography is not simply "a listing of points for identification but a historical account, partly biography and partly a segment of publishing history (which itself encompasses the arts of bookmaking as well as economic and intellectual history); bibliographies
are histories and ... like all histories, they attempt to offer coherent readings of the past" ("A Sample" 11). The notion that descriptive bibliography is a form of historical scholarship is the chief underlying conception of Part II, and it has been a determining factor in the manner in which the research was carried out and set forth.

The Illustrations section at the end of the dissertation contains reproductions taken from the copies examined. These are meant to supplement both the discussion in Part I and the descriptive bibliography in Part II. Given the nature of the subject matter, this section also represents another account, the third and in a sense the most direct, of the evolution of the Furioso's physical form; consulted independently of the other two, it offers a visual synthesis of the formal development of the poem. The Illustrations section has been organized with this function in mind: the reproductions are arranged according to the chronological order of the entries, to which they are keyed, and multiple reproductions taken from the same book appear in the same sequence as found therein. In the choice of reproductions, I privileged the significant or distinctive parts of the books studied: the title-page and colophon, all illustrations, the beginning of sections (headtitles, first page of paratexts), letters to the reader. In order to give a better idea of the overall design and layout of the editions, I also included, whenever possible, examples of text pages, usually two-page openings, since that is the basic unit of layout. Beyond this, I included in their proper place, and again whenever possible, reproductions of any other pages discussed in the body of the dissertation. Following the main run pertaining directly to the editions covered in the descriptive bibliography—that is, after figure 274—there are a number of reproductions
of other editions, which are cited in the dissertation for comparative purposes.

I have included, after Part II, a glossary of the bibliographical terms used in the thesis.

This dissertation does not treat the readings of the editions. It is a work of historical bibliography which employs the procedures of analytical and descriptive bibliography to study the formal development of the Furioso; textual bibliography and textual criticism, therefore, remain outside of its scope of enquiry. A study of the textual status of the editions would involve issues too different from the ones dealt with here, and the amount of material to analyze—considering the complexities and length of the text of the Furioso and the number of editions—is too vast to warrant inclusion. Furthermore, the texts of the editions published in Ferrara under the supervision of Ariosto, especially that of the definitive 1532 version, have in recent years been the subject of reliable scholarly works, and a number of the other early editions have also been accorded some attention. I have relied on these studies for an understanding of textual issues that pertain to the Furioso during the period in question.

The underlying premise of the dissertation as a whole is that the study of the Furioso's formal presentation is essential to a full understanding of the poem's reception in the Cinquecento. In the last two decades, the notion that the material form of books is connected to the meaning of the texts they contain has been taken up by both historical and literary scholars, who have employed a variety of approaches in their exploration of the question. Their work proceeds, however, from the common premise that the physical shape of the book is conditioned by, and hence embodies, the various intentions of the individuals responsible for
its production (publisher, printer, writers, editors, and illustrators) vis-à-vis their preconceived market or readership; the physical appearance of the book in turn conditions the meaning that readers derive from the text—that is, it affects the interpretation of the text. The book, in short, is the site of complex mediations, and it is necessary to study its form in order to shed light on the modes of its reception.

These views bear directly on the study of the reception of the Furioso, one of the most popular works of the Renaissance. Scholars have long examined the critical interpretations of Ariosto's poem in the sixteenth century, its influence on literary works and genres, and its fortunes at the hands of artists. But it is a fact of its wide popularity that its readership cut across social and cultural classes, including those that left no testimony of their response to the text. As Javitch states, "we have virtually no record of how Ariosto's unlearned audience responded to the poem" (169). We do, however, have copies of the books these readers used, and to study them in sequence—to study the physical form of the Furioso as it evolves through successive editions—is to trace not only the changes in the typographical presentation of the text, but also the changes in the ways in which it was read.

This dissertation does not engage the question of reception directly, nor does it attempt to analyze changes in reading practices. If the premise is true that in the study of the reception of the Furioso it is crucial to understand its physical history, then it is also true that such a study must be built on a valid empirical foundation. The physical history of Ariosto's work, therefore, must first be reconstructed on the basis of the surviving copies: the evidence must be identified, analyzed, interpreted, organized, and presented in a coherent whole. That is the objective of the dissertation.
2

Bibliographical Methodology

As was explained in the preceding section, this dissertation traces the history of the Furioso as a physical object from 1516 to 1542 on the basis of the evidence derived from the examination of extant copies of the editions that appeared during this period. Both its objective and methodology, therefore, place it within the Anglo-American tradition of bibliographical studies, a field of scholarship which currently includes a number of interrelated sub-disciplines. In order to clarify the application of bibliographical method in this study, it is necessary to survey and define these branches of bibliography.

Anglo-American bibliography can be simply and accurately defined as "the study of books as material objects" (Greg, "Bibliography" 24). It has evolved over the course of the last century into a field of scholarship that encompasses several sub-divisions, namely analytical, enumerative, descriptive, textual, and historical bibliography. The original motivation behind its development was textual. Faced with the problem of establishing the texts of those sixteenth- and seventeenth-century works—and in particular Shakespeare's plays—which had survived only, or for the most part, in printed books, nineteenth-century scholars realized that useful information and insights might result from the analysis of how the processes by which those books had been produced had affected the texts they carried. This approach bore fruit in the first half of the twentieth century, when "a great triumvirate of [English] bibliographical scholars, A. W. Pollard, R. B. McKerrow, and W. W. Greg, led many others to see the
connection between the physical and intellectual aspects of books” (Tanselle, "Description" 11). It was the work of these scholars, "motivated in large part by an interest in establishing the texts of Elizabethan and Jacobean plays" (Tanselle, "Description" 11), that laid the foundations for what came to be called analytical, or critical, bibliography, which is chiefly concerned with examining and analyzing printed books as artefacts, as "products of a particular manufacturing or technical process" (Greetham, Textual Scholarship 7). Analytical bibliography "involves the consideration of all those stages of printing (from paper, ink, and type manufacture to the habits of the compositor, the presswork, the binding, and so on) that might tell us something about how the text reached its present condition" (Greetham, Textual Scholarship 7).

To locate and organize the materials needed for his work, the analytical bibliographer relies on enumerative, or systematic, bibliography. This refers to the arrangement and listing of the relevant books and documents, or more precisely, "the listing of the salient bibliographical details about a particular group of books which have some kind of coordinating feature" (Stokes 17). The results of the examination and analysis of the books in question are set forth according to the conventions of descriptive bibliography: "It is, therefore, the basic function of a descriptive bibliography to present all the evidence about a book which can be determined by analytical bibliography applied to a material object" (Bowers 34).

It was an American scholar, Fredson Bowers, who in his Principles of Bibliographical Description codified descriptive bibliography into a highly rigorous methodological system, "consolidating what had gone before and adding to it" (Tanselle, "Description" 13); the Principles
remains the standard authority in the field, and has been used as the basis for the descriptive procedures employed in Part II of this dissertation.19

Bibliographical research, understood in the traditional sense, leads to textual bibliography, defined as "the employment of the technical information derived from analytical or descriptive bibliography in charting and evaluating the effect of the technical history on the text itself" (Greetham, Textual Scholarship 8). The ultimate aim, therefore, of the bibliographical tradition sponsored by Greg, Pollard, McKerrow, and Bowers is textual scholarship, which Greetham defines cogently as "the reconstruction of an author's intended text and/or the production of a critical edition displaying this intention or some other version of the text" (Textual Scholarship 8).20 In the final analysis, the bibliographer's "concern with printed books as physical objects is in order that the text contained within them may be more effectively understood" (Stokes 5).

The text-centred view of bibliographical studies was the dominant one until at least the 1960s, with the significant consequence that the branch of the field designated historical bibliography was, in essence, marginalized. Stokes's definition of this branch is basically valid: "The area where there has been least argument in the definition of bibliography is that of 'historical bibliography'. This has generally been seen to be a neatly circumscribed area devoted to the history of the book and there, broadly speaking, the matter has rested" (137). What is not apparent from Stokes's comments, however, is that the matter rested there primarily because Bowers and Greg did not consider historical evidence as central to bibliographical practice as they understood it. Publishers' records and other types of archival material, advertisements, inscriptions in books, and all other sources of information not strictly related or derived from the book
as a material object are deemed to be, indeed relegated to being, "collateral" evidence, "not truly bibliographical" because not susceptible to the evidentiary procedures of analytical bibliography (Bowers 32–33). While collateral evidence may hold some intrinsic interest, and may perhaps prove useful in resolving questions of dating and other such matters, it is in the end unnecessary to the serious bibliographer, who in his efforts to elucidate the transmission of the texts of printed books can and must derive all his evidence from the books themselves. Indeed, Bowers does not consider historical bibliography to be bibliography at all: "A true bibliography is primarily an analytical bibliography" (34).

Over the course of the last thirty years, Anglo-American bibliography has undergone a fundamental change, one which can be characterized as the gradual repositioning of historical bibliography from the margins of the discipline to the centre. This change has stemmed from the growing realization that "the study of books as material or tangible objects has a far wider range of applications than Greg or Bowers envisaged", applications outside of the narrow focus of textual criticism (Feather, "Cross-Channel Currents" 1–2). There has been, in short, a turning away from analytical bibliography and "a shift to what is usefully summed up as The History of the Book" (Davison, "Introduction" 5). The growing acceptance of the view that "historical bibliography is as much a part of historical studies in general as it is of bibliographical studies" (Stokes 155), has been accompanied by the recognition that the purpose of bibliography should therefore be the study of books within all the social, economic, political, technological, aesthetic, and cultural contexts which have shaped and have been shaped by print. This new understanding of the function of historical bibliography has led book scholars to explore the various areas related to
the production, distribution and reception of printed books—from publishing, printing, and bookselling, to censorship, advertising, the design of books, and reading practices.²⁴

The broadening of the scope of Anglo-American bibliographical studies has been motivated by several factors, but the most important one is undeniably the influence of histoire du livre, the French tradition of book studies.²⁵ Histoire du livre "has been the bibliographical branch of the Annales school of history, which rejected the histoire événementielle of kings, wars, prime ministers, and revolutions and emphasized the study of economic, social, and socio-psychological phenomena instead. One of the founders of this school was the great French historian Lucien Febvre and, for the history of the book, the founding text is L’Apparition du livre written by Henri-Jean Martin under Febvre's direction (Shaw, "La bibliologie" 209).²⁶ The French approach to books studies is characterized by a basic concern with the role of books in fostering historical change—with the impact of the printed word on society, religion, and culture in general—and it relies for the most part on evidence derived from archival sources.²⁷

The influence of histoire du livre on historical bibliography has not, however, eliminated the fundamental theoretical and methodological differences that distinguish the two disciplines. As Shaw explains, [t]he difference in methodology between English bibliography and French bibliologie, as it is sometimes called, is that the English method has emphasized the internal or archaeological examination of the book as evidence for the book and the book trade, whereas the French have concentrated on work with archival material to provide a social and economic background to the history of the book. (209–10)
Although historical bibliographers have moved into areas of research that were traditionally the province of their French colleagues, and have recognized the value of archival material, at the basis of their work there lies still the direct examination of books as physical objects. Whatever their particular field of enquiry, they still draw their primary evidence from the material characteristics of the book. Anglo-American bibliography has abandoned the belief that its primary, and perhaps exclusive, objective should be textual criticism, but it has not abandoned the research and interpretive methods that were developed in pursuit of that goal, finding for them a wider range of applications. The procedures of analytical bibliography, for example, are unparalleled tools for extracting and understanding evidence from printed matter, whatever use is reserved for that evidence. Similarly, descriptive bibliography, with its uniform terminology and its standardized methods, represents the most developed and exact system of reference for books and their components. It is this "English concentration on the book as artefact" (Shaw 210), on the physical book as a source of historical evidence, with all of its methodological consequences, that in the end separates historical bibliography and histoire du livre.

The preceding discussion serves to establish the conceptual and methodological framework of this dissertation. As stated above (section 1), Part I is an historical account of the evolution of the Furioso as a physical object from 1516 to 1542. Although this account relies to some extent on secondary sources, it is for the most part based on the evidence derived from the examination of copies of the thirty-six editions produced during the period in question; it is, therefore, by definition a work of historical bibliography. The examination of the original copies of the Furioso was
conducted, and the evidence that resulted was interpreted, according to the procedures of analytical bibliography; the conclusions were organized in close adherence to the methods of descriptive bibliography, and are presented in Part II, section 3. As explained above, these two branches of bibliography were originally developed to serve textual scholarship. Here, they have been used as part of a study not concerned with textual issues; rather, they have been placed at the service of historical bibliography.

The use of analytical and descriptive bibliography for non-textual purposes is entirely within the range of applications now accorded these methodologies as a result of the primacy of historical bibliography, and it allows for a less restrictive understanding than previously possible of what can properly be defined as "a descriptive bibliography". As Greetham points out, "conventionally, descriptive bibliography will address the so-called ideal copy of the book (that version intended by the printer for release after all determined corrections had been made)" (Textual Scholarship 7). This traditional emphasis on ideal copy as the basic aim of descriptive bibliography is asserted by Bowers at the outset of his Principles: "The concern of the descriptive bibliographer . . . is to examine every available copy of an edition of a book in order to describe in bibliographical terms the characteristics of an ideal copy of this edition, to distinguish between issues and variants of the edition, to explain and describe the printing and textual history of the edition, and finally to arrange it in a correct and logical relationship to other editions" (Bowers 6; see 113-23 for his detailed discussion of ideal copy). As is evident from Bowers's statements, the need to examine every extant copy arises from the philological necessity to trace all textual variants.30
When the purpose of a bibliographical study is not textual criticism, the need to describe ideal copy becomes less crucial, and this is true of this dissertation, the primary concern of which is the physical form of the *Furioso*. The formal elements of a printed book of the hand-press period are not nearly as susceptible to variation within an edition as is the text itself: the fundamental physical feature of an edition, the format, cannot change from copy to copy; the basic layout generally remains unaltered; woodcut illustrations and other elements can vary from copy to copy but this is much less frequent than the incidence of textual variants. It was, after all, part of typographical practice in the hand-press period to make stop-press corrections, whereas the overall design of the book was determined before printing began and generally not altered thereafter. Since the objective here is to trace the physical evolution of the *Furioso* over a period of time in which thirty-six editions were produced, the detection of every possible minor variation in form within a single edition is less important or necessary than the greater need to identify the changes made from edition to edition. These considerations determined the general lines along which my research was carried out. The guiding principle was to examine, within the limits imposed by practical or logistical factors, as many copies as possible of each edition, particularly of those editions that introduced significant changes in the presentation of the *Furioso*. For several of the editions, multiple copies were indeed inspected, and all variations in physical detail duly recorded and analyzed, but most of the entries in Part II, section 3, are not based on the examination of all known copies of the editions. The entries are, therefore, not descriptions of ideal copy, and consequently Part II is not a "descriptive bibliography" in the original sense of the term as employed by traditional, text-based
bibliography. The use of the term to designate Part II of the dissertation, however, is justified in view of the fact that the methods of descriptive bibliography have here been applied and adapted to serve the aims of historical bibliography, an operation fully within the contemporary understanding and practice of the discipline as outlined in the preceding paragraphs.\textsuperscript{33}

It is evident, therefore, that the two parts of the dissertation are methodologically inter-dependent. It should be reiterated, however, that while Part II uses the procedures of descriptive bibliography to provide a technical basis for Part I, it also stands independently as a detailed account of the material history of the \textit{Furioso}. Its entries represent "a standard against which individual copies can be measured" (Tanselle "Descriptive Bibliography" 21), and they can consequently be made to serve purposes other than those specific to this dissertation, including textual ones.

The application of Anglo-American bibliographical methods to a work of Italian literature is not original by any means. In the last two decades, the value of these techniques for the analysis of printed books and their texts has been recognized with increasing frequency by scholars who work on Italian topics, as is documented by John Flood and Conor Fahy in "Analytical and textual bibliography in Germany and Italy" (264–69).\textsuperscript{34} Fahy himself is the most influential figure in this regard, having published a number of important articles on the methodology of analytical and textual bibliography and its potential applications in the study of Italian literature; these, along with several case studies of Cinquecento texts, have been collected in the volume entitled \textit{Saggi di bibliografia testuale}.\textsuperscript{35} He has also made a significant contribution to the bibliographical history of the \textit{Furioso} with \textit{L'<<Orlando Furioso>> del 1532: Profilo di una edizione}, an
exhaustive account of the material, historical, and textual aspects of that edition, and one which has been of use here (see entry 18, note 1). My most important debt, however, is to Neil Harris's *Bibliografia dell' <<Orlando Innamorato>>*. First, I have drawn much from Harris's bibliographical and archival research on those printers and publishers that produced editions of Ariosto as well as Boiardo. Second, the descriptive bibliography in the first volume, "compiled in strict accordance with Bowers's *Principles*" (Flood and Fahy 264), was an invaluable point of reference for the bibliographical entries here. Third, Harris divided the *Bibliografia* into two parts, one historical and the other bibliographical, and this is the structural model adopted in this dissertation.
3

Bibliographical Scholarship on the *Furioso*

This section considers prior work on the bibliographical aspects of the *Furioso*, as well as the present state of scholarship on the subject. My intention is to show how the dissertation stands in relation to the more significant among existing studies, taking into account both its debts toward those studies and the fundamental differences in method between them, which allow it to fill certain lacunae in the field. I have divided the section into two parts: the first examines those works of an essentially enumerative nature designed to organize the history of the *Furioso*'s editions into some coherent order, and it includes both simple catalogues and more descriptive listings; the second part examines research in other areas of book history, and to a lesser degree literary studies, that deals with the physical history of Ariosto's poem.

3.1 The Bibliographical Tradition

The history of bibliographical work on the *Furioso* begins with Giovan Mario Crescimbeni, one of the founders and the first 'custode generale' of the Accademia dell'Arcadia. In the original edition of his *Istoria della volgar poesia* (1698), generally considered the first history of Italian literature, Crescimbeni provides a list of five editions of the *Furioso* that include critical commentary, the earliest of which is Giolito's 1555 quarto; for each one he gives only the basic information: publisher, date, format, and a description of the paratexts (322–27). A more extensive
list comprising 74 editions was compiled by Pier Caterino Zeno and published as the "Catalogo dell'edizioni migliori di questo poema" in Orlandini's 1730 folio of Ariosto's works. Zeno includes several sixteenth-century editions, including eight published before 1543, but his descriptions are not any more detailed than those of Crescimbeni, and they include several errors. This catalogue, however, became the source for the listings of Furioso editions that were published after it in the eighteenth century, usually as part of works of literary erudition: for example, Fontanini's Biblioteca dell'Eloquenza Italiana, (1.261–68); Quadrio's Della storia e della ragione d'ogni poesia (4.2.556–61); Mazzuchelli's Gli scrittori d'Italia (1.1069–79); Baruffaldi's La vita di M. Lodovico Ariosto (297–307); Panzer's Annales typographici (7.5). In these works Zeno's list is usually copied outright, mistakes and all, the authors limiting themselves to the addition of a few editions; these successive accretions do result in a relative extension of the original list, but at the end of the Settecento the empirical knowledge of the Furioso's printing history remained fragmentary at best, and was undermined by the general failure to examine the copies directly and by the lack of reliable bibliographical methods. In spite of these limitations, this phase of the bibliographical tradition, related for the most part to literary historiography and founded on a single source, did establish a basis for further research.

In the nineteenth century, one of the great ages of book collecting, bibliographical knowledge of the Furioso benefitted from the proliferation of catalogues designed to serve the increasing number of bibliophiles. The famous collector Gaetano Melzi devotes a good part of his Bibliografia dei romanzi e poemi romanzeschi d'Italia, which appeared in 1829, to a chronological listing of the editions of Ariosto's poem, covering the entire
period from the princeps to the 1820s (60–123, 272–78). Based on Melzi's own collection and others in Milan, as well as on the catalogues of other collections, this list is more extensive than its eighteenth-century predecessors, and the entries more detailed; the actual descriptions of the editions, however, are uneven, sketchy, and often vague and inexact. Considerably more accuracy in found in Antonio Panizzi's "Bibliographical Notices", limited to the period before 1551 and, more importantly, based on copies he inspected personally.\textsuperscript{42} The "Notices" were absorbed into the second edition of Melzi's Bibliografia, published in 1838 and revised by P. A. Tosi, who added some minor corrections, and numerous errors, to the original material provided by both Melzi and Panizzi (see 100–86 for the Furioso). Tosi was in turn copied closely, errors and all, by the bookseller Ulisse Guidi\textsuperscript{43} in his Annali of Ariosto's poem, and Guidi's relatively minor additions—mainly the prices that certain copies fetched at auction—were then incorporated by Tosi into the last revision of Melzi's Bibliografia (1865, see 23–72). There was also reciprocal borrowing between these works and the various editions of Brunet's Manuel published during the same period.\textsuperscript{44}

The nineteenth-century catalogues of the Furioso were designed primarily to satisfy the requirements of collectors and book dealers, and their main concern was the rarity and condition of specific copies rather than the printing history of the poem. They often lack transcriptions of the title and colophon, a list of contents, and at times even the format of the copies they describe, but they are always careful to record the prices paid for them at auction. These works augmented the amount of bibliographical information on the Furioso and reflected a basic improvement over their eighteenth-century predecessors, usually reducible to the greater detail of
their descriptions of the books, but the lack of a clear, rigorous methodology limits their value to modern bibliographical research.\textsuperscript{45} I have cited them in the entries in Part II for their use in the study of the provenance of particular copies, especially when I examined those copies.\textsuperscript{46}

A third phase in the bibliographical study of the \textit{Furioso} seemed to have been inaugurated by Giuseppe Agnelli and Giuseppe Ravegnani's \textit{Annali delle edizioni ariostee}, a two-volume author bibliography published in 1933. It was meant to provide a single descriptive listing of all the editions of Ariosto's works up to the 1920s. It includes entries for 361 complete editions of the \textit{Furioso}. The bibliographical descriptions are more detailed than anything seen before, each entry providing a full transcription of the title-page and colophon, a list of contents, and a statement of the format, foliation, and signatures. In short, the \textit{Annali} appears to have overcome the limitations and inadequacies of the bibliographical catalogues of the previous two centuries. The fact, however, is that the \textit{Annali}\textsuperscript{47} suffers from many of the same problems and, from the perspective of modern bibliographical methodology, is fundamentally unreliable.

The validity of the \textit{Annali} as a bibliographical work is compromised in three ways. First, it does not include all the known editions of Ariosto's various works, and this fact was noticed by the first reviewers, who invariably provided examples of other editions along with corrections.\textsuperscript{48} This fault is easily forgiven, for the scope of the undertaking was large, and the practical problems to be faced daunting, although Avanzi notes that several copies in major and easily accessible European libraries are not listed in the \textit{Annali}. Secondly, the work is impaired by fundamental deficiencies of method. The authors were librarians of the Biblioteca
Ariostea in Ferrara, and based their research on its extensive Ariosto collection; however, they usually did not personally examine copies of editions not present in their library, relying instead on many of the catalogues listed above, thereby repeating their errors. The use of the phrase "edizione rarissima" at the beginning of most entries also recalls these previous works. Another problem is their failure, when they list multiple copies of the same edition, to specify which was the basis for their description. In addition, their analysis, or rather, their comments about types are entirely impressionistic. As the English bibliographer Dennis Rhodes put it, "this bibliography is useless on questions of typography" ("The printer" 13).

If their methodological incoherence can for the most part be qualified by the state of bibliographical studies in Italy at the time of their compilation, the third basic problem with the Annali, its fundamental lack of rigour, cannot be excused. There are errors on virtually every page. It is not rare to find transcriptions of title-pages which place the line breaks incorrectly and fail to distinguish between upper and lowercase letters, or statements of foliation that fail to correspond to statements of signing, or content lists that give the incorrect leaf numbers. This high rate of error undermines whatever bibliographical value the Annali may have possessed within their limitation of method and coverage. Although more extensive and seemingly more systematic than the catalogues that came before, the Annali are in effect the culmination of that tradition, sharing the same faults and limitations. In this dissertation, I have used them for the provenance of individual copies when no other source was available.
The conditions necessary for a bibliography of the *Furioso* that is more complete, up-to-date, and methodologically sound than the *Annali* have gradually been created in the six decades since its publication. The preliminary work of tabulating a reliable list of extant copies and identifying their location has been facilitated by the appearance of union catalogues such as the *Le edizioni italiane del XVI secolo*—based on the collections of several hundred Italian libraries—and by new, reliable reference works for the history of printing and publishing in Italy. More importantly, the actual analysis and description of the books can now be carried out with unprecedented rigour by applying the techniques, fully developed, of Anglo-American bibliography. To date, however, no such study of the *Furioso* has appeared. Part II of this dissertation undertakes to fill the gap by providing a descriptive bibliography that covers the first phase of the poem's long typographical history.

3.2 Scholarship on the Physical History of the *Furioso*

It is a commonplace of critical studies that examine the reception of the *Orlando Furioso* in the Cinquecento to point to the great success it enjoyed in the publishing world as proof of its widespread popularity. These studies, however, invariably limit themselves to stating that numerous editions were printed, and then they refer the reader to Agnelli and Ravegnani for further information. There has in fact been relatively little work on the formal aspects of the sixteenth-century editions of the *Furioso*, and only one attempt to trace its physical history throughout the course of the century. Giuseppina Fumagalli's *La fortuna dell' Orlando*
Furioso in Italia nel secolo XVI, published in 1912, is a detailed study of the critical, literary, artistic, and popular reception of the poem, and it also devotes a first chapter to a survey of the editions that appeared during the century (17-56). This chapter is a general survey that concentrates on the publishers and editors of the poem, but attention is also paid to the formal features of the editions, and the pages which specifically treat the period covered by this dissertation identify the basic trends in the use of formats and typefaces (20-29). Aside from its general character, Fumagalli's analysis is limited by the fact that the author evidently examined only a few of the editions—Bindoni and Pasini's 1525 and 1535 octavos, Zoppino's 1530 quarto, and Giolito's 1542 quarto—and relies for her knowledge of the others on Ferrazzi and Guidi, whose faults were identified in the preceding section. Fumagalli's work, however, did serve as a useful preliminary guide for my research.

The field of bibliography has made some important contributions to the subject in the last decade. The most significant is Conor Fahy's definitive bibliographical study of L'Orlando Furioso del 1532, which also includes a section on Blado's 1533 edition; Fahy also provides an excellent account of the other two Ferrara editions in "L'autore in tipografia"; two articles by Neil Harris, "Una aggiunta agli annali di G. A. Scinzenzeler" and "Nicolò Garanta" include descriptions of Furioso editions produced by those publishers. I have drawn much from these studies, all founded on the methods of analytical bibliography, and they are cited in the relevant sections of the dissertation.

The illustrations included in many of the editions of Ariosto's poem have received scarce attention from scholars. Bellocchi and Fava's L'interpretazione grafica dell'Orlando Furioso is useful for its 108 large
reproductions, but the analysis of this material in the introduction is
cursory and deals only briefly with the editions studied here (see 11–17 and
figs. I–XII). The treatment of illustrations is more sophisticated in Hofer's
article on "Illustrated Editions of 'Orlando Furioso'", but again, there is
little on the period covered by the dissertation (27–31); similarly, Falaschi's
article on Valvassori's 1553 illustrations of the poem contains an
authoritative but brief discussion of the woodcuts in the Zoppino and
Giolito editions (227–231). Finally, Petrucci Nardelli's study of the
historiated initials used by Giolito lists and describes the set found in his
1542 Furioso (La lettera e l'imagine 20–24). It was in part to rectify this
inattention to one of the basic aspects of the formal presentation of
Ariosto's poem that I prepared a detailed description of the series of
woodcuts in the Zoppino and Giolito editions (entries 25a and 36a).57

Finally, two recent studies on subjects related to the Furioso discuss
its physical characteristics. Marina Beer's Romanzi di cavalleria is an
exhaustive study of the evolution of chivalric literature from the
Quattrocento to the Cinquecento. It offers a detailed analysis of the genre's
various reading publics and their complex interdependence with the
publishing world, and, most importantly, it traces the effect of the Furioso
on this dynamic. I have relied a good deal on Beer for my understanding of
these issues. She often refers to the formats and typefaces used in editions
of Ariosto's poem, and while her comments are fundamentally valid, they
do not analyze those physical features in any significant detail;
furthermore, her knowledge of the publishing history of the work is drawn
entirely from Agnelli and Ravegnani, and from Fumagalli.58 Daniel
Javitch, in his study of the processes by which the Furioso was canonized in
the the sixteenth century, discusses the role played by the manner in which
publishers "packaged" editions of the poem (Proclaiming a Classic 10–14, and passim). However, Javitch's comments on the subject, like Beer's, are in the end necessarily cursory, since both studies are, at least in this regard, limited by the lack of a reliable bibliographical source for Ariosto's poem.

There exists, therefore, no comprehensive study of the Furioso's physical history based on an extensive examination of extant copies, and this dissertation seeks to remedy, at least in part, this lacuna in the scholarship on Ariosto.
NOTES TO THE INTRODUCTION


2 The total number of editions printed by Giolito's press was calculated by Quondam on the basis of Bongi's annals ("Mercanzia" 66). Quondam affirms Giolito's cultural influence: "Praticamente tutta l'esperienza letteraria cinquecentesca passa attraverso l'officina dei Giolito, in persona e in testo" (645). For a detailed discussion of this publisher and his 1542 edition of the *Furioso*, see Part I, section 5.

3 This figure refers to the total number of full-text editions in Italian, and it was calculated by Servello using the data in the second edition of volume 1 of EDIT16; see note 4 below for the possibility that the total might be higher. Servello also provides useful tables and graphs illustrating the chronological and geographic distribution of *Furioso* editions to 1600 ("Ancora un Orlando Furioso" 17–19). A more detailed statistical survey of these editions is by Pace, although her analysis is founded on a less reliable empirical base than Servello's, namely the *Annali* of Agnelli and Ravegnani. For a general overview of the poem's success in the sixteenth century, see Javitch 10–14. (Servello, Pace and Javitch are discussed below in section 3.)

4 Since no translations appeared during this period, the thirty-six editions studied here, all in Italian, represent a complete record of the poem's early history. It should be stated that the total number of thirty-six for the period, like Servello's tally of 154 for the entire Cinquecento, represents the editions for which at least one copy has survived; it is possible that there...
were more editions which were actually printed, but whose existence is now unknown because no copy has come down to us. The existence of such 'lost' editions can sometimes be inferred from documentary evidence, and there is some evidence of this nature pointing to two more *Furioso* editions for the period covered by this dissertation (see Part II, Appendix).

It should be stated at the outset that, although the term *paratext* is borrowed from the work of the French narratologist Gérard Genette, in this dissertation I use it in a restricted sense to refer to all those textual elements of an edition other than the poem itself: critical commentaries, glossaries, letters to the reader, indices, dedications, etc. For Genette's notion of the term, see *Paratexts*.

The section cited is part of the list of abbreviations used in the dissertation, and it includes two institutions which I did not visit: the British Library in London, and the Bibliothèque Nationale in Paris. Prof. Randall McLeod examined some copies of *Furioso* at the British Library on the basis of notes I prepared, and these copies are recorded in the relevant entries of Part II; the Bibliothèque Nationale was included in the list for the sake of convenience, since references to it are made often in the dissertation.

On the concept of ideal copy, and for a discussion of the textual uses of descriptive bibliography, see section 2 below.

Tanselle is the major contemporary theoretician of descriptive bibliography, and he has expounded on the historical nature of the discipline in several publications; see, for example, his "Printing History", and also "A Description", where he argues that "Descriptive bibliographers . . . do not simply record the details of extant objects; rather, like other
historians, they interpret the evidence in surviving materials for the purpose of reconstructing the past" (25). On Tanselle, see section 2 below.

9 On the illustrations, their source, and the method of reproduction, see the note that opens the List of Illustrations. While the majority of the reproductions were made from microfilm or photographs ordered specifically for this dissertation, there are some taken from other sources, which are fully documented in the List just mentioned.

10 In current bibliographical thought, facsimile reproductions are considered useful supplements but not adequate substitutes for quasi-facsimile transcriptions and other descriptive techniques; for an explanation, see Part II, Introduction, section 1.3 and note 9.

11 For the definition of textual bibliography and its relation to textual criticism, see section 2. It should be stated that, from a bibliographical point of view, the text, and its variants from edition to edition, are considered a physical aspect of the book (see Tanselle, "A Description" 26).

12 See Conor Fahy's bibliographical description of the 1532 edition, *L'<<Orlando Furioso>> del* 1532, and specifically 33–91 and 125–74 for his analysis of textual variants; although he adds some corrections and clarifications, Fahy confirms the validity of the critical edition of 1960 by Debenedetti and Segre; see also Segre's "Nota al Testo" (1243–59) in his 1976 edition of the *Furioso*. On the 1516 and 1521 editions, and their textual relation to the 1532 definitive version, see Casadei, who also provides a useful summary of recent work on the three versions of the poem (11-17). For the editorial practices of printers and their editors in the sixteenth century, see Richardson and Trovato; both discuss some of the editions that
appeared outside of Ferrara, which were all published without the permission of Ariosto (see Part I, section 2 on this question).

13 The scholarship on the material aspects of reception, and more specifically, on the relation between the physical form of books and meaning, is vast, and I will limit myself to indicating the areas more pertinent to my topic. In the field of historical bibliography, D. F. McKenzie has produced important work on the implications of typographic presentation; see his *Bibliography and the sociology of texts*, and "Typography and Meaning". For a survey of the subject from the perspective of historical studies, see Darnton "What is the History of Books?" 131–35, and "First Steps Toward a History of Reading" 182–87. For an overview of the issue as it relates to textual criticism and literary theory, see Greetham (*Textual Scholarship* 291–94, 337–43), who discusses the work of Jerome McGann (*A Critique of Modern Textual Criticism*) and Randall McLeod (i.e., "Fiat Flux", where he affirms that "the identity of poetry is deeply conditioned by its bibliographic mediation" (139)). The leading theorist of reception is H. R. Jauss; see, for example, "Literary History".

14 On the extensive scholarship on the *Furioso*, particularly as it relates to its success in the sixteenth century, see section 3.

15 My overview of bibliography draws considerably from Roy Stokes's *The Function of Bibliography*. After a first chapter on the "Definition of Bibliography" (1–15), Stokes traces in detail the evolution of each branch of bibliography in a separate chapter, giving a full account of the individuals involved, their important works, and the issues and debates that shaped that particular area of bibliographical activity.
For the precursors of analytical bibliography, particularly with reference to the editing of Shakespeare, see Tanselle, "Description" 8–11. The importance of the status of the Shakespearean texts as a factor in the rise of the discipline is generally accepted: "A major stimulus for the development of analytical bibliography in the English-speaking world has of course been the problematic transmission of the works of the major dramatist, Shakespeare" (Flood and Fahy 259).

A detailed account of how the concern for the Shakespearean texts led to the development, primarily by Pollard, McKerrow, and Greg, of analytical bibliography, is found in Wilson, "Shakespeare and the 'New Bibliography'"; for more succinct treatments, see Francis 980, and Feather's entry "Bibliography" in his Dictionary of Book History (28–30). The major works of the "triumvirate" are listed in Tanselle, "Description" 12–13, and note 20.

See below for an explanation of how the term descriptive bibliography is used in this dissertation.

According to Tanselle, Bowers's book "provides a model both for thinking about the subject at large and for handling the multitude of individual situations that can arise: it is the central document of its field" ("Description" 13). For an account of the contribution of Bowers's Principles to descriptive bibliography, its reception by bibliographers, and its relation to earlier and later developments in the field, see Tanselle, "Description" 13–24. In the last thirty years, Tanselle has become the chief advocate and interpreter of Bowers's approach to bibliography, and he has written a series of articles that refine and extend Bowers's techniques; these,
along with other significant contributions to the field, are listed in his "A Sample Bibliographical Description" 3–7.

20 My understanding of the relationship of Anglo-American bibliography to twentieth-century textual studies is based on the detailed account provided by Greetham in his Textual Scholarship (4–10, and 323–35). For the sake of clarity, it should be stated that Greetham uses textual scholarship as "the general term for all the activities associated with the discovery, description, transcription, editing, glossing, annotating, and commenting upon texts. Textual scholarship thus has a wider reference than 'textual criticism' (that part of the discipline concerned with evaluating and emending the readings of texts)" (2); in a general sense, he employs the term to refer to "the historical investigation of texts as both artifactual objects and conceptual entities, and the reconstruction of those stages in the transmission that have not survived" (ix-x).

21 The categorical force with which Bowers excludes historical considerations from the province of bibliography proper is evident in the statements he makes in the first chapter of the Principles: "Analytical bibliography deals with books and their relations solely as material objects, and in a strict sense has nothing to do with the historical and literary considerations of their subject matter or content. The findings of analytical bibliography may be used to clarify these considerations, but literary history or criticism is not itself bibliographical" (31); after stating that the function of a descriptive bibliography is the presentation of the evidence resulting from analytical bibliography, he continues: "Supplementary to this primary function is the presentation of collateral 'bibliographical' evidence without confusion between the two. When this is done in an orderly and
complete manner, the bibliographer has performed all that can properly be expected of him. If, thereupon, he wishes to utilize this bibliographical material for literary, historical, or critical purposes, he may extend the general usefulness of his bibliography. But this extension should not be confused with the primary rationale of descriptive bibliography or substituted for it" (34).

The almost exclusive concern with the history of texts persisted until relatively recent times, as is evident from Philip Gaskell's *A New Introduction to Bibliography*, published in 1972, a manual primarily concerned with the history of book production which "largely superseded" McKerrow's classic entitled *An Introduction to Bibliography for Literary Students* (Greetham, *Textual Bibliography* 332). In his Preface, Gaskell declares that his aim is "to elucidate the transmission of texts by explaining the processes of book production"; he elaborates his concept of bibliography by citing Greg: "To students of literature and history, bibliography means primarily the study of books as material objects. To this Sir Walter Greg appended a further definition, calling bibliography the science of the transmission of literary documents; and by transmission he meant not only the genealogy and relationship of variant texts, but also the evolution of particular texts in the processes of their production and reproduction. This implies, as Greg himself insisted, that the chief purpose of bibliography is to serve the production and distribution of accurate texts . . . bibliography's overriding responsibility must be to determine a text in its most accurate form" (1; the references to Greg are to his *Collected Papers* 75–88, 207–25, 239–66).
It should be noted that some scholars did adhere to an understanding of historical bibliography that went beyond the restrictive views of Bowers and Greg, as exemplified in I. R. Willison's definition of the field: "the physical characteristics of printed books considered in their historical aspect, or, more precisely and academically, mass-produced texts as technical, commercial and cultural-political artefacts which have realised and (so to speak) substantiated in history the intention of authors and publishers to control opinion, or advance learning, to make money or to express sensibility. Historical bibliography, in short, is the study of books as direct evidence of almost all those various movements towards literacy and self-determination which have constituted the general history of Europe since the Renaissance" (Willison, "Historical bibliography" 300, qtd. in Stokes 139). Such views, however, did not prevail throughout most of the last half century, a period in which bibliographical practice and thought were dominated by Bowers. On this last point, see Davison 4-5.

It is generally accepted that the challenge to the primacy of textual concerns in bibliographical studies was sparked in 1969 by McKenzie's "Printers of the Mind", an article which expressed strong doubts as to the validity of the conclusions produced by the scientific bent in analytical bibliography; it is true, however, that around the same time views similar to McKenzie's were set forth by other scholars (see Davison 6, note 6). The long and at times acrimonious debate that ensued is summarized, albeit in a somewhat partisan manner, by Tanselle ("Issues" 29-31; see also 36 for his detailed bibliography of the more significant contributions to the debate). Tanselle has become the chief apologist for the traditional preeminence of analytical and descriptive bibliography in book studies, and has resisted the
more recent shift towards historical bibliography. While accepting that the historical dimension is fundamental to the bibliographical enterprise, he has argued, with admirable clarity and cogency, that analytical bibliography remains central to historical scholarship because it is able to derive otherwise unattainable evidence from what is one of the largest and most important classes of artefacts, printed books (see his "Printing History", "Description" 24–30, "Sample" 1–2, and "Issues", which best explicates his position in the debate). If at times this debate reduces itself to a simple quarrel—the analytical bibliographers accusing the book historians of ignoring actual, physical books, and the latter castigating what they see as the former's sterile obsession with technical minutiae—it has also served to define in clear terms the theoretical and methodological foundations of the field. For a balanced assessment of the entire question, see Davison 4–11.

24 For a survey of the more important contributions to historical bibliography that appeared before 1982, see Stokes 137–55, which also provides a useful discussion of the renewed understanding of the role of this area of book studies and its relationship to bibliographical studies in general, and to the Anglo-American tradition in particular. An overview of the field, written from the viewpoint of the leading North American practitioner of histoire du livre, is Robert Darnton's essay "What is the History of Books?" His "First Steps Toward a History of Reading" narrows the focus to reading practices, and both essays record numerous examples of the more significant publications. Another account of the development of historical bibliography is McKenzie's "History of the Book", which supplements and updates (to 1992) the list of contributions found in Stokes
and Darnton. McKenzie is the most influential proponent of the extended role of bibliography, and has called for "a sociology of the text which expands the scope of traditional bibliography and takes the entire culture as 'text' . . . [He] has moved the center of historical bibliography away from the book narrowly conceived (and particularly the book of 'literature') towards a consideration of all forms of communication in a society" (Greetham 338–39). His major statement in this regard is *Bibliography and the sociology of texts.*

Davison states that the turn towards the history of the book "in part stems from disenchantment with some of the products of textual analysis, and, in part, from admiration for the work of the annales school of economic historians" ("Introduction" 5). McKenzie believes that research into book-trade archives was instrumental in bringing to light the limitations of analytical bibliography vis-à-vis the processes of book production ("History of the Book" 294–95). For the influence of contemporary theory on the concepts of evidence, authorial intention, and the nature of the text itself, all central to analytical and textual bibliography, see Greetham, *Textual Scholarship* 291–94 and 335–46, and also his article "Textual Forensics"; it is evident from Greetham's discussion that textual criticism, while losing its position as the principal objective of bibliography, remains an abiding concern of the discipline.

Febvre and Martin's book, originally published in 1958, was translated into English as *The Coming of the Book.*

For a discussion of l'histoire du livre, its major practitioners, and its influence on Anglo-American bibliography, see Shaw, "La Bibliologie"; Greetham, *Textual Scholarship* 339; Darnton, "What is the History of
Books?" 107–10; and Feather, "Cross-channel Currents". In the last article, published in 1980, the author makes an explicit appeal to bring together the approach of French book history with Anglo-American bibliographical techniques.

28 For examples of the work done by Anglo-American book scholars in the various areas of historical bibliography (i.e., paper, typography, bindings, illustration, the provincial book trades, maps, book catalogues), and of the overriding emphasis on material evidence, see the essays collected and edited in 1992 by Peter Davison under the title The Book Encompassed: Studies in Twentieth-Century Bibliography.

29 The descriptive techniques and conventions followed in the Entries section, and any departures from them necessitated by the particular nature of the subject, are outlined in Part II, section 1.

30 In recent years, even an advocate of conservative bibliographical methods such as Tanselle has softened somewhat the requirement of examining all copies of an edition: "If one's object is to describe an edition as a whole, not simply a single copy, the only basis for such generalizations is a knowledge of the individual items that make up the edition—ideally every surviving copy, but at least, in instances where the survival of a large number of copies makes that goal unrealistic, an extensive sampling" ("A Description" 25).

31 For example, in all the entries in Part II based on the examination of multiple copies, there is only one case in which a woodcut appears in some copies and not in others: see entry 18, note 5.

32 The entries based on the examination of multiple copies are the following: 1, 9, 13, 15, 16, 18, 19, 20, 22, 23, 24, 25, 27, 28, 30, 33, 36. It should
be noted that only one copy was inspected for both entries 5 and 34, but since in both cases the copy is unique, these entries are perforce descriptions of ideal copy; the same is true of entry 15, based on an inspection of both extant copies.

33 See T. H. Howard-Hill's article "Enumerative and descriptive bibliography" for a survey of recent bibliographies that illustrate "the multiple functions of bibliographical description" (123), including its application to book history. Although Howard-Hill accepts the wider scope now accorded descriptive bibliography, he still favours a conservative use of traditional nomenclature, and would refer to Part II as an example of "a descriptive catalogue which employs the methods of descriptive bibliography within a deliberately restricted scope" (128).

34 This article also discusses bibliographical and related scholarship in Italy in the last two centuries, including the work of "two great modern textual critics" (267), Michele Barbi (La nuova filologia) and Santorre Debenedetti (Orlando Furioso, 1928); Debenedetti and, to a greater extent, Barbi perceived the special problems inherent in the transmission of printed texts, but for various reasons they had little "impact on the bibliographical awareness of Italian textual critics" (267). For Barbi and his contributions to philology and textual criticism, see Pietropaolo, "Michele Barbi".

35 Zappella's comments in the "Premessa" of her Manuale del libro antico, published in 1997, are an exemplary illustration of the influence Fahy has exerted on Italian bibliographical research: "dedico l'opera a Conor Fahy, che ha indicato la strada maestra per questo tipo di ricerca" (xi). An example of a recent work in Italian which uses the Anglo-American
bibliographical methods "popularized" in that country by Fahy, is Edoardo Barbieri's *Le Bibbie italiane del Quattrocento e del Cinquecento*.

36 On Crescimbeni, see, for example, Esposito and Bianchi; on Arcadia, and its more important members, see Franceschetti, "Arcadia", which includes an extensive bibliography. See Getto's *Storia delle storie*, the standard work on Italian literary histories, on the works by Crescimbeni (30–42), Fontanini (54–55), and Quadrio (55–62) cited in this section.

37 Zeno's descriptions of these editions are cited under the relevant entries in Part II, section 3.

38 The most serious error is Zeno's assertion, based on the wrong interpretation of the privilege from the Venetian Senate dated October, 1515, that there was an edition published by Mazzocchi in Ferrara that same month (leaf d3''). This mistake, repeated in all the eighteenth-century catalogues cited in this section, was only rectified by Baruffaldi late in the century (see *Vita* 297, but the "Catalogo" appended there was first published separately in 1786 as *Catalogo di tutte le edizioni dell'Orlando Furioso*). Baruffaldi points put that the printing of the *princeps* began after the privilege was granted, and was completed in 1516.

39 I cite only the more important eighteenth-century works that include catalogues of the *Furioso*; when these appeared in more than one edition, I usually refer to the last one published. It should be noted that Zeno's list was integrated into the third, posthumous edition of Crescimbeni's *Istoria* (6.343–52). This is not surprising since he was one of its editors (Getto 31).

40 For a summary view of the expansion of the rare book market in Europe in the nineteenth century, and its effect on enumerative bibliography, see Balsamo, *La Bibliografia* 125–27; see also Stokes 23–28.
Published as volume 4 of Ferrario's *Storia ed analisi degli antichi romanzi di cavalleria e dei poemi romanzeschi d'Italia*. On Melzi, his collection, and his bibliographical catalogues, including those edited by Tosi cited in this section, see Beer, *Romanzi* 257–62. Beer discusses the haphazard methods employed by Melzi and Tosi in compiling these works, and their consequent limitations and unreliability. It should be noted that the abbreviations used for these works in the dissertation—Tosi for the 1838 edition, and Melzi-Tosi for the 1865—were adopted simply for reasons of convenience.

On Panizzi, one of the great librarians of the nineteenth century, see Harris, *Bibliografia* 2.169–73, which includes a detailed bibliography; in the "Notices", Panizzi used the collections of the British Museum and those of private individuals, for the most part English nobles, i.e., Thomas Grenville, Henry Wellesley, the Duke of Devonshire, the Earl Spencer, Philip Hanrott, and Richard Heber; on several of these collectors, see Fahy, *L'Orlando Furioso* 26; Spencer's collection is now in the Rylands Library of Manchester, and Grenville's is in the British Library.

For a summary analysis of the basic unreliability of Guidi's *Annali*, see Avanzi 154.

This great compilation of rare books by the Parisian bookseller-bibliographer was first published in 1810, and it was revised and expanded until the fifth edition of 1860-65 (for the *Furioso*, see 1.423–45 of this last edition). In fairness to Brunet, it should be noted that his skills as a bibliographer were superior to those of Melzi, Tosi, and Guidi, and that his "descriptions were detailed and, in light of the knowledge of the period, accurate" (Stokes 27); however, as the full title of his work—*Manuel du
libraire et de l'amateur de livres—suggests, it is in the end designed for collectors, with the usual nineteenth-century focus on issues of rarity and price. On Brunet, see Balsamo La Bibliografia 123–24. Another universal bibliography along the same lines as Brunet's is Graesse's Trésor de livres rares; the information in its section on Ariosto (1.196–202) differs from Brunet's only in minor details.


46 Some other listings that appeared in the nineteenth century are not cited above. Gamba, in his Serie dei testi di lingua (15–23), gives a list of editions considered significant for the textual history of the poem, and he includes brief descriptions of four that fall within the scope of this dissertation; these are cited under the relevant entries in Part II. Ferrazzi's author bibliography of Ariosto contains a list of the more important editions, but the information he provides is often inaccurate (61–76). Bongi gives accurate descriptions of the Furioso editions published by Giolito, but only one of these, the 1542 quarto, is examined here (Annali 1.43–47). Sixteenth-century copies of the Furioso often appear in the catalogues of the numerous auctions that were held in the Ottocento, and I have cited these in the References section of the entries (Part II, section 3) when they bear some valid bibliographical relevance to the copies examined for this dissertation.

47 The Annali were preceded by Essling's catalogue of Venetian illustrated books, which includes some Cinquecento editions of the Furioso (numbers 2243–2257); the entries relative to the poem in Sander's later catalogue of early Italian illustrated books are essentially the same as Essling's, with a
few additions (1.92–98); both works provide basic bibliographical descriptions and useful reproductions, and were used in the compilation of the descriptive bibliography here (see the References section of the entries).

See the reviews by Avanzi, Bullock, Fatini, Negri, and Fucilla, all published in 1933–34; of these, Negri offers the harshest criticism of the work: after giving a long list of errors and of editions and copies not recorded (607–610), he states: "le nostre osservazioni varranno . . . a render cauto chi consulti questa bibliografia" (613). It should be noted that most of the editions missed by Agnelli and Ravegnani were from the mid-sixteenth century and later, and that the only edition not present in the Annali but recorded in Part II here is the octavo described in entry 34.

In some instances, their only source for an entry is an auction catalogue; see 1.35, where the description of the 1530 Pencio edition is taken from Libri’s 1847 Catalogue.

On the inadequacies of the bibliographic approaches common in Italy at the time of the Annali, see Flood and Fahy 264–5; to the credit of Agnelli and Ravegnani, it should be noted that in the 1930s the modern techniques of analytical bibliography had not reached full maturity, and were not widespread even in the Anglo-American world.

The lack of rigour with which Agnelli and Ravegnani compiled the Annali was made particularly evident during my research at the Biblioteca Ariostea. There I examined many of the copies described in their work, and was thus able to confirm without doubt that most of the errors of the kind I list above could have been avoided by a simple check.

Two important catalogues are The National Union Catalog, which covers North America, and, for the BL, The British Library General
Catalogue of Printed Books to 1975; Ascarelli and Menato's La tipografia del '500 in Italia is a good example of the bibliographical reference works published in Italy in the last decade.

The scholarship on Ariosto, even when limited to studies that specifically examine the various aspects of the reception of his works in the sixteenth century, is vast; the standard critical bibliographies are Fatini, Bibliografia della critica ariostea, 1510-1956, and Rodini and Di Maria, Ludovico Ariosto: An Annotated Bibliography of Criticism, 1956-1980; Rodini has also published two articles that update his earlier compilation, "Selected Bibliography of Ariosto Criticism, 1980-87" and "Selected Bibliography of Ariosto Criticism: 1986-93".

A condensed version of this chapter was published in 1932 as "La fortuna editoriale dell'Orlando Furioso nel Cinquecento".

In the dissertation itself, I have, however, made use of her discussion which is still valid. She deals with the poem's popularity among various classes of readers and bases her conclusions on extensive citations of contemporary testimonies (264–73; and 17–56 passim). The statistical surveys of the early editions of the poem compiled by Servelio and Pace provide overviews of its fortunes in the Cinquecento, and were also useful in the preliminary stages of my research; Pace's study includes more information on format and typefaces, but, since it is based on Agnelli and Ravegnani, it is not a reliable source for valid data; see note 3 above on these two articles.

Although they deal with an edition beyond the chronological limits of the dissertation—the 1591 English translation of the Furioso by John Harington, printed in London by R. Field—two other articles that draw,
admittedly in different ways, on the Anglo-American approach to
bibliography should be mentioned: McLeod, "From 'Tranceformations in
the Text of Orlando Furioso'", and Cauchi.

57 Descriptions of illustrations of the Furioso provided by critical catalogues
like Mortimer's were consulted in the preparation of several entries in Part
II, section 3, and they are cited accordingly. The Furioso figures
prominently in the several catalogues of exhibits, such as Cagnolati's,
which have been devoted to Ariosto over the last few decades. The
reproductions they often provide are useful, and some are cited here, but
the brief descriptions of the books are generally unreliable, and I have
therefore not listed them.

58 Beer's references to the Furioso are numerous and they are scattered
throughout her book, but she provides a detailed index.

59 My discussion of the critical commentaries in Giolito's 1542 edition (Part
I, section 5) is based on Javitch's analysis of those paratexts.
Part I

A HISTORY OF THE ORLANDO FURIOSO'S PHYSICAL FORM, 1516–1542
The *Orlando Furioso* was printed in Ferrara three times during Ariosto's lifetime, and it is likely that he was involved in the publication of all three editions. The *princeps* appeared on April 22, 1516, with the device of Giovanni Mazzocchi on the title-page (fig. 1). Mazzocchi was active in the city as a bookseller between 1509 and 1517, and while it seems that he also published on his own, archival records indicate that many of the books issued with his device were actually produced in partnership with Lodovico Bonaccioli, doctor of the ducal court, who provided the financing, and the humanist Pontico Virunio, who with Gian Andrea and Antonio de' Baldi carried out the printing; Mazzocchi himself saw to the selling of the books. The surviving documentation does not clarify whether the *Furioso* was published by the partnership or by Mazzocchi alone, and it also does not prove that there was a direct relationship between Ariosto and the printers. It does, however, show the author's involvement in the other phases of publication: he procured the paper from the mills of Salò, he requested privileges from Pope Leo X, the King of France, and the doges of Genoa and Venice, and, most importantly, two weeks after printing was finished he travelled to Mantova with a case of books, intending to sell them. These facts, and particularly the last one regarding the sale of copies, suggest that Ariosto owned at least part of the edition, and that he therefore participated in its financing.4

The 1516 edition is a quarto in roman letter (ent. 1). The head-title, running titles, and canto headings are set in the one size of roman caps,
and the layout of two columns of four stanzas per page makes generous use of white space (figs. 4–9). The simplicity of the design is very typical of the classical elegance that had characterized Italian printing since its beginnings, and it was a tendency that was reinforced by the fine books of Aldus Manutius at the beginning of the sixteenth century. This influence is also seen in the title-page, where the device of Mazzocchi is prominently displayed, a practice established by Aldus and at this point in the sixteenth-century but still not common among other printers (Barberi 116–17).

The physical features of the edition, and especially the format and the typeface, place this Furioso within a class of books produced for readers of a certain economic and cultural background. At this point, it is necessary to make a brief divergence, one which will serve for the rest of Part I of the dissertation, to discuss the question of the relationship between the form of Renaissance books and their intended readership or buyers. Book historians generally agree on a basic typology for the early part of the sixteenth century in Italy: books in quarto were made for a cultivated class of readers that included humanists, nobles, civil servants, and members of courtly society in general; the smaller octavos were for "popular readers", those "ordinary readers of little learning and lower social status" (Grendler, "Form" 453). This dichotomy hinges on a structural fact with fundamental implications for the cost of books: an octavo requires half as much paper to produce than a quarto, and therefore provides twice as many leaves which, with the use of a smaller typeface, means that the same text can be printed in half as many leaves; the consequent saving in paper reduces the cost of the individual copies, placing them within the reach of readers at the lower end of the market. The differences in format also involved other important divergences: quartos tended to be printed in
roman, a style of typeface derived from humanist script, and octavos in
gothic, considered by printers in Italy to be cruder, quartos tended to be
used for texts in either Latin and Italian, but octavos only for those in the
vernacular; the larger format carried classical texts, but also contemporary
literary works, the smaller one was used almost exclusively for books of
piety and other genres that were "within the intellectual grasp" of popular
readers (Grendler 453).

This typology, which held true well into the 1540s, was not
absolute. Chivalric literature, for example, was a favourite genre of both
general classes of reader, enjoying the favour of both "il pubblico della
corte" and "il pubblico della piazza" (Beer 245). Its wide circulation did not,
however, affect the basic mixing typographic pattern just described—the
aristocratic public read it in quarto volumes in roman letter, the common
readers used octavos in gothic.

The physical presentation of the princeps of Ariosto's poem classifies
it as a book meant for the former market, and apart from its format and
typeface, other elements exemplify this fact. The use of guide letters at the
head of the cantos—figs. 4, 6, 7, 8, 9—is a throwback to manuscript books,
where they were used as instructions for the illuminators who would paint
initials onto the page. Guide letters had been rendered obsolete by the
printing press, but had been revived by Aldus as a formal feature designed
to give his books a humanist look; like the placement of the device on the
title-page noted above, this formal echo of Aldine practices affiliates this
Furioso with humanist typographical design. The actual divisions between
cantos are effected by setting phrases in roman capitals (i.e., "FINISCE IL
PRIMO. INCOMINCIA IL SECONDO) within the space normally reserved
for a text stanza (figs. 6–9); this feature sets the layout apart from that
employed in octavo editions of chivalric titles, where printers usually did not use strong breaks between sections of the text in order to save space.\textsuperscript{12}

The most distinctive formal element of the 1516 quarto is found on the verso of the privilege page (fig. 2), facing the head-title.\textsuperscript{13} It is the famous woodcut block showing bees being driven out of a tree stump by fire, enclosed by a woodcut border showing serpents entwined around axes and mallots, with the motto \textit{pro bono malum} in the corners (fig. 3).\textsuperscript{14} ("P.B.M. border" and "bees and fire block" will be used henceforth to refer to the woodcuts, and the terms will also cover the copies of these cuts that are found in later editions.) The two woodcuts together form a double \textit{impresa}, a device or emblem, on the general concept of human ingratitude. Both Beer (161-65) and Fahy (\textit{L'Orlando} 113-18) discuss the meaning of the \textit{impresa}, its literary sources, and the critical tradition that has sought to interpret it. For our purposes, what is significant is that in its privileged position at the front of the book, this \textit{impresa}—an example of a symbolic mode of communication which enjoyed great success in the Renaissance—further characterizes the edition as a product meant for a cultivated market.\textsuperscript{15} In addition, the fact that the same woodcuts appear in the 1521 edition by a different printer indicates that they were the property of Ariosto himself; it can be assumed, as Fahy does, that he was directly responsible for the conception, and probably for the placement of this key visual element of the book ("L'autore in tipografia" 106). The author, therefore, played an important part in determining the visual appearance of the first \textit{Furioso}.

The physical appearance of the 1516 edition, therefore, is a reflection of the readership that the printers and, more importantly, the author saw for the book. Ariosto's poem was mainly addressed to the aristocratic and
humanistic public connected to the world of the courts of Ferrara, Mantova, Urbino, and other Italian cities. This class of readers would be able to, and did, value the literary and cultural resonance of the text, and they would also appreciate the *impresa* and the appearance of the book, an appearance which set it apart from those chivalric books meant for the public "of the piazza" and not used at court. As Fumagalli notes, "Il Furioso ancora non esce dalle corti e dagli studi dei letterati, la sua fama è tutta ristretta agli ambienti di maggior cultura" (*La fortuna dell' Orlando Furioso* 20; see also 18).

The same considerations apply to the Ferrarese edition of 1521, printed by Giambattista da La Pigna (ent. 2). Another quarto in roman letter, in physical terms it is almost a copy of the *princeps* (figs. 11–13). There are, however, some important differences. Here, the P.B.M. woodcut has been moved to the title-page (fig. 11). The title text itself was expanded to notify the reader—or better, the potential buyer—that the reprinted poem had been corrected and expanded ("AMPLIATO"). The length of this title, set in roman caps, was such that it could not stand alone on the page; the border provides a balance to the block of text, and improves the appearance of the page. The bees and fire block has also been moved, to the opposite end of the book, on the last page (l4v). If the book has lost the strong opening of the original edition, with its combination of the two cuts and the head-title, it has gained a more distinctive outer appearance, and indeed a more cohesive overall design; the cuts are used here to create a strong outer look for the book, and they do not mix with the pages of letterpress at the beginning, as they did in the first edition. These changes were motivated by financial considerations as well: in the 1516 quarto, the verso of the title-page and the colophon page, and the last
two leaves, are blank (see ent. 1); here, the placement of the privileges on the verso of the title-page, and of the bees and fire block on the last verso, leaves the last four leaves blank, in other words, a whole quarto gathering, which can now be left out to save on the cost of the edition; consequently, the total number of leaves here is 260, as opposed to 264 for the original edition.

The second Ferrara edition was printed to satisfy demand, since by 1520 all the copies of the first one had been sold. This was the beginning of the great publishing success of the Furioso, and by the time Ariosto was ready to print the third version in 1532, another fifteen editions had appeared. During the intervening years, his fame and literary reputation had grown, and this is reflected in the formal presentation of the 1532 edition, which is considerably more ambitious than that of the first two. The book was produced in Ferrara by Francesco Rossi, who was the only printer active there at the time. Fahy calculates that between 2,650 and 2,900 copies were printed, which is twice the number he estimates for the first edition (L’Orlando 103).

The definitive edition of the poem shares the basic design features of the first two: it is a quarto in roman letter, with head-title, running titles, and canto headings in roman caps; like them, it employs the standard layout of chivalric works in verse printed in the Cinquecento, two columns of ottave per page, but unlike the preceding editions it places five stanzas in each column instead of four. This was probably done to save paper and the result is that the text pages are more crowded (ent. 18, figs. 58–66). The important difference is in the richness of the woodcut material used here, where we can see “la mano dell’autore, intento a nobilitare nei limiti del possibile l’aspetto dell’oggetto materiale a cui aveva affidato la
trasmissione della sua opera" (Fahy, *L’Orlando* 109). The guide letters have been replaced by initials *a bianchi girari*, in imitation of a decorative feature found in humanist manuscripts of the fifteenth century (Fahy 110). At the end of the text is a woodcut showing a sheep suckling a wolf-cub (fig. 67), which Fahy believes is another emblematic representation of the concept of ingratitude (112–18).²⁵ The colophon page bears a woodcut illustration showing a hand with scissors above two serpents, and the motto "dilexisti malitiam super benignitatem" in a ribbon (fig. 69).²⁶ Traditionally believed to be Ariosto’s answer to his detractors, this *impresa* was actually the printer’s, although the author may have had a hand in creating it (Fahy 111–12).

The most striking woodcuts, however, are the border used on the title-page (fig. 56), and the portrait of Ariosto near the end of the book, framed by the same border (fig. 68). The former is decorated with grotesques and classical motifs, and is signed by the woodcutter Francesco de Nanto.²⁷ The finely detailed portrait block was designed by Titian,²⁸ and it was to be copied often by other printers: “In questo ritratto Tiziano ha creato l’immagine classica e quasi ufficialmente sanzionata dell’Ariosto” (Muraro 117).

As a result of the inclusion of all this material, the appearance of the book is more detailed, heavier, and darker than that of the other Ferrara editions, and the effect is furthered by the crowded look of the text pages. In striving to create a formal presentation that would better reflect the cultural status achieved by the work and its author, the simple elegance of the first editions was to some extent sacrificed. In spite of these differences, the fundamental physiognomy of the 1532 *Furioso* remains the same: over the basic form of the humanist book, a quarto in roman, is imposed decorative
and iconographic material that reflects directly and indirectly the figure of the author, who is personally involved in the production process. The result in all three cases is a distinctive typographical product. As the following sections will make evident, other printers began to produce the *Furioso* for commercial reasons after 1521, but they retained, albeit only in the quarto editions, the basic design of the second Ferrara edition, itself a variation, as explained above, of the *princeps*. The 1532 quarto, however, had little influence: printers copied the text and some of the cuts, but the elaborate overall design was not followed. The last edition, it seems, was also a commercial failure: at the time of Ariosto's death in July 1533, three quarters of the copies remained unsold (Fahy 104).
NOTES TO SECTION 1

1 For the publishing history of the Ferrara editions, I have relied on the accounts by Fahy ("L’autore in tipografia", and in more detail, *L’Orlando Furioso* 95–107), who updates the information provided by Catalano in his *Vita*, which is based on archival documents (1.428–34 for the 1516 edition, 1.530–33 for the 1521, and 1.595–604 for the 1532).

2 As noted in the Introduction to Part II, the abbreviations "fig." and "figs." refer to the Illustrations reproduced at the end of the dissertation, and "ent." and "ents." to specific entries in Part II, section 3.

3 Mazzocchi’s name appeared on at least twenty titles, "largely of a learned character" (Norton 25), including texts by Erasmus, Guarino da Verona, and Galen, but also the *Mambriano*, a chivalric text (20.X.1509). For a more detailed discussion of Mazzocchi and his partners, as well as for a description of the archival records attesting to their contractual agreements, see Fahy, "L’autore" 106-107, and *L’Orlando* 95–101. See also Ascarelli-Menato 67–68; Norton 25–26; Cavallina 345–47; Balsamo, "L’industria tipografico-editoriale nel ducato estense" 291–93; Balsamo and Tinto 70–76; the last two articles chronicle the printing and publishing industries in Ferrara during this period, and include basic information on the Ferrara editions of the *Furioso* and its printers.

4 This view is convincingly set forth by Fahy, who cites the relevant documents, mostly letters, attesting to Ariosto’s involvement; see Fahy, *L’Orlando* 95; see also Catalano 2.149-50, 157–58; Ariosto, *Lettere* 157–60, 177. Fahy has calculated, on the basis of the available information regarding the amount of paper ordered, that about 1300 copies of the edition were printed (*L’Orlando* 100-101).
I should state here that for the historical development of the formal aspects of the book—typefaces, illustrations, devices, decoration, layout, and format—in Italy in the first half of the Cinquecento, I have relied on the general accounts in Levarie 169–79; Febvre and Martin 77–108; Steinberg 9–20, 30–37, 65–73; and Goldschmidt; although their focus is on illustrations, Bland (122–26, 139–48) and Samek Ludovici (139–85) consider other physical aspects of the book as well; Quondam includes format and typefaces in his consideration of the relationship between literature and the press (*La letteratura in tipografia*, passim); for the evolution of the title-page during the period, see Barberi. The multi-volume catalogues of Essling, Sander, and Mortimer, are, for the large number of illustrations they bring together, a standard resource for tracing the evolution of book illustration and overall design in Italy in the fourteenth and fifteenth centuries. Finally, in conducting my research in Italian libraries, I examined copies of titles related to the *Furioso* published during the period studied here, and in this regard the Fondo Castiglioni at the BNBM, a most important collection of chivalric editions, was particularly useful; its collection is catalogued in Cutolo.

Aldus' influence on book design is discussed in all the works cited in the previous note; for a brief account, see, for example, Levarie 169–71.

The question of the connection between the form and function of books in the Renaissance is a common theme of the scholarship on early book history; for a summary of the subject as it pertains to Italy, see Petrucci, and Grendler, who also provides statistics on literacy; the question of readership is amply treated by Hirsch 125–53; Quondam, "La letteratura in tipografia"
treats the issues at several points; the basic lines of the question were drawn in Febvre and Martin (77–108).

Large folio volumes were used to print works of law, theology, and less frequently literature, usually in Latin, and for the first two classes, in gothic letter and were intended for legal and theological scholars; the Furioso was never published in folio during the period under consideration here.

There is still no comprehensive study of the printing types used in Italy during the Cinquecento; for my understanding of the various styles and the terminology used to classify them, I have relied on Carter, A View of Early Typography 45–91, and particularly 79 and 89 for the uses of roman and gothic; see also Dowding 3–58, and Johnson, Type Designs; Balsamo and Tinto's study covers the development of italic; for a general survey, see Goldschmidt 1–26, and Updike 125–32, 159–63. It should be noted that the gothic faces employed in the editions of the Furioso studied here are all examples of gothic rotundas, a rounder form prevalent in Italy in the sixteenth century.

Another important exception were Aldus' editions of the classics for the humanist market, printed in octavo with italic letter; for examples of chivalric titles in both categories, see Cutolo, Essling, and Sander.

For the two reading publics of chivalric literature, and the typographic typology pertinent to each, see Beer 208–10, and 235–46.

Casadei confirms this typographical difference: "Sottolineiamo . . . che il tipo di separazione fra i canti . . . è del tutto eccezionale nell’ambito delle stampe coeve di romanzi di cavalleria" (70).

The privileges are not a formal element, but their placement at the front of the book also serves to reinforce the humanistic character of the book.
The papal privilege appears under the name of the cultivated Leo X, and it is signed by his secretary Iacopo Sadoleto, a well-known humanist (for the latter, see Letteratura italiana: Gli Autori 2.1562); Fahy points out that the privileges reveal Ariosto's intended audience: "I privilegi richiesti dall'Ariosto per A [the 1516 edition] sono una testimonianza del carattere panitaliano, per non dire internazionale, del pubblico a cui egli s'indirizzava (al privilegio locale è accennato nella frase 'Con gratia e privilegio' stampata sul frontespizio, sotto l'impresa tipografica della società Mazocco)" (L'Orlando 98).

14 My description of the center block follows Fahy: "la famosa impresa delle api che escono da un ceppo (non da un alveare come comunemente si dice) che è stato messo sul fuoco" ("L'autore in tipografia" 106).

15 On the vast subject of imprese, devices, and emblems in the Renaissance, see Bregoli-Russo, who provides a detailed bibliography.

16 See Beer 208–10, and 235–46 for the reading tastes of courtly society in general and the Este court in particular; she discusses the question of Ariosto's intended readership and the actual reception of his poem, and her account is also useful for the differences between the humanistic and aristocratic strains of courtly culture; the success of chivalric literature at the Este court is examined in greater detail by Tissoni Benvenuti, and the question is also treated by Bertoni in his study of the cultural life of the court, and by Catalano 1.179–623.

17 I have included some reproductions from early editions of chivalric literature (figs. 285–89, 292 ), as well as one of a Boccaccio printed the same year as the first Furioso (fig. 291), for comparative purposes. Although beyond the scope of the dissertation, two recent examinations of the literary
and linguistic strategies by which Ariosto distances himself from the popular chivalric tradition are found in Beer (35-138) and Casadei (36-60).

18 No other edition is known by da La Pigna, who remains an obscure printer (Ascarelli-Menato 69); on this Furioso, see Fahy, L'Orlando 101-102.

19 In addition to the differences discussed in the main text, da La Pigna uses roman numerals instead of arabic symbols for the foliation—perhaps because he lacked the types—and he changes the canto openings from type 3 to type 1 (see ent. 2, Typography); he does, however, retain the use of guide letters.

20 The P.B.M. border has been broken up into three pieces (see ent. 2, note 5), probably as a result of damage or wear.

21 Aside from textual revisions of a minor nature, Ariosto added, eliminated, and transposed a few stanzas, but the length of the text was not affected; see Segre's 1990 edition of the Furioso, "Nota al testo" 1245; see also Casadei 91-111.

22 In a letter dated November 8, 1520, Ariosto states that there were no copies to be found anywhere in Italy (see Ariosto, Lettere 177).

23 The information for the publishing history of this edition and its woodcuts is drawn from the definitive account in Fahy, L'Orlando 102-18, which cites all of the relevant archival documentation; he also discusses the privileges Ariosto obtained for the edition, as well as giving information on the paper, which Ariosto paid himself.

24 Rossi was active from 1522 to 1574, and printed over 70 editions of religious, legal, literary, and philosophical titles, a list of which is provided by Fahy (L'Orlando 179-88); see also Ascarelli-Menato 68-69.
This woodcut is replaced in some copies by the motto "Pro Bono Malum"; see ent. 18, note 5.

This block will henceforth be called the serpents device.

On de Nanto, see *Dictionary of Art* 22.466.

For Titian's design and its style, as well as for the artist's contacts with Ariosto, see Muraro 116–17, who also provides a list of references to other artistic studies; see also Mortimer 1.34; for a general study of the history of portraits in printed books of the sixteenth century, see Zappella, *Il ritratto*, which makes scattered references to this one, and reproduces it as fig. 38.
The Publishing Success of the *Furioso*, 1524–1531

This section examines the physical history of the *Furioso* between the second and the third editions published in Ferrara, a period which saw the commercial success of Ariosto's poem. This success was part of larger developments in the world of books. In the first half of the Cinquecento, the publishing industry in Italy, and particularly in its major centre, Venice, underwent a period of expansion due to the constant growth in the number of readers. As literacy spread beyond the privileged and cultured classes, the demand for books increased proportionately, and printers and publishers increased their production. Bottasso fixes the beginning of the first phase in this growth of the book market at about the middle of the second decade, the very time that the *Furioso* appeared, and he identifies the major trend in the diffusion of vernacular texts, which were accessible to the large numbers of new readers who lacked a classical education. One of the more popular—in the sense of appealing to all readers—genres of vernacular literature were the chivalric romances, which at this time enjoyed a great resurgence, appearing in both quarto and octavo, and in both roman and gothic. This was the market which the *Furioso* entered in the 1520s, and it was a market that it soon dominated, becoming one of the first "best-sellers" of the early modern period. Ariosto's poem held universal appeal, and in the period under consideration, fifteen editions were printed: two in Milan, one in Florence, and the rest in Venice. As Beer notes, "nei primi anni del suo successo la tipografia sfrutta l'*Orlando Furioso*" (184).
The chronological limit of 1531 for this section was determined by the last edition to appear before the definitive version of 1532. The Ferrara quarto introduced the expanded and revised text, which became the basis for all editions after it; it provides, therefore, a convenient dividing line. I do not mean to suggest, however, that the division is arbitrary; as will become clear in the following sections, after 1532 the Furioso entered a new period, characterized by the predominance of two new formal models, the ones introduced by Zoppino and Bindoni and Pasini. During the 1520s and up to 1532—allowing for some overlap due to the Zoppino quarto of 1530—different conventions governed the physical presentation of Ariosto's poem, and these are readily summarized. Its popularity among different classes of readers meant that it was printed in both quarto and octavo; roman typefaces were used for the text in the larger format, and gothic for those in the smaller format. The editions that appeared in quarto were nine, and those in octavo five. The latter figure probably does not represent the total number of editions actually produced, since popular books in small formats, because of their size and the modalities of their use, had a lower survival rate than quartos and folios; however, as indicated in section 1 of the Introduction preceding Part I, we can only proceed on the extant evidence, which in any case indicates the wide success of the Furioso on the market. As is evident from the figures just listed, both of the major formal models discussed in section 1, namely quarto in roman and octavo in gothic, were applied to Ariosto's poem, but in both cases it distinguished itself from other chivalric titles in that it was never fully illustrated during this period. It was also unique in possessing its own graphic identity—the P.B.M. border cut was used on the title-page of most of its editions. The last
two points will be discussed in detail after the examination of the editions, beginning with those in quarto.5

The first edition to appear after the 1521 Ferrara quarto was published in 1524 by the firm of the brothers da Legnano, one of the largest in Milan, and printed by Agostino Vimercate. This was a quarto in roman letter, and it was illustrated by four woodcuts in the prevalent Milanese style, but since these were from other works and showed generic chivalric scenes, their inclusion was more a matter of decoration than actual illustration (see ent. 3, note 1; figs. 14–18).6 Later that year, Nicolò Zoppino, a major publisher of vernacular literature in Venice, published another quarto (ent. 4).7 Zoppino's edition was important for the formal presentation of the Furioso over the next few years, for it was a close copy of the 1521 Ferrara edition, and his example in following this model was taken up by most other printers when producing the poem in quarto. This was due in part to the fact that the edition came out of Venice, which at that time was the largest publishing centre in Italy, producing over 50% of the books on the peninsula in the first half of the century (Santoro, Storia del libro italiano 108). In this highly competitive market, printers and publishers were quick to follow new trends, often pirating each other's editions to share in their commercial success. Indeed, it appears that all of the Furioso editions published in Venice—and all the others published outside of Ferrara—were piracies, appearing without the author's consent. Zoppino's title-page boasts "GRATIE ET PRIVILEGII" (fig. 19), and reprints the privileges of the 1521 quarto, but this is not necessarily proof that permission was obtained from the author.8

The formal design of Zoppino's edition follows the 1521 quarto, with some adjustments. The woodcuts of the P.B.M. border and the bees and fire
block are good copies of the originals, and they are placed at either end of the book, as in the 1521 model (figs. 19, 21). Zoppino adds more detail to the title-page by using some gothic characters for the first line, a number of fleurons, and he also prints it in both red and black; these features would be variously followed in other editions. He also changes the layout of the text pages, adding a stanza to each of the two columns; intended to save space, and therefore reduce the cost of the book, this was to remain the layout structure of the Furioso in most later editions, up to and including the 1542 Giolito quarto. With minor variations, mainly having to do with the use of gothic characters in the title or gothic initials at the head of the cantos, the quarto editions printed after this one did not deviate from the basic model, as an examination of the relative entries in Part II will show. The Rusconi editions of 1524 and 1527 actually used the same border, suggesting that some sort of arrangement existed between these publishers and Zoppino (ents. 5 and 10, figs. 22, 27, 28; see ent. 5, note 6). Different copies of the two blocks, less attractive than Zoppino's, are found in the Milan edition by G. A. Scinzenzeler, which diverges from the model and places them both on the title-page (ent. 8, fig. 23). Another copy of the border is used in the unsigned quarto printed in Florence in 1528 (ent. 12, fig. 30). There are only two quarto editions, aside from the 1524 da Legnano, that do not use the border cut. Sessa preferred to frame the title-page of his 1530 edition with a finely decorated border which incorporated his cat-and-mouse imprint, and he also used a similar border on the last page to frame another of his devices (ent. 15, figs. 33, 36). Bindoni and Pasini's 1531 quarto, their first, was published to compete with the Zoppino of the year before, and it did so by copying its formal presentation. It did not, however, use a P.B.M. border on its title-page, since the publishers already had a
smaller one for their octavo editions, and apparently were not ready to incur the expense of a second one (ent. 17, figs. 50–55).11

These editions in quarto were, as was the general norm with this format, "designed for the more cultivated and affluent segment of readers" (Javitch 13).12 In this same period, the Furioso was also printed in the smaller, more economical octavo format: "In questi anni vengono immesse sul mercato le prime edizioni in ottavo stampate in caratteri gotici dell'Orlando Furioso, quelle edizioni destinate al pubblico degli indotti, piccole di formato e scritte nei caratteri della tradizione popolare" (Beer 184). In 1525, the large firm of Bindoni and Pasini, which specialized in chivalric literature, printed the first edition of the Furioso in octavo, with the text set in gothic types (ent. 6). They used a P.B.M. woodcut border on the title-page and at end of book, around a copy of the bees and fire block, and they also placed a small vignette with a generic chivalric scene in the head-title. The border itself is on a black ground, and it was used again in their second octavo edition of the poem (fig. 32).

The octavos produced by other publishers were similar, with the minor variations that can be expected when a text is printed by different shops. Sisto Libbraro, for example, uses roman on title-page, but the text is still set in gothic (ent. 9, fig. 25). In this edition we find yet another copy of the P.B.M. border, as well as one of the bees and fire block. Sisto also places a small woodcut illustration in the head-title showing scenes from Orlando's madness (fig. 26). This is the first time that an illustration based on the text of the poem is made, but it is a single cut, and it is found only at the beginning of the book. The Rizzo edition of 1530 is the only octavo to use a roman font for the text, but otherwise it follows the same physical pattern, and its title-page bears a copy of the usual P.B.M. border (ent. 13).
A significant departure from the usual formula of printing the *Furioso* in octavo was the edition brought out in 1527 by Garanta, a publisher of contemporary vernacular literature (ent. 11).¹³ Garanta and his printers decided to improve the appearance of the poem: the title-page bears a finely detailed architectural border (fig. 29), the columns of the text have four stanzas instead of the usual five, and, most importantly, the text is set in an italic font, the first time that this style of typeface was used to print the *Furioso*. As Harris explains, Garanta was the first to apply the Aldine model for printing the classics—octavo format and italic font—to chivalric literature ("Garanta 106"). This new model, however, did not have much success at this point in the formal evolution of the *Furioso*: Bindoni and Pasini printed another octavo in italic in 1530, retaining, however, the usual border and layout (ent. 14), but this font was not seen again in any format until the Giolito edition of 1542.¹⁴ Evidently, the reading public was not yet ready to see Ariosto's poem presented in the same manner as the classics had been by Aldus.

The two typographical formulas employed for the *Furioso* had some important features in common. As seen in the preceding discussion, the P.B.M. border was used on most title-pages. What had, in effect, been a humanistic feature of the original editions, a feature tied to Ariosto's conception of the poem and of the audience to which it was directed (see section 1), had become in the 1520s a basic graphic element of a commercial product, one divorced from its original purpose. In essence, the border was now the device of the book itself, a kind of graphic trademark, and potential buyers could identify the *Furioso* simply by looking at the title-page, without even reading the title. This was a unique characteristic of the poem that distinguished it from all other titles on the market.
A second formal feature common to both formats served to differentiate the *Furioso*. In the 1520s, printers in Venice would normally illustrate the chivalric works they produced with small woodcut vignettes scattered throughout the text. In this, they followed a long-established tradition in Venetian illustrated books of recycling the same blocks for editions of different texts, a tradition motivated by the simple reason that the cost of producing new blocks for each new book was too high. Firms such as the Rusconis and Bindoni and Pasini had a stock of blocks, some of which could be traced back to the 1490s, which showed generic scenes of battles and duels (see, for example, fig. 290, 293). Because of the common narrative motifs of chivalric works, these illustrations could be applied to many different titles, but they were never used to illustrate the *Furioso*. A few vignettes were used in some editions of the poem, and were mentioned above, but these were placed at the beginning of the book, and the text itself was never illustrated. This characteristic of its physical appearance set Ariosto's work apart from other chivalric titles on the book market, and it can be attributed to a simple commercial consideration. The fact that the *Furioso* was a very popular book meant that as a product it did not need the added incentive of illustrations to attract the buyer. Since this proved to be the case year after year, publishers could afford to dispense with them altogether and thus save some space in what was already a long book; this, of course, reduced on the expenses for paper and increased the profit margin.

From 1524 to 1531, therefore, the *Furioso* enjoyed great success among different reading publics, and it was printed in both the basic formal models: quartos in roman and octavos in gothic. Most of the editions patterned on these models, however, shared important features which
endowed the text with a graphic identity common to all formats. As the popularity of the text continued to grow, its two basic physical forms would each be defined further, and two distinct models would emerge.
NOTES TO SECTION 2

1 For a recent study of the publishing industry in Italy in the sixteenth century, see Santoro, *Storia del libro italiano* 71–136; Santoro's approach integrates economic and cultural considerations, including the growth of literacy, and he also provides statistics on total book production; Quondam, "La letteratura in tipografia" covers the same issues, but from the perspective of literary history; for an overview of the effect that the rise in the numbers of readers had on the book market, see Bottasso; on the expansion of the book market in Venice, see Pesenti 93–100; the standard works of Febvre and Martin, and Hirsch, still provide useful accounts of the subject. It should be noted that the question of the cost of books is largely unexplored because of the lack of sources; the problem is evident in this dissertation, which cannot make any specific observations regarding the actual cost of specific editions since there is no evidential base from which to proceed.

2 On the publishing success of the *Furioso* in the sixteenth century, and its popularity among all types of readers, see Javitch 10–14; Fumagalli, *La fortuna dell' Orlando Furioso* 20–56, and 264–72; Beer 210. The standard source for the publishing history of chivalric literature, and for the effect that the *Furioso* had on this genre in the 1500s, is Beer, esp. 141–256; for an overview of the market for these texts, see also Harris, "Marin Sanudo".

3 I also do not mean to imply that the success of the *Furioso* fell off at this point; as is evident from the number of editions printed, it continued to grow.

4 The question of the survival rate of early books is examined by Harris in his "Marin Sanudo".
The entry numbers (Part II, section 3) relative to the editions discussed in this and the other sections of Part I are given parenthetically; the numbers can also be identified by consulting the Short List in Part II, section 2.

For the da Legnano brothers, see Ascarelli-Menato 144, and Sutermeister's annals; on Vimercate, see Ascarelli-Menato 155, and Sandal 49–78; on Milanese woodcuts, see Kristeller, and Santoro, *Libri illustrati milanesi del Rinascimento*.

For Zoppino, see section 3.

No evidence has been discovered to support that Zoppino's edition was pirated, but neither is there any that proves it was legitimate. Scholars are of the general opinion that the editions of the *Furioso* published during this period were without the permission of the author, who had obtained privileges in various parts of Italy; see Fahy, *L'Orlando* 95–107, esp. 102; Segre, "Nota al testo" 1256 in his 1996 edition of the poem. Although there is no specific evidence to definitively establish this view with any certainty, it seems likely given the ineffectiveness of such controls at the time, when it was not uncommon for printers of pirated editions to claim to have permission in order to escape prosecution; see Horatio Brown 40–72. In Zoppino's case the issue is complicated by the fact that he was Ferrarese, and hence may have known Ariosto, although the available published documentation does not record any contact (see Catalano, and Ariosto, *Lettere*); if they did enter into an agreement to print the poem in Venice, why did the author not lend Zoppino the woodcuts, which he copied instead? The border may have been unusable because in the 1521 it shows damage (see ent. 2, note 5), but the bees and fire block was in good condition. My own cursory research into the records of the Archivio di
Stato di Venezia did not reveal any significant information on the question of privileges and the *Furioso*.

9 On Scinzenzeler, see Balsamo, *Giovann' Angelo Scinzenzeler*, and "Annals"; see also Harris, "Una aggiunta".

10 On Sessa, an important publisher of popular literature, see Curi Nicolardi 5–40, esp. 24–38; see also Ascarelli-Menato 327.

11 On Bindoni and Pasini, see section 4.

12 For a discussion of the format of books and its connection to particular segments of the market, see section 1.

13 On Garanta, see Ascarelli-Menato 361–62; Harris, "Garanta" and *Bibliografia* 2.94–95. On the Nicolini Da Sabbio brothers, the printers of the edition, see Ascarelli-Menato 354.

14 Garanta had been granted a privilege by the Venetian Senate in 1527 for the exclusive right to print the *Furioso*, the *Innamorato*, the *Morgante*, and some other chivalric titles in italic (Harris, "Garanta" 110–11; see fig. 293 for the title-page of the *Innamorato*, and Harris, *Bibliografia* 2.94–95 for the printers of that edition). Although the privilege was for a duration of ten years, Garanta ceased his activity in the book industry in 1528. Even admitting the unlikely possibility that he still actively defended his rights over printing the *Furioso* in italic, and that he and Bindoni and Pasini had some mutual arrangement for their 1530 edition (Harris, "Garanta" 111), no printer used italic to set the text of the poem for another five years after the privilege had expired in 1537, suggesting that it was not the main reason for the absence of this typeface. On the question of privileges, see note 8 above.
On this practice, see Harris, *Bibliografia* 1.43–45, 1.82–86, and 2.67–69; Harris discusses specifically the Rusconi and the Bindoni and Pasini firms, and his study includes numerous reproductions of such vignettes.
3

Zoppino and the Illustrated Editions of the *Furioso*

Nicolò Zoppino introduced the first major change in the formal presentation of the *Orlando Furioso* when he published, in 1530, a quarto edition of the poem with a full set of canto illustrations (ent. 16). Zoppino was active between 1505 and 1543 in Venice as a publisher, and he also operated as a bookseller there and in several other cities in Northern Italy.¹ His production focussed on literary texts in Italian, and especially on chivalric texts. As seen in the last section, Zoppino first published the *Furioso* in 1524, in a quarto edition which copied the formal characteristics of the 1521 Ferrara edition, but six years later he made a more original contribution to the physical evolution of Ariosto’s poem. His intent is evident in the letter to the readers on the verso of the title-page, where he explains that seeing Ariosto’s work “con tanti & vari modi di fogli forme & littere stampata anzi per meglio dire piu che lazzerata”, he was moved to spare no effort or expense to prepare a more deserving edition of Ariosto’s work (fig. 38, ent. 16, note 6). He also expresses a hope that those drawn by nature to perfect things will strive to adorn their study with the book and will not mind the expense (“non guardando a spesa s’ingegna il suo gentil & leggiadro studietto ornare”). The intended market for the book, therefore, are those cultivated readers who can afford quartos and are not limited to the cheaper octavos.

The book itself is carefully presented. The title-page reuses the P.B.M. border from the 1524 edition (see ent. 16, note 2); here, however, it
has been lengthened to accommodate a woodcut with the first portrait of Ariosto to appear in an edition (fig. 37).² The title text is printed in red and black, using both roman and italic characters. Italic is also used for the letter to the readers, which begins with a guide letter from the same font (fig. 38). The text is in roman, in the usual layout of two columns of five stanzas, with an initial at the head of each canto (figs. 39–47). The bees and fire block, also in the 1524 edition, is on the last page (fig. 49), effectively closing a carefully designed book. The most important formal element in the book, however, are the forty woodcut vignettes used to illustrate the text. Set at the head of the cantos, they provide effective visual breaks between the sections of text, and since most are the approximate size of the space used for the stanzas, they also do not disrupt the layout of the pages.³ Zoppino had decided that the expense of making a set of illustrations was now justified, and aside from the elevated sentiments he set forth in his letter, it is likely that commercial considerations also played a part in this innovative move: in a competitive market where copies of the Furioso were not scarce, an illustrated edition would have a decided advantage, at least among those readers who could afford it. The design change that he effected is simple: to the basic model of the quarto editions printed up to that time, he added the illustrations, and then made the other minor adjustments just described to further improve the look of the book.

In 1536, Zoppino published another edition of the Furioso, this one with the text of the final version of the poem (ent. 25, figs. 105–21). Here, he followed the model he had introduced six years earlier, but made several changes. Aside from some minor differences in layout (see ent. 25), the changes are as follows. The title-page (fig. 104) bears a different portrait of Ariosto, the cut here being one of several copies made in the 1530s from
the original block used in Rossi's Ferrara edition of 1532 (entry 18, fig. 68). Zoppino drops the P.B.M. border, probably considered outdated after the appearance of the serpents device in the 1532 edition (fig. 69); he replaces it with a border made up of two vertical pieces showing astrological motifs, and two horizontal ones, the latter being a variation on the serpents device, which itself was the basis of several copies found in most Furioso editions published after 1532. He also adds six new canto blocks, since the definitive version of the poem was six cantos longer than the earlier ones (see ent. 25a). Finally, the edition includes Guazzo's list of the aggiunte made by Ariosto in the last version of the poem (figs. 118–19). This last addition was probably in response to the Bindoni and Pasini edition of 1535, which is discussed in the next section, but it is in any case a brief and relatively short paratext, and it does not intrude on the formal character of the book. These changes, therefore, were made to update some of the elements in the 1530 edition, but the basic physical model introduced there, a quarto with illustrations, has not been significantly altered.

The small vignettes used as canto illustrations in both editions depict scenes derived from the textual narrative, and include captions with the names of the characters and places to facilitate identification of the events shown (figs. 122–67). The artist that designed them and the artisan who cut them are unknown. The style of these illustrations, with the heavy lines and the rather rough shading technique, seems rudimentary and poor to the modern eye. The first few decades of the sixteenth century, however, were not a period of great achievement in book illustration, and this was particularly true of the illustrations used in books of chivalric literature. When one compares Zoppino's cuts with others from the same
period it becomes evident that they are actually somewhat superior in style and design.\(^7\)

The composition of the illustrations is simple: the scenes represent a single episode before a basic background. The scenes depicted, and their textual source, are described in detail in Entry 25a. An analysis of the relationship between text and illustration is outside the scope of this dissertation, but a few brief comments can be made. As Bellocchi and Fava point out (14), the complexities of the *Furioso*’s text presented a challenge for the designer of the cuts, who in any case had a small surface with which to work. He followed a basic strategy of simplifying and schematizing the narrative, but he still made several errors in its interpretation, and consequently the cuts are not always a precise visual rendering of the text.\(^8\)

Whatever their limitations, these illustrations offered the first iconographical representation of the characters and events of the *Furioso*, and "Zoppino's edition provided a prototype for others publishing illustrated editions of Ariosto 's epic" (Falaschi 228). The influence of this model, however, was felt only after the 1536 edition. Like all editions with the older version of the poem's text, the 1530 quarto was rendered obsolete by the Ferrara edition of 1532.\(^9\) The four editions in this format which appeared in the years immediately after 1532 offered readers the new version of the text, and this was apparently enough to ensure their viability on the market, for none included the added incentive of canto illustrations.\(^10\) After 1536, however, Zoppino's formula evidently had a greater appeal among the readers that bought quartos, and to compete with it, or to emulate its success, the editions that were published after it in this format invariably followed it in including a set of woodcuts to illustrate the cantos. In 1537, Benedetto Bindoni published a *Furioso* with a series of
canto blocks which were all close copies of the Zoppino originals (ent. 28, 183–88), and Giglio's 1539 edition includes a second set of copies from the same source (ent. 30, figs. 189–93). In both cases, there is a noticeable degradation in quality: these illustrations were cut with less skill than the originals, as is particularly evident in the use of stiffer lines and in the less effective shading. Aside from this qualitative difference, and some minor divergences (see ents. 28 and 30), the Bindoni and the Giglio quartos both follow Zoppino's model for all other aspects of the poem's formal presentation; they also do not include paratexts other than the Guazzo list from his 1536 Furioso. The same is true of the edition published by Nicolini da Sabbio in 1540, which actually uses the same set of canto blocks, as well as the other woodcuts, found in that quarto (ent. 32, "Woodcuts"; figs. 194–98).

Zoppino's innovations, therefore, defined the physical form of the Furioso in quarto for the six years preceding Giolito's own innovative edition of Ariosto's poem in 1542. As the letter to his readers made explicit, these editions were meant for the upper end of the market, for those readers who could afford the more expensive format and also appreciate its physical qualities. As the popularity of the Furioso continued to grow in the 1530s, the tastes of this segment of its reading public gradually changed. Zoppino understood that the established manner of printing the poem for these readers, that is, simple quarto editions without illustrations to the text, was outdated and did not satisfy their needs any longer. The formula that he devised in response to this insight established a new model for editions of the Furioso in quarto—after 1536, these were always illustrated books, and the actual illustrations were copied from the set Zoppino himself had first introduced. This was an important phase in
the evolution of the *Furioso*'s physical form, for Ariosto's work now began to take on distinct features according to the format in which it was printed. Initiated by Zoppino for quartos, the process of clearly defining a formal model for each format was furthered during the same period by Bindoni and Pasini for octavos.
NOTES TO SECTION 3

1 On Zoppino, see Harris, *Bibliografia* 2.87–93; Harris, "L’avventura editoriale" 88–94; Quondam, "La letteratura in tipografia" 639–41; Potter; and Ascarelli-Menato 351–52.

2 The designer of the portrait in unknown; see Zappella, *Il ritratto* 1.108, and tav. 37.

3 The first eight canto openings are irregular, perhaps because Zoppino experimented with the layout before deciding on a final design; see ent. 16, note 5.

4 For the various versions of the block, see ent. 24, note 6; ent. 31, note 5; ent. 32, "Woodcuts"; ent. 33, note 5; ent. 34, "Attribution and Dating".

5 Falaschi (227–28), Hofer (28–29), and Bellocchi (14) discuss these illustrations briefly.

6 On this point, see Essling 3.93–95, and Bland 139; for the illustration of chivalric texts, see also section 2.

7 See, for example, fig. 293, and from an earlier period, fig. 289. In the second volume of Harris' *Bibliografia* there are numerous reproductions of woodcut vignettes from editions of the *Innamorato* printed in the first half of the Cinquecento; these provide a good comparative sample, and an examination of them confirms that the Zoppino cuts represented the higher end of the scale in terms of style and composition.

8 For example, in the cut for canto 29 (fig. 151), Orlando is shown smooth-skinned, as he is in the block for 23 (fig. 145), but he is supposed to be hirsute (see *Orlando Furioso* 23.133, 29.59–60). The textual changes and additions made by Ariosto for the third and definitive version of the *Furioso* necessitated some shifting of blocks, and this further complicates
the text-image question, for the scenes depicted by the blocks do not always match the cantos in which they are placed; see the opening comments to ent. 25a.

9 As was noted in section 2, the quarto that Bindoni and Pasini published in 1531 did attempt to compete with the 1530 Zoppino by imitating its formal presentation; it copied from it the portrait of Ariosto, but it did not include any illustrations (ent. 17, figs. 50–55).

10 These editions are the following: the Sessa of 1533 (ent. 20, fig. 76); the 1533 Blado (ent. 21, figs. 77–78); the 1535 Torti (ent. 22, fig. 79); the 1536 edition published by Giovanni Giolito in Turin (ent. 24, figs. 94–103). The last one has a set of paratexts copied from the 1535 Bindoni and Pasini octavo (ent. 23).

11 On Giglio, see Ascarelli-Menato 366; on Benedetto Bindoni, Francesco's uncle, see Ascarelli-Menato 349.

12 It should be noted that another set of copies was used in the octavo published by Alvise Torti in 1539 (ent. 31); this is the only example of an illustrated Furioso in this format for the period under consideration. On Torti, see Ascarelli-Menato 366–67.

13 On Nicolini, see Ascarelli-Menato 354–55.

14 For the evolution of the reading public and for the popularity of the Furioso during this period, see the sources cited in section 2, notes 1 and 2 respectively.
Bindoni and Pasini: The Introduction of Critical Commentary

The firm of Francesco Bindoni and Maffeo Pasini was one of the most prolific in Venice, producing over two hundred titles between 1524 and 1551. The partners specialized in chivalric literature, and before 1535 they had published four editions of the Furioso: in octavo in 1525, 1530, and 1533; in quarto in 1531 (ents. 6, 14, 17, 19; figs. 32, 70–75). All these editions were printed according to the established formal models of the time. In 1535, however, the firm enacted the second significant change to occur that decade in the presentation of the Furioso, with the addition of a critical apparatus to the text (ent. 23).

The octavo of that year does not present innovations in the appearance of the Furioso as immediately apparent as those seen in the 1530 quarto by Zoppino. The woodcut serpents device on the title-page, a copy of the one in the 1532 edition, represents the first use of this element on the first page of a Furioso, but the Ariosto portrait at the end of the book, also copied from the same edition, had already become a common feature (figs. 80, 93). The cut serves to break up the two blocks of text on the page, the second of which is set in italic and lists, or rather, advertises, the paratexts inside the book. Italic is also used to set the two dedicatory letters (figs. 81, 87), but the rest of the book, including the paratexts, is set in the usual face employed for octavo editions, gothic (figs. 81–92). The poem is set in the basic layout of two columns of five stanzas each. Bindoni and
Pasini had simply taken the formal model designed for the popular market and added the paratexts, but in so doing they redefined that model in significant ways.

The constant increase in book production during the 1530s resulted in greater competition among Italian publishers, especially those who served the less cultivated readers that bought cheap octavos editions of vernacular texts. In an attempt to attract these readers, editors were hired to provide paratextual material designed to assist them in interpreting the texts they bought.\(^5\) Bindoni and Pasini turned to Ludovico Dolce, a poligrafo who was to have a long and prolific career as an editor and printing-house consultant in the Venetian publishing world. Aside from the two dedicatory letters, Dolce prepared four paratexts to aid the readers of the book: an "Apologia" in which he defends Ariosto from detractors; a glossary in which he explains some difficult words and literary allusions found in the *Furioso*; a list of the additions Ariosto made in the final version of the poem; a table of characters listing their appearance in major episodes. An analysis of these texts as they relate to the *Furioso* and its critical reception is beyond our purpose,\(^6\) but they are important here for what they reveal about the readers foreseen by Dolce and the publishers, as well as the ways in which the form of the book itself was intended to serve them.

Near the end of the "Apologia", Dolce writes that he prepared the glossary "per servir al commodo del lettore non molto esercitato nella lingua, e di quelli, che non hanno cognizione delle latine lettere" (leaf 216'). This explicit reference to the readers for whom the edition is intended is accompanied by comments on the advantages of its physical characteristics. On the same page as the sentence just cited, Dolce commends Pasini's
diligence because in addition to offering "si gran volume in piccola e manigevole forma", he has provided the paratexts so that "ciascuno potrà legger quello, che più gli piacerà senza fatica di travolger tutta l'opera". Pasini himself, in a brief note to the reader, explains that in order to help those who want to find only their favourite passages or the additions made by Ariosto without having to read the entire book, he has included the list of additions and the table of characters, "per i quali duoi modi ciascuno potrà servendosi a suo piacere fuggir il fastidio e la fatica di volger più carte" (leaf 218'). Dolce and Pasini, therefore, use the practical difficulties inherent in handling a book with a text as lengthy as that of the Furioso to promote the advantages of the smaller octavo format. They are also aware of the further difficulties caused by the narrative complexities of the poem, and of the different strategies used to read it, and they move to remedy those complexities and serve those strategies with the list and the table of characters. What is important for the discussion here is that those two paratexts are not just indices, simple lists of leaf numbers: each item given there is keyed into the text by a marginal note beside the relevant passage (figs. 81–84). These marginal notations represent a significant moment in the evolution of the Furioso's typographical form, for this is the first time that the text shares the page with extratextual matter. This marks the beginning of an editorial practice which over the course of the sixteenth century would eventually see the text submerged not only by notes in the margins, but by commentary preceding and following each canto, and by extensive critical material before and after the poem.

With this edition, Bindoni and Pasini introduced a new model for printing the Furioso in octavo. The nature of the innovation, however, was not founded on any major changes to the graphic character of the
former model: the typeface was the same, there were still no illustrations to the text, and the layout of the poem, aside from the addition of the marginal notations, remained unaltered. The publishers did not renew the design, choosing instead to differentiate their product by using Dolce's paratexts to further exploit the advantages of its basic physical characteristic, its size: this edition was affordable, easy to handle, and it allowed the reader to navigate the text conveniently and quickly. Bindoni and Pasini, in short, were selling the practical advantages of what today would be called the paperback to a specific sector of the book-buying public, the readers who had bought the Furioso in the octavo format since the 1520s. If the typographical presentation of this edition is not particularly appealing, it should also be noted that it is typical of most octavos of the period, made to be affordable and not attractive.  

In the seven years between this edition and the appearance of the first Furioso by Giolito, seven other editions of the poem were published in octavo: by Torti in 1536 (ent. 26, fig. 168–69); by Agostino Bindoni and Giovanni Giolito in 1536 (ent. 27, figs. 170–82); by Agostino Bindoni on his own in 1539 (ent. 29); by Torti again in 1539 (ent. 31); by Bindoni and Pasini in 1540 (ent. 33, figs. 199–200); by Volpini in 1541 (ent. 35, figs. 204–205); finally, I have attributed an unsigned edition to Antonio Blado, and established the date of its printing as being after 1540 (ent. 34, figs. 201–203). All of these editions followed the formal pattern established by Bindoni and Pasini in 1535. There are some divergences from the model, which is inevitable considering the number of printers involved. Two are of significance: in some editions, the serpents device on the title-page is replaced by the portrait of Ariosto, in all probability because the printer lacked a copy of the device; some editions lack a number of the Bindoni
and Pasini paratexts, or place them in a different order, or add different ones. These departures, however, do not alter the basic formula of the 1535 octavo.

Like the Zoppino editions of 1530 and 1536, the one published by Bindoni and Pasini in 1535 established a prototype for the formal presentation of the *Furioso*. The two formats were designed to respond to the demands of different readerships. Printed in roman letter, fully illustrated, and with one brief paratext, the quartos of the Zoppino model were meant for the upper segment of the book market. The Bindoni and Pasini octavo and those that followed it, which were intended for the lower end of the market, were printed in gothic, had no illustrations, and included several paratexts. The concurrent development and success of these two formulas for presenting the *Furioso* in print endowed Ariosto's poem with two distinct typographical identities in the 1530s, and this was a marked change from the previous decade, when the formal bifurcation was not as strong given the graphic identity common to both formats.
NOTES TO SECTION 4

1 For a discussion of the partners, see Harris, "L'avventura editoriale" 95-96, which includes a list of chivalric titles they published; Harris, *Bibliografia* 2.93–94; Ascarelli-Menato 349–50, 360–61.

2 Although these editions were not innovative, Bindoni and Pasini did not refrain from copying ones that were: as seen in section 2, their 1530 octavo was in italic, in imitation of Garanta's 1527 edition, and their 1531 quarto was printed to compete with the 1530 edition by Zoppino.

3 The firm had added a paratext to the *Furioso* before, a sonnet in honour of Ariosto (see ents. 6, 14), but never any critical material.

4 For a list of the editions in which the portrait is used, see section 3, note 4.

5 The editors also carried out textual revisions; for their function in the Venetian publishing world and their influence on reading habits during this period, see Richardson 90–108.

6 On Dolce and the paratexts he prepared for this edition, see Trovato 67–71; Richardson 95–97; Di Filippo Bareggi 58–60. On the "Apologia" only, see Ramat 364; Servello 24; Javitch 171–72; Beer 209.

7 Essling explains that during the first three decades of the Cinquecento books of fine workmanship and design continued to be made, but in general the need to produce greater quantities of books prejudiced quality, and this was particularly true of the smaller, cheaper octavos (3.93–95).

8 See the following pages in Ascarelli-Menato for the publishers mentioned: Alvise Torti, 366–67; Agostino Bindoni, who was Francesco Bindoni's uncle, 349; Giovanni Giolito, who was Gabriele Giolito's father, 242–43, 373; Giovanni Antonio Volpini, 380; Antonio Blado, 100–101.
9 The only significant exception is represented by the Torti octavo of 1539 (ent. 31), which includes a number of canto illustrations copied from the Zoppino series; in all other respects, however, it remains true to the Bindoni and Pasini model.
The physical form of the *Orlando Furioso* was fundamentally redefined in 1542, when Gabriele Giolito published a quarto edition of the poem which integrated illustration and paratexts (ent. 36). As was indicated in the Introduction of this dissertation, Giolito was one of the most prolific Venetian publishers of the Cinquecento, and his firm produced close to nine hundred editions between 1538 and 1578.1 His success was established not only through the prodigious output of his press, but also by the influential critical commentaries he included in his books, and by the quality of their design and illustration, which set new trends in typographic style.2

In the first two decades of his career, Giolito concentrated almost exclusively on vernacular texts, bringing out numerous editions of the works of Petrarch, Boccaccio, Aretino, Castiglione, and Ariosto. This was a reflection of the general direction of the Venetian publishing industry at the time. The continued growth of the reading public in Italy had created an unprecedented demand for vernacular texts and a corresponding expansion in book production. By the 1540s, as Dionisotti convincingly argues, these developments gave rise to a new sense, shared by readers, writers, and critics alike, that the vernacular was as worthy a medium of literary expression as Latin, and that the works of contemporary authors could stand alongside classical texts.3 Publishers responded to this fundamental cultural change not only by offering more editions of vernacular texts, but also by endowing them with critical commentaries.
and other paratexts designed to promote these texts as new classics and aid readers in their interpretation. They also strove to improve the typographical appearance of these books to make it consonant to their newly-won literary status, and often included attractive illustrations. The marketing strategy of Giolito's firm, the largest in Venice at the time, was to make the full range of literature in Italian available to the reading public, and it succeeded: "Nell'azienda giolitina celebra il suo trionfo—la sua autonoma centralità—la letteratura volgare del Cinquecento" (Quondam, "La Letteratura" 642).

The Furioso that Giolito published in 1542 was to be the first of 28 that he brought out in the next two decades, making Ariosto's work the mainstay of his production during that period. The complex formal presentation of this quarto, with its highly conscious integration of text, paratexts, illustrations, and decoration, is clearly superior to that seen in previous editions (see figs. 206–28). It is designed to serve a basic objective, which is "the presentation of the Furioso as a new classic", a modern equivalent of the ancient epics (Javitch 31). This intent is also evident in the paratexts prepared by Ludovico Dolce, who, as we have seen, had already fulfilled the role of editor for Bindoni and Pasini's 1535 edition. Here, Dolce expanded considerably the glossary of difficult words and literary allusions, as well as the index to characters and episodes, now the "Espositione" and "Tavola" respectively (see ent. 36; he also included a lengthy commentary on Ariosto's imitations of classical texts, mainly Virgil and Ovid ("Brieve dimostracione"), and he placed brief allegorie at the head of each canto explaining the text's moral value. This material was intended to convey the poem's "serious status and pedigree" and affirm that the Furioso "was not just another chivalric romance but one of
the rare poems of modern times that matched the perfection achieved by the ancient poets" (Javitch 31–32). Javitch sees this edition as the beginning of the process by which the *Furioso* was brought into the literary canon in the second half of the Cinquecento.

More important for our purposes is the manner in which Giolito's intentions regarding the edition are enacted in its formal presentation (figs. 206–28). The text of the poem is set in italic, which had been used since Aldus' time to print Latin works. Its application to the *Furioso* was not original, for it had already been employed by Garanta in his 1527 edition, but this style of typeface was not taken up by other printers for this poem or for other editions of chivalric literature until Giolito began to use it regularly in the 1540s. Several sizes of italic and roman are used to set the various texts in the edition (see ent. 36, "Typography"), and this can be seen on the title-page, where the two styles of typeface are alternated for decorative effect. The title-page itself is the most striking example of the formal ambitions of the edition and provides a graphic face to the book considerably more complex than any previous efforts: it bears a large woodcut architectural border with elaborate decoration, which encloses Giolito's distinctive phoenix device (fig. 206). Giolito's title-pages and borders were to begin a new trend in Venetian and European book design, as were the historiated initials placed at the head of each canto (figs. 208–11, 213–14, 216–19). Illustrated with figures from Ovid's *Metamorphoses* whose names began with the letter displayed by the woodcut, these initials furthered the strategy of presenting the *Furioso* as a modern classic. The classical motif also characterizes the portrait of Ariosto at the end of the poem, which shows a bust of the author, crowned with a laurel wreath and dressed in a toga (fig. 221). Giolito uses a second title-page for the paratexts
that follow the *Furioso*, where he prominently displays another version of his device (fig. 222). A third version is placed on the last page (fig. 228); by this repeated and emphatic use of his trademark, the graphic identity of the publisher has taken over what had in earlier editions been the privileged space of images connected to the author or the work—the P.B.M. border, the bees and fire block, the portraits, and the serpents device. Another formal detail of the book are the fleurons used to complete the layout of headtitles and text pages (figs. 208–10, 220–23).

The most distinctive feature of the book is the set of forty-six woodcuts used to illustrate the text (figs. 229–74). Giolito was not the first to place illustrations at the head of the cantos, but the ones here are larger and considerably superior to Zoppino's in style, manufacture, and composition (see figs. 122-67). The technical skill in the cutting is evident in the fine lines and careful shading which serve to balance the italic of the text. The unknown designer makes effective use of classical architectural elements and landscape backgrounds to frame scenes, he shows an attention to realistic detail, and he depicts the human figures with long limbs, exaggerated musculature, and small heads, features suggestive of the style of early Mannerism. The sophistication of these illustrations also derives from the use of multi-narrative composition, which represents "simultaneously events separated by time and place" (Falaschi 228). The depiction in most cuts of several episodes allows the designer to better deal with the narrative complexities of the text. An analysis of the relationship between text and illustration is beyond our scope, but it should be indicated that these illustrations show a close knowledge of the *Furioso*, and that they almost invariably respect textual detail with accuracy. The choice of subject matter also suggests a refined sense of the expressive possibilities
inherent in the translation of the text into images. The pictorial presentation also assumes, as Falaschi has pointed out, a detailed knowledge of the *Furioso* on the part of the spectator, a fact reinforced by the absence of labels giving the names of the characters depicted.

Finally, a crucial factor in the superior appearance of this edition is the manner in which the various elements just examined are integrated by an effective use of layout and a fine sense of book design into a balanced, harmonious whole. This is also the result of careful and skillful presswork, which was no doubt facilitated by the fact that Giolito ran his own large, well-stocked print-shop, and could thus monitor closely the production of his books.

With this edition, Giolito redefined the *Furioso*'s physical form. The changes that he enacted were not in themselves entirely original, for in the use of italic letter, canto illustrations, and paratexts he had been preceded by other printers. But it was his integration of the two existing formal models that was innovative, particularly since the result was typographically and formally superior to both of them. What is also important is that the design formula established in this edition also applied to octavos. In the years after 1542, Giolito would publish several editions of the *Furioso* in the smaller format alongside those he brought out in quarto. The two formats were meant to serve, as usual, different segments of the market, but aside from their format, their formal character was essentially the same. The octavos use smaller versions of the title-page border and initials, the same layout and decorative elements, and the same woodcut illustrations, which were apparently made to fit either format (figs. 278–80). Significantly, the same paratexts appear in both formats—the octavos were in essence just smaller copies of the quartos.
Giolito, therefore, recognized the need to make octavos for those individuals who could only afford these books, but he did not develop a distinct model for these editions, perceiving that the different levels of cultural preparation of the reading public were not necessarily tied to particular economic levels. This is important in understanding the intended readership of the 1542 quarto. In his letter to the readers Dolce states that he has prepared the “Espositione” to satisfy “coloro, che niuna cognitiohanno delle latine lettere” (leaf *1", fig. 223). However, the "Brieve dimostrazione", his commentary on Ariosto’s imitations, cites the textual sources in Latin without translating them, presupposing a good knowledge of the language (figs. 223–24). The book, therefore, is meant to respond to the needs of different readers. The explanation lies in the state of the publishing industry at the time that this *Furioso* appeared, when the expansion of vernacular printing had made "a wide range of works available to the literate: and not just to those who traditionally belonged to the ranks of consumers of books, but also to less experienced readers. Indeed, greater competition between printers meant that books tended to be aimed at an even broader public" (Richardson 91). In response to this situation, Giolito made the 1542 *Furioso* to appeal to as wide and varied a readership as possible, and the formal model that he developed for the book served his purpose so effectively that it would be used for both quartos and octavos.

Giolito’s edition of 1542 established a single model for the typographical presentation of Ariosto’s poem. Soon after its appearance, editions based on the formulas introduced in the 1530s ceased to be produced.20 Giolito continued to print the *Furioso* in this form regularly for two decades, making only minor variations. Furthermore, other
printers of the work invariably adopted his model, imitating its border, layout and illustrations (figs. 281–84). To read the *Furioso* during this period was to read it in the form Giolito had devised.
NOTES TO SECTION 5

1 My account of Giolito's firm is drawn mainly from the standard study, Quondam's "Mercanzia d'onore", which analyzes the publisher's career within the literary, social, and cultural context of the period, provides statistical analyses of his production, and examines his role in the diffusion of vernacular literature; this article and an updated version of it in "La letteratura in tipografia" (641–47) also list previous scholarly studies on Giolito. See also Ascarelli-Menato 373–75; Giolito's production is chronicled in Bongi's Annali.

2 For Giolito's influence on book design, see Bland 139–40, and Levarie 174.

3 The reference is to Dionisotti's essay "La letteratura italiana nell'età del concilio di Trento"; for the various literary and cultural implications of the rise of vernacular literature, and the role of print in this process, see Quondam "La letteratura"; see also Richardson 90–93, and Bottasso 35–43.

4 We have seen an early example of this practice with Bindoni and Pasini's 1535 Furioso, although the motivations there were somewhat different; see section 4.

5 For an example of the graphic quality of his books, see figs. 298–99, taken from the quarto edition of the Decamerone he printed in 1542; for a general sense of the stylistic changes in the appearance of books, see fig. 297, showing the title-page to a Cortegiano printed in 1538, and fig. 296, showing a title-page from an edition of Dante printed in 1529.

6 For a list of the Furioso editions published by Giolito, see Bongi 2.113–16; see also EDIT16 A.202–209. Gabriele's father Giovanni had published two editions of the Furioso in 1536, but did not introduce any innovations; see ents. 24 and 27; on Giovanni, see Ascarelli-Menato 242–43.
7 See ent. 36 for full details of the sections cited. For a detailed analysis of Dolce's paratexts for this edition, see Javitch 31–36, 50–54; Trovato 67–71, 221–24; and Richardson 96–97.

8 The formal elements of this edition, and in particular the canto illustrations, the initials, and the title-page, are discussed in Bellocchi 16–18; Falaschi 228–31; Mortimer 35–36; Hofer 30–31; Johnson, *The Italian Sixteenth Century* 23–26.


10 On this point, see Harris, *Bibliografia* 1.94; on Garanta's edition, see section 2, and ent. 11.

11 On Giolito's title-pages, see Levarie 174; Barberi 116–17; on his borders, see Johnson, *The Italian Sixteenth Century* 21–22; for the development of the architectural border, and the artistic influences that shaped it, see Barberi 126–31.

12 For a detailed analysis of this set of initials, see Petrucci Nardelli 17–33.

13 On this portrait, see Zappella, *Il ritratto* 1.43, tav. 40.

14 These cuts are analyzed in Falaschi 228–31; see also Bellocchi 17; Mortimer 36; Hofer 30; Bland 140.

15 For the influence of Mannerist style on book decoration and illustration, see Samek Ludovici 139–68; for an overview of Mannerism, see Wundram.

16 The fidelity of the pictorial representations in this edition can be seen in Entry 36a, which gives full descriptions of the cuts and their textual sources.
Falaschi made this point for the illustration to canto 33 (229), but it is applicable to the series as a whole.

On this point, see Bongi 1.49–50.

For a list of these editions, see EDIT16 A.202–209; they are described in detail in Bongi's *Annali*. On Giolito's practice of printing both formats concurrently, see Bongi 1.43–47, and Harris, *Bibliografia* 2.143–44. It should be stated that one formal difference did at times exist, for some of the octavos were printed in italic, but others in roman.

The only quarto with copies of Zoppino's cuts to appear after 1542 was Nicolò Bascarini's edition of the following year. On Bascarini, see Ascarelli-Menato 381; on his edition of the Furioso, see EDIT16 A.2595. Bindoni and Pasini tried to compete with Giolito by printing an octavo and a quarto in 1542, after the appearance of his edition; these included paratexts that were more recent than those in their 1535 octavo, but the editions themselves presented the same typographical appearance (figs. 275–76); evidently, they were not successful, for the firm, though active until 1551, never printed the *Furioso* again; on these editions, see EDIT16 A.2592–93; on their paratexts, see Richardson 97 and 217–18; Javitch 49–50.

The model was also imitated by printers of the *Innamorato* and the *Morgante*; see Harris, *Bibliografia* 1.171, 175, 188–89; 2.143–44.
Conclusion

There were five major stages in the physical history of the *Orlando Furioso* between 1516 and 1542. The quarto editions published in Ferrara in roman letter were intended for the aristocratic and humanistic public of the Italian courts, and their physical appearance was distinguished by iconographic material connected to the author, who was personally involved in the production process. When Ariosto's poem was taken up by the publishing industry in the 1520s, it was usually printed according to one of two basic formal models, the quarto in roman and the octavo in gothic. Most of the editions patterned on these models, however, shared important features, namely the P.B.M. border and the absence of text illustrations, which provided the work with a graphic identity common to all formats. As the *Furioso* continued to grow in popularity among different classes of readers, the two basic formulas would each be defined further in the 1530s, and two concurrent but distinct models would emerge, the first based on Zoppino's illustrated quartos, which were printed in roman, and the second on Bindoni and Pasini's 1535 edition, an octavo set in gothic with a paratextual apparatus but no illustrations. In 1542, Giolito combined illustration and paratexts into a quarto which redefined in fundamental ways the formal presentation of the *Furioso*.

Javitch has commented that what "was extraordinary about Ariosto's poem—and this confirms its universal appeal—is that between 1521 and 1584 it seems to have embodied virtually every one of the particular typographical physiognomies that Venetian publishers had devised for the
different kinds of readers who made up their market" (13–14). The geographical area covered in this dissertation is not limited to Venice, and its chronological boundaries are more restrictive, but within its specific scope its findings confirm Javitch's observation. What may not be evident from his comments, however, is that the various forms in which the Furioso appeared were not the result of the random efforts of publishers attempting to find a marketable design for their books.

The preceding sections are based on the examination of actual copies of all the editions of the Furioso published during the period in question, or at least all those that have survived. Any such examination of a series of related books in chronological succession affords well-founded insights into the typographical changes undergone by a certain work over a period of time. In this case, it is evident that the formal transformations of the Furioso from 1516 to 1542 were the result of an evolutorial process that saw it take on new features only at certain moments. The majority of the thirty-six editions examined here simply follow previously established conventions for the physical presentation of the poem. In the competitive world of sixteenth-century publishing, and especially in Venice, its centre, the commercial success of a book meant that it would be copied by other printers, anxious to participate in the profits, and the history of the Furioso in the 1520s and 1530s exemplifies this logic. What the editions studied here reveal, however, is that the printers who introduced changes also adhered to the same basic logic: Zoppino was the first to publish an illustrated edition of the poem, but he simply added the images to the established formula of quartos in roman letter; Bindoni and Pasini began the practice of providing commentaries, but they printed them in the same octavo editions that they had been selling since the 1520s. Whatever the
motivations behind their decision to innovate—insights about changes in reading habits, the perception of new trends in the market—they still looked to pre-existing conventions, to the books that had been published previously, as a basis from which to enact their changes. The evolution of the formal presentation of the Furioso was, in essence, a process of filiation and affiliation, where edition copied edition, either outright or in part.

The question posed in the Introduction, therefore, can only be answered by stating that Giolito did indeed introduce a new way of presenting the Furioso in print, but the statement needs to be qualified by noting that the changes he made were also dependent upon the formal conventions established by previous printers of Ariosto's work. If the physical form of his 1542 edition was innovative, it was also the culminating point of a typographic tradition reaching back to the princeps.
Part II

A DESCRIPTIVE BIBLIOGRAPHY OF THE ORLANDO FURIOSO, 1516–1542

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Introduction

1.1 Purpose and Scope

This bibliography is a description of all known editions of the
Orlando Furioso from the princeps of 1516 to the Giolito edition of 1542. It
is based on the direct examination of surviving copies, and its purpose is
twofold: first, it is designed to provide a detailed and technical basis for Part
I, which studies the historical evolution of the Furioso as a physical object;
secondly, it functions independently as a bibliography that can be used as a
standard against which copies in addition to those examined here can be
checked.¹

The methods followed in this section are those of Anglo-American
bibliography, as codified in Bowers, outlined in Gaskell, and updated and
developed by Tanselle.² The principal descriptive techniques and
conventions adopted, and any departures from them necessitated by the
particular nature of the subject, are summarized in the following sections.

The bibliography follows the "degressive principle," by which the
amount of detail given in an entry varies in accordance with the relative
importance of the edition within the series, as determined by the stated
objective of the bibliography.³ Hence, elements of layout, typography and
illustration are accorded full treatment, particularly when they constitute
innovations in the presentation of the Furioso, while consideration of
textual variations is usually omitted. The aim throughout has been the
precise, clear, and uniform presentation of the physical evidence.
1.2 Arrangement and Numbering of Entries

The entries are numbered sequentially in arabic numerals. They are ordered chronologically, according to the date of publication of each edition as it appears in the imprint or colophon. When the date is lacking, or when there is reason to doubt its validity, available physical and external evidence has been used to determine as closely as possible the position of the edition in the chronological list, and the evidence employed and the interpretive lines followed are outlined in the Notes section of the entry in question.

1.3 Individual Entries: Parts

The entries are divided into a number of sections, each constituting a description of a portion of the physical and external evidence. The general rules and conventions governing the various sections are treated in succession below. The standards employed for measurements, however, should be explained at the outset: unless otherwise stated, all measurements are given to the nearest half-millimeter, which is a reasonable tolerance considering the variable rates of shrinkage in paper.\(^4\) In reporting the size of blocks, borders, and initials, the vertical measurement is always given before the horizontal.

a) Heading. Aside from its serial number, the entry consists of three items: the city of publication, the publisher and/or printer, and the publication date. When the data represented by an item are not given explicitly in the
imprint or colophon, and is hence derived from other evidence, or when the imprint and/or colophon are incomplete, invalid, or false, then the item in question is enclosed within square brackets; if the evidence allows only partial identification, or none at all, then a question mark is used within square brackets. In order to achieve a degree of uniformity with current research in the field, I have adopted, in conformity with the forms listed in Ascarelli-Menato's *La tipografia del '500 in Italia*, modernized Italian spelling for the names of printers and publishers in the headings. When the printer and publisher are different individuals, and have been identified, the names of both are given in the heading, separated by a solidus, with the publisher listed first.

A definition of the roles designated by these terms, and a brief digression into the history of bookmaking practices, are at this point necessary. In the study of the hand-press period, the terms publisher and printer are used to indicate two distinct functions in the process of book production, but not necessarily two separate individuals. The publisher was the individual who owned the edition: he chose the work that was to be printed, obtained the copy-text, put up the capital necessary for the purchase of paper, hired a printer, and then sold the copies, at profit and often in his own bookshop. The printer instead carried out the actual production of the book, in a shop which housed his equipment and his assistants. These roles often overlapped, as in the case of Gabriele Giolito, a publisher/printer who produced his books in his own printing shop; at other times a printer might decide to invest his own capital in an edition, hence becoming a publisher. Given the importance of distinguishing between these two functions in assessing the physical changes that the
Furioso underwent, a thorough discussion of the question as it pertains to each edition is found in the relevant sections of Part I.

The date is given in modern form; therefore, it does not necessarily match the date found in the colophon or the title-page, which reflects the particular calendar used in the city of publication. The potential discrepancy derives from the differences between the modern calendar, which deems January 1 to be the first day of the year, and the various conventions regarding the start of the year in effect in Italy during the sixteenth century. Cappelli (Cronologia 8–16) provides a detailed discussion of these conventions; in brief, the year began on December 25 in Ferrara, Milan and Rome ("stile della Natività"), on March 1 in Venice (more veneto or "stile veneto"), and on March 25 in Florence ("stile dell'Incarnazione" or "stile fiorentino"). By the sixteenth century, however, the tendency was to adopt the modern style of beginning the year on January 1 ("stile moderno o della Circoncisione"): "In Italia si cominciò a farne uso costante in diverse cancellerie e dai privati nella seconda metà del secolo XV, ma assai più tardi negli atti notarili" (10). In Venice, the "stile veneto" continued to be used until 1797, "ma solo per gli atti pubblici ed ufficiali. . . . Nel 1520 circa s'introdusse a Venezia lo stile moderno, negli atti privati" (16). These indications must be treated as general guidelines, for Cappelli himself states that "molto rimane ancora a farsi per stabilire con esattezza le varietà di stili usati" (11). Nevertheless, Cappelli remains the standard authority on the question, and the only one cited by Zappella in her Manuale del libro antico. She does, however, caution: "Si tratta però di indicazioni da valutare con cautela soprattutto in relazione alla non regolare adozione dei vari stili nella stessa città e persino nell'ambito della medesima tipografia" (1193). The correct determination of the dating
system used in a sixteenth-century Italian book remains, therefore, a problematic task, and the basic difficulties have been kept in mind when evaluating the date of the editions described in Part II. It must be stated, however, that the evidence yielded by these editions suggests, almost invariably, that the Venetian printers of the Furioso followed the modern style of dating. When present, problems relating to dating are discussed in the Notes section.

b) Title-Page. All typographical elements are transcribed by the method called quasi-facsimile (Bowers 135–84; Gaskell 322–28). The standard conventions of this system are as follows. The text is given in full as it appears on the title-page, including all punctuation marks, abbreviations, and misprints. The typeface employed in the original is followed, e.g., roman is used for roman faces, italic for italic faces, and gothic for gothic faces. Letterpress in red is underlined. "Errors or anomalies in the original to which attention should be called as proof of correct transcription are followed by [sic]" (Bowers 295). Ligatures are not transcribed, but are rendered as separate letters. Line endings are indicated by a vertical stroke (1), with a double stroke (11) representing a distance greater than 10 mm between lines. Square brackets enclose the description and measurement of all typographic material other than text type (woodcuts, rules, ornaments, borders, frames), as well as any additional comment demanded by particular problems of description, and they are also used to indicate omissions, i.e., [ . . . ]; angular brackets, < >, enclose conjectural reconstructions necessitated by a damaged leaf or by obliteration caused by ink, stains, etc. Since the basic unit of quasi-facsimile is the single line (Bowers 149, 164–66), in the transcript a distinction is made between full
capitals and small caps when they appear in the same line, but no attempt is made to reproduce different sizes of type on different lines; when deemed significant, this information is recorded in the Typography section.

The quasi-facsimile method is also used in transcribing colophons, head-titles, running titles, and canto openings.

The Illustrations section collects reproductions of most title-pages. These reproductions are a supplement to the transcription recorded in this section, but it must be stressed that they should not be considered an adequate substitute for it—in all typographical matters, the transcript alone is authoritative. 9

c) Colophon. Whenever present, the colophon is transcribed in full. Discrepancies between the information here and that which appears on the title-page are discussed in the Notes.

d) Formula. The formula is designed to be a concise statement of the book's physical structure, and it includes the format, the collation, the pagination or foliation, and the statement of signing. It "serves the dual purpose of showing how the book was—or should have been—constructed, and of providing a system of reference to its parts" (Gaskell 328). The first item, the format, indicates the arrangement of the book's formes (i.e., the manner in which the type-pages were laid out within the iron chases, a process termed imposition) and "the subsequent folding of the printed sheets as indicated by the number and conjugacy of the leaves and the orientation of the paper in the gatherings" (Gaskell 80). 10 The formats reported here are quarto (abbreviated 4°), octavo (8°), and duodecimo (12°). The statement of format is followed by the collational
formula, which is a precise register of the order and size of the gatherings—the discrete groups of leaves that were sewn together to make up the book, also referred to as sections or signatures. The collational formula is the fundamental element of bibliographical description, and while the system used to construct it is necessarily complex (Bowers 196–254, 457–61; Gaskell 328–31), its basic principles are simple and can be succinctly explained:

[In the collational formula] it is assumed that the usual 23-letter latin alphabet, or an uninterrupted series of numerals, is used for signing the gatherings. Thus the notation A–Z refers to 23 gatherings signed in alphabetical order from A to Z, less I or J, U or V, and W. . . . But, although signature series set in lower-case type are distinguished from those in capitals, capitals are not distinguished from small capitals; and gothic, roman, and italic fonts are not distinguished from each other. Arbitrary symbols (", ", etc.) used as signatures are reproduced. Duplicated signature alphabets, Aa–Zz, Aaa–Zzz, etc., are written 2A–2Z, 3A–3Z, etc.; and if two or more alphabets follow each other in regular sequence, A–Z Aa–Zz for instance, the notation becomes A–2Z. (Gaskell 328)

The number of leaves in each gathering is shown in superscript, and it is appended to the notation for a series of gatherings when it remains regular throughout; hence, in the collational formula for Entry 10,

8°: A–2I² 2K⁴. 260 ll., ff. 1 2 3 4 5 6–260. §4 (–A1, 2K3, 2K4).

each of the first 32 gatherings (i.e., A–Z and 2A–2I) consists of 8 leaves, but the last one, 2K, contains four. Unsigned gatherings are given in italics if it can be inferred that they are a regular part of the series; if the inference cannot be drawn, the symbol π is used for preliminary gatherings, while
unsigned gatherings interpolated between signed ones are given the symbol \( \chi \). Hence, the formula

\[ \pi^8 A-C^8 D^8 E-M^8 \chi^4 N-Z^8 \]

indicates that there is a first unsigned gathering of 8 leaves, that a gathering of 4 leaves is found between M and N, and that gathering D is not signed. The third item in the formula is the statement of foliation (the numbering of the leaves) or pagination (the numbering of the pages) (Bowers 268–84, 462; Gaskell 332). The total number of leaves is given first, followed by the foliation (abbreviated ff.) or pagination (abbreviated pp.); arabic or roman numerals are given as they appear in the book, and figures which are not printed but which can be inferred as part of the sequence are shown in italics; hence, the statement of foliation for Entry 10

\[ 260 \text{ ll.}, \text{ ff.} 1 2 3 4 5 6-260. \]

indicates that there are 260 leaves in total, that they are numbered in arabic numerals, and that the figures 1, 3, and 5 are not printed on their respective leaves. Unnumbered leaves or pages outside of the regular sequence are placed within square brackets; misprints which do not affect the sequence are noted parenthetically. The last item in the formula is the statement of signing. "The dollar sign, which means 'all the signatures', is used with a figure to indicate which leaves are normally signed in the book (up to and including the number given), followed by a note of any departures from this normal practice" (Gaskell 331). The statement of signing from Entry 10 cited above

\[ $4 (-A1, 2K3, 2K4) \]

indicates that the first 4 leaves in each gathering are signed, with the exception of the first leaf in A and the last two in 2K.
The collational formula is used as the basis for the system of reference (Bowers 255–68, Gaskell 329–30): gatherings are referred to as A, B, C, etc., and individual leaves within each gathering as A1, A2, etc.; when referring to a page rather than to the leaf, r and v are used in superscript for recto and verso, and a and b for the first and second column of a two-column page; hence, A2' indicates the recto page of the second leaf of gathering A.

e) Contents. This section describes the various parts of the book, accounting for every page, including blanks, and referring to them in terms of the collational formula (Bowers 289–99, 438–44; Gaskell 335). Whenever a page or a two-page opening is reproduced in the Illustrations section, the sequential number of the reproduction (i.e., fig. 27) is given here in its proper place. Following the general principle of the greatest precision with the necessary brevity, information available in other sections of the entry or in the reproductions is provided in abbreviated form. Transcription of a paratext is limited in this section to the title and first line(s), but the total number of lines, including those quoted, is given in square brackets; the full text is transcribed in the Notes section, unless it is copied from an earlier edition, in which case only significant discrepancies are noted. Single quotation marks signal the use of quasi-facsimile to transcribe the contents of a page or part thereof, while double quotation marks indicate ordinary quoting; punctuation supplied by the bibliographer goes outside the quotation marks in both cases (Tanselle, "A Sample" 15). In ordinary transcription, long s is not shown but is given as simple s, and consonantal u is generally given as v; abbreviations are usually rendered in full, but spelling, punctuation, accents and capitalization are kept as they appear on
the printed page; line breaks are omitted. Within quasi-facsimile transcription, the use of a superscript numeral after a letter indicates that it is a guide letter or an initial, the numeral referring to the height of blank space, in terms of lines of text, that surrounds the letter in question. The term "stanza" is used throughout to refer to the ottava of the text.

f) Typography. The goal of this section "is to suggest the principal characteristics both of the typefaces used and of the typographic layout" (Tanselle, "A Sample" 16). The first line begins with an indication of the kind of typeface used for the main text (R=roman, I=italic, G=gothic), followed immediately by its 20-line measurement, which is a calculation of the apparent body-size,

taken by measuring twenty lines of type vertically, several times over on different pages if possible, and the answer is given to the nearest millimeter. The distance is measured from a given point in a line to the corresponding point in the twenty-first line above or below; if less than twenty lines are available for measurement, a smaller number is used and the answer is converted to the twenty-line standard. It is important to make sure that the lines measured are set solid, that is to say without interlinear leads. (Gaskell 13–14) In most of the Furioso editions described in this bibliography, interlinear leads are used in the text layout to create a space between successive stanzas; therefore, the figure provided usually represents a 5-line measurement multiplied by four. The next item in the first line is a statement of the dimensions of a normal type-page: the first figure indicates the height of the type-page without headline and direction line, the measurement itself being made "from the top of an ascender in the first line to the bottom of a
descender in the last line" (Bowers 302); the second figure, given parenthetically, includes the headline and direction line and thus indicates the height of the total type-page; the third figure indicates the width, which usually consists only of the letterpress comprising two columns of text, but if there are marginal notations present, these are included in a fourth measurement, again in parentheses; all measurements are given to the nearest half-millimeter. The measurements for typeface and type-page are taken from the same page, identified at the end of the type-page statement; this is a typical page, whose measurements conform with those taken from several other pages in different gatherings in the book; significant variations, if present, are noted. The arrangement of the text into columns and stanzas is expressed by the last item in the first line; hence, "2 coll. x 5 stanzas" denotes a layout of two separate columns, each made up of 5 ottave.

The second line of this section opens with a formulaic description of the typical single stanza. The height of the stanza (measured from the tip of an ascender in the first line to the bottom of a descender in the eighth) is given to the closest half-millimeter, followed by the type of layout used, and lastly by a measurement of the height of the interstanza space when present. These measurements are taken from the same page used to measure the type-page, unless otherwise specified. The reference to the type of layout is based on the following scheme:
Termine tolse alla risposta, e spene
gli dìè, che favorevol gli sarà,
E che gli saprà dir la via che tiene
Angelica, o sia in Francia o dove sia.
E quindi Malagigi al luogo viene
ove i demoni scongiurar solia,
ch'era fra monti inaccessibil grotta:
apre il libro, e li spiriti chiama in frotta.

The next item is the description, in abbreviated form, of the running titles (Bowers 186–92). The statement of the normal manner in which they appear is followed by a list of any textual and typographical irregularities; quasi-facsimile is used in the transcriptions. The statement for Entry 2, for example,

Running Title: [verso] CANTO I PRIMO – QVADRAGESIMO
[recto] (a2"–13").

provides the following information: the running title first appears on a2" and it continues to l3"; it is divided between both pages of an opening, that is between the verso and its facing recto, the division being indicated by the vertical stroke; the regular notation on the versos is "CANTO", while rectos bear the indication of the canto number, beginning on a3' with "PRIMO" and progressing to "QVADRAGESIMO" on l2'. Details of foliation or pagination are then given, but only when there are
irregularities in layout present; otherwise, it is assumed that the numerals run to the margin of the headline, and that they appear as described in the foliation/pagination statement in the collational formula.

The next item is a statement of the leaf or leaves in a gathering in which catchwords regularly appear, with a listing of any significant irregularities. (Catchwords, of course, are printed in the direction line of the verso of leaves.) This is followed by a description of the canto openings, that is, of the manner in which the printer treats the shift between the end of a canto and the beginning of the next one. The first item expresses the basic layout of the opening according to the following classification:

Type 1: The canto heading (i.e., "Canto Primo") is found in the regular space between the last stanza of the preceding canto and the first stanza of its own canto, with no disruption in the normal layout of the page; see, for example, fig. 72 (entry 19).

Type 2: The canto heading is found in the interstanza space between the last stanza of the preceding canto and the first stanza of its own canto, but the normal layout of the page is disrupted; see, for example, fig. 46.

Type 3: Layouts that do not conform to either of the above schemes are described under this designation; see, for example, fig. 6 (entry 1).

The typeface and capitalization employed in the text of the canto opening is then given, and the last item announces the use of a guide letter, a type initial, or a woodcut initial, with a number in superscript indicating the height of the space devoted to this element in terms of the corresponding lines of text in the first stanza; the kind of typeface used for the guide letter or initial is also given. Parenthetical notations are employed for illustration; hence, in Entry 7:
Canto Openings: type 1, roman caps (i.e., "CANTO NONO."), gothic initial.
Whenever no further description of the type is provided, it should be assumed that it is supplied from the same font as that used for the main text of the Furioso. A superscript notation such as "guide-letter" means that the space surrounding the letter varies from canto to canto. In this case it is at times the equivalent of two lines of text, at times the equivalent of three. There should be no confusion between numbers in superscript and endnote numbers, since endnotes are not used in the Entries section.

The Typography section concludes with the description and measurement of typographical elements not treated in the preceding paragraphs. The amount of detail presented here reflects the typographical peculiarities of the edition and its relative importance within the scope of the work. A character's measurement indicates its height, and, unless it refers to a single impression, represents the average of several impressions of that character. Measurements of woodcut initials are included here.

g) Woodcuts. This section is included for editions which contain a set of canto illustrations (i.e., entry 16), or other important woodcut elements. A detailed description, including measurements, is provided for each cut. When the woodcuts in an edition are of lesser importance, this section is made a part of the Notes section.

h) Notes. Explanations of problematic bibliographical points mentioned but not fully treated in the preceding sections are brought together here. The section, therefore, might include additions to, or elucidation of divergences from, the guidelines set forth in this introduction,
transcriptions of relevant archival documents, reports of manuscript annotations of historical interest, and, when imprint and colophon are unreliable or absent, analysis of evidence for the identification of printers, publishers, and date of printing. Transcriptions follow the rules outlined in the Contents section above. The following sub-sections are usually present:

Leaf. The height of a typical leaf is given here; the width is provided only when the binding allows for a complete measurement.

Fingerprint. The fingerprint is a bibliographical device designed to aid in the cataloguing and identification of editions. It records a set of sixteen characters as they appear in pre-established places in a book. Differences yielded by the comparison of the fingerprints of two or more printed copies of an edition can lead, upon further investigation, to the discovery of important bibliographical facts, such as variant settings within an edition or the existence of a previously unknown edition. Since the fingerprint is based on a limited sampling of a book, there is always the possibility that it will fail to identify differences between copies; consequently, conclusions regarding the structure of a book or the text printed on its pages cannot be based exclusively upon the evidence it provides. This bibliographical tool, however, remains useful in research because it allows for the quick identification of potentially significant typographical differences between copies, and for this reason it has been included in this bibliography, which is meant to serve as a standard against which copies in addition to those examined here can be checked (see Introduction, section 2.3).

The rules for recording fingerprints are laid out in full in the section "The Fingerprinter's Manual" of Fingerprints (1.7–11), the definitive text
on the subject; the following is a summary of the essential points. The fingerprint "consists of four groups of two pairs of symbols taken from the last and penultimate lines of four specified pages, one pair of symbols per line, taken from each bibliographical unit" (7). The first group is made up of the last two characters in the last and the penultimate lines of the first printed recto after the title-page; when the page has two columns, the left one is used. The second group is taken from the fourth recto following the one used for the first group. The third group is taken from the first page correctly numbered 13; if 13 is lacking or is incorrectly numbered, page 17 is used; if the book lacks numeration, then the fourth recto after that used for the second group is chosen. The fourth group is taken from the verso of the recto used for the third group, and is made up of the first two characters on the last and penultimate lines. Then follows the parenthetical indication of the source of the third group (3 for page 13, 7 for page 17, C when the pages are not numbered). The next item is the date, taken from the title-page or, failing that, the colophon. The date is noted in arabic numerals, followed by an indication of its form in the book: A for arabic numerals, R for roman letters, Q when the date is supplied from a source (specified in the Notes section) other than the title-page or colophon.

Provenance. Ownership marks, ex libris, and other signs of provenance deemed to be significant are noted and discussed. Previous shelf-marks are listed, but current ones are excluded since they are found under the Copy Examined section. Binding evidence and comments regarding the state (condition) of the copy examined are included here when considered important.
i) References. This section includes a listing of published sources which deal specifically with the printing or publishing history of the edition. References from enumerative bibliographies such as the National Union Catalogue are included only when they contain information (i.e., variant title-page transcriptions, collations, contents) deemed significant and consequently discussed in other sections of the entry. The references are given in abbreviated form; full citations are found in the Works Cited section. In this section, the abbreviation "n." stands for "number."

j) Copy/Copies Examined. The library is listed, usually by abbreviation (see below), followed by the shelf-mark. Notes regarding missing leaves are listed parenthetically. When multiple copies of an edition have been examined, the basis for the entry is the first copy listed; unless specifically noted, the evidence from the other copies confirms that found in this first copy. In the event that the first copy lacked a number of leaves, the record for those leaves derives from the second copy listed, which is understood to be homogeneous to the first copy in all other respects.

k) Other Copies. This section is a listing of libraries and other institutions which hold additional copies of the edition. The libraries which have been given an abbreviation (see section 1.4 below) are listed first, in alphabetical order, followed by the others, also in alphabetical order, but according to city. Shelf-marks and other information are provided parenthetically when available. This listing was compiled from a variety of published sources: the major catalogues (EDIT16, NUC, IA, BLC, BNC, Marshall, etc.), those of individual libraries (Chiodi, Chantilly, Valentini, etc.), and other bibliographical works; all titles that yielded information were included in
the Works Cited section. These published sources were supplemented by an extensive search of library catalogues available online, which covered databases of single institutions as well as those of institutional consortia such as RLIN-BIB (North American research libraries) and COPAC (major British libraries). The Bodleian Library at Oxford, Trinity College Library at Cambridge, the Harry Ransom Humanities Research Center at the University of Texas at Austin, and the library of Duke University provided information regarding their Ariosto holdings by mail. Finally, the catalogues of the libraries in which I worked at times provided information regarding copies I did not personally examine.

The information in this and the preceding section represents an extensive listing of known copies of the edition. The listing, however, cannot be considered complete: many libraries have not made their catalogues available in print or electronic form, while those that have continue to add to their holdings, and the rare book market is always a potential source of previously unrecorded copies.

1.4 Abbreviations

The following abbreviations have been adopted to designate the institutions and bibliographical works most often cited in both parts of the dissertation. Common abbreviations are also listed. The bibliographical works are cited in full as a convenience when consulting the Entries section.
Libraries/Archives

BALCR  Biblioteca dell'Accademia Nazionale dei Lincei e Corsiniana, Roma
BAR    Biblioteca Angelica, Roma
BAV    Biblioteca Apostolica Vaticana, Città del Vaticano
BCAB   Biblioteca Comunale dell'Archiginnasio, Bologna
BCAF   Biblioteca Comunale Ariostea, Ferrara
BCR    Biblioteca Casanatense, Roma
BFC    Biblioteca della Fondazione Cini, Venezia
BL     British Library, London
BMPRE  Biblioteca Municipale Antonio Panizzi, Reggio Emilia
BN     Bibliothèque Nationale, Paris
BNBM   Biblioteca Nazionale Braidense, Milano
BNCF   Biblioteca Nazionale Centrale, Firenze
BNMV   Biblioteca Nazionale Marciana, Venezia
BSR    Biblioteca del Seminario Arcivescovile, Rovigo
BTM    Biblioteca Trivulziana, Milano
BUB    Biblioteca Universitaria, Bologna
CRRS   Centre for Reformation and Renaissance Studies, Victoria College, University of Toronto
HL     Houghton Library, Harvard University
RBSC   Thomas Fisher Rare Book Library, University of Toronto

Bibliographical Sources

AGNELLI-RAVEGNANI Giuseppe Agnelli and Giuseppe Ravegnani. Annali


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**Common Abbreviations**

- *ca.*: circa
- *caps*: capitals
- *col./coll.*: column/columns
- *ent./ents.*: entry/entries
- *ff./pp.*: foliation/pagination
- *fig./figs.*: figure/figures
- *l./ll.*: leaf/leaves
- *mm*: millimetre(s)
- *OF*: *Orlando Furioso*
- *tav./tavv.*: tavola/tavole (plate/plates)
NOTES TO THE INTRODUCTION

1 The Introduction, section 1, sets out the rationale underlying the decision to divide the dissertation into two interdependent but autonomous parts. See the Introduction, section 3, for the need for a bibliography of the *Furioso* that is more complete, up-to-date, and methodologically sound than that provided by the tradition culminating in Agnelli and Ravegnani.

2 Fredson Bowers' *Principles of Bibliographical Description* remains the standard authority for descriptive bibliography; Philip Gaskell, *A New Introduction to Bibliography* provides a practical distillation of the *Principles*; in the past three decades, G. Thomas Tanselle has published numerous articles that refine, extend, or modify in useful ways Bowers' techniques, and these are listed in his "A Sample Bibliographical Description With Commentary." Neil Harris' *Bibliografia dell'<<Orlando innamorato>>*, for both its subject matter and its methodological rigour, has been an invaluable point of reference throughout. The historical development of Anglo-American bibliography, including the role of Bowers and others, is outlined in the Introduction, section 2.

3 This principle was formulated in Madan, "Degressive Bibliography," and in Pollard and Greg, "Some Points in Bibliographical Descriptions."

4 On the question of meaningful degrees of accuracy, see Tanselle, "Tolerances in Bibliographical Description."

5 Another example of a printer who adhered to the modern style is Aldo Manuzio, active between 1494 and 1515. Zappella reports that he alternated between the modern style and the "stile veneto" at the beginning of his career, but later used the former convention exclusively (*Manuale* 1193).
As a result of practical considerations—namely the limitations of the word-processing program used for the dissertation—some characters have not been reproduced exactly as they appear in the books described, but have been rendered in approximate forms. The bar used over vowels to indicate an abbreviation has been given here, in all cases in which it is transcribed, as an umlaut (i.e., ä, è, ö); since the umlaut never occurs as a typographical sign in any of the editions studied, there is no possibility of confusion between its normal use and its function here. Other accents used over letters to indicate abbreviation have been reproduced as they appear. Abbreviation symbols are shown in their actual form, for example (=con) and Æ (=rum). The various forms of the long s, some with a descender and others without one, are all given with descenders (i.e., ſ for roman faces, ſ for italic faces, and ſ for gothic faces). Transcriptions of gothic faces record gothic, or round, d ("b") when it occurs; gothic r, also called ragged r or short r, is not distinguished from regular r; both forms are given as "r", a practice allowed by Bowers (159). There are a few other instances, all identified in the Notes section of the affected entries, in which the original typographical sign, unavailable in its exact form, has been transcribed using a similar but not identical character or symbol. It must be emphasized that the font of type used in the book being described is reproduced approximately, and that "no attempt is made to reproduce the style of the type employed in the original. For example, in transcribing gothic letterpress, no attempt is made to reproduce or differentiate between textura, rotunda, and bastard, but all is printed in the gothic type chosen by the modern printer [or author] of the bibliography" (Bowers 149). The styles of type employed in the editions described in this
bibliography are, however, discussed in Part I, including the various gothic faces, all examples of the Italian rotunda. The Illustrations section, of course, can be used to examine the actual appearance of the typefaces transcribed in the entries.

8 The decision not to transcribe ligatures is in accordance with the rule set forth by Bowers: "All ligatures must be ignored" (160; see also 163). This is a valid solution to the difficulty of distinguishing, on the basis of the letterpress alone, between true ligatures (Gaskell 33: "tied letters made from a single punch and matrix"), and ligatures created by using kerned letters in combination with other types (Gaskell 30–31). Both Harris, in Bibliografia, and Fahy, in L'Orlando Furioso, adhere to the practice of not transcribing ligatures.

9 The argument against facsimile reproduction as substitute for quasi-facsimile transcription is forcefully set forth by Bowers: "Reproductions are not in themselves an automatic guarantee of accuracy. Facsimiles are susceptible to error and need to be proofread with precisely the same care given transcriptions. Imperfect copies may have been chosen for reproduction, or poor inking may distort the true text in its reproduced form. Imperfections in the paper, or various accretions, may reproduce as if they were punctuation" (135–36). Implicit in Bowers' argument is the notion that reproductions, however advanced the technology, are in the end naive and imperfect renditions of bibliographical phenomena, whereas quasi-facsimile description represents a critical assessment and interpretation of the evidence.

10 See Gaskell 78–107 for a full treatment of imposition and format.
The convention of referring to individual leaves or pages in terms of the formula even when the pagination or foliation is present is well-founded: in books of the hand-press period, foliation and pagination are often unreliable, whereas the formula provides precise terms for identifying the exact position of a leaf or page.

For the methods employed in this section, see Bowers 300–306 and Gaskell 333–34.

This is the only case in which tolerance is to the closest millimeter rather than half-millimeter.

This element of the Typography section is not a feature of standard bibliography, but has been developed specifically for this bibliography as a useful device in the description of layout.

In most of the Furioso editions described in the Entries section, the single stanzas in each column are not set solid, but are spaced out, usually to the equivalent of a line of type. The space between them, which I have termed the interstanza space, is measured from the baseline (the line along which the bottom of the letters without descenders align) of the last line in a stanza to the top of the first line (not counting ascenders) in the stanza below. It should be assumed that, unless otherwise noted, an interstanza space is used in the layout of the page.

The fingerprint originated as part of the LOC Project, which investigated means of compiling a union catalogue of English libraries (Jolliffe 1–10). It was "originally designed for use in matching records in a machine-readable union catalogue of pre-1801 books in Oxford, Cambridge and the British Museum. . . . It was never suggested that a serious bibliographer would have all his work done for him by the fingerprint. It was designed as an aid
to the compilation of union catalogues; its purpose is to make computer
matching of data easier and quicker; and, by drawing attention to
differences between books which might otherwise appear, from their
catalogue records, to be identical, it helps distinguish between different
editions or issues" (*Nouvelles des Empreintes* 2: 29). Refined in the 1980s
by the Institut de Recherche et d'Histoire des Textes (Paris), in collaboration
with the National Library of Scotland (see *Nouvelles des Empreintes* 1, 2),
the fingerprint has been accepted as a useful element of bibliographical
description, and it is found not only in a union catalogue such as EDIT16,
but also in a historical work like Harris' *Bibliografia* of Boiardo. For an
overview of this device and its use in analytical bibliography, see

17 For further discussion of the fingerprint's limitations in differentiating
between different editions and issues, see Zappella, *Manuale* 1201–2.

18 Jane Lynch of Interlibrary Loans at Robarts Library, University of
Toronto, provided valuable guidance with the search of electronic
databases.
Short List of Orlando Furioso Editions to 1542

The entry number in bold is followed by the place of publication, the publisher/printer, the date, and the format.

1. Ferrara, Giovanni Mazzocchi, 22.IV.1516. 4°.
2. Ferrara, Giambattista da La Pigna, 13.II.1521. 4°.
5. [Venezia, Giovanni Francesco e Giovanni Antonio Rusconi], 1524. 4°.
6. Venezia, Francesco Bindoni e Maffeo Pasini, IX.1525. 8°
7. [Venezia, Sisto Libbraro?], III.1526. 4°.
15. Venezia, Melchiorre Sessa, 12.IX.1530. 4°.
17. Venezia, Francesco Bindoni e Maffeo Pasini, I.1531. 4°.
20. Venezia, Melchiorre Sessa, 10.IX.1533. 4°.
23. Venezia, Francesco Bindoni e Maffeo Pasini, 1535. 8°.
27. Venezia, Giovanni Giolito De' Ferrari/Agostino Bindoni, 1536. 8°.
30. Venezia, Domenico Gigio e fratelli, IV.1539. 4°.
32. Venezia, Pietro Nicolini Da Sabbio, X.1540. 4°.
33. Venezia, Francesco Bindoni e Maffeo Pasini, 1540. 8°.
34. [Roma, Antonio Blado, post-1540]. 8°.
35. Venezia, Giovanni Antonio Volpini, VIII.1541. 8°.
36. Venezia, Gabriele Giolito De' Ferrari, 31.V.1542. 4°.
3

Entries

1. Ferrara, Giovanni Mazzocchi. 22.IV.1516.

ORLANDO FVRIOSO DE | LVDOVICIO ARIO- | STO DA FER- |
RARA. | [device: 80.5 x 58 mm (Zappella LXIXa, fig. 382; Vaccaro, fig. 59);
initial I: 6.5 mm] | Con gratia e priulegio.

Colophon. Impresto in Ferrara per Maestro Giouani | Mazocco dal
Bondeno adi.xxii. | de Aprile.M.D.XVI.


Contents

[a1'] Title-page (fig. 1).
[a1'] Blank.
[a2'] Privileges from Leo X, dated 27.III.1516, and others: 'LEO PAPA
DECIMVS || Dilecte fili jalutem [ . . . 22 lines] || Iacobus Sadoletus || a
tergo || Dilecto filio Ludouico de Ariostis Ferrarienʃi, || Similemête il
Chriʃtanijʃimo Re di Francia, [ . . . 5 lines]'. (Fig. 2.)
[a2'] Woodcut block showing bees and fire, 95.5 x 62 mm, within a
woodcut border showing serpents and axes and bearing the motto PRO
BONO MALVM, 141 x 110 mm, 147 x 116.5 mm including the thick rule-
frame. (Fig. 3.)
Head-title: 'A ORLANDO FVRIOSO DI LVDOVICO ARIOSTO DA FERRARA ALLO ILLVSTRISSIMO E REVEREN DISSIMO CARDINALE DONNO HIPPO LYTO DA ESTE SVO SIGNORE. I I CANTO PRIMO, I d' DONNE E CAVALLIER I LI ANTIQVI I AMORI I LE CORTESIE I LAVDACI IM prefe io canto I [. . .]' 4 stanzas. (Fig. 4.)

OF text, 40 cantos. (Figs. 5-9).

Col. a: 4 stanzas, col. b: 3 stanzas, and in the regular space for the fourth: 'Finisce Orlando furioso de Lu: douico Arioasto da Ferrara,.'

Errata/Quotation/Register/Colophon: 'Alcuni errori emendati, A charte.14.colóna.4.stáza.3.uerfo.3.et a [. . .] 12 lines] S altri je ne fón fatti nel imprimere nó jón tali che li lettori da je stejfi non li pojja- no connojcre et emendar, et je pur ue ne jérano alcuni chabbiano de lopera de l author bifogno je egli li uedera o che gli jieno mojtrati ji sforzera' ne laltrre imprejßioni d emendarli. Qui ne tuberibus propriis offendas amicum Postulat,ignojcat uerucis illius,equum eft Peccatis ueniam poscentem reddere rurfus [Horace, Satires 1.3.73–75] Regiftro. a b c [. . .] A B C D E F [. . .] K Tutti jón quaderni. [colophon]. (Fig. 10.)

Blank.

Lacking in both the BNCF and the BCAF copies; Agnelli-Ravegnani lists both recto and verso as blank.

TYPOGRAPHY

R84. Type-page: 153 (165) x 126 mm (C4'). 2 coll. x 4 stanzas.

Stanza: 33.5 mm, type 4/8 mm. Running Title: [verso] CANTO I PRIMO QVADRAGESIMO [recto] (a3'–K6'). Catchwords: none. Canto Openings: type 3, roman caps, guide letter3–7 in roman miniscule; the shifts from one
Canto to the next generally follow the pattern set at the end of Canto I (fig. 6): in the space normally given to two stanzas is set 'FINISCE IL PRIMO. INCOMINCIA IL SECON- DO CANTO DI OR- LANDO FV- RIOSO.', followed by the guide letter and the first stanza; this pattern changes at times: on u6", for example, 'CANTO.XXV.' is centered in the normal space between two stanzas.

The capitals used for the title-page, head-title, running titles, canto openings, and in the main text measure 3 mm. The x-height of the letters in the last line of the title-page is 2.5 mm.

NOTES
1. Leaf. 193 x 149 mm (BNCF, r5); 213.5 x 159 mm (BCAF, r5).
2. Fingerprint. o,s i toto bebe queq (3) 1516 (R).
3. Provenance. The BNCF copy bears three previous shelf-marks ("VII/ARIOS/Fer. 1516", "A.4.1.13", "Palatina PP.8.") on the recto of the fifth front flyleaf, and the stamp of the "BIBLIOTH. PVB. FLORENTINAЕ" on a3'. The BCAF copy, on the front pastedown, bears a note in ink by Giovanni Agnelli, dated 12 December 1900, detailing the acquisition of this volume: "Da una indicazione che trovo nel Cod. 560 (1) della Cl. I a la carta 4", autografo di Giuseppe Faustini, rilevo che in cambio del presente esemplare vennero dati: _Uffici di S. Ambrogio_Ms. membr. in fol. Sec. XV ornato di iniziali a oro _Omero. Iliade e Odissea (graece) vol. 2 in fol. stampati in Firenze dal Nerli nel 1488_ Aveva dunque ragione Don G. Antonelli quando nella sommaria indicazione asseriva che furono dati in cambio libri rarissimi. Nel Catalogo Incunabuli del Librajo Molini la detta opera, mancante dei Prolegomeni e delle due prime carte, era segnata £. 600 di moneta toscana _ G. Agnelli bibl" 12. XII.'900__".
4. Privileges. The text of the papal privilege on a2' (fig. 2) appears in almost identical form in the letter sent to Ariosto on June 20, 1515, signed Pietro Bembo in the name of Leo X, confirming that the privilege had been granted; see the transcription in Catalano 2.149–50.

5. Woodcuts. "P.B.M. border" and "bees and fire block" will be used henceforth to refer to the woodcuts on a2", and the designations will also cover the copies of these cuts that are found in later editions.

REFERENCES

AGNELLI-RAVEGNANI 17–19; ARIOSTO, Orlando furioso . . . secondo le stampe del 1516, 1521, 1532 . . . a cura di Filippo Ermini v. 1–2; BALSAMO, "L'industria tipografico-editoriale" 290–93; BARUFFALDI 297; BRUNET 1.423–24; BRUNET SUPPL. 1.58; CATALANO, Vita 1.428–34, 2.149–50; CAVALLINA, "L'editoria ferrarese" 345–47; CHANTIILLY 27; DEMARIS, Catalogue 35; DIBDIN 157; EDIT16 A.2507; FAHY, "L'autore in tipografia" 106–7; FERRAZZI 61–64; GAMBA 15; GRAESSE 1.196; GUIDI 3–5; LEVI, Orlando 10–14; LUDOVICO ARIOSTO E LA STAMPA DELL'ORLANDO FURIOSO 7–13; MAZZUCHELLI 1.1070; MELZI-TOSI 23–24; ZENO d3'; PANIZZI 1–3; PANZER 7.5; SANDER 1.92; TOSI 100–102.

COPIES EXAMINED

BNCF (B* rari 159; lacks ll. a1, a2, K8); BCAF (S.16.1.21; lacks l. K8).

OTHER COPIES

BL (G. 11061); BN (Rés. Yd. 242); HL (*IC5.Ar434.516o.1516); Chantilly (Oise), Cabinet des livres, Musée Condé (XI.G.56; from the collection of Gaetano Melzi); Dublin, Library of Trinity College, Univ. of Dublin; Manchester,
The John Rylands University Library; New York, J. Pierpont Morgan Library (lacking K8; bookplate of Lord Vernon, stamp of Martin Bodmer); Rovigo, Biblioteca del Seminario Vescovile; Treviso, Biblioteca Comunale.
2. Ferrara, Giambattista da La Pigna. 13.II.1521.

[Within the P.B.M. woodcut border, outer: 142 x 107.5 mm, inner: 101.5 x 66 mm; the border is in black, the letters of the motto in red] ORLANDO FVRIOSO DI LVDO | VICO ARIOSTO NOBILE FER | RARESE RISTAMPATO ET | CON MOLTA DILIGENTIA | DA LVI CORRETTO ET | QVASI TVTTO FOR | MATO DI NVO | VO ET AMPLI | ATO | CON GRATIE ET PRIVILEGII.

Colophon. Finisse Orlando Furioso de Ludouico ArioSto: Stampa- | to in Ferrara per Giouanni Battifta da la Pigna | Milaneje.A di.XIII. de Febraro.M.D.XXI.


CONTENTS

[a1'] Title-page (fig. 11).

[a1'] Privileges: 'LEO PAPA DECIMVS. | Dilecte fili salutem: & apostolicam benedictionem [ . . . 22 lines] | | A tergo. | Dilecto filio Ludouico de Ariostis Ferrariensi | | Similmente il Christianissimo Re di Francia [ . . . 5 lines]'.

[a2'] Head-title: 'ORLANDO FVRIOSO DI LVDOVICO ARIOSTO ALLO I ILLVSTRISSIMO E REVERENDISSIMO CARDI | NALE DONNO HIPPOLYTO DA ESTE SVO | SIGNORE. | CANTO PRIMO. | d^3 l donne e cauallier [ . . . ]' 2 coll. x 3 stanzas.

[a2'–l3'] OF text. (Fig. 12.)
[13'] 2 coll. x 3 stanzas/colophon. (Fig. 13.)

[14'] Errata/Registro: 'Alcuni errori emendati // [in two coll., ordered numerically by foliation, 10 corrections to a column] fiume-golfo Carte. 44. stä. io. uer. 3. // anchor la piu bella-áchor ne la piu // bella. c 45. st. 9. uer. i. // [. . .] // [in a separate paragraph of 10 lines, centered below the 2 coll. above] Ci sono ancho altri errori: come reuerire per riuierre: liggero per leggero: liggiadro p leggiadro [. . .] una cösonate per due: due per una. n per u: u p n: f per s: s per f: ma questi & simil falli potra il lettore facilmente cõnoscere & con poca fatica correggerli [ten lines total] // Registro. // a.b.c. [. . .] z. &. A. [. . .] I. // Tutti fono quaderni excetto. I. che Duerno.'

[14'] Bees and fire block, 96 x 62.5 mm, within P.B.M. border, outer: 140 x 106 mm, inner: 100 x 65 mm.

TYPOGRAPHY

R83. Type-page: 149 (160) x 128 mm (q3'). 2 coll. x 4 stanzas.
Stanza: 33.5 mm, type 4/8 mm. Running Title: [verso] CANTO // PRIMO - QVADRAGESIMO [recto] (a2'-13'). Foliation: the roman numerals are followed by a period, i.e. "II." Catchwords: none. Canto Openings: type 1, roman caps (but "Canto quarto", and Canto XXXIII is mistakenly numbered XXXI), guide letter1-3.

The roman font used throughout (including privileges and errata pages) lacks accents and commas; its caps vary in height from 3.0 to 3.5 mm, and are used for the title-page text, the privileges, the head-title, the foliation, the running title, the canto openings, and the OF text. The setting of Leo X's privilege on a1' yields a 20-line measurement of 83 mm.
NOTES

1. **Leaf.** 196 x 149 mm (A5).

2. **Fingerprint.** nono lala lala sade (3) 1521 (R).

3. **Provenance.** The recto of the first flyleaf bears a ms. note detailing the history of the 4 facsimile leaves: "Le carte B e B ii, con le due carte corrispondenti [i.e., B7, B8] furono ricavate con la fototipia dall’esemplare Corsiniano per opera di Michele Danesi. La carta poi mi fu data dall’Archivio di Stato di Roma, dopo che per più anni l’ebbi in vano cercata ed ivi e in Ferrara, in Bologna, Venezia, Firenze e in altre città. Roma 1891. Il Bibliotecario Ettore Novelli." (The paper of the facsimile leaves, while somewhat lighter in colour and with a different pattern of wire lines, is sufficiently close to the original as to render them almost indistinguishable from the leaves around them.) The recto of the first flyleaf also bears the ms. notation "2216|RR" (probably an earlier shelf-mark), and a stamp showing "R. POSTE | ROMA"; "221 Ludouico Ariosto16|RR" is written in ink on the spine of the yellow vellum binding.

4. **Privileges.** Aside from minor variations in punctuation (principally the use of the colon in place of the comma), the text of the privileges on a1v is identical to that on a2v of the 1516 edition, the differences being that here "quinquaginta fabrice diuorum" is given as "quinquaginta fabricae diuorum" and the lines "et la Illustissima Signoria de Venetiani et alcune altre potentie prohibiscono che ne le lor terre a nessuno sia licito stampare, ne far stampare, ne vendere, ne far vendere questa opera" have been changed to "& la Illustissima Signoria de Venetiani & de Fiorentini: & de Genovesi: & altri Signori & potentie prohibiscono che ne le lor terre a nessuno sia licito stampare: ne vendere: ne far vendere questa opera". 
5. Woodcuts. The woodcuts in this edition are the same as those used in 1516. Here, the P.B.M. border has been broken up into three separate pieces (see diagram below), which accounts for the difference between its dimensions on the title-page and those on 14r.

6. There is evidence that stop-press corrections were made in the printing of this edition: in Panizzi's description of the Dublin copy, the colophon reads "Giouanni Battijta | Mllaneje", an error rectified here.

REFERENCES

AGNELLI-RAVEGNANI 19–21; ARIOSTO, Orlando furioso . . . secondo le stampe del 1516, 1521, 1532 . . . a cura di Filippo Ermini voll. 1–2; BARUFFALDI 297–98; BRUNET 1.424; BRUNET SUPPL. 1.58; CATALANO, Vita 1.530–33; CAVALLINA, "L'editoria ferrarese" 348; EDIT16 A.2508; FAHY, "L'autore in tipografia" 108; FERRAZZI 64–65; GAMBA 15–16; GRAESSE 1.196; GUIDI 5–6; LEVI, Orlando 14; Ludovico Ariosto e la stampa dell'Orlando Furioso 13–18; MAZZUCHELLI 1.1070; MELZI-TOSI 24–25; ZENO d3\(^r\); PANIZZI 3–6; PANZER 7.5; SANDER 1.92; TOSI 102–3.

COPY EXAMINED
BAR (Rari 1.3.2; B1, B2, B7, and B8 are in facsimile).

OTHER COPIES
BALCR; Dublin, Trinity College Library, Univ. of Dublin.

[woodcut letter, height: 27 mm] dando | Furioso di Ludovico Ario | Tonabile Ferrarèsri- | stampato & con molta diligentia da lui | corretto & quasi tutto formato | di nuovo & ampliato. | [woodcut, 74.5 x 80.5 mm, showing a king on horseback, near him another king and two queens, and in the background a city] | Sevendano alla botheca di Legnano | al segno de Langelo.


4°: A–Z₈ &º. 190 ll., ff. I-II–CLXXX (H3 is mis-signed H2; gathering I is signed in lower case for ll. 1,2, and 3, and in upper case for l. 4).

CONTENTS

[A1'] Title-page (fig. 14).

[A1'] Woodcut showing a knight on horseback (meant to represent Orlando but see note 1), 153–56 x 118–20 mm (fig. 15).

[A2'] Head-title: 'ORLANDO FVRIOSO DI LVDOVICO ARIOSTO ALLO ILLVSTRISSIMO E REVERENDISSIMO CARDI NALE DONNO HIPPOLYTO DA ESTE SVO SIGNORE. CANTO PRIMO.'

[A2'–&5'] OF text.

[&5'] Colophon/Register: '[2 stanzas] [colophon] RegiJtro. A.B.C. [. . .] Z.&. Tutti Jono quaderni excetto.&.che Terno.' (Fig. 16.)
Two woodcut illustrations (fig. 17). The top one, 72.5 x 80.5 mm, shows a man at prayer before a female figure amidst clouds, to the left a ship in flames, and to the right an attack upon a walled city. The bottom one, 73.5 x 80.5 mm, shows a king addressing a group of knights, to the right a suit of armour hanging from a tree, and in the background a walled city.

Publishers' device (fig. 18), 138.5 x 94 mm, showing a winged angel holding a shield with the inscription "IO. IACOBO. E. FRAT. D. LEGNANO" encircling Christ's monogram "IHS"; this device is encased within an architectural border with "IHS" and "PAX" inscribed on its base. The central element is reproduced by Zappella, fig. 88, but within a different border.

TYPOGRAPHY

R77. Type-page: 179 (187) x 129 mm (L8'). 2 columns of 5½ stanzas.

Stanza: type 4, but the first verse begins with the paragraph sign (¶), which is pulled left into the margin (see fig. 16); the spacing between individual stanzas is equivalent to the x-height of lower case letters.

Running Title: the versos show "CANTO" and the rectos give the canto number in roman caps. Catchwords: none. Canto Openings: type 1, roman caps (e.g., "CANTO.SECONDO."); when the column width cannot contain the full heading, numerals are used, e.g. "CANTO. XXXVIII.").

NOTES

1. Woodcuts. The large cut on A1' has been identified as the one first used on the title-page of the quarto edition of the Buovo d'Antona printed in Milan by Pietro Martire Mantegazza for Giovanni da Legnano on 17.III.1500
Giovanni was the father of Giovanni Giacomo, Bernardino, and Giovanni Antonio (Ascarelli-Menato 144). This cut was also used on the title-page of another edition printed by Agostino da Vimercate for Giovanni Giacomo and his brothers, the quarto La battaglie di Falconetto (Milano, 5.IV.1521; Sandal n. 123). The three smaller cuts are not related to the Furioso, and are used here as generic chivalric illustrations: "Le bois au titre et les deux bois au dernier f[euille] sont de style milanais, mais ils proviennent d'un autre livre" (Sander 93). The descriptions of the smaller cuts in the Contents section above are based on those given by Sander and Kristeller.

2. Provenance. Melzi clarifies the history of the BL copy: "Nella libreria Reina da me acquistata nell'anno 1833, se ne trovava un assai bello esemplare che ora è nel Museo Britannico proveniente da T. Grenville" (Melzi-Tosi 26).

3. The Issue of Piracy. Sandal states that "Questa edizione . . . fu fatta stampare dai fratelli da Legnano senza l'autorizzazione dell'Autore, contrariamente a quanto è detto nei titoli del frontespizio." He does not, however, provide any evidence in support of this statement.

REFERENCES

Agnelli-Ravegnani 21–22; Brunet 1.424; Brunet Suppl. 1.58; Graesse 1.196; Guidi 7; Kristeller, Die Lombardische n. 28a; Libri, Catalogue 108-9; Melzi-Tosi 25–26; Panizzi 6–9; Sandal n. 139; Sander 1.92–93; Sutermeister n. 229; Tosi 103–4.
COPY EXAMINED
BL (G. 11062).

OTHER COPY
BN (Rés. Yd. 243; this is the copy described by Kristeller).
4. Venezia, Nicolò Zoppino/Vincenzo Polo. 20.VIII.1524.

A. BTM. [Within a P.B.M. woodcut border, below it a block composed of fleurons] [fleuron] Orlando [fleuron] FVRIOSO DI LVDOVI- CO ARIOSTO NOBILE I FERRARESE I RISTAMPATO ET CON I MOLTA DILIGENTIA I DA LVI CORRETTO I ET QVASI TUTTO I FORMATO I DI NUOVO ET AM- I PLIATO I CVM GRATIE ET PRIVILEGII. I M.D.XXIII. I [a row of three fleurons]

B. BNBM. [Within a P.B.M. woodcut border (in black, motto in red) with 3 fleurons above and below it, outer: 137 (154 with fleurons) x 106.5 mm, inner: 92.5 x 62 mm] ORLANDO FVRIOSO DI LVDO I VICO ARIOSTO NOBILE FER I RARESE RISTAMPATO ET I CON MOLTA DILIGENTIA I DA LVI CORRETTO ET I QVASI TUTTO FOR I MATO DI NVO I VO ETAMPLI I ATO. I CON GRATIE ET PRIVILEGII I M.D.XXIII.


CONTENTS

[A1'] Title-page (fig. 19 for the BTM copy, fig. 20 for the BNBM copy; see note 6).
Privileges from Leo X, dated 27.III.1516, and others: 'Leo papa decimus | Dilecte fili jalutem et apostolicam [...] 22 lines] | Iacobus Sadoletus | a tergo | Dilecto filio Ludouico [...] 5 lines'.

Head-title: 'ORLANDO FVRIOSO DI LVDVICO ARIOSTO ALLO ILVSTRISSIMO E REVERENDISSIMO CARDENALE HIPPOLITO DA ESTE SVO | SIGNORE. | Canto Primo. | Donne [...] | 2 coll. x 4 stanzas.

OF text.

Colophon/Register: '[3 stanzas x 2 coll.] | [colophon] | [fleuron, 8.5 x 8.5 mm, similar to the ones on 2C8'] | A B C [...] AA BB CC | Tutti jono quaderni.'

Bees and fire block, 92 x 62 mm, within a P.B.M. woodcut border, outer: 136 x 107 mm, inner: 93.5 x 65 mm (fig. 21).

TYPOGRAPHY

R83. Type-page: 176 (184) x 135 (D4'). 2 coll. x 5 stanzas.
Stanza: 33 mm, type 2/4.5 mm. Running Title: the versos of ll. A2–2C7 invariably show "CANTO"; the rectos follow a varying pattern: PRIMO (A3'–A5'), II (A6'–B1'), III (B2', B4'), IIII (B3'), IIII (B5'–B8'), QVINTO. (C1', C5'), QVINTO (C2', C4'), QVINTO– QVINTO (C3'), QVINTO – VNDECIMO (C6'–F8'), XII–X (G1'–2C8'). A fleuron appears on either side of the canto number on the recto of the first and third leaves of all gatherings beginning with D; these pages (and B1', B3', C1', C3' but not A3') also show, in the direction line below column a, the abbreviated title "Or. F." Catchwords: none. Canto Openings: type 1, gothic miniscule (e.g., "Canto xxt."). initial² in gothic; when a canto ends at the fifth stanza of a column, the title of the next canto is given in roman (e.g., "Canto ottauo.") and placed in the
direction line immediately below that column; the gothic font is not as tall as the roman used for the signatures, and in order to keep the height of the direction line even and the type-page tight within the chase, the two fonts cannot be employed together here.

Within the OF text, a small capital D is sometimes used in place of the minuscule d. The height of the caps in the head-title and the running titles is 3.5 mm; the height of the gothic initial on A2' is 7 mm. The height of the small caps in the colophon is equal to the x-height of the font used for its text.

WOODCUTS

1. Borders. The P.B.M. border on 2C8" of the BNM copy is not the same as that used on its title-page: there are line-breaks here that do not appear on the first cut, as well as several differences in the shading of the axes and mallots. It is, however, the same cut found in the BTM copy on both its title-page and on 2C8", and it is found again in Zoppino's 1530 Furioso. The border on the title-page of the BNM copy is not found anywhere else in the Zoppino editions, nor does it appear in any other editions. This and other evidence supports the hypothesis that the title-page leaf and hence the border impressed on it do not belong to this edition (see note 6). The border in the BTM copy was used again in the Rusconi editions of 1524 and 1527 (figs. 22 and 27), before Zoppino's own use of it in 1530, suggesting that he lent it out (see entry 5, note 6).

2. Bees and Fire Block. The same block used here on 2C8" appears again in Zoppino's 1530 edition.
NOTES

1. *Leaf.* 215 x 156 mm (C2).

2. *Fingerprint.* coco tete sese ChDi (7) 1524 (R); taken from EDIT16 A.2510.

3. *Provenance/State of Copy.* The BNBM copy was once part of the Cavalieri collection, as explained in a note attached to the recto of the first flyleaf: "Pervenne per diritto di svincolo dalla Ditta Ulrico Hoepli di Milano acquisitrice della Biblioteca Giuseppe Cavalieri di Ferrara, Milano, 29 Maggio 1921." The Cavalieri bookplate, 98 x 74 mm, with "EX LIBRIS IOS CAVALIERI", is affixed to the front pastedown, along with a smaller label bearing the current BNBM shelf-mark. De Marinis' catalogue of the Cavalieri collection includes a brief description of this copy (35-36).

   The title-page leaf, A1, is in very good condition, showing less staining and wear than the other leaves in gathering A, and none of the small tears, now repaired, evident on leaf A2. Both A2 and A3 show strips along their inner edge to which they are attached; since no stubs are present, and since the paper of the strips does not match that of any other leaf in the gathering, these 2 leaves are probably not cancels, but were non-conjugate single leaves attached to the book at some point. There is more staining on B1 than on the preceding leaf, A8, and B1 also has damage on its outer edge which is not present on A8, but is evident on B2. The rest of the book shows the usual signs of use: staining and moderate wear, particularly on the outer edges.

4. *Privileges.* Aside from minor differences in punctuation, the text of the privileges on A1 follows the reading found in the 1521 edition. The one significant difference is that here the prohibition includes "emendare": "Volumus et mandamus ne quis te vivente eos tuos libros imprimere aut impressos venundare, vendendosue
tradere ullis in locis audeat, sine tuo iussu et concessione." The possibility that leaf A1 is not genuine is discussed in note 6.

5. Running Title. The use of the fleurons in the running title and direction line of the first and third rectos of all gatherings beginning with D is a function of the book's structure. The format of the edition is quarto folded in 8s: a normal quarto gathering of 4 leaves is folded into another quarto gathering of 4 leaves, giving a composite gathering of 8 consecutively numbered leaves in which ll. 1, 2, 7, and 8 belong to the first quarto folding, and ll. 3, 4, 5, and 6 to the second. It is the composite gathering, in short, that is signed. The correct sequence of leaves would be the responsibility of the binder, and it is to assist him with a quick visual clue that the printer has placed the fleurons on the first leaf of each original quarto gathering, i.e., the first and third leaves of the composite gathering.

The irregularities in the running titles of gathering A (see the Typography section) lend further support to the hypothesis put forth in note 6 that this copy has been altered, probably with hand-drawn facsimile leaves. According to the regular pattern, the running title of A3' should include fleurons, but it does not, while leaves A6, A7, and A8 should not show fleurons in the running titles, but they do.

6. The Title-Pages in the BNB and BTM Copies. The Trivulziana (BTM) copy of this edition, as described in Essling n. 2243, differs significantly from the BNB copy described here. Its title-page (fig. 19) bears a different P.B.M. border and a different setting of type, although the only textual variant is "CVM" instead of "CON" in the penultimate line. The BTM copy uses the same P.B.M. border on the title-page and on 2C8" (fig. 21); this border matches that found on 2C8" of the BNB copy but not that on its title-page (fig. 20, taken from Agnelli and Ravegnani). The two copies appear to be
identical in all other respects. There are two possible explanations for these dissimilarities, the first being that the title-page leaf exists in variant states, and the second that one of the title-pages is extraneous to the edition or not genuine. Direct examination of the Trivulziana copy, unavailable at the time of my visit, and a close analysis of the paper in both copies are needed to conclusively test these hypotheses. The Cambridge copy will be useful, although its value in resolving this particular issue is limited, since its own title-page is in facsimile; here, the reading of the penultimate line is "CVM", which agrees with the BTM copy (see note 8 below). It should also be stated at the outset that while the title-pages of the BTM copy and the 1524 Rusconi *Furioso* are very similar and use the same P.B.M. border and floral decorative pieces, they are in fact different leaves from different editions (see entry 5, note 6 for a detailed discussion).

The evidence compiled at the time of writing, however, does allow a number of provisional conclusions. The nature of the variants is such as to discount the first hypothesis: variant or cancelled title-pages are the result of changes that were made either to correct errors or to provide a current title-page for a new issue of previously printed leaves, but here the text and the date do not present any significant differences. Furthermore, the use of two different P.B.M. cuts in the same edition by the same printer, which would seem to be the case were we to accept the title-page as genuine, is unlikely, particularly since in his later 1530 edition Zoppino re-used only the BTM border.

The evidence found in the first gathering of the BNBm copy lends strong support to the hypothesis that this leaf is extraneous to the edition. The title-page here (fig. 20) has an unusual appearance: close examination reveals that the text characters in red and the P.B.M. motto, also in red, all
show what appears to be a previous impression in black. At first, it would seem that the title-page was first printed off entirely in black, and then, after the sections to appear in red had been re-inked, passed under the press a second time; this would have been, however, an unusual process in two-colour printing (see Gaskell 137-8). A closer examination shows that the red ink has smudged in several cases, but the black has registered perfectly, and this points to the alternative explanation that this page is a hand-drawn facsimile, for smudging will result when certain inks used by facsimilists are exposed to moisture (see, for example, Harris, "The Ripoli Decameron" 324-25). Furthermore, several letters, particularly the Gs and Ts, vary in form from impression to impression, a common defect of hand-drawn facsimiles. If the BNB title-page is not genuine, then there is a further problem: "a facsimile presupposes an original, with which it can be compared" (Carter 95), but the BNB title-page is not copied from the BTM exemplar. Since available evidence from the BTM copy does not suggest any irregularities with its first leaf, we must assume at this point that its title-page is genuine and, therefore, the ideal model for a facsimile. The BNB title-page does closely resemble that of the 1521 Ferrara edition (fig. 11): its text, including the line-to-line word distribution on the page and the capitalization, is almost identical, the only exception being the addition of "M.D.XXIIII." as the final line, and the border cut is a close copy. Since there is no other extant title-page with these commonalities, it can only be assumed that the 1521 page was the sole model available for the facsimilist, who added the year to reflect the colophon; this would explain the reading of the privileges on the verso of the page (note 4), also copied from the 1521 edition.
Facsimiles are commissioned to make good an imperfect copy, and there are other indications that this copy lacked a number of leaves at some point in its history. The fore-edges of the book were once coloured or gilded, but little remains of this decorative feature, the edges now being almost black. The edges of the first seven leaves of gathering A, however, are clean and do not show any sign of ever having been coloured or gilded. Furthermore, there are two or perhaps three different kinds of paper in A, judging from the distances between chainlines (the binding makes it difficult to look into the spine fold and examine the watermarks), and A2 and A3 are non-conjugate (note 3). It is probable that this copy lacked some or all of the leaves in A, and that the deficiency was made up with leaves from another copy or edition, or in facsimile, leaves lacking gilt edges; this operation would have had to be carried out with the gatherings unbound, offering an opportunity to attach a new binding at the same time (see note 7). Possible sources of leaves for gathering A are the Rusconi edition of the same year (entry 5), and the Sisto Libbraro edition of 1526 (entry 8), since both have similar layouts and running titles, as well as typefaces and type-pages of about the same size (see entry 5, note 6). The irregularities found in the running titles of A (note 5) offer a further indication of the extraneous nature of some of the leaves in the gathering, particularly A3 and A6–A8.

The accumulation of the evidence outlined above creates strong doubts as to the authenticity of the title-page in the BNBM copy, and suggests that the title-page of the BTM copy should be the one regarded as genuine; for this reason, its transcription has been listed first in the entry. It must be stressed, however, that this conclusion is only probable and
provisional, and that a close examination of all the extant copies may or
may not uncover further evidence to support it.

7. Binding. The hypothesis that the title-page leaf and perhaps others in
gathering A are not genuine finds indirect support in the physical evidence
of the binding, which is most probably a forgery. It is in dark brown calf,
the front cover measuring 221 x 161 mm, in very good condition, with
intricate gold and blind tooled gold on the covers and spine. The leather
covering the boards folds over onto the inside, and at the bottom of the
inside front cover one finds the inscription, gold-tooled, "THO. MAIOLI ET
AMICORVM". Maioli bindings were made between 1550 and 1565 by
Parisian craftsmen for the French book-collector Thomas Mahieu, secretary
to Catherine de Medici (Hobson, Maioli 37–111). They have often been the
object of forgery, and Hobson warns against such counterfeits, especially
with books without pedigrees (not belonging to any known collection
before 1850), or that emerge after 1850, the date of the first forgery. This
binding does not appear among those listed by Hobson, nor is it similar to
any of his reproductions. Its authenticity is also questioned by the author of
a ms. note attached to the pastedown of the back cover: "Falsificazione?
Fatta a Roma prima del 1550. Manca nel verso l’insegna del Majoli. Fregs
tipo Canevari." Dott. Turchetti, rare book librarian at the BNBM, cannot
definitively identify the hand in which this note is written, but she believes
it to be that of Tammaro de Marinis, author of the catalogue of the
Cavalieri collection. Hobson does not include this exemplar in his list of
Canevari-type bindings (120–70), lending no support to the possibility,
raised by the author of the note, that it was part of that collection. The
available evidence bears out no further clarification of the problem, but
doubts regarding the authenticity of the binding do lend a measure of
support to the falsification hypothesis discussed in note 6: if this copy was furnished with a forged binding to increase its value, then the operation would have provided the opportunity to make up any missing leaves, and this would have further enhanced its value.

8. Given the bibliographical problems discussed in notes 6 and 7, it is useful to summarize the available information on the provenance of the known copies of this edition. Agnelli and Ravegnani list four copies (22). The first is the BTM copy, mentioned by all the other bibliographers except Sander, whose brief description is taken from Agnelli and Ravegnani (see References below). Next is the BNBM copy, which does not appear in any previous source other than the De Marinis catalogue; it was part of the Cavalieri collection, which was bought in 1921 by Hoepli, a Milanese antiquarian book-dealer, and from Hoepli it entered the BNBM (see note 3); the *Annali*’s description of the edition is based on this copy. The third copy was first mentioned by Guidi: "Un esemplare molto usato sta nella libreria Bovi in Bologna" (8); it is possible that the Bovi copy and the BNBM copy are one and the same, given the state of the latter (see note 3). The last copy mentioned by Agnelli and Ravegnani, and by all previous bibliographers except Tosi, was one owned by Gugliemo Libri, who in his 1847 auction catalogue states that it was bound in red morocco by the Paris binder Bauzonnet, and that "4 feuilles ont été . . . faits à la plume par M. Gobert, d’après le fac-simile que le marquis Trivulzio a eu la bonté d’envoyer au possesseur de ce livre." This copy was sold for 610 francs at the 1847 Libri sale, again in 1854 for 300 francs, and again in 1860 at the Gancia sale for 420 francs (Melzi-Tosi 27). It is without a doubt the copy now at Trinity College Library, Cambridge, which has a facsimile title-leaf, a binding in red morocco signed by Bauzonnet, and the embossed stamp of G. Gancia, who
was a Brighton bookseller; this information was provided by David
McKitterick, Librarian at Trinity College, in a letter dated September 23,
1997.

REFERENCES
AGNELLI-RAVEGNANI 22–23; BRUNET 1.424–25; DE MARINIS, Catalogue 35–36;
EDIT16 A.2510; ESSLING n. 2243; FERRAZZI 65; GAMBA 16; GRAESSE 1.196; GUIDI
7–8; LIBRI, Catalogue n. 708; MELZI-TOSI 26–27; SANDER 1.93; TOSI 104–5.

COPY EXAMINED
BNBM (AB.XII.22; gathering B is misfolded: B1 (leaf IX), B2 (X), B4 (XII), B3
(XI), B6 (XIII), XIII (B5), B7 (XV), B8 (XVI)).

OTHER COPIES
BTM (H.2077, 20.3 cm); Cambridge, Trinity College Library, Univ. of
Cambridge (title-page in facsimile).
5. [Venezia, Giovanni Francesco e Giovanni Antonio Rusconi]. 1524.

[Within a P.B.M. woodcut border, outer 136 x 108 mm, inner: 94.5 x 66 mm, below it a block composed of fleurons: 13 x 108 mm] [fleuron] I FVRIOSO DI LVDOVI- I CO ARIOSTO NOBILE I FERRARESE I RISTAMPATO ET CON I VOLTA DILIGENTIA I DA LVI CORRETTO I ET QVASI TVTTO I FORMATO I DI NUVO ET AM- I PLIATO I CVM GRATIE ET PRIVILEGII I M.D.XXIII I [a row of three fleurons, 8 x 8 mm]


CONTENTS
[A1''] Title-page (fig. 22).
[A1''] Privileges from Leo X, dated 27.III.1516, and others: 'LEO PAPA DECIMVS. I D III ictet fili salutem [. . .] 24 lines in italic] I [fleuron, like those on last line of title-page, centered below text]'.
[A2''] Head-title: ‘ORLANDO FVRIOSO DI LVDOVICO ARIOSTO AL- I LO ILLVSTRISSIMO E REVERENDISSIMO I CARDINALE DONNO HIPPOLYTO I [on either side of the last two lines of head-title is a fleuron, similar to the one on the facing verso] DA ESTE SVO SIGNORE. I I CANTO PRIMO. I D³ I donne [ . . . ]' 2 coll. x 4 stanzas.
[A2''–2C⁷] OF text.
[2C⁸] Lacking (see note 5).
TYPOGRAPHY

R83. Type-page: 176 (185) x 135 mm (Q3'). 2 coll. x 5 stanzas.

Stanza: 33.5 mm, type 2/4.5 mm. Running Title: [verso] CANTO 1 – 11 – 111 – QVINTO – QVENDECIMO, XII–XL [recto] (A2–2C7). The abbreviated title "Or. F." appears, centered below col. a, in the direction line of the recto of the first and third leaves of most gatherings; a fleuron appears on either side of the canto number in the running title of some recto leaves, without a consistent pattern. Catchwords: none. Canto Openings: type 1, gothic miniscule (e.g., "Canto.xi."); but some in roman miniscule or roman caps), initial.

Title-page: in the first line, the "Ο" measures 7 mm, the "π" 6 mm; the roman caps used for lines 2–11 and 13 (and the head-title, running title and foliation) measure 3.5 mm, the caps in line 12 measure 2.5 mm. The initial "D" on ll. A1v and A2' measures 11 mm.

NOTES

1. Leaf. 199 x 146 mm (A3).
2. Fingerprint. coco tete sisi ChPo (3) 1524 (R).
3. Provenance. The spine of the vellum binding bears a sticker with "REGIA BIBLIOTECA ANGELICA ROMA" and the current shelf-mark, and the another sticker with the identical inscriptions appears on the verso of the first flyleaf; previous shelf-marks appear on the inside of the front cover ("BB-7-12") and on the the recto of the second flyleaf ("RR=6=23"). Below the border cut on 2C8, in red ink: "42305".
4. Privileges. The text follows that of the privileges in the 1521 edition, with incidental differences in the abbreviations and the spelling.
5. The deficiency of leaf 2C8 has been made up with the colophon leaf from the 1531 quarto edition by Bindoni and Pasini.

6. **Attribution, Dating, and Border.** The edition was attributed to Elisabetta Rusconi by both Agnelli-Ravegnani and EDIT16 primarily on the basis of the title-page evidence: the P.B.M. border used here is the same as that used in the 1527 *Furioso*, an edition signed by Rusconi (figs. 27 and 28); the layout of the two pages is almost identical, but the 1527 title bears different fleurons inside the border and different decorative pieces below it. I have adjusted the attribution on the basis of the information provided in Ascarelli-Menato (346-47) and Norton (149-50) for the Rusconi firm: Giovanni Francesco and Giovanni Antonio, the sons and heirs of Giorgio Rusconi, ran the business from his death, which occurred in 1521, until 1526; Elisabetta, probably the widow of Giorgio, appears only in editions printed between 1525 and 1526.

The placement of the entry after the other 1524 editions has been dictated by the lack of a precise date—the title-page provides only the year—but it is possible that this edition was printed before one, or both, of the other two, particularly in light of its relation to Zoppino’s edition. The title-page here (fig. 22) is very similar to that of the BTM copy of the 1524 Zoppino (fig. 19): the same P.B.M. border and floral decorative pieces are used in both, but here the last two lines of the text lack final periods; furthermore, the letters, especially the Ts, are different, and a line-to-line comparison shows that the setting of the text is different. The two editions also have similar layouts and running titles, as well as typefaces and type-pages of about the same size, but the initials used in the canto openings of the Zoppino are in gothic, while here they are in roman. Finally, Agnelli
and Ravegnani claim that the readings of the BAR copy and the BNBM copy of the Zoppino edition are different (24).

While the similarities show that the two editions were modelled on each other, the differences prove that we indeed have two separate editions, and this bears on the question of attribution. It is possible to claim that the BAR copy, which lacks the final leaf and hence a colophon identifying the printer, belongs to Zoppino rather than the Rusconis, but there are several points that militate against this conclusion. A second edition of the Furioso in the same year, in the same format, and by the same publisher is unlikely, and we have no example of this occurrence until the two octavos produced in 1554 by Giolito (EDIT16 A.2649, A.2650). Since we know that the border cut was indeed used by the Rusconis in 1527, it is plausible to assume that they already had access to it in 1524, particularly when one considers that Zoppino and Giorgio Rusconi had printed together in 1515-17 (Ascarelli-Menato 346, Norton 149, Harris, I libri 77). It would also appear that Zoppino lent the border out to the Rusconis but retained ownership, for he used it last in his 1530 Furioso (entry 16), where he broke it up to accommodate a larger title-page layout.

REFERENCES
AGNELLI-RAVEGNANI 23–25; EDIT16 A.2511; SANDER 1.93.

COPY EXAMINED
BAR (Rari 1.3.1; lacks leaf 2C8).
6. Venezia, Francesco Bindoni e Maffeo Pasini. IX.1525.

[Within a P.B.M. woodcut border; outer, including the 2 rows of small fleurons, one placed immediately above and the other below the border:
136 x 87 mm; inner: 91 x 51 mm] Orlando Furioso | Di Ludouico Ariosto | Noble ferrarese | Nouamentertiampa | to: Con molta dili | [small fleuron] gia
ricorretto [small fleuron] | C quasi tutto | riforma | to | Con gratie | privilegij.

| M.D.XXV. | [fleuron, 15 x 10 mm]

Colophon. C Finisse Orlando Furioso di messer Ludouico Ariosto da Fer. | rara:

8°: A–2C³. 208 ll., ff. 1 2–208. $ (–A1).

CONTENTS

[A1'] Title-page.

[A1'] Sonnet by Dragonzino: 'C A lo eccellente messer Ludouico | Ariosto da Ferrara. | Giouan Battifta Dragonzino | da Fano. | S² E dar ji deue l'honorata fronde [ . . . ] | Finis. | [woocut illustration showing 2 groups of mounted knights, 34 x 56.5 mm including double-rule frame]'.


[A2'–2C³'] OF text.
[208'] Colophon/Register: '[2 coll. x 3 stanzas]  | [colophon]  | A B C [ . . . ]  
R  | S T U [ . . . ]  | CC.  | Tutti jono quaderni.'

[208'] Bees and fire block, 85 x 46 mm, within P.B.M. woodcut border, same as that on title-page.

TYPOGRAPHY

G58. Type-page: 129 (135) x 89 mm (B2'). 2 coll. x 5 stanzas.

Stanza: 23.5 mm, type 3/4 mm. Running Title: [verso] Canto  | Primo – Secondo (A3'–A8'), II–XL (B1'–208') [recto]. Catchwords: leaf 8. Canto

Openings: type 1, in gothic miniscule, gothic initial²; the canto numbers are given variously in roman numerals, arabic numerals, and textual form (i.e., "Decono"), without an evident pattern. Signatures: the caps of the gothic text font are used to indicate the gatherings, and the arabic numerals also found in the foliation are used for the leaf numbers.

The capital "Θ" in line 1 of the title-page measures 6 mm. The gothic "a" in line 1 of the head-title measures 4 mm, the "a"s in "Canto primo" measure 3 mm. The gothic of the text is also used for the canto openings. The gothic of the colophon is taller than that of the text.

NOTES

1. Leaf. 153 x 102 mm (A1).

2. Fingerprint. coco tete sisi sasa (3) 1525 (A).

3. Dragonzino sonnet (A1'). "Se dar si deue l'honorata fronde/ in corona di lauro triomphale,/ a chi cantando piu la fa immortale/ con stile altiero, & con rime faconde./ Tu Ludouico, che de le sacre onde/ ti fu amica ogni Musa, & liberale./ aspetta la ghirlanda principale,/ che le tempie di gloria ti circonde./ A te sol si conuieni si largo honore,/ che la tua tuba sopra ogni
altra cetra/suona di cortesia, d’arme, & d’Amore./Non ti torra il tuo nome
Morte tetra,/ne coprirà il famoso tuo splendore/mese, anno, lustro, secolo,
ne pietra."

4. Woodcuts. The small cut on A1’, the bees and fire block, and the P.B.M.
border are those used in Bindoni and Pasini’s 1530 edition of the Furioso
(entry 14; see fig. 32 for the border). The border is used again in the
colophon of their 1533 octavo (entry 19).

REFERENCES
AGNELLI-RAVEGNANI 25–26; BRUNET 1.425; Chantilly 27–28; EDIT16 A.2515;
ESSLING n. 2244; GRAESSE 1.196; GUIDI 8–9; MELZI-TOSI 27; SANDER 1.93; TOSI
105–6.

COPY EXAMINED
BNBM (Rari Castiglioni 92).

OTHER COPY
Chantilly (Oise), Cabinet des livres, Musée Condé (III.D.59, from the
collection of Gaetano Melzi).
7. [Venezia, Sisto Libbraro?]. III.1526.

[Within a P.B.M. woodcut border, outer: 135 x 106 mm, inner: 95.5 x 65.5 mm] Orlando Furioso | Di Ludouico Ariosto Nobile | Ferrarese: Nouamente ri- | stampato: & con molta | diligentia ricorret- | to: & quasi tut- | to reforma | to | M.D.XXVI.


CONTENTS
[A1'] Title-page.


[A2v–2C8'] OF text.


[2C8v'] Bees and fire block, 91 x 63 mm, within P.B.M. woodcut border, outer: 135 x 106 mm, inner: 95.5 x 65.5 mm.
TYPOGRAPHY

R84. Type-page: 176.5 (187) x 134 mm (Q3'). 2 coll. x 5 stanzas.

Stanza: 34 mm, type 2/4.5 mm. Running Title: [verso] CANTO 1 PRIMO
- SECONDO (A3'-A8'), II - XL (B1'-2C8') [recto] (A2'-2C8'). Catchwords:
none. Canto Openings: type 1, gothic miniscule ("Canto.ii.", "Canto.xl.
ultimo.", but "Canto.xxix.", and in roman miniscule when opening occurs at
bottom of column), guide letter2.

Title-page type measurements: line 1, "Θ"=7 mm, "Φ"=9 mm, "n"=5
mm; lines 2–8, n-height=2.5 mm; line 9, caps=4 mm. The roman font used
for the text is also employed for the head-title, colophon, laudatory sonnet,
the canto openings in roman, and the guide letters in both the canto
openings and the sonnet. The roman caps in the running title, foliation,
and the last line of A1' measure 3.5 mm. The n-height of the gothic font of
the canto openings is 1.5 mm.

NOTES

1. Leaf. 200 x 148 mm (B1).
2. Fingerprint. coco tete sisi C'Po (3) 1526 (R).
3. Provenance. The inscription, in pencil, "Dono M.I.N. marzo 1938" is
found on the front pastedown, the initials standing for Ministero
dell'Istruzione Nazionale; the notation, perhaps a previous shelf-mark, "IQ
6" appears on the verso of the first flyleaf; "126389" is stamped below the
register of gatherings on 2C8'. The only copy known to the bibliographers
listed below in the References section was in Gaetano Melzi's collection,
but its location was not known to Agnelli and Ravegnani.

This copy was owned by Apostolo Zeno, who signed his monogram
on 2C4', and it bears extensive annotations in his hand. Zeno carried out a
thorough comparison between the text of this edition and that of the definitive version of the work, and he recorded here, in detail, the textual changes (additions, transpositions, etc.) made by Ariosto in revising the *Furioso*. The comments are never of a critical nature, but limit themselves to illustrating Ariosto's textual operations. On E2", for example, beside stanzas from Canto IX, Zeno writes: "Nell'ultima impressione segue giù l'episodio d' Olimpia e Bireno sin al fine del Canto XI, interrotto dal trattar di Ruggiero, che in questo segue doppo la seguente facciata."; and on 2C4": "qui intrecciò poi l'Autore la penitenza d'Amore, e l'andata di Ruggiero in Bulgaria, con la bellissima serie di tant'altri accidenti, ch'occupano dalla stanza 35 del 44 canto sino alla 67 del 46 et ultimo, ove poi segue come qui Mongrana". It would appear that Zeno used this copy to study the textual evolution of the *OF*; see note 3 of entry 11 (Garanta 1527) for another copy owned and annotated by Zeno.

4. *Sonnet*. The text of the laudatory sonnet on A1" is identical to that in the Bindoni and Pasini edition of 1525, (entry 6). Here, however, the first letter of each verse is set in capitals.

5. *Woodcuts/Attribution*. The P.B.M. border on the title-page and 2C8", and the bees and fire block on 2C8" are used again in Sisto Libbraro's octavo edition of the same year (entry 9, fig. 25 for the border). Neither block is used in other editions, although both are close copies of the cuts in the 1524 Zoppino (entry 4, figs. 19 and 21). The identity of the cuts, not noticed or at least unrecorded by previous bibliographers, is the basis for my attribution of the edition to Sisto, who in all likelihood acted as publisher and hired a printer, as he did for the octavo (see entry 9, note 6). The attribution remains tentative because re-use of the same woodcuts is not definitive proof of continued ownership; cuts were commonly sold or lent out
between printers and publishers. While it is possible that Sisto financed two editions of the *Furioso* in the same year, particularly considering the fact that one was a quarto and the other an octavo, there is no apparent explanation for his having signed only the latter edition. The possibility that the earlier octavo was pirated, and hence printed without Sisto’s name, but that the quarto was published with Ariosto’s permission, not only lacks any documentary support, but seems unlikely given the strong probability that all of the Venetian editions of the *Furioso* produced in the 1520s were pirated (see Part I, section 2).

Sander (93) assigns the edition to Bindoni and Pasini, without providing any proof or explanation, and probably basing his attribution on Melzi’s statement that it is a “ristampa materiale della precedente del 1525” (Melzi-Tosi 28). The title-page text of this edition does indeed follow the earlier octavo, which also prints the sonnet also found here, but the two editions are in different formats and use different woodcuts, making Sander’s attribution to Bindoni less likely than one to Sisto. Essling, perhaps aware of these differences, does not propose any publisher or printer for the book.

REFERENCES
AGNELLI-RAVEGNANI 27–28; BRUNET 1.425; EDIT16 A.2520; ESSLING n. 2245; GRAESSE 1.196; GUIDI 9–10; MELZI-TOSI 28; SANDER 1.93–94; TOSI 106.

COPY EXAMINED
BNMV (Rari.V.497).
OTHER COPIES

Univ. of Oxford (the OCLC database does not specify the college); Wellesley (Massachusetts), Wellesley College Library.

Orlando | Furiofo de Ludouico Ariofo Nobile Ferrarefe. | [A bees and fire block, 95.5 x 62 mm, within a P.B.M. woodcut border, outer: 144.5 x 112.5 mm, inner: 95.5 x 62 mm]


$4 (–A1).

CONTENTS
[A1'] Title-page (fig. 23).
[A1"] Blank.

[A2'] Head-title: ❤ ORLANDO FVRIOSO DI LVDOVICO ARIOSTO DA FERRARA ALLO ILLVSTRISSIMO E REVERENTISSIMO CARDINALE DONNO HIPPO= | LYTO DA ESTE SVO SIGNORE. | CANTO PRIMO. | 2 coll. x 4 stanzas.

[A2'–R8'] OF text.

[R8'] Colophon/Register/Device: '[2 coll. x 2½ stanzas] ❤ Finiffe Orlando Furiofo de Ludouico Ariofo da Ferrara. | [colophon] | ❤ REGISTRO. | a b c d [ . . . ] z & ? R R | Tutti sono quaterni. Car. 52 [see note 5] | [device, 49.5 x 34 mm, Balsamo, Scinzenzeler n. 7].

[R8"] Blank.
TYPOGRAPHY

R76. Type-page: 163 (171) x 115 (b3'). 2 coll. x 5 stanzas.

Stanza: 31 mm, type 4/4 mm; the first line of each stanza begins with the paragraph mark ☛ placed immediately before the first word, which is capitalized. Running Title: [verso] CANTO I PRIMO – QVADRAGESIMO [recto] (a2′-r8′). Catchwords: leaf 8. Canto Openings: type 1, roman caps (i.e., "CANTO NONO."), gothic initial2; the title is placed in the direction line if the canto ends at the bottom of a column.

The "Θ" in line 1 of the title-page measures 27 mm; the gothic initial on a2′ measures 4.5 x 7 mm; the height of the roman caps in the head-title, running title, and canto headings is 3 mm.

1539 REISSUE

Neil Harris has established that copies of this edition were reissued in 1539 by Giovanni Antonio da Castiglione (see his 1987 article, "Una aggiunta" 167-72; for Giovanni, see Ascarelli-Menato 156-57). Given its obvious similarities to Scinzenzeler's 1526 Furioso, bibliographers had long attributed the copy now in the BL (G. 11072), dated 1539 at Milan but sine nomine, to that printer, and they had suspected that it might actually have been an unsold copy of that edition furnished with a new colophon (see Panizzi, Tosi, Melzi-Tosi, and Agnelli-Ravegnani below; Harris 167-68, note 2, summarizes this bibliographical tradition). On the basis of his examination of the types in the BL copy, Harris concluded that the last sheet (leaves r8 1.2.7.8) bearing the colophon was printed

con un carattere tondo 77 mm (facile da individuare per la presenza di alcuni caratteri gotici ed in particolare il b) che si distingue senza difficoltà dal tondo 76 mm usato per il resto della edizione. La
spiegazione è chiara, anche perché questo Furioso fu la penultima opera ad uscire dai torchi dello Scinzenzeler: alcune copie del poema, rimaste in magazzino dopo la morte del tipografo, passarono tredici anni più tardi nelle mani di un altro tipografo... il quale, per facilitarne la vendita, sostituì l’ultimo foglio originale con un altro portante la nuova data ‘1539’ (168).

Harris identifies the later roman font as belonging to Giovanni Antonio da Castiglione, active in Milan from 1534 to 1544 (171). It seems he inherited it from his older relation Giovanni da Castiglione, who had a professional collaboration with Scinzenzeler. This explains how copies of the 1526 Ariosto ended up with the younger Giovanni (171-72).

The description of the reissue, therefore, is almost identical to that of the original issue given above, the only differences being the last recto and the formula:

Colophon Page (R8'). [2 coll. x 2½ stanzas] | Colophon Finijje Orlando
Furioso de Ludouico Ariojo da Ferrara: | Colophon Impressum
| Colophon Tutti jono quattorni Car.52. [see note 5]' (Fig. 24).


It should be noted that this is the only 40-canto version of the Furioso to appear after 1532.

NOTES

1. Leaf. 192 x 133 mm (b3).
2. Fingerprint. coho tete sisi chpo (3) 1526 (R).
3. **Provenance.** "Questo esemplare trovavasi prima presso la Biblioteca di Augusta, e fu donato dal Re di Baviera Massimiliano, nella occasione delle nozze di sua figlia Amalia con il Principe Eugenio Beauharnais, vicerè d'Italia" (Agnelli-Ravegani 27). The binding is in green leather, with gold-tooled decoration.

4. **Woodcuts.** The border and the bees and fire block, close copies of the originals used in the Ferrara editions, do not match any of those used by other printers. The large initial O used here on the first line of title-page is very similar to the one found on the title-page of the 1524 *Furioso* printed for the brothers da Legnano by Agostino da Vimercate (fig. 14); since Scinzenzeler too printed for the brothers (Harris, "Una aggiunta" 173; Ascarelli-Menato 148), it is possible that it is the same initial, used in both shops.

5. Following Panizzi's interpretation (30), I have rendered the last two characters of the final line of leaf r8 in both issues as "52" (see fig. 24). "Carte 52" is apparently a reference to the total number of sheets that make up the book, which is a 4º in 8s: each of the 26 gatherings is made up of two quarto sheets, one folded inside the other, for a total of 52 sheets.

**REFERENCES**

Agnelli-Ravegani 26–27, 50–51; Balsamo, "Annals" n. 35; Balsamo, Scinzenzeler n. 189; Baruffaldi 298; BLC 10. 509; Brunet 1.425; EDIT16 A.2519; Graesse 1.196 and 197; Guidi 10–11, 33–34; Harris, "Una aggiunta"; Kristeller 28b; Melzi-Tosi 28–29, 47; Panizzi 30–31; Sandal, L’arte della stampa n. 3 and n. 85; Sander 1.94 and 1.97; Santoro, Libri illustrati milanesi n. 208; Tosi 106–8, 129.
COPY EXAMINED
BNBM (AB.X.12).

OTHER COPY (1539 REISSUE)
BL (G. 11072).

[Within a P.B.M. border, outer: 135 x 101 mm, inner: 96 x 67 mm] odan |

do Furioso di Lodou | ro Ario | to rese ristampato: T co | maltabili |

to | corretto: T quasi tut | to formato di | nouo T am- | pliato. | *

Colophon. Finisse Orlando Furioso di Lodouico Ario | to nobile |

Ferrarese. Stäpato in l'inclita Citta di Vinegia ad | instanza del Prouido |

huomo Si | to Libbra | ro al Libbro. Nell'anno. M.D. | XXVI. A di ultimo |

Ago | jto. Regnante l'inclito | Prence Andrea | Griti.

8°: A–Z 2A6. 190 ll., unnumbered. $4 (–A1, 2A4).

CONTENTS

[A1'] Title-page (fig. 25).

[A1"] Bees and fire block, 91.5 x 62 mm, within P.B.M. border, outer: 135 x 101 mm, inner: 96 x 64 mm.

[A2'] Head-title (fig. 26): 'Orlando Furioso di Lodouico Ario | to: Allo illu |

frissimo e reuerendissimo Cardinale donno | Hippolito da Este suo |

Signore. | [woodcut illustration, 60 x 85 mm, subdivided into 4 |

compartments, showing scenes from Orlando's madness] | Canto Primo |

b2 l'da [ . . . ]' 2 coll. x 2 stanzas.

[A2'–2A5"] OF text.

[2A5"] Colophon/Register: '[2 coll. x 3 stanzas] | [colophon] | A B C [ . . . ] |

Z AA | Tutti sono quattreni. Eccetto AA terno.'

[2A6’] Blank.
[2A6*] Bees and fire block, 91.5 x 62.5 mm, within P.B.M. border, outer: 136 x ? mm (see note 4).

TYPOGRAPHY

G53. Type-page: 128 (133) x 88.5 mm (B3'). 2 coll. x 5½ stanzas.

Stanza: 21 mm, type 1/4 mm. Running Title: [verso] Canto | Primo – Decimojeto (A3'–I8'), XVII. – XL. (K1'–2A5'). Catchwords: leaf 8, in the same gothic font as the text. Canto Openings: type 1, gothic (same font as text), gothic initial; to Canto 16 the number is given in textual form, i.e., "Canto secondo", thereafter it is given in numerals, i.e., "Canto xvi."

Title-page: height of "o" in line 1=14 mm, of "o" in line 2=4 mm, of "o" in "PRO"=5 mm.

NOTES

1. Leaf. 148 x 99.5 mm (A8).

2. Fingerprint. soma iog- noti ViTr (C) 1526 (R).

3. Provenance. The title-page bears a red, oval stamp with "IRB" (Imperiale Regia Biblioteca). The recto of the first flyleaf shows the pencil notation "3_6". The stanzas of each canto are consecutively numbered by hand with arabic numerals in red ink.

4. The BNBM copy lacks two leaves, which are present in the HL copy, where leaf 2A1 follows the normal layout. The inner edge of 2A6 is overfolded into the spine, obscuring the right edge of P.B.M. cut, and A1 is also over-folded; therefore the full width of the P.B.M. border cannot be measured. The same problem obtains in the BNBM copy, since A1 is overcut on the outer edge, affecting the P.B.M. border on both sides.
5. Woodcuts. The bees and fire block is identical to the one found in the unsigned 1526 quarto edition (entry 8).

6. Publisher. The name of the printer is not given on the title-page or in the colophon, and he has not been identified by bibliographers. The book was printed "ad instanza", by request, of a man called Sisto—in other words, the publisher—but he too is a mysterious figure. He is not listed by Ascarelli-Menato or Pastorello; Borsa includes him in the Clavis, but he only indicates that a Sisto was active in Venice in 1526 (1.301). The colophon states that he was a bookseller ("Libbraro"), and that he was to be found "at the book" ("al Libbro"), a reference to the signs Venetian booksellers used to identify their shops. His career as a publisher was probably limited to this edition and, if the attribution proposed in entry 7 holds, to the other Furioso that appeared in quarto the same year. I have decided to use "Libbraro" as his last name for reasons of convenience.

REFERENCES
AGNELLI-RAVEGNANI 26; BARUFFALDI 298; BRUNET 1.425–26; EDIT16 A.2521; ESSLING n. 2246; GRAESSE 1.196; GUIDI 11; MELZI-TOSI 29–30; SANDER 1.94; TOSI 108.

COPIES EXAMINED
BNBM (AB.8.49; lacking ll. 2A1 and 2A6; 2A is misfolded 2A2, 2A4, 2A3, 2A5); HL (*IC5.Ar434.516o.1526).

OTHER COPIES
BL (G. 10970); Modena, Biblioteca Estense e Universitaria (α.X.9.37, 15 cm).
10. Venezia, Elisabetta Rusconi. 27.VI.1527.

[Within a P.B.M. woodcut border; below it, a separate ornamental block with lines of small fleurons on the right and below it] [fleuron] Orlando [fleuron] | FVRIOSO DI LVDOVI- | CO ARIOSTO NOBILE | FERRARESE | RISTAMPATO ET CON | MOLTA DILIGENTIA | DA LVI CORRETO | ET QVASI TVTTO | FORMATO | DI NVOVO ET AM- | PLIATO | CVM GRATIE ET PRIVILEGII. | M.D.XXVII. | [a row three fleurons]


CONTENTS

[A1'] Title-page (fig. 27).

A1' A bees and fire block within the P.B.M. border.

[A2'] Head-title: 'ORLANDO FVRIOSO DI LVDOVICO ARIOSTO AL-| LO ILLVSTRISSIMO E REVERENDISSIMO | CARDINALE DONNO HIPPOLYTO | DA ESTE SVO SIGNORE. | CANTO PRIMO. | D [initial] I donne e cauallier [...].'

[A2'–2C8'] OF text.

[2C8'] Colophon/ Register (fig. 28): '[2 coll. x 3 stanzas] | [colophon] | [small fleuron] | A B C [... ] BB CC | Tutti sono quaderni.'
[2C8'] A bees and fire block, 93 x 61.5 mm, within the P.B.M. border, outer: 135.5 x 106 mm.

TYPOGRAPHY

R81 (R5'). Type-page: 180 (188) x 134.5 mm (A3'). 2 coll. x 5 stanzas. Stanza: type 2. Running Title: [verso] CANTO | ♠I♠ - ♠XL♠ [recto] (A2"-2C8'). Catchwords: none. Canto Openings: type 1, in roman numerals (e.g., "Canto.XXVI").

NOTES

1. The bibliographical data for leaves A1 and A2 are based on the Rylands copy, once owned by George John Earl Spencer, as described in Dibdin, Panizzi, and Agnelli-Ravegnani; the latter also provides reproductions of the title and colophon pages (tavv. XII and XIII, here figs. 27 and 28). Figure 28 shows that on 2C8' the upper right of the type-page is damaged, with part of the text obliterated, but the BL copy is not damaged, and the text is complete.

2. The BLC reports that leaves 1, 7, 8, 17-26, 31, 32, 41, 42, 47, 48, and 83-86 are "supplied from the 1530 edition by Sessa, and [leaves] 51-54, 97-104 from elsewhere." Professor Randall McLeod, who kindly examined the BL copy for me, reports that leaf A2 is not original either.

3. Woodcuts/Title-Page. The P.B.M. border used here is the same as that found in the 1524 quarto assigned to the Rusconi brothers (see fig. 22, and entry 5, note 6). The 1527 title-page follows closely the layout, colour scheme, distribution of text, and the text itself of its 1524 antecedent, but it employs smaller fleurons below the date, and a different ornamental block below the border.
REFERENCES
Agnelli-Ravegnani 29–30; BLC 10.508; Brunet 1.426; Dibdin 157; Essling n.
2247; Ferrazzi 66; Graesse 1.196; Guidi 12; Melzi-Tosi 30–31; Panizzi 9; Sander
1.94; Tosi 108–9.

COPY EXAMINED
BL (G. 11063; imperfect, see note 2 above).

OTHER COPY
Manchester, The John Rylands University Library.

[Within a woodcut border, outer: 133 x 86 mm, inner: 80 x 48 mm]

ORLANDO FVRIOSO DI M. LV DOVICO ARIOSTO FERRARESE
NO VAMENTE STAMPA TO. M. D. XXVII. Neffuno ardisca
Stampare il presente volume in letiera Cancellaresca nel termine de
dieci anni sotto la pena che nel Privilegio si contiene.

Colophon. Stampato in Vineggia per Giouanantonio et Fra telli da
Sabbio ad instantia di Nicolo Ga= ranta & Francesco compagni Li=
brari al Dolfino. Anno M D X X V I I.


CONTENTS

[A1'] Title-page (fig. 29).

[A1v'] Blank.

[A2'] Head-title: 'ORLANDO FVRI OSO DI LVDOVICO ARIOSTO DA FERRA RA ALLO ILLVSTRISSIMO E REVE RENDISSIMO CARDINALE DON NO HIPPOLYTO DA ESTE VSO SIGNORE. CANTO PRIMO. D³I DONNE E CAVAL hier li antiqui amori [. . .]' 2 coll. x 2 stanzas.

[A2'–2K3'] OF text.

[2K3'] 2 coll. x 4 stanzas, and below the last stanza in col b: 'FINIS.'
Sonnet/Register/Colophon: 'NICOLÒ GARANTA A M. LV=
DOVICO ARIOSTO. S² E d’Apollo, e d’ Amphione l’armonia [...14
lines] REGISTRO. ABC [...] O P Q R S T [...]
KK. Tutti sono quaderni, eccetto KK chi e duerno. [colophon].
[2K4'] Blank.

TYPOGRAPHY

Type-page: 138.5 (146) x 95 mm (Q3'). 2 coll. x 4 stanzas.
Stanza: 33 mm, type 1/5 mm. Running Title: [verso] CANTO PRIMO - QVADRAGESIMO [recto] (A2"=2K3"), but on 2I4' "CANTO TRIGESIMONONO", on 2I5' "CANTO .XL. ET VLTIMO", and on 2K3', as a
single word, "CANTOQVADRAGESIMO"; Harris lists the mistakes and
variants in the running titles ("Nicolò Garanta" 138). Catchwords: ll. 2, 6,
and 8, but at times lacking; Harris provides a complete list (138). Canto
Openings: type 1, roman caps (i.e., "CANTO. VIII."), initial² in roman;
when a canto ends at the bottom of a column, the canto heading is placed
in the next headline with the running title, i.e., on G1' "CANTO .X." is
placed after "NONO" (Harris (138) lists other examples).

Title-page: roman caps in line 1=8 mm, also used in line 1 of head-
title; roman caps in lines 2–8=2.5 mm; italic in ll. 9–14=I80 font used for
text, colophon, sonnet. The 2.5 mm roman caps of the title-page are also
used for ll. 2–7 of the head-title, as well as the running title, the canto
headings, "FINIS" on 2K3', and the sonnet/register/colophon page (2K4').

NOTES
1. Leaf. 162.5 x 112 mm (D5).
2. Fingerprint.  soso nono rara DeCh (3) 1527 (R).

3. Provenance.  This copy once belonged to Apostolo Zeno: his monogram appears on the title-page below the border, and a diamond-shaped symbol also attributed to him appears near the bottom of the same page.  As with entry 7, the book is extensively annotated, but here Zeno is mainly interested in a different question: Ariosto's use of simile.  He often uses simple lines to mark off stanzas, or drawings of a hand to point to single verses, and in both cases "còpara" normally appears beside the relevant text, as well as being used by itself.  Pier Caterino Zeno includes this edition in his catalogue of the Furioso (d3v), probably on the basis of his brother's copy.  Pier Caterino's catalogue, as well as Apostolo's "Annotazioni" to the Ariosto section of Fontanini's Biblioteca, are discussed in the Introduction, section 3.1.

The first pastedown bears the previous shelf-mark "6238", which in the old ms. catalogue of the Marciana is given as "AU.8 6238".  The verso of the title-page bears a round stamp with the inscription, partially unreadable because of ink blotting, "BIBLIOTH. PALAT. VEAN<?>"; the BNMV librarians are not able to identify this stamp, but are certain that it is not Venetian since a "Biblioteca Palatina" never existed in that city.

A note written by Angelo Davoli, a bibliophile associated with the BMPRE in the 1920s and 30s, on a separate leaf attached to the verso of the first flyleaf sheds light on the provenance of both known copies: "Reggio Emilia 18 aprile 1929. Questo esemplare, mancante della carta 120, è stato completato con quella esistente nell'esemplare imperfetto, proveniente dalla celebre Biblioteca dei Conti Canal di Crespano Veneto (Vedi Cat. 19 Libreria Antiquaria Zanichelli–Bologna 1929 al N°8- £ 400) [Leaf 120 (P8) is shorter than the leaves before and after it, and it is fixed to the book with a

4. **State of Copy.** The title-page leaf is heavily damaged along the outer edges, and it has been attached to a backing leaf whose dimensions match those of the first gathering. Zeno's monogram is inked onto the recto of the backing leaf below the recto of the damaged original leaf, and his diamond-shaped symbol extends over both rectos, suggesting that the repair was carried out either before he came into possession of the copy, or after, at his request, but not after his death in 1750.

5. **Sonnet (2K4').** "SE d'Apollo, e d'Amphione l'armonia/ Di Orfeo la Cetra, e di Minerva l'arte/ Fussero insieme non potrebbe in parte/ Degno Cantor di te che piu non sia/ Vertu Celeste, noua Monarchia/ Gloria latina nostra, ch'en piu parte/ Rimbomba l'alto nome ha in terra parte/ Le tue gran lodi, e immensa cortesia/ Di ciel natura, o pur divin oggetto/ Infra mortali ha qui prodotto un Sole/ Di gentilezza che resplende/ ogn'hora/ Felice pianta sei di quella prole/ Onde e'n superbia inalcia con effetto/ Ferrara che del nome tuo si honora."
6. Border. The woodcut border on the title-page belonged to the firm of the brothers Nicolini da Sabbio, printers of this edition, who used it for several other titles, including an octavo edition of Appian: *Delle guerre civili*, Vinegia, 1538 (personal copy of Prof. Antonio Franceschetti). Harris has compiled an extensive list of the many editions in which the border was used (121–23, under "Cornice C").

7. There are no discrepancies between this entry and the bibliographical description of the same edition, based on both the BNMV and the BMPRE copies, published by Neil Harris ("Nicolò Garanta" 137–39). I have integrated some of the information provided by him into the relevant sections above. Harris also transcribes (110) the petition that Garanta presented to the Venetian Senate in May 1527, requesting a privilege for the exclusive right to print the *Furioso*, the *Innamorato*, and the *Morgante* in italic ("letera Cancellaresca"); this privilege is discussed in Part I, section 2.

REFERENCES

AGNELLI-RAVEGNANI 28–29; BARUFFALDI 298; BRUNET 1.426; DAVOLI 22; EDIT16 A.2523; ESSLING n. 2248; GRAESSE 1.196; GUIDI 12–13; HARRIS, "Nicolò Garanta"; MAZZUCHELLI 1.1070; MELZI-TOSI 31; SANDER 1.94; TOSI 109–10; ZENO d3'.

COPY EXAMINED

BNMV (Rari V.326).

OTHER COPIES

BMPRE (L.A.F. 1; lacking ll. K8, L1, P8, Q1, T1, Y8, 2K4; Harris (139) reports the following note on a flyleaf: "Acquistato dalla Libreria Antiquaria Zanichelli, il giorno 11 aprile 1929, per £ 250. A. Davoli").
12. Firenze. 25.VII.1528.

[Within a P.B.M. woodcut border, in black but motto in red, outer: 134 x 107 mm, inner: 93 x 66 mm] [fleuron, 9 x 8.5 mm] Orlando [fleuron, 9 x 8.5 mm]

FVRIOSO DI LVDOVIC= | CO ARIOSTO NOBILE | FERRARESE |
RISTAMPATO ET CON | MOLTA DILIGENTIA | DA LVI CORRETTO |
ET QVASI TVTO | FORMATO DI | NVovo ET | AMPLIA= | TO |
[fleuron, 9 x 8.5 mm] | Cü gratie:& priuilegii. M. D. XXVIII. | [fleuron, 11 x 11 mm]

Colophon. Finifse Orlando Furiojo de LVDOVICO ArioJto, | da Ferrara, nouamète impfjjo nel M.D.XXVIII. | Adi.XXV. Del meje di Luio.

4°: A–2C°. 208 ll., ff. l II–CCVIII (in the BAV copy, the top edge of leaf 2 is over-trimmed, obliterating the foliation number in the headline, but it is clearly shown in the BCAF photo of this page; leaf VI is misnumbered as VII). $4 (–A1).

CONTENTS
[A1'] Title-page (fig. 30).
[A2'] Head-title: ORLANDO FVRIOSO DI LVDOVICO ARIOSTO AL' | LO ILLVSTRISSIMO E REVERENDISSIMO | CARDINALE DONNO HIPPOYTO | [fleuron, extending below to next line, 9 x 9 mm] DA ESTE
SUO SIGNORE. [fleuron, extending below to next line, 9 x 9 mm] I
CANTO PRIMO. I [fleuron, 9 x 8.5 mm] I d² [initial] I dőne e cauallier
[ . . . ]' 2 coll. x 4 stanzas.

[A2'-2C8'] OF text.

[2C8'] Colophon/Register (fig. 31): '[2 coll. x 3 stanzas] I [fleuron, 9 x 8.5
mm] I [colophon] I I [2 fleurons, both 9 x 9 mm] I REGISTRO. I A B C
[ . . . ] Z AA BB CC I Tutti jono quaderni. I [fleuron, 12 x 10.5 mm]'.

[2C8'] A bees and fire block, 90.5 x 63 mm, within the P.B.M. woodcut
border used on the title-page, outer: 134.5 x 107 mm, inner: 94 x 67 mm;
three fleurons, 9 x 9 mm, 9 x 8.5 mm, and 9 x 9 mm, are placed immediately
above the border.

TYPOGRAPHY
R80. Type-page: 170 (177) x 133 mm (Q3'). 2 coll. x 5 stanzas.
Stanza: 32 mm, type 2/5 mm. Running Title: [verso] CANTO | PRIMO
(A3'–A5'), II – XL (A6'–2C8') [recto] (A2''–2C8'). Catchwords: none. Canto
The "Θ" in line 1 of the title-page measures 7 mm, the "π" 5.5 mm; the
roman caps in lines 2–12 measure 3 mm; these roman caps, which belong
to the text font, are also employed in the head-title, running title, foliation,
and register page. The sonnet on A1", the canto headings, and the guide
letters in the canto openings use the same roman font as the text.

NOTES
1. Leaf. 201 x 150 mm (B1).
2. *Fingerprint.* coco tete sisi C'Po (3) 1528 (R).

3. *Colophon Transcription.* See fig. 31 for the actual "pre" abbreviation used in the second line of the colophon, given in the transcription above as "p" for technical reasons.

4. *Provenance.* The oval stamp of the "Biblioteca Ferraioli" appears on A1v and 2C8v. The verso of the first flyleaf bears the inscription "31-IV 401V", and below it is an engraved ex libris depicting, it seems, Charles V crowning Ariosto: at the top is a figure, an eagle on his right and the Imperial two-headed eagle on his left, extending a laurel crown to a knight on the left; on the right are women sounding a clarion, from which hangs a banner with the inscription "FAMA"; the name "P. De Loysise" appears at the bottom. Whether this is simply an illustration made specifically for this book, or the ex libris of "P. De Loysise", is not known; it is not listed in the standard catalogue of Italian ex libris (Gelli, *Gli ex libris italiani*; also not in Gelli, *Divise*), although it could be of a different national origin, perhaps French. On the recto of the second flyleaf is attached a note, dated "Roma 4 Giugno 1886": "L'esemplare del Furioso del 1528 che oggi vendo al Sig. Marchese Gaetano Ferraioli per Lire italiane 700, proviene dal libraio Troff di Parigi, e l'ebbi per egual somma molti anni sono dal Dotti libraio fiorentino. Ciò affermo sulla mia parola d'onore. Giacomo Marzoni." The collection of the marchese Gaetano Ferraioli (1838-90) entered the BAV in 1926. The verso of the second flyleaf shows the Library of Congress number, the present BAV shelf-mark, and "M.B. 24-9-41".

5. *Woodcuts and Borders.* The P.BM. border, while very similar to earlier examples, is unique to this edition: the one in the 1526 Sisto Libbraro (fig. 25), the one in the Scinzenzeler of the same year (fig. 23), and the one shared by Zoppino and Rusconi (1524, 1527, 1530; figs. 19, 21, 27, 37), show
several differences in detail, shading, and, at times, composition. Furthermore, the cut here shows a vertical break near centre of the lower horizontal compartment, damage which does not appear in any of the other versions, including the one used two years later by Zoppino (1530, fig. 37). The bees and fire block, like the border, is found only in this edition. The two woodcuts were most probably made in Florence on the model of earlier versions.

The title-page border in the BAV copy is enclosed by a second, hand-drawn border (outer: 192 x 143 mm, inner: 137.5 x 110 mm), illuminated in the style of 15th-century manuscripts, and bearing, in the center of the bottom compartment, the initials "G.F." (i.e., Gaetano Ferraioli) in gold letters.

6. Another Copy. The BCAF possesses a collection of photographs of a copy of this edition (call number: B-5-19). "E la riproduzione fotografica del frontespizio e di 2 pagine dell'edizione del 1528 del Furioso che fu offerto il 18-3-1897 dalle Dame Ferraresi a S.A.R. la Principessa di Napoli nell'occasione delle Auguste sue nozze" (BCAF catalogue entry). More precisely, there are six photos, the first three showing the ornamental case containing the book and the dedicatory pamphlet, and the other three, respectively, the title-page, the first opening (A1"–A2"), and the last opening (2C7"–2C8"); the pages in these last three photos match the corresponding pages in the BAV copy in every respect. The current location of this copy is unknown.

7. Colophon Variants. Panizzi (9–11) reports that the copy of this edition then owned by the Duke of Devonshire and now in the BL (G. 11064) bears a different colophon: "Finisse Orlando Furioso de Ludovico Ariosto, da Ferrara, nouamente impresso nella inclita citta di Firenze Nel. M.D."
XXVIII. Adi.XXV. Del mese di Luio."; this copy appears to be identical to the one in the BAV in all other respects. Panizzi also describes another copy, then in the collection of Thomas Grenville and now G. 11065 in the BL, which carries the same colophon as the BAV copy, and he states unequivocally: "That the two books are copies of the same edition, there is no doubt." He goes on to note, however, some differences in the title: "In the copy without the word FIRENZE [Grenville], the word DILIGENTIA is spelt with a Greek Y instead of a T, as well as Α instead of A, and ΩΑ is written instead of DA." These variants, however, are not present on the title-page of the BAV copy, which is otherwise similar to the Grenville.

Faced with this bibliographical problem, Agnelli and Ravegnani write: "Da ciò si può dedurre che di questa edizione esistono tre tipi: a) con la città di stampa indicata nella sottoscrizione; b) con il frontispizio e l'ultima carta ristampati; c) con la sola ultima carta ristampata" (31). Sander simply repeats these conjectures (94). A sounder bibliographical approach, however, would have drawn significantly different, and clearer, conclusions from the evidence, beginning with the basic insight that the extant copies all belong to the same edition, that this edition has two leaves (and hence sheets) that exist in variant states, and that it is the incidental combination of the variant leaves that results in the differences between the copies. State A of the title-page carries the Greek types, in all probability an error by the compositor or an expedient to remedy a temporary lack of roman types; State B of the title-page corrects these errors by replacing the Greek letters with roman capitals, and consequently it must be considered the later state. State A of the colophon page lacks the place of publication, while state B gives "FIRENZE"; in both cases the 25th day of July is indicated as the date of publication, and there is no evidence that could plausibly be
used to order the two states chronologically. Hence, the distribution of the variant leaves (and therefore the related sheets, A.1.2.7.8 and 2C.1.2.7.8) is as follows:

<table>
<thead>
<tr>
<th>Copy</th>
<th>Title-page state</th>
<th>Colophon state</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grenville</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>BAV, BCAF</td>
<td>B</td>
<td>A</td>
</tr>
<tr>
<td>Devonshire</td>
<td>B</td>
<td>B</td>
</tr>
</tbody>
</table>

The existence of the colophon in variant states leads to a fundamental bibliographical question: do the extant copies belong to different issues? If the decision to add or to drop the place of publication was motivated by the need to correct a simple oversight (i.e., the edition was to be published in total anonymity, but "FIRENZE" was inadvertently included, or conversely, the indication "FIRENZE" was supposed to have been included but was left out accidentally), then the problem remains one of variant states. If the two variants, however, reflect a decision to publish two different sets of copies simultaneously, then we have separate issues of the same edition. The second alternative is of greater interest from the point of view of publishing history, but there exists insufficient evidence to advance it as anything other than a possibility. The evidence also does not allow us to assign the edition to a specific printer or publisher in Florence.

REFERENCES
AGNELLI-RAVEGNANI 30–32; BRUNET 1.426; EDIT16 A.2524; GRAESSE 1.196; GUIDI 13–15; MELZI-TOSI 32; PANIZZI 9–11; SANDER 1.94–95; TOSI 110–11.
COPY EXAMINED

BAV (Ferraioli IV.4087).

OTHER COPIES

BL (G. 11064; G.11065, "A duplicate of the preceding, with the omission of the place of imprint from the colophon", BLC 10.508).


CONTENTS
[A1'] Title-page.
[A2'] Privileges from Leo X, dated 27.III.1516, and others.
[A2v] Blank.
[A3'] Head-title: 'ORLANDO FVRIOSO DI LVDOVICO ARIOSTO | ALLO ILLVSTRISSIMO E REVERENDISSI | MO CARDINALE DONNO HIPPOLY | TO DA ESTE SVO SIGNORE. | CANTO PRIMO. | D2 | donne [. . .] 2 coll. x 4 stanzas.
[A3'–*7'] OF text.
[*7'] 2 coll. x 3½ stanzas, colophon.

Lacking.

TYPOGRAPHY
R63. Type-page: 132 (138) x 93 mm (A5'). 2 coll. x 5 stanzas.
Stanza: 25 mm, type 3/3 mm. Running Title: [verso] CANTO  |  PRIMO - QVADRAGESIMO [recto] (A3"-47'). Catchwords: leaf 8. Canto Openings:
type 1, roman caps, roman initial\(^2\). Height of the roman caps used in the head-title, running title, canto headings, and lines 2–8 of title-page: 2.5 mm. Height of roman caps used in the first and last lines of text on the title-page: 3.5 mm. The privilege page and the colophon page are set in the same roman font as the OF text.

NOTES
1. Leaf. 151 x 101 mm.
2. Fingerprint. o.e, soso sese vnel (C) 1530 (R). The BCAF copy lacks 12 leaves, but the 3 leaves required to record the fingerprint are all present.
3. Provenance. The first pastedown bears a BCAF sticker with the current shelf-mark, and both flyleaves bear the blind stamp of the library. The leaves are numbered individually, in ink and in arabic numerals, on the top right-hand corner of each recto page, beginning with 1 on leaf A3; the 12 jumps that occur in the foliation sequence match the location of the missing leaves, indicating that the numbering was done before those leaves were lost. According to Melzi-Tosi, the copy that Libri listed in his 1847 catalogue was eventually sold by him in 1859 in London for £29; Guidi
specifies that the buyer was named Boone, and he gives the price as 725 francs.

4. **Privileges.** The text of the privileges follows the 1521 edition.

5. Page C4’ shows a layout of 2 coll. x 4½ stanzas, with a spacing of 6.5 mm between stanzas. This departure (the only one in the book) from the regular layout of 2 coll. x 5 stanzas was most certainly the result of a mistake made in casting off the copy (for this procedure, see Gaskell 40–41). Finding himself short one stanza, the compositor simply increased the spacing between the remaining nine stanzas and split one evenly between column a and b. That the alternative solution of casting off again to correct the mistake and preserve a regular layout throughout the book was not employed allows conjectures to be advanced regarding the printing of this edition. If the setting in type and the printing were proceeding consecutively from the first gathering (or the second, if the first had been left until the end, as was customary in the hand-press period, in order to accommodate last-minute additions to the preliminary matter), the compositor, upon discovering that C4’ was short one stanza, could have corrected the problem by adjusting the layout of the type-pages in the forme he was setting, namely the inner forme of gathering C, which contains C4’ (Gaskell 92–95). (In the octavo format, each forme contains the eight pages which are printed together on one side of the sheet of paper; the sheet goes through the press twice to take the impression from both formes). Such an adjustment would have been a relatively quick operation because the text is in verse stanzas, and the fact that it was not carried out leaves two possibilities. First, it is possible that the inner forme for this gathering was printed after the outer, and that the outer had already been sent to the press. To reset the gathering at this point would have necessitated junking
the sheets that had already been printed, meaning a loss of paper and labour and a consequent increase in cost that was not deemed viable. The second possibility is that the edition was printed on more than one press simultaneously; in this case, correcting the problem would have meant an even greater increase in cost, for each additional press would have added to the losses in paper and labour described above. It must be stated that these comments are conjectural, and that solid conclusions as to the printing of the edition would require a comparative analysis of several copies in addition to the two known extant ones. What can be stated with greater certainty, however, is that the mistake made in casting off, a relatively simple operation when it involves verse texts, is a good indication that the printing of this edition was carried out in a hurried or careless manner.

6. References. This edition is not listed in EDIT16. The BLC (10.508) lists the British Library copy erroneously as a quarto, but the older BM catalogue lists the same copy correctly as an octavo (39). Guidi's description is based entirely on Libri's catalogue entry, and Agnelli-Ravegnani in turn copy Guidi.

7. Publisher. Borsa lists Giovanni Matteo Rizzo in the Clavis as a publisher, and he indicates that he was active only in 1530 (1.277). He is not included in Ascarelli-Menato or Pastorello. It is likely, therefore, that his activity as a publisher was limited to a few editions, and possibly only this one, which he financed in partnership with others (the "compagni" mentioned in the colophon).

8. The abbreviation symbol for the syllable "rum", used by the printer to sign the last gathering, has been transcribed in this entry with the symbol *. 
REFERENCES

AGNELLI-RAVEGNANI 35; BRUNET 1.427; ESBLING n. 2250; FERRAZZI 66; GRAESSE 1.197; GUIDI 15–16; LIBRI, Catalogue n. 709; MEZI-TOSI 33–34; PASTORELLO n. 321; SANDER 1.95.

COPY EXAMINED

BCAF (S.16.3.26; lacks A4, A7, M1, M8, Y1, Y8, Z1, Z8, &1, &8, *1, and *8).

OTHER COPY

BL (C.20.a.16).

[Within a P.B.M. woodcut border, outer: 129.5 x 88 mm, inner: 91 x 51 mm]

Colophon. Finisse Orlădo Furioſo di misſer Ludouico Arioſto da Ferrara, no= l uamente con gran diligenteria riformato & ricorretto, Stampa l to nella inclita citta di Vinegia, appresso fanto Moyfe ne l le cafe nuove lustainiane, per Fraçesco di Alessan= l dro Bindoni & Mapheo Pajini còpagni, Nel l li anni del signore. 1530. del meſe di Mazo, l Regnate il ferenissimo principe misſer l Andrea Gritti.

8°: A–2C⁸. 208 ll., unnumbered. $4 (–A1).

CONTENTS

[A1'] Title-page (fig. 32).


[A2”–2C8’] OF text.
[2C8'] Colophon/Register: '[2 coll. x 3 stanzas]  I  [colophon]  I  A B C [...] X Y Z  I  AA BB CC.  I  Tutti sono quaderni.'

[2C8'] A bees and fire block, 86 x 47 mm, within the same P.B.M. woodcut border used on the title-page.

TYPOGRAPHY

I60. Type-page: 130 (136) x 89.5 mm (Q3'). 2 coll. x 5 stanzas.

Stanza: 24 mm, type 4/4 mm. Running Title: [verso] CANTO (A2'-2C7')  I  PRIMO. (A3'-A5'), II. – XL. (A6'-2C8') [recto]. Catchwords: leaf 8. Canto

Openings: type 1, italic (same font as text: "Canto Secondo", "Canto. iii." – "Canto. xxxix.", "Canto.xl.&ultimo.").), initial2 in gothic. Title-page: the capital Ò in line 1 measures 6 mm, and the 4 mm; the x-height of the gothic lower case in lines 2-9 is 3 mm, and the caps measure 4 mm; the roman caps in line 10 measure 4 mm. The roman lower case n on A1' measures 2 mm. The lower case o in the first line of the head-title measures 4 mm, and 3 mm in lines 2-5. The italic used for the colophon is taller than that used for the main text; the height of the letter n is 2 mm in the colophon but 1.5 mm in the main text. The italic of the main text lacks caps; the roman caps used there instead are also employed for the signatures.

NOTES

1. Leaf. 151 mm (C1).

2. Fingerprint. coco tete uaua chde (C) 1530 (R).

3. Provenance. On the verso of the first flyleaf is what appears to be a previous shelf-mark in pencil ("30-IV/92′′), and the following in red ink: "Edizione di somma rarità come tutte quelle dell'Orlando anteriori al 1532.
Non trovo fatta menzione che del solo esemplare Grenvilliano ora nel Museo Britannico—Ebbi il presente, in vecchia e rozza legatura, dal Comm. Carlo Lozzi per £ 18. Ha un difetto nel C.° XXX. Gaetano Ferrajoli." The imperfection mentioned by Ferraioli refers to leaf T8, which is missing its top third. He evidently had the book rebound, for it is in red leather, each cover decorated with a triangular onlay of marbled paper within a gold-tooled frame; marbled paper is also used for the pastedowns; the author's name, title, and publication information are lettered in gold on the spine. The oval stamp of the "Biblioteca Ferrajoli" is on the title-page and the colophon page. The Ferraioli collection entered the BAV in 1926 (Fahy, L'Orlando 23). On the verso of the second flyleaf is the notation "M.B. 30-8-41". The leaves are numbered in arabic numerals at the top of each recto, in pencil.

4. Woodcuts. The small cut on A1°, the bees and fire block, and the P.B.M. border are those used in Bindoni and Pasini's 1525 edition of the Furioso (entry 6). The border is used again in their 1533 octavo (entry 19, fig. 75). Here, it already shows signs of wear on its right side, and two linear breaks on its upper left side, below the corner containing "PRO".

5. Sonnet. Aside from minor differences in punctuation, the text of the Dragonzino sonnet follows that of the same sonnet in the 1525 octavo by Bindoni and Pasini.

REFERENCES
Agnelli-Ravegnani 34; Brunet 1.426–27; EDIT16 A.2530; Essling n. 2251; Ferrazzi 66; Graesse 1.196; Guidi 15; Melzi-Tosi 33; Sander 1.95; Tosi 112.
COPIES EXAMINED

BAV (Ferraioli V.5466); HL (*IC5.Ar434.516o.1530c).

OTHER COPIES

BL (G. 10971); Pistoia, Biblioteca Comunale Forteguerriana; Trento, Biblioteca Comunale.

[Within a woodcut border showing Sessa's cat and mouse device in the lower panel, outer: 184.5 x 131 mm, inner: 124 x 76 mm] ORLAN- | do
Furiosodi Ludouico | Aristonobile Ferrare- | fe Ristampato T con | moltabiligenada
| lui Corretto: Et | quasi tuttolor | matobi | nuovo T ampliato. | :

Colophon. C Finijse O R L A N D O Furioso de Ludouico Ariosto: l
Stampato in linclita Citta di Venetia per Marchio l Sessa. Nel. M.D.XXX.
Adi. XII. Septembrio. l Regnante linclito Principe Andrea Gritti.


CONTENTS
[A1′] Title-page (fig. 33).
[A1″] Blank.
[A2′] Head-title: 'ORLANDO FVRIOSO DI LVDOVICO ARIOSTO AL= l
LO ILLVSTRISSIMO E REVERENDISSIMO l CARDINALE DONNO
HIPPOLITO l DA ESTE SVO SIGNORE. l l CANTO PRIMO.'
[A2′–2C8′] OF text. (Figs. 34, 35).
[2C8′] End of text/Colophon/Register: 'Registro. l A B C [ . . . ] X Y Z AA
BB CC l Tutti fono quaderni. l g.x.carte.ii. l 4′.
[2C8″] Printer's device (Zappella 597), 41 x 38 mm, within a woodcut border (Zappella 604), outer: 128 x 82 mm (fig. 36).
TYPOGRAPHY

R84. Type-page: 185 (194) x 129.5 mm (C8'). 2 coll. x 5 stanzas.

Stanza: 33.5 mm, type 1/5.5 mm (Q3'). Running Title: [verso] CANTO | I – XLVI [recto] (A2'–2C8'). The running title often shows the wrong canto number, for example: the recto of leaf XIII prematurely shows "III" in the headline, but Canto III begins on the next recto page; similarly, leaf LXXIX shows "XVII", but Canto XVII begins on the next recto; leaf LXXXIX mistakenly gives "XVII" for "XVIII", leaf CXXI gives "XXIII" for "XXIII", leaf CXXV gives "XXIII" for "XXV", etc. Canto Openings: type 1, roman (e.g., "Canto. VII."); initial in gothic caps.

NOTES

1. Leaf. 200 x 150 mm (BMPRE copy).

2. Provenance. Gualazzini reports that the BMPRE copy was bought in 1929 from an unnamed antiquarian bookshop and given the shelf-mark "coll. Ariostea 95" (3). As he explains, the height of this copy is 20 cm, "ma essendo stati i margini barbaramente tagliati durante un antico tentativo di rilegatura, è ora impossibile essere precisì circa la effettiva misura originaria dell’esemplare" (4). He also states (17) that the leaves were washed, repaired, and rebound in soft vellum under his direction in 1941; at the time he was direttore of the library, which was still called the Biblioteca Municipale di Reggio nell’Emilia.

The BMPRE copy bears a small number of manuscript annotations. Gualazzini describes them as "alcune glosse marginali, e segni al lato sinistro di parecchi versi che hanno subito dei mutamenti nell’edizione del 1532. Dal che si deve subito dedurre che esso [i.e., l’esemplare] è stato usato per confronti con evidente carattere letterario. . . . Le glosse hanno carattere
esplicativo" (16). On the basis of the handwriting, Gualazzini concludes that "le glosse possono sicuramente attribuirsi al sec. XVI. Dal che devesi dedurre che già in quell'epoca il poema ariosteo veniva considerato anche nei suoi aspetti meno appariscenti. . . . degno di studio risulta fosse il poema a chi interessava l'illustrazione erudita dei passi meno chiari" (17). While the glosses are undoubtedly proof of a philological interest in the text, their value in a study of the Furioso's reception is significantly restricted by the impossibility of determining their date more precisely.

3. Attribution. The BMPRE copy lacks title-page, colophon, and any other explicit indication of printer or date of publication. It was Gualazzini (Appunti 11-16), on the basis of the descriptions of the BL copy in Agnelli-Ravegnani and Panizzi, who first proposed a probable identification with the Sessa edition of 1530, but he made final identification conditional upon direct examination of the BL copy, which at the time of his article (1942) was impossible, at least for an Italian national, due to the war. Prof. Randall McLeod kindly examined the BL copy for me, and the results of his examination, which found the same errors in foliation and the same type measurements, bear out Gualazzini's attribution. Finally, entry A.2528 of EDIT16 lists the BMPRE copy as the Sessa quarto of 1530, although the cataloguers do not explain the basis for their attribution.

4. Device and Borders. The cat-and-mouse illustration at the centre of 2C8' was the device of the Sessa family of printers. Zappella states that the "gatto passante con la testa di faccia e un topo in bocca [. . .] è la notissima marca dei Sessa che la adoperarono in varie esecuzioni" (1.189). Vaccaro elaborates: "il gatto col topo in bocca, in forme diverse e con diversi motti è stato il simbolo costante dei Sessa, che forse in questo caso hanno voluto intendere un invito ai loro concorrenti, di forze inferiori, a cessare dalla
lotta" (344). The decorative border that frames the device repeats the cat-and-mouse motif at the centre of its bottom panel, as does the different border used on the title-page. The crown above the cat in the device itself does not seem to have any particular significance: "The early cat devices have a crown at top which as a rule=Stephen . . . but we have not found any allusive connexion therewith" (Davies 655–56).

5. Textual Issues. In his attempt to determine the identity of the BMPRE copy, Gualazzini carried out an analysis of the text (4–11), and concluded that it generally follows the second Ferrara edition: "L'edizione, assai scorretta, è presumibilmente anteriore al 1532, perché, salvo varianti, vi si segue il testo del 1521" (4). Panizzi also states that "It follows the edition of 1521" (12). Gualazzini observes that "In M [the BMPRE copy] sono sciolte parecchie abbreviazioni. Il criterio è ispirato alle disponibilità di caratteri che aveva il tipografo, e alle necessità di contenere la strofa nella misura della riga" (5). He also notes that "In M è introdotto l'uso dell'apostrofo, come in C, mentre esso è ignorato in A e B [A=1516 Ferrara edition, B=1521 edition, C=1532 edition]. Così le virgole sostituiranno spesso i due punti poco felicemente usati nelle precedenti edizioni, e in genere la punteggiatura si avvicinerà a quella più sicura dell'edizione del '32" (8). Panizzi notes that the colon "never occurs in the Sessa edition, which abounds in commas" (12). Gualazzini also lists a series of textual differences between the text here and that of the 1521 edition (5–8). He then posits the hypothesis that these differences represent revisions made by Ariosto himself on the 1521 text, and that they first appeared in print either here or in a previous edition which Sessa copied (10–11). The possibility that authorial revisions made after 1521 and predating 1532 actually made it into print is an attractive one, but there exists no evidence, documentary or
bibliographical, to support it. Gualazzini's article does not offer any substantive proof of such revisions. His examination of the text is admittedly cursory (9), and aside from the observations on the use of punctuation and abbreviations noted above, the actual examples he lists are minor and are in the main spelling variants (i.e. Atlante-Athlante, vestigie-vestige), all phenomena that can be ascribed with greater probability to compositorial practice or even error. The problem of ascertaining "se esiste effettivamente una interdipendenza fra le edizioni rivedute e le ristampe del fortunato poema" (11) still exists.

6. Foliation. The following errors occur in the foliation: LXXVI is repeated; XC is mistakenly set as CX, XCI as CXX, C as XCX, CXVI as CXXI, and CXVIII as CXXVIII; CXXV is repeated; CXL is set as CLXV, CLI as CLXI, and CXCC as CLXXXII. These errors occur in both copies examined, the sole exception being the last one: it not possible to determine its occurrence in the BMPRE copy since that book lacks the affected leaves.

7. Correction. Entry A.2528 of EDIT16, which describes the BMPRE copy, is incorrect: the first leaf in this copy is XXXV (E3), not XXXIV as stated ("Possedute le c. XXXIV-CLXXVI").

8. Bibliographical Tradition. The BL copy was originally part of the library of Thomas Grenville, where Panizzi examined it. The relative entries in Tosi, Guidi and Melzi-Tosi are based entirely on Panizzi's description and repeat it almost word for word. As Gualazzini points out (13), Davoli is mistaken in writing that the BMPRE copy was published on September 22; this error was introduced into the bibliographical tradition by Tosi and picked up by Guidi, and Davoli is simply following those sources.

9. The line "q.x.carte.ii.", which is printed immediately below the register on 2C8', is puzzling. Panizzi (12) gives it as "q + carte ii.", and the Annali
(32) as "q + carte ii.", but neither offers an explanation. If we follow the second transcription, then the line might be interpreted as a qualification of "Tutti sono quaderni": gathering q has two leaves more than the others. However, q is a regular gathering of eight leaves; furthermore, the 26 gatherings, all regular, should make for a total of 208 leaves, and this is precisely how many are in the BL copy, a fact that would exclude the existence of irregularities in the structure of the book. A correct transcription renders the + as x, but the apparent reference to gathering x leaves the same difficulties just mentioned. Nothing is apparently gained by recognizing, as Panizzi did, that the q has a bar that crosses its descender, which indicates that it is an abbreviation. The various possibilities (quae, quam, quod, qui, quid, quia; see Cappelli, *Lexicon* 301-4), even when they make grammatical sense, do not solve the problem; we are still left with a reference to carte ii, "two leaves", a reference with no apparent relevance to the actual gatherings in the book. Another possibility might reside in the proper interpretation of "carte". In books of the period, the term "carta" usually denotes a leaf (see Zappella, *Manuale* 118-32, 307-308), but it seems that it could also be used to refer to the entire sheet of paper instead, as is the case in the register of Scinzenzeler's 1526 *Furioso* (see entry 8, note 5), a 4º in 8s like this edition. If this is the case, the q in "q.x.carte.ii." can be interpreted as an abbreviation for "quaderni", that is, "gatherings", and the entire line can be seen as a direction for the binder, instructing him that this book is a 4º in 8s, and therefore two sheets ("carte.ii") must be folded together to make one gathering. For the use of "quaderno" as a generic designation for "gathering", regardless of the number of leaves present, see Zappella, *Manuale* 79–80.
REFERENCES
AGNELLI-RAVEGNANI 32; BARUFFALDI 298; BRUNET 1.427; DAVOLI 21; EDIT16 A.2528; ESSLING n. 2252; GRAESSE 1.196; GUALAZZINI, Appunti; GUIDI 16; MAZZUCHELLI 1070; MELZI-TOSI 34; PANIZZI 11–12; PANZER 8.515; SANDER 1.95; TOSI 112.

COPIES EXAMINED
BMPRE (L.A.C. 1; imperfect copy, contains ll. XXXV–CLXXVI and lacks, in addition to ll. I–XXXIV and CLXXVII–CCVIII, also ll. XLVIII, LXXIII, LXXX–LXXXII, LXXXVIII, XCVII–C, and CXII); BL (G. 11066).

[Within a P.B.M. woodcut border, outer: 164 x 106 mm, inner: 121 x 64 mm; the border is in black, but the motto, the woodcut letters of which are 5 mm high, and the fleurons in the corners, are in red; the date, in 4 mm caps, is printed in red across the middle of the border, 'M D' in the left compartment and 'XXX' in the right]  

**ORLANDO FVRIOSO DI LVDOVICO Ario[sto Nobile Ferrarese, con som- | ma diligenza tratto dal suo fe- | delìssimo esemplare, *historia* | to, *corretto, et nuoua*- | *mente* stampato. | [woodcut portrait of Ariosto, with the initials 'L A' above the head, 59 x 46 mm]


**CONTENTS**

[a1'] Title-page (fig. 37).

[a1'] Letter to Readers: 'ALLI LETTORI NICOLE D'ARI- | STOTILE FERRARESE | DETTO ZOPPINO. || 1³ [guide letter] Amore ch'io a tal opera porto [ ... 22 lines']. (Fig. 38).

[a2'] Head-title: 'ORLANDO FVRIOSO DI LVDOVICO ARIOSTO | ALLO ILLVSTRISSIMO ET REVERÉNDISSI- | MO CARDINALE DONNO HIPPOLITO | DA ESTE SVO SIGNORE. | [woodcut illustration] | CANTO PRIMO. | D² I döne e cauallier [ ... ]'. 2 coll. x 3 stanzas. (Fig. 39).
OF text. (Figs. 40–47.)

[D2v] Colophon/Register: [2 coll. x 1 stanza] || FINIS. || Qui ne tuberibus propriis offendat amicum || Pofutulat, ignoʃcat verucis illius, equum eʃt || Peccatis veniam poscentem reddere rufs || [colophon] || REGISTRO. || a b c [ . . . ] z A B C D. || Tutti sono quaderni. eccetto D che e' duerno. || [Zoppino's device, showing St. Nicholas, 53 x 36.5 mm; Zappella 895]. (Fig. 48).

[D3v] Blank.

[D4v] Blank.

Within the same border used on the title-page, a bees and fire block, 91 x 61.5 mm. 'VENETIIS' is set above the block, and 'MDXXX' below it. The page is printed in black only. (Fig. 49).

TYPOGRAPHY

R84. Type-page: 182.5 (190) x 127 mm (o4'). 2 coll. x 5 stanzas.

Stanza: 33.5 mm, type 4/6 mm. Running Title: [verso] CANTO || PRIMO – QVADRAGESIMO [recto] (a2v–D2v). Catchwords: ll. 2, 6, 8; none in D.

Canto Openings: type 3. The openings follow a fixed pattern beginning with Canto 9: in the regular stanza space immediately below the last stanza of the preceding canto is set the woodcut relating to the new canto; this block takes up the space of a text stanza, from the left to the right margin, and a regular inter-stanza space occurs above and below it; in the regular inter-stanza space below it, we find the canto heading (e.g., "CANTO VNDECIMO."), and below that is set the first stanza, with a roman initial2–3. When the block occurs at the bottom of a column (i.e., column a of g1' for Canto 12, or column b of e3' for Canto 9), the canto heading is set in the headline above the next column; it is centered above that column, and the
running title is centered above the other column (fig. 47). The block for Canto 29 occurs at the bottom of column b of t3'; in this case, the canto heading, "CANTO VIGESIMONONO" is centered across the entire headline on t4', replacing the running title; the headline on t3' is also adjusted, showing "CANTO VIGESIMO OTTAVO". The only divergence from this general pattern occurs in Canto 19: the canto begins on m6' with a regular opening (heading/initial), but lacking a block, which is instead placed in the middle of the canto on n1'. The openings for Cantos 2-8 (figs. 40-46) are irregular, showing variations in the placement of the blocks and the wording of the headings, and in one case (cantos 3) using decorative side-pieces (see note 5). These irregularities occur in both the BNCF and the HL copies.

The initials are on average 8 mm tall, and take up 2 lines of text; the initial C that opens Cantos 3 and 7, however, measures 13 mm and takes up 3 lines (figs. 41, 45); the Q, with its long tail, takes up 3 lines (fig. 42); the M on c6' measures 4.5 mm (see fig. 44). The italic used for text of the letter to the readers, a1', has a 20-line measurement of 105 mm, and the roman caps used for its heading measure 3.5 mm. The roman caps of the main text, 3 mm high, are also used for the head-title, canto headings, running title, and foliation. The roman caps on the title-page are 8 mm high in line 1, and 4 mm in line 2; the 8 mm caps are also used for the text above and below the bees and fire block on D4'.

WOODCUTS
1. Canto Illustrations. See the Canto Illustrations section of entry 25 (Zoppino 1536) for a detailed description of the 40 blocks that appear in the canto openings of this edition.
2. **Border.** The P.B.M. border on the title-page and D4" was used by Zoppino in his 1524 *Furioso* (entry 4, BTM copy, fig. 19), and it also appears in the Rusconi editions of 1524 and 1527 (entries 5 and 10, figs. 22 and 27). In this edition, however, the border has been modified. The introduction of the new woodblock with Ariosto's portrait left insufficient space inside the border to accommodate both that block and the title text. The problem was solved by lengthening the border vertically, an effect achieved by using fleurons as corner pieces, and moving the old corner pieces—the letters of the PBM motto—below them (see figs. 19 and 37). Another change is the addition of the date to the sides of the border, in roman caps: these are probably woodcut letters, although it is possible that they are single types. These adjustments would have necessitated breaking up the border, if it had been a single piece originally; if it had been instead made up of separate pieces, the operation would have involved rearranging those pieces after adding the four fleurons. Given the fact that in the previous editions in which it was used the appearance of the border does not vary, it must be assumed that it remained a single piece until 1530. The border on D4" appears identical to its counterpart on the title-page—the various graphic elements, that is, have the same arrangement—but the individual pieces with the snakes and axes have been positioned differently (see figs. 37 and 49).

3. **Portrait/Bees and Fire Block.** The portrait of Ariosto on the title-page was copied in the Bindoni and Pasini edition of 1531 (entry 17, fig. 50). The bees and fire block was first used by Zoppino in his 1524 *Furioso* (entry 4).
NOTES

1. Leaf. 206 x 153 mm (I8) (BNCF).

2. Fingerprint. nono mimi c-ia coch (3) 1530 (R).

3. Provenance. The binding of the BNCF copy is in full vellum, with gilt decoration and lettering (author, title, date of publication) on the spine. The style of the binding and its decoration is similar to that of BNCF-Palat. E.6.5.19; Neil Harris believes both books were bound in the seventeenth century for the Biblioteca Palatina (personal communication). The title-page bears the blind stamp of the Biblioteca Palatina, and the stamp of the Biblioteca Nazionale, Firenze ("BNF"), dated 1872, the latter being repeated without the date on A6', D2', and D3'. On the front pastedown, a previous shelf-mark ("L.R.q.S4").

The title-page of the HL copy bears the inscription "Ex libris Sebastianis Laurentij Bucci J.C." On the front pastedown, the round ex libris of Adriana Salem with the inscription "a.r.s.", and the label of Mr. Ward Canaday; see note 3, entry 20 (Sessa 1533) for information on these two previous owners.

4. Contents. The description for D3 and D4 follows the HL copy exclusively. In this copy, D3 is conjugate with its natural counterpart, D2, and hence the book presents no irregularities. The situation, however, is different in the BNCF copy, as its entry in the BNCF's card catalogue for sixteenth-century books makes evident: "esemplare mutilo di carta D4 (bianca?); della carta D3 è rimasta solo la parte a stampa incollata su una carta diversa". The bees and fire block within the P.B.M. border is indeed all that is left of the page on which these cuts originally appeared. To make it possible to bind this partial leaf into the book, it was attached to the recto of another leaf with the full dimensions of the preceding leaves. The cuts,
therefore, appear on what at first glance would seem to be D3', and since the reconstructed D3 leaf is the last one in the book, the catalogue states that D4 is lacking. There is, however, nothing to reject the other interpretation that the cuts originate from D4, and that it is instead D3 that is lacking. The HL copy, where D3 and D4 are intact, proves this to be the case.

5. Canto Openings. The irregularities in the openings to cantos 2–8 are due in part to the size of the first five blocks. Measuring an average of 40 x 62 mm (not counting the 1.5 mm outer frame) against the 32 x 59 mm of the rest of the series, they are larger than a stanza-space, and consequently cannot be used without disrupting the regular layout of the text. The block for Canto 6, however, is of a normal size, but the opening continues to use the layout of the preceding 4 cantos (fig. 44). This was an attempt to preserve a consistent look for the book, but it was apparently considered ill-advised—perhaps because it required more space and therefore more paper than necessary—and it was later abandoned. In Cantos 7 and 8 (figs. 45, 46) we see the final form of canto opening, but in both cases the blocks are set too high, taking up almost half of the inter-stanza space above them. These last variations in Cantos 6–8 indicate that Zoppino, dissatisfied with the placement of the cuts, continued to make adjustments to the layout of the book even after printing had begun.

6. Letter to Readers. (A1*). "ALLI LETTORI NICOLÒ D'ARISTOTILE FERRARESE DETTO ZOPPINO. L'Amore ch'io a tal opera porto & mentre l'alma con questo debil corpo mio unita sera, quello indissolubile fia, lo quale da l'obligo per la somma virtute che nel auttore chiarissimamente si vede al tutto diriva, essendo io per propia natura li huomini virtuosi sforzato con tutte le forze mie amare, a giusta pieta mi spinge questa vedendo con tanti & vari modi di fogli forme & littere stampata anzi per
meglio dire piu che lazzerata, con caritativo zelo mosso m'ha a sveghiar tutt le posse mie per ridurla come fatto ho, in tal perfettione quanta meritar la veggio, non resparmiandomi ne a spesa ne a fatica di sorte alcuna in cio necessaria, correttissima ve la ripresento, con speranza appresso l'autore fare acquisto di una non piccila benivolenza, a me piu ch'ogn'altra cosa grata, & da l'opera in briefe grandissima laude riportare, cioe che per se facendo quelli che con vero giudicio veder la vorra nonaltro che dignissime parole per lei in honor mio spendere puotra, Et oltre di cio l'amore con la pieta concordevoli assegnar mi veggio piu che mediocre guadagno, questa ragione verso di me con dolce parole usando, ch'ogni gentil spirito con cose perfette e non imperfette da sua degna natura astretto, con ogni instanza non guardando a spesa s'ingegna il suo gentil & leggiadro studietto ornare, & altramente facendo del numero de li nobeli al tutto privare li veggio, però non essendo voi di vil natura anzi di quelli che per innata virtute la virtute con tutto il core vostro amate, a questa pigliare per honore & laude vostra insieme con l'utilitate mia vi aspetto a commun bene. Valete."

REFERENCES
AGNELLI-RAVEGNANI 32–33; BARUFFALDI 298; BRUNET 1.427; EDIT16 A.2529;
ESSLING n. 2253; FERRAZZI 66; GRAESSE 1.196; GUIDI 17; MELZI-TOSI 34–35;
PANIZZI 12–13; SANDER 1.95; TOSI 113.

COPIES EXAMINED
BNCF (Palat. E.6.5.18; imperfect, see note 4); HL (*ICS.Ar434.5160.1530b).
OTHER COPY

BL (C.125.de.20).

[Within a decorative border made up of four separate L-shaped pieces showing putti and birds on a floriated pattern, outer: 182.5 x 132 mm, inner: 113 x 82 mm; the outer vertical measurement includes a line of fleurons running along the top of the border, and a second line of decoration running below the bottom of the border, made up of the same fleurons, a second kind of rectangular type ornaments, and dashes; fleurons are also used in the vertical space between the pieces; four large fleurons, each measuring 9.5 x 9 mm, are set, in red, in the four inner corners of the border] ORLANDO | FVRIOSO DI LVDOVICO | Ariofto Nobile Ferrarehe, Con jom= | ma diligenza tratto dal suo fe= | delissimo esemplare, No= | uamente rifiampato | & corretto. | [woodcut portrait of Ariosto, 59 x 48 mm; on the left side of the portrait, 'M.D.' and on the right, 'XXXI.'].


4°: A–2C8. 208 ll., unnumbered. $4 (–A1).

CONTENTS

[A1'] Title-page (fig. 50).

[A1"] Letter to Readers: 'ALLI NOBELI LETTORI | MAPHEO PASINI. | | A5 [guide letter] Voi magnanimi [ . . . 18 lines]'. (Fig. 51).
[A2'] Head-title: 'CANTO PRIMO | ORLANDO FVRIOSO DI LVDOVICO ARIOSTO | ALLO ILLVSTRISSIMO E REVERÉNDISSI | MO CARDINALE DONNO HIPPOLYTO | DA ESTE SVO SIGNORE. | CANTO PRIMO. | D I döne e [ . . . ]'. 2 coll. x 4 stanzas. (Fig. 52).

[A2’-2C8’] OF text. (Figs. 53, 54.)

[2C8'] Colophon/Register: '[2 coll. x 3 stanzas] // FINIS // [colophon] // REGISTRO. // A B C [ . . . ] Q // R [ . . . ] CC. // Tutti fono quaderni.' (Fig. 54).

[2C8'] The same border used on the title-page, but without any fleurons, outer: 172 x 128 mm, inner: 113 x 77 mm. Inside the border, a bees and fire block, within a double rule-frame: 89 x 50 mm, but 85 x 47 mm excluding the outer frame. The following text is set around the bees and fire block, starting from its left side: 'PRO BONO MALVM | VENETIIS | PRO BONO MALVM | M.D.XXI.' (Fig. 55).

TYPOGRAPHY
R85. Type-page: 182 (189) x 129.5 mm (A3’). 2 coll. x 5 stanzas.

Title-page: the roman caps in line 1 measure 8 mm, and those in line 2 and the date measure 4 mm (the 4 mm caps are also used for the guide letter on A1’ and for the text on 2C8’); the x-height of the letters in ll. 3–7 is 2.5 mm. The roman employed for the letter to the reader (A1’) has a 20-line measurement of 110 mm. The roman caps in the head-title and the running titles measure 3.5 mm.
NOTES

1. **Leaf.** 205 x 144 mm (A6) (BCAF).

2. **Fingerprint.** coco tete uaua chde (C) 1531 (R).

3. **Binding.** The modern binding is in black leather, with a blind-stamped triple fillet frame on each cover, gilt lettering on the spine, and gilt edges. The doublures are in red leather, and the front one shows, in gilt letters, the binder’s (?) name: "GOZZI. MODENA."

4. **Woodcuts.** The portrait of Ariosto on the title-page is a close copy of the cut in Zoppino 1530 (entry 16). The bees and fire block on 2C8" is the one already used by Bindoni and Pasini for their 1525 and 1530 editions of the Furioso (entries 6, 15).

5. **Letter to Readers, A1⁺.** "ALLI NOBELI LETTORI MAPHEO PASINI. A Voi magnanimi & generosi Lettori, a cui piu che ogni altra cosa la vertu veggio esservi aggrata, come per le opere vostre e cori vostri esser in se nobeli per propia natura dimostra, laqual nobelta piu che le altre posse mondane ogni corpo humano aggrandir si suole, a tale che spesso l'immortalitade con propia mano certo aggiongeli: & io spento dal amore ch'io porto a vostri gentil costumi, & honesti desiri, vi rappresento la tanto da voi amata Opera, Orlando Furioso di Messer Ludovico Ariosto, tra le altre rime volgari sengularissima, laquale dopo questa ultima impressione vedutola prosuntuosamente esser deturpata & tramutata, mosso da charitativo zelo, con quelle forze che accumulate ho potuto con somma diligentia restituirla nella sua pristina integrita mi ho sforzato, aggiongendovi dove era manchevole, & scegliendo dove era piu del regulato ordine impresso, accio che dopo molte & molte fatiche, alla sua vera integritade arriva, Opera certo a voi aggrata, a me laudevole, & da lui meritata, con speranza appresso l'autthore fare acquisto di una non picciola
benivolenza, a me piu che ogni altra cosa grata, offerendomi ad ogni altro piacer vostro di continuo in cio ch'io posso & voglio."

This letter is an abbreviated version of the one published by Zoppino in his 1530 edition of the Furioso (entry 16, note 6).

REFERENCES
AGNELLI-RAVEGNANI 35–36; BRUNET 1.427–28; EDIT16 A.2531; ESSLING n. 2254; FERRAZZI 66–67; GAMBA 16; GRAESSE 1.197; GUIDI 17–18; MELZI-TOSI 35–36; PANIZZI 13–14; SANDER 1.95; TOSI 114.

COPY EXAMINED
BCAF (S.16.1.4; lacks ll. G1, G8, M1, M8, and V1).

OTHER COPIES
BL (G. 11067); BNMV.

[Within a decorative woodcut border signed 'F. DE NANTO', outer: 186 x 139 mm, inner: 104.5 x 73 mm] ORLANDO FVRIOSO DI MESSER LVDOVICO | ARIOSTO NOBILE | FERRARESE NVO | VAMENTE DA LV PROPRIO | CORRETTO E | D'ALTRI CANTI NVO- | VI AMPLIATO CON | GRATIE E PRI | VILEGII.

Colophon. Impreso in Ferrara per maestro Francesco Rossi da Valenza, a di primo d'Ottobre M.D.XXXII, [sic]

4°: A–Z⁸ a–h⁸. 248 ll., unnumbered. $4 (–A1).

CONTENTS
[A1'] Title-page (fig. 56).
[A2'] Head-title: 'ORLANDO FVRIOSO DI MESSER LVDOVICO | ARIOSTO ALLO ILLVSTRISSIMO E REVE | RENDISSIMO CARDINALE DON | NO HIPPOLYTO DA ESTE | SVO SIGNORE. || CANTO PRIMO', col. a: 3 stanzas, col. b: 4 stanzas. (Fig. 58).
[A2′–h6″] OF text. 46 cantos. (Figs. 59–66.)
[h6″] Col. a: 5 stanzas. Col. b: 4 stanzas, and in the space for a fifth, a woodcut showing a sheep suckling a wolf-cub, 43 x 63 mm. See note 5. (Fig. 67).
[h7″] Within the same border used for the title-page, a woocut portrait of Ariosto, 100 x 69 mm (fig. 68).
Privileges from Andrea Gritti, doge of Venice, dated 14.I.1527 (more veneto, see Fahy, L'Orlando 103), and Francis II, duke of Milan, dated Como, 20.VII.1531, followed by: 'E la medesima gratia hano concesso all'Authore l'Illustriissimi Duci di Ferrara di Mantua e d'Urbino, & altre potentie: come in altri priuilegi jì còtieno, che per non aggiungere piu carte al volume jì fon lasciati d'imprimere.'

Colophon/Register: 'colophon] REGISTRO. | A B C [...] | X Y Z | a b c [...] h | Tutti questi sono quaderni. | [a woodcut, 78 x 66.5 mm, showing a hand with scissors above two serpents, and the motto 'DILEXISTI MALITIA SVP BENIGNITATEM' in a ribbon; this block will henceforth be called the serpents device] (fig. 69).

Blank.

TYPOGRAPHY

R86. Type-page: 181 (190) x 138 mm (Y3'). 2 coll. x 5 stanzas.

Stanza: 35 mm, type 1/4 mm. Running Title: [verso] CANTO PRIMO XLVI. ET VLTIMO (A2"-h6'). Fahy (17) lists variants in the running title.

Catchwords: leaf 8; a full list is given by Fahy (17). Canto Openings: type 3.

The openings take up the space regularly reserved for two stanzas. The canto heading is set in roman caps (i.e., "CANTO TERZO") at the top of this space. Below the title is set, flush to the left margin of the column, a floriated woodcut initial, measuring on average 40 x 40 mm (Fahy 17); the first stanza is set around the initial. When a canto ends on the fourth stanza of a column, the normal space for a fifth stanza is left blank, and the opening for the following canto takes up the top of the next column; this occurs on A6', D6', P7', R2', S8', V6', Z4', b3', d5' (Fahy 17).
The roman caps used for the title-page, the head-title, the canto headings, the running title, and the register have an average height of 3.5 mm.

WOODCUTS
It is generally accepted that the portrait of Ariosto on h7 was cut by Francesco Marcolini after a drawing by Titian. The portrait cut and the border by Francesco De Nanto, never used in other editions, were probably owned by Ariosto. The woodcut initials used at the beginning of each canto and the serpents device on the colophon page, however, were the property of Rosso, who did indeed use them in other editions. These cuts, and the question of their attribution and ownership, are discussed in Fahy, L’Orlando (16, 109–12) and in Part I, section 1.

NOTES
1. This entry is based on BNCF–Banco Rari 160, but it draws much from Conor Fahy’s L’Orlando Furioso del 1532, particularly from its description of the ideal copy of the edition (15–17), and from the list of extant copies (19–31). For a discussion of this exhaustive study, which incorporates and updates most of his previously published work on the 1532 edition, see the Introduction, section 3, and Part I, section 1.

2. Leaf. 200 x 147 mm (D1).

3. Fingerprint. nono bibi i.i: Tech (C) 1532 (R).

4. Provenance. The Banco Rari copy bears previous shelf-marks on the verso of the first flyleaf: L.R.q.55, B.r.A.4.p.1.133â„¢, and E.6.5.73, the last from the Biblioteca Palatina. On its title-page is the stamp of the BNF (Biblioteca Nazionale, Firenze), dated 1872, which is repeated without the date on f4'
and h7. The full binding in brown morocco is signed on the inside of the front cover by J. Mackenzie, "noto legatore londinese della prima metà dell'Ottocento" (Fahy 24). Fahy believes that this copy is to be identified with the one owned by Philip Augustus Hanrott (24–25), which was described by Panizzi.

The title-page of the Palat.2.7.3.15 copy bears the stamp of the BNF, dated 1872, and the blind stamp of the Biblioteca Palatina. The binding is in vellum. This copy was first identified by Thomas, who provides a thorough account of its state.

5. The lines 'FINIS. | PRO BONO MALVM' appear in place of the woodcut on h6 of BNCF-Palat. 2.7.3.15. The woodcut is found in only three of the extant copies: BNCF–Banco Rari 160, BCAF–S.16.1.16, and the copy at the Codrington Library of All Souls College, Oxford (Fahy 19–30, 112). In his list of variants, Fahy states that this cut "costituisce il primo stato della forma" (80). The forme to which he refers is the "forma esterna del foglio h interno", and its corrected state is represented by "FINIS" and the P.B.M. motto; he lists no other variants in the forme. Fahy does not offer a definitive explanation for the replacement of the cut, but one is possible. The reproduction of h6 that Fahy takes from the All Souls College copy (Tavola IX, reproduced here as fig. 67) shows what appears to be a break in the cut; it begins at the base of the cut and extends towards its centre. The woodcut in BNCF–Banco Rari 160, however, does not show this damage. It is possible, therefore, that the cut cracked under the pressure of the press, and had to be removed from the forme. The printer, or Ariosto himself, decided to replace it with the two lines of type transcribed above, which provided both an appropriate epilogue for the poem, and better support for the press.
6. Leaf h7 of BNCF–Banco Rari 160 is irregular, due to an operation that was apparently carried out to make up for the deficiency of the whole leaf, or at least of the part with the border cut. The portrait cut and the border cut come from two different leaves, and have been glued to a third backing leaf to create the appearance of a normal h7. The portrait cut is glued to the recto of the backing leaf, and over it is attached the border, which has had its center cut out to accommodate the portrait. The verso shows that the centre of the backing leaf has itself been cut away so that the text printed on the verso of the portrait cut might show through; the type on the verso of the backing leaf which does not belong to the verso of the portrait cut has been rendered in facsimile. The portrait cut here must be from an original h7, since its verso bears the printed matter normally found on h7v, and since h7 is the only leaf on which the cut is printed. The border, however, was originally part of a title-page leaf (A1), necessitating the reproduction in facsimile of the appropriate text on the verso of the backing leaf, which itself hides the actual verso of the border cut. Fahy reports that the two cuts have been glued together, but he has not noticed the presence of the backing leaf (24).

REFERENCES
AGNELLI-RAVEGNANI 36–38; ARIOSTO, Orlando furioso . . . secondo le stampe del 1516, 1521, 1532 . . . a cura di Filippo Ermini vol. 3; BARUFFALDI 298; BRUNET 1.428; BRUNET SUPPL. 1.58; CATALANO, Vita 1.595–604; Chantilly 28; DIBDIN 158–59; EDIT16 A.2532; FAHY, "A Copy in Sheets"; FAHY, "L'esemplare già 'Charlemont'"; FAHY, L'Orlando; FAHY, "Some Observations"; FERRAZZI 67–69; GAMBA 16–17; GRAESSE 1.197; GUIDI 18–23; MAZZUCHELLI 1.1070; MELZI-
Tosi 36–39; Muraro 117, tav. 90; Panizzi 14–22; Panzer 7.6; Thomas, "An Additional Copy"; Sander 1.96; Tosi 114–19.

COPIES EXAMINED
BNCF (Banco Rari 160; Palat. 2.7.3.15, lacking B1, h1, h2, h7, h8).

OTHER COPIES
BAV (Barb.Lat.3942, Ferraioli IV.4086, Rossiano 4686); BCAF (S.16.1.16, S.16.1.17); BL (G. 11068, on vellum; C.20.c.11, lacking A1, A2, A7, A8); BNMV (Rari 440); BTM (Triv.G.101); BUB (Raro C.5); HL (*IC5.Ar434.516o.1532); Chantilly (Oise), Cabinet des livres, Musée Condé (X.G.41, from the collection of Gaetano Melzi, and XII.G.26); Frankfurt-am-Main, Stadt- und Universitätsbibliothek (IL 1930/307 Nr. 1); Manchester, The John Rylands University Library (10195); New York, J. Pierpont Morgan Library (PML 800); Oxford, Bodleian Library, University of Oxford (4º.A21.Art); Oxford, Codrington Library, All Souls College, University of Oxford (mm.10.13); Parma, Biblioteca Palatina (GG.II.197); Verona, Biblioteca Capitolare (R.VIII.4); Vicenza, Biblioteca Civica Bertoliana (Bacheca 18.2.1); Fahy reports a copy privately owned by Prof. Cesare Segre, Milan, and two other copies whose present location is unknown (27, 30).

[Within a woodcut border showing figures of warriors in classical garb in the side compartments, a battle in the upper compartment, and a scene of Carthage burning in the lower compartment (see note 4); outer: 131 x 86 mm, inner: 86 x 43 mm] IL FVRIOSO | 11 Orlando Furioso di mef- | ser Ludouico Ariosto | nobile Ferrarese | Da lui proprio con la | gionta d'altri canti | nuoui amplified | & corretto. | Nuovamente con som- | ma diligentia | stampato. | 11 [fleuron, in red, 9 x 9 mm] | MDXXXIII.

Colophon. Finisse Orlando Furioso di Messer Ludouico Ariosto da Ferrara, nuovamente | da lui proprio con la gionta d'altri canti nuoui ampliato & corretto, Stam - | pato in Vinegia, appresso santo Mope se al segno de l'Angelo Raphaello, | per Francesco di Alessandro Bindoni | se Mapeho Pasini compagni, | Nelli anni del Signore. MDXXXIII. Del mese di Agosto, Re- | gnante il Serenissimo Principe messer Andrea Gritti.

8°: A–2G⁸ 2H⁴. 244 ll., unnumbered. $4 (–A1, 2H3, 2H4).

CONTENTS
[A1'] Title-page (fig. 70).
[A1'] Blank.
[A2'] Head-title: 'CANTO PRIMO | Orlando Furioso di Messer Ludouico | Ariosto|allo Illustrissime Reneren | disssimo Cardinal Dono Hip | polpoto da Este suo | signore. | CANTO PRIMO. | L² E döne i caullier [ . . . ]', 2 coll. x 4 stanzas. (Fig. 71).
[A2′–2H4'] OF text. 46 cantos. (Figs. 72–73).
[2H4’] Colophon/Register: [2 coll. x 2 stanzas]  [colophon]  

REGISTRO.  A B C [ ] X Y Z  AA BB [ ] HH.  Tutti/onquadrern

excepto HH the e duerna.  [printers’ device, 34 x 29.5 mm, showing the
Archangel Raphael with the boy Tobias and the dog]. (Fig. 74).

[2H4’] Within a P.B.M. woodcut border, outer: 129 x 87 mm, inner: 91 x 51
mm, a woodcut portrait of Ariosto, 59 x 47 mm; below the portrait is set the
date "M.D.XXXIII."; below the date, a decorative woodcut block, 9 x 47.5
mm, and another block above the portrait, also 9 x 47.5 mm. (Fig. 75).

TYPOGRAPHY

G60. Type-page: 130 (135.5) mm x 90 mm (O2’). 2 coll. x 5 stanzas.

Stanza: 24 mm, type 4/4 mm. Running Title: [verso] CANTO  PRIMO –
QVARANTESIMOQVINTO (A3’–2G4’), XLVI. ET VLTIMO (2G5’–2H4’)
[recto]. Catchwords: leaf 8. Canto Openings: type 1, in gothic (same font as
is used for the main text, but the canto number is in roman caps, i.e., "Canto.
VIII."); "CANTO PRIMO" in the head-title, however, is entirely in roman),
initial2 in gothic.

Title-page: the roman caps in the first and last lines are 4 mm high;
the 20-line measurement of the italic in lines 2–11 is 94 mm. The gothic in
the head-title has an x-height of 3 mm. The height of the roman caps in
the head-title, the running title, and on 2H4’ is 2.5 mm. Most of the
capitals used in the main text are roman (see fig. 71–74).

NOTES

1. Leaf. 149.5 x 102 mm (A4).

2. Fingerprint. o.co e.te a.ua chde (C) 1531 (R).
3. **Provenance.** The BCAF copy bears on its front pastedown the following note signed by Giuseppe Agnelli, librarian of the Ariostea, and dated by him 27.VIII.13: "Edizione rarissima. Acquistata dalla Libreria Antiquaria di Luigi Battistelli, Via Solferino 3. Milano, per £ 140." On the title-page, the name of a previous owner (?) in ink, "matias canalis", which is given in Italian on 2H4:\( ^{3} \): "matia dal canalle". Below the border on 2H4\( ^{3} \), the notation, in ink, "N. 5652 (1903)\( ^{3} \), possibly a reference to a sale catalogue, or a bookseller's mark.

4. **Woodcuts.** The device on the colophon page is similar to another used by Bindoni and Pasini and reproduced in Zappella 91. The P.B.M. border on 2H4\( ^{3} \) was already used in the firm's 1525 and 1530 editions of the *Furioso* (fig. 32 for the latter), while the Ariosto portrait was first employed in its 1531 edition. There are two straight white lines that cut across the top of the left compartment of the border, just below the corner compartment. These lines indicate damage to the cut, probably a break, and the border shows other signs of wear, especially on its right side.

The border used on the title-page (fig. 70) is not specific to the *Furioso*, as is evident from its Roman themes. In the scene represented in the lower compartment, Dido looks on as Aeneas' ships leave Carthage (labelled "CAR"), which is in flames. The figure in the left compartment, labelled "SP/A", is probably Scipio Africanus, hero of the Punic wars, while that on the right, labelled "AN/C", can be identified as his adversary, the Carthaginian general Hannibal. Book 4 of the *Aeneid* describes the departure from Carthage, but both the story of Aeneas and the history of the second Punic War are found in Livy; the border was probably made for an edition of the *Decades*, but I have so far been unable to determine which
one. Harris states that the practice of using the same border, or copies of it, for the title-pages of different texts was common (*Bibliografia* 1.36).

5. The leaves lacking in the BCAF copy (X7, X8, 2F1–2G8) have all been replaced with the corresponding leaves from another edition. This second edition follows the same basic layout (2 coll. x 5 stanzas) as the 1533 Bindoni, its text is set in a similar gothic face, and it evidently has the same series of signatures. The actual distribution of the text onto the pages must also be identical in the two editions, for the replacement pages do not in the least disrupt the textual sequence, and the catchwords on X8v and 2G8v match up with the first words on Y1’ and 2H1’, respectively. The leaves, however, belong to a different setting of type, as is evident from their typographical description:

   G60. Type-page: 125.5 (132.5) x 90 mm (2F1’). 2 coll. x 5 stanzas.
   Stanza: 24 mm, type 3/3 mm. Running Title: [verso] Canto I
         Quarantefimoterzo – Quarantefimojeto [recto] (2F1’–2G8”). Canto
         Openings: type 1, in gothic miniscule, from the same font as the
         main text, initial 2.

A definitive identification cannot be made unless one first compares the paper and type of copies of both editions directly, but I believe that the replacement leaves are part of the 1539 octavo by Agostino Bindoni (entry 29).

6. Textual Issues. Fahy explains that the printer's copy for this edition must have been a copy of the 1532 Ferrara quarto, which at the time of publication was still the only edition with the definitive text of the *Furioso* (*L’Orlando* 147). He included the BL copy among those he collated for *L’Orlando*; see 33–80 and 147–49.
REFERENCES
AgNELLI-Ravegnani 38–39; Brunet 1.428; EDIT16 A.2534; Essling n. 2255;
Ferrazzi 67; Graesse 1.197; Guidi 24; Melzi-Tosi 39–40; Panizzi 22–23; Sander
1.96; Tosi 120–21.

COPIES EXAMINED
BCAF (S.16.1.12; lacks X7, X8, 2F1–2G8); HL (*IC5.Ar434.516o.1533).

OTHER COPY
BL (G. 10972).
20. Venezia, Melchiorre Sessa. 10.IX.1533.

[Flouron in red, 9 mm] ORLANDO FV [flouron in red, 8.5 mm] | RIOSO
DI MESSER LVDOVICO | ARIOSTO NOBILE FERRA-
RESE
NVOVAMENTE DA | LVI PROPRIO COR | RETTO E D'AL-
TRI
CANTI | NVOVI AMPLIATO NVOVA | MENTE STAMPATO.

[printer's device bearing the motto 'DISSIMILIVM INFIDA SOCIETAS', 85 x 73 mm] | M D X X X I I I

Colophon. Stampato in Venetia per Marchio Sessa Ne li anni del Signore. M. D. XXXIII. Adi.X.Septembrio.

4°: A–Z⁸ a–h⁸. 248 ll., unnumbered. $4 (–A1).

CONTENTS
[A1'] Title-page (fig. 76).
[A1*] Blank.
[A2'] Head-title: 'ORLANDO FVRIOSO DI MESSER LVDO-
ARIOSTO ALLO ILLVSTRISSIMO E | REVERENDISSIMO CARDINALE
DON- | NO HIPPOLYTO DA ESTE | SVO SIGNORE. | CANTO
PRIMO. || L" [decorative woodcut initial, 34.5 x 30 mm] e donne i cauallier
[...], col a: 3 stanzas, col. b: 4 stanzas.
[A2'–h6'] OF text. 46 cantos.
[h6'] Col. a: 5 stanzas. Col. b: 4 stanzas, and in the regular space for a fifth:
'FINIS. | PRO BONO MALVM.'
Colophon/Register: 'colophon Register. ABC[...] XYZ a b c[...] h <\text{<c>}} Tutti quest\text{f}ono quaderni. [printer's device (Zappella 592): 76 x 56 mm}'.

Blank.

TYPOGRAPHY

R84. Type-page: 184 (192) x 129 mm (Q3'). 2 coll. x 5 stanzas.

Stanza: 34 mm, type 1/6 mm. Running Title: [verso] CANTO I PRIMO - QVARANTESIMOSESTO ET VLTIMO [recto] (A2"-h6"). Catchwords: leaf 8.

Canto Openings: type 3. The openings take up the space regularly reserved for two stanzas. The canto heading is set in roman caps at the top of this space, in one or two lines; up to and including Canto 29 the canto number is given in textual form (i.e., "CANTO QVARTO), after that it is given in roman numerals (i.e., "CANTO XXX"). Below the heading, and after a space of varying height, is set, flush to the left margin of the column, a decorative woodcut initial, varying in height from 6 to 11 text lines; the first stanza is wrapped around the initial, and consequently the number of lines it takes up varies in relation to the height of the initial. The initials, which vary not only in size but also in style, are from disparate sets.

The height of the roman caps used in the first and last lines of the title-page is 8 mm; in lines 2-9 of the title-page and in line 1 of the head-title it is 4 mm; in lines 2-5 of the head-title it is 3 mm. These last caps are the same as those used for the text of the Furioso. The x-height of the gothic used in line 3 of the Colophon/Register page (h7') is 4 mm; the rest of the page is set in the same roman font used for the main text.
NOTES
1. Leaf. 213 x 153 mm (BAV copy).
2. Fingerprint. BAV: non+ i.bi i.i: TeCh (C) 1533 (R). HL: nono i.bi i.i: TeCh (C) 1533 (R). The fingerprint recorded in EDIT 16 A.2535 mistakenly gives the third group as "rii."; its use of the plus sign for the fourth character is correct, since the o is mostly missing due to a small hole in the paper.
3. Provenance. The HL copy bears detailed evidence of its provenance, which allows us not only to reconstruct its movements through several collections, but also to solve a minor bibliographical mystery created by Agnelli and Ravegnani. They knew of three copies of this edition. The first copy, previously owned by the marchese Gaetano Ferraioli (1838–90), entered the collections of the BAV, where I examined it, in 1926 (Fahy, L’Orlando 23–24). The second copy had been owned by Raffaele Pagliari and was known to Agnelli and Ravegnani only from a note that Ferraioli had written and attached to his own copy. The third, "bellissima e integra, si trovava in Ferrara, nella Biblioteca di Giuseppe Cavalieri, e ne troviamo notizia nel Catalogue des livres de G. C., compilato dal De Marinis. Di questo esemplare, che fu poi venduto all’asta, non abbiamo notizie" (39). The evidence makes clear that the Pagliari and the Cavalieri copy were actually one and the same. Pagliari’s ownership is attested by two separate items: first, a four-page note, attached to the first flyleaf and signed by him, that details the enquiries he made with Venetian libraries and archives about this edition (see note 4); second, annotations made on the front pastedown regarding the book’s sale at auction ("Acquistato da B. Maglione all’asta Pagliari per 900 ca" and "Vedi Cat. Raff. Pagliari, Roma 1891, P. 1° Pag. 78 N. 112"). The Neapolitan collector Benedetto Maglione, therefore,
acquired the book from the Pagliari collection in 1891; when he himself sold his collection in 1894 (see his Catalogue), it passed into the hands of Cavalieri, who in turn put his own collection up for sale in 1908. The recto of the first flyleaf bears references to the catalogues of the last two sales ("Cat. Maglione, 1° Vol. F.424" and "Cat. Cavalieri N° 88"), and Cavalieri's *ex libris* appears on the front pastedown. A note attached between the first flyleaf and the title-page confirms the Maglione and Cavalieri phases of the provenance and introduces another owner: "Esemplare Cavalieri, acquistato per £ 300 alla vendita Maglione. Acquistato da me nell'Aprile 1920 per £ 650." The note is not signed, but the accession records of the HL (bound in volumes and kept in its Reading Room) point to its probable author. The records reveal that this *Furioso* (accession number *54C-67*) came to the Houghton as part of a collection of French and Italian literature comprising 1029 books, presented to the library in 1955 by Mr. Ward Canaday; the books were "collected by S. Gentile Di Giuseppe, father of Adriana Salem (Mme. Rafael Salem)". On the back pastedown is a label stating that the book was the gift of Mr. & Mrs. Ward M. Canaday. I believe that Di Giuseppe wrote the note cited above into the book when he bought it in 1920. The book then passed to his daughter (the round sticker on the front pastedown with the inscription "a.r.s." probably refers to Adriana Salem), who eventually sold it to the Canadays. This last phase of the provenance is confirmed and clarified by Conor Fahy's comments, based on information provided by Roger Stoddard of the Houghton, regarding the library's copy of the 1532 *Furioso*, which has a similar history: "All'interno del piatto anteriore, *ex libris* di 'a.r.s.', presumibilmente Adriana Raphael Salem, che aveva ereditato i libri del padre, il banchiere italiano F. Gentili Di Giuseppe [sic], residente a Parigi. . . . I libri del Di Giuseppe furono
venduti dalla figlia ai coniugi Canaday, che li presentarono nel 1954 alla Harvard University" (L'Orlando 19–20). We have, therefore, a detailed provenance for the volume: Pagliari-Maglione-Cavalieri-Di Giuseppe-Salem-Canaday-Houghton.

4. Issue of Piracy. The four-page note by Pagliari mentioned in note 3 is relevant because it records a nineteenth-century attempt to determine whether or not the edition was pirated, a question still open today. It is made up of three parts. In the first, Pagliari makes a general appeal to Venetian libraries and archives asking if any held copies of this edition, and if it there was any information regarding it in the "Condannazioni della Republica", since he suspected, "non vedendovi dedica né permissione", that it was pirated. The second section consists of replies written in various hands. Giovanni Veludo, director of the Marciana from 1874 to 1884 (see Biblioteca Marciana 258), informs Pagliari that the edition in not in his library, and D. L. Perosa provides a similarly negative result for other collections (Museo Correr, Libreria Quirini-Stampalía, Raccolta Cicogna, Seminario Patriarcale). A more significant response is given by Federico Moretti, who writes that "Il prof. Rinaldo Fulin dopo aver presa ad esame la cosa mi ha dichiarato: 1° Non trovarsi nei libri delle Condannazioni della Repubblica Veneziana (per quanto ci li abbia rovistati avendone fatto ora è qualche anno un accurato spoglio) alcuna cosa intorno alla supposta contraffazione del Sessa. 2° Che non tutti i libri stampavansi a que' tempi colla scritta 'con licenza de' Superiori' quand'anco avessero ottenuta detta licenza." In the third and last section, we find Pagliari's summary comments to the effect that the "Chiarissimi Biblofili Veneziani" have offered nothing to support the conjecture that the edition is pirated. If anything, the comments of Fulin point strongly to the
possibility that Sessa’s edition was not pirated—but here too there is no conclusive proof. Since Pagliari’s investigations in the nineteenth century, there has been little or no progress in solving the vexed question of piracy and the Orlando Furioso; see Part I, section 2, for a discussion of this issue.

Between the front pastedown and the flyleaf of the BAV copy is attached a sheet of paper on which Gaetano Ferrajoli transcribed in detail Pagliari’s note; it can only be concluded that at some point he had access to Pagliari’s copy.

REFERENCES

AGNELLI-RAVEGNANI 39–40; DE MARINIS 36; EDIT16 A.2535; MAGLIONE, Catalogue; SANDER 1.96.

COPIES EXAMINED

BAV (Ferraioli IV.440; lacks h1, h7, h8); HL (*IC5.Ar434.5160.1533b).

OTHER COPY

Madrid, Biblioteca Palacio.

[The title text, within a copy of the woodcut border used on the title-page of the 1532 edition, entry 18.]

Colophon. Stampata in Roma per maestro Antonio Blado de A sola, Ad instantia de gli heredi del q. meffor Ludouico Ariofto, del. M. D. XXXIII.

$4^0$: A–Z a–h. 248 ll., unnumbered. $4$ (–A1).

CONTENTS

[A1'] Title-page; see note 1.

[A1'] Privileges; see note 1.

[A2'] Head-title; see note 1.

[A2'–h6'] OF text. 46 cantos.

[h6'] Col. a: 5 stanzas. Col. b: 4 stanzas, and in the space for a fifth: 'FINIS. PRO BONO MALVM.'

[h7'] Woodcut portrait of Ariosto, copied from the portrait in the 1532 edition, 100 x 68 mm, within a woodcut border, also copied from the Ferrara edition, outer: 186.5 x 137.5 mm.

[h7'] Privileges.

[h8'] '[colophon] REGISTRO. A B C D E F G H I K L [...] X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z. Tutti quefti fono quaderni.' [woodcut serpents device, 78.5 x 67 mm, with the motto 'DILEXISTI MALITIĀ SVP BENIGNITATEM' (fig. 77).

[h8'] Blank.
TYPOGRAPHY
R80. Type-page: 178 (186.5) x 132 mm (A6'). 2 coll. x 5 stanzas.
The layout is copied from the 1532 Ferrara edition.

NOTES
1. The BL copy was studied by Conor Fahy, who published his findings in
an appendix to L'Orlando ("L'edizione bladiana del Furioso" 189–91). Fahy
states that the book is "a copia esatta, pagina per pagina", of the 1532 Ferrara
edition by Rossi (190). Although Blado claims in the colophon that the
edition is printed "ad instantia" of Ariosto's heirs, all indications are that
he pirated Rossi's edition (Fahy 191), not only using the same layout and a
similar font, but also copying all the woodcuts, including the initials used
in the canto openings (fig.78). Given the close similarities between the two
editions, the description above of the first two leaves, which are missing in
the BL copy, assumes that they are identical to the 1532 quarto; no
assumptions, however, aside from the presence of the woodcut border, can
be made about the title-page text. The BL copy was checked for me by Prof.
Randall McLeod, on the basis of notes I prepared using Fahy's description. I
was not able to visit the libraries in Lisbon and Frankfurt which hold the
other two copies.
2. In the BL copy, leaf h7, which holds the border and the portrait of
Ariosto, was placed at the front of the book in place of the original title-
page. Fahy believes that this was done in 1833 or 1834, when the copy
entered the collection of Thomas Grenville and was re-bound (189–90).
REFERENCES

AGNELLI-RAVEGNANI 40–41; BRUNET 1.428; FAHY, L’Orlando 189–91; GRAESSE 1.197; GUIDI 23–24; MELZI-TOSI 59; SANDER 1.96; TOSI 119–20.

COPY EXAMINED

BL (G. 11069; lacks the first sheet, A1.2.7.8).

OTHER COPIES

Frankfurt am Main, Stadt- und Universitätsbibliothek (IL 1930/328); Lisbon, Bibl. Nacional (Res. 1445.P).


4°: A–Zª a–gª h⁴. 244 ll., numbered only on ll. 2, 7–10, 15, 16, 193–244 (see note 5). "$4 (~A1, h3, h4).

CONTENTS
[A1'] Title-page (fig. 79).
[A2r–h4'] OF text. 46 cantos.
[h4'] '[2 coll. x 2 stanzas] FINIS. REGISTRO. A B C [. . .] X Y Z a b [. . .] h Tutti quegli sono quaderni eccetto h che duerno. [colophon].
[h4v'] Blank.
TYPOGRAPHY

R84. Type-page: 175 (183) x 125 mm (L1'). 2 coll. x 5 stanzas.
Stanza: 34 mm, type 4/4 mm. Running Title: [verso] CANTO I PRIMO - XLVI. ET VLTIMO [recto] (A2'-h4'). Canto Openings: type 3; there is no canto heading in the regular space between the last stanza of the preceding canto and the first of the new one, which does, however, have an initial.

The roman caps in the first line of the title-page measure 9 mm, those in lines 2-9 measure 3.5 mm, and those in the date below the portrait block, 8 mm. The head-title, the running titles, and "FINIS" and "REGISTRO" on h4', are set in the same 3.5 mm caps. The type initial "L" used for the opening of canto 1 on a2' measures 8 x 5 mm.

NOTES
1. Leaf. 212 x 152 mm (A2, BUB); 197 x 145 mm (G6, BMPRE).
2. Fingerprint. coco e,te a.ua chde (C) 1535 (R).
3. Provenance. The BUB copy bears the round stamp of the "PONTIFICIA BIBLIOTECA DI BOLOGNA" on its title-page.
4. Portrait. The portrait block of Ariosto on the title-page is a copy of the cut designed by Titian and used in Rossi's Ferrara edition of 1532 (entry 18, fig. 68). The same block is found again in Torti's 1536 and 1539 octavo editions of the Furioso (entry 26, fig. 168; entry 31).
5. Foliation Variants. On the BUB copy, the foliation numbers appear only on the ll. listed above in the formula line. The BMPRE copy, and the BL copies as described by Panizzi, reproduce the same foliation, but without the numbers on ll. 15 and 16.
REFERENCES

AGNELLI-RAVEGNAI 42-43; BARUFFALDI 298; BRUNET 1.429; EDIT16 A.2549; ESSLING n. 2256; GRAESSE 1.197; GUIDI 25; MAZZUCHELLI 1.1070; MELZI-TOSI 40; MURARO 117, fig. 92; PANIZZI 23-24; PANZER 8.550; SANDER 1.97; TOSI 121-22.

COPIES EXAMINED

BUB (V.GG.VI.4); BMPRE (L.A.C2; lacks A1).

OTHER COPIES

BFC; BL (G. 11070; 80.k.5); BN (Yd. 387; lacks the last leaf).
23. Venezia, Francesco Bindoni e Maffeo Pasini. 1535.

ORLANDO FVRIOSO I DI MESSER LVDOVICO ARIOSTO | CON LA GIVNTA, NOVISSI= | MAMENTE STAMPATO | E CORRETTO. | [a woodcut serpents device, 70 x 52 mm, and on its left and right sides the motto 'DILEXISTI MALITIAM | SVPER BENIGNITATEM'] | CON Vna Apologia di M. Lodouico Dolcio contra ai | detrattori dell’Autore, & vn modo breuiissimo di tro | var le cose aggiunte ; e TAVOLA di tutto | quello, ch’è contenuto nel Libro. Aggiuntoui | una breue esposizione dei luoghi difficili. | Hassi la concessione del Senato Veneto per anni diece. | Appresso Mapheo Pasini. | [rule: 25 mm] | M D XXXV.

Colophon. Impreso in Vineaiaappresso di Mapheo Pasini. | Ûe Francesco di Alessandro Bindoni, compagni. | Negli annidel Signore M. D. XXXV.


CONTENTS
[A1'] Title-page (fig. 80).
[A1"] Dedicatory letter: 'AL MAGNIFICO ET ECCELLENTE M. | GASPARO SPINELLI, GRAN CAN | CELLIERE DEL REGNO DI CI | PRI SVO CVGINO, L LODOVICO DOLCIO. | L2 A Poetica Magn. & eccellente.M.Gasparo [..... 34 lines]'. (Fig. 81.)
[A2'] Head-title: 'ORLANDO FVRIOSO DI MESSER LVDO | VICO ARIOSTO NOBILE FERRARESE ALLO | ILLVSTRISSIMO E REVERENDISSIMO CAR | DINALE DÔNNO HIPPOLYTO DA | ESTE
SVO SIGNORE. | CANTO PRIMO. | L² E bönı.izuallier [. . . 2 coll. x 4 stanzas]' (fig. 81).

[A2r–2H4r] OF text. 46 cantos. (Figs. 82–86.)

[2H4r] End of OF: '[2 coll. x 2 stanzas] IL FINE. | PRO BONO MALVM.' (Fig. 86.)

[2H4r] Dedicatory letter: 'AL MAGNIFICO E NOBILISSIMO MES= | SER Pietro Giustiniano Gentilhuomo Venitiano | LODOVICO DOLCIO. | N⁵ ON è dubbio, Nobiliissimo Messer Pietro [. . . 35 lines]'. (Fig. 87.)

[2L1r–2L6r] Dolce's Apologia: 'APOLOGIA DI M. LODOVICO DOL | CIO CONTRA AI DETRATTO= | RI DELL'ARIOSTO A GLI | STUDIOSI DELLA VOL | GAR POESIA. | ë O pen|auabenigni Lettori[. . . 11 pages]'. (Figs. 87, 88.)

[2L6r–2L7r] Glossary of difficult terms and literary allusions: 'Dedichazione di alcuni vocaboli e | luoghi difficili dell'opera. | a car. 105 A brano a brano [. . . 3 pages]'. (Figs. 89, 90.)

[2L8r] Pasini's note to the readers/ List of aggiunte: 'Mappeo Pa|inialli Lettori | A³ Lrune altre r[e[. . . 10 lines] | Breuemodo di trouart tutti i luoghi dell'Autoraggiunti | per annotatione di numero, di Càrte, e di carte [. . . 5 lines] | Nel Canto nono a carte. 34. Incomincia la prima giunta; e segue in nel decimo a carte. 41 [. . . 17 lines]'. (Fig. 90.)

[2L8r–2K1r] Table of episodes: 'Tauladelle Historie e Nouelle contenate di tuttal'Opera per | ordine di alphabeto Ò, per annotatione di numeros di car | te|quali[sic]numeridimo[brano | [. . . 7 lines] | A | Angelita a carte 2. 3. 31 [. . . 3 pages] | [at the foot of 2K1r] IL FINE.' (Figs. 91, 92.)

Woodcut portrait of Ariosto, 98 x 74 mm (fig. 93).

Blank.

TYPOGRAPHY

G60. Type-page: 128 (134) x 89 (95) mm (D2'). 2 coll. x 5 stanzas.
Stanza: 23 mm, type 4. Catchwords: leaf 8. Running Title: [verso]
CANTO PRIMO – XLVI. ET VLTimo (A2'–2H4'). Canto Openings: type 1, in gothic (same font as is used for the main text, but "CANTO PRIMO." in the head-title is in roman), initial2 in gothic (see figs. 81, 83, 84, and 85).

The italic font used to print the two dedicatory letters on A1' and 2H4' lacks its own set of caps, and roman caps are instead. In the OF text, roman caps are often used in place of gothic caps, which were evidently in short supply; the gothic font also lacks accented sorts, and the printers often resorted to the italic letters ô and ò to remedy the deficiency (see fig. 85).

The type initials at the head of the cantos have an average height of 5 mm.

Twenty-line measurements: 159 (dedicatory letters on A1' and 2H4'), G60 (Apologia); this same gothic is used to print the OF, the other paratexts at the end of the book, the catchwords, and the signatures of leaves 1–4 (with the exception of those in 2K, where roman caps are used).

NOTES

1. Leaf. 157 x 105 mm (BNCF/Nencini, P1); 150 x 101 mm (BNCF/24.10.357, P2); 147 x 100 mm (BCAF/S.19.6, A4).
2. Fingerprint. 0,co e.e; e;ra egep (3) 1535 (R).
3. Provenance/State of Copy. The lack of leaf A1 in BNCF/Nencini F.5.4.20 has been remedied with a photographic reproduction of the same leaf from BNCF/24.10.357; the latter copy, in turn, lacks leaf 113, which has been
made up with a photo of the same leaf from the Nencini copy. On the title-page of 24.10.357 are two inscriptions of ownership: "Filippo Giuchi" below the imprint, and "Ad usum Jacobi Castro" on either side of the device (see fig. 80). In this last copy, a couplet has been inked below Ariosto's portrait on 2K2' (fig. 93): "Son l'Ariosto da rozzi biasmato/Ma da dotti, et gentil molto lodato."

4. **Woodcuts.** The serpents device on the title-page (fig. 80) is copied from the 1532 Ferrara edition (fig. 69). Here, the motto has been moved outside the main woodcut; the block is a mirror image of the 1532 original, a trait of blocks which are modelled not on another woodcut, but on the impression it made on the printed page. The portrait of Ariosto on the title-page is a close copy of the cut designed by Titian and used in Rossi's Ferrara edition of 1532 (entry 18, fig. 68). The same portrait and the serpents device block are found again in Bindoni and Pasini's 1540 octavo edition of the *Furioso* (entry 33, fig. 199; see also note 5).

5. **Dating.** The general principle followed in Part II when ordering an edition which lacks a precise publication date—and for the dating of which no other evidence exists—is to place it within whatever period (month/year) is indicated in it, but after the editions which fall within that same period but have a more precise date. Accordingly, I have ordered this Bindoni and Pasini octavo, dated only "M D XXXV", after the Torti quarto published on 21.III.1535, but it is possible that it was actually printed prior to the Torti edition.
REFERENCES
AGNELLI-RAVEGNANI 41–42; BRUNET 1.429; EDIT16 A.2548; ESSLING n. 2257;
GRAESSE 1.197; GUIDI 25–26; MELZI-TOSI 40–41; MORTIMER n. 27; MURARO 117,
fig. 91; SANDER 1.97; TOSI 122–23.

COPIES EXAMINED
BNCF (Nencini F.5.4.20, lacking A1, 2K3 and 2K4; 24.10.357, lacking leaf
113); BCAF (S.19.6).

OTHER COPIES
BAV (Ferraioli V.5467, 16 cm); Napoli, Biblioteca Universitaria; Vicenza,
Biblioteca Civica Bertoliana; Vienna, Österreichische Nationalbibliothek
(“35.H.156).

[Fleuron, 12 x 7 mm, in red] ORLANDO FV [fleuron, in red] | RIOSO DI MESSER LVDOVICO | ARIOSTO NOBILE FERRARE | SE CON LA GIVNTA, NO- | VISSIMAMENTE STAM | PATO E CORRETTO. | [woodcut portrait of Ariosto, 87 x 69 mm (as given in Bersano Begey 3.183), a fleuron on either side] | CON Vna Apologia di M.Lodouico Dolcio con tra a i detrattori dell'Autore,Et un modo breuissimo di turo| uarle cose aggiunte. E TAVOLA di tutto quello | ch'è contenuto nel LIBRO. Aggiuntou una | breue expositione dei luoghi difficili. | Se uendeno in Tridinodal nobile meffier Ioanne Giolito al's | de Ferrariis. Et in Turino da Iacobino Dulci ditto Cunni. | M.D.XXXVI.


4°: A–Z⁸ a⁸ h⁴ i⁸. 252 ll., ff. 1 2–244 [8] (leaf A2 mistakenly numbered "1"). §4 (-A1).

CONTENTS
[A1''] Title-page (fig. 94).
[A1''] Dedicatory letter: 'AL MAGNIFICO ET ECCELLENTE M. | GASPARO SPINELLI, GRAN CAN | CELLIERE DEL REGNO DI CI | PRI SVO CVGINO | LODOVICO DOLCIO. | [. . . . 33 lines]'.
[A2'] Head-title: 'ORLANDO FVRIOSO, DI MESSEER LVDOVI= CO ARIOSTO NOBILE FERRARESE ALLO IL LVSTRISSISSIMO E REVERENISSISSIMO CAR DINALE DÖNNO HIPPOLYTO DA ESTE SVO SIGNORE. CANTO PRIMO. \[...\] 2 coll. x 4 stanzas' (fig. 95).

[A2'–h4'] OF text. (Figs. 96–98.)

[h4'] End of OF/Register/Colophon: '[2 coll. x 2 stanzas] FINIS. REGISTRO A B C \[...\] X Y Z. a b c \[...\] i. Tutti questi sono quaderni eccetto h che e duerno. [colophon] [2 fleurons, 11 x 8 mm]' (fig. 99).

[h4"] Dedicatory letter: 'AL MAGNIFICO E NOBILISSIMO MESSEER, Pietro Giuftiniano Gentilhuomo Venetiano LVDOVICO DOLCIO. N\[...\] [woodcut initial] ON e dubbio,Nobiliissimo Meffer Pietro \[...\] 35 lines'. (Fig. 100.)

[i1'–i5'] Dolce's Apologia: 'APOLOGIA DI M. LODOVICO DOL CIO CONTRA AI DETRATTO RI DELL'ARISTOSTO AGLI STVDIOSI DELLA VOL GAR POESIA. 1\[...\] [woodcut initial] O pen\[...\] benigni Lettori \[...\] 9 pages' (fig. 100).

[i5'–i6'] Glossary of terms and literary allusions: 'Dechiaratione di alcuni uocaboli e luoghi difficili dell'opera c.105 A brano a brano \[...\] 2 pages and 7 lines'. (Figs. 101, 102.)

[i6'] Giolito's note to the readers/List of aggiunte: '[end of glossary] Meffer Ioanne Giolito alli Lettori. A\[...\] [woodcut initial] Lcune altre cose \[...\] 8 lines] Breue modo di trouar tutti i luoghi dal'Autore aggiunti \[...\] annotatione di numero,di C\[...\] e di carte \[...\] 5 lines] Nel C\[...\] nono a carte.34. Incomincia la prima gi\[...\] 14 lines'. (Fig. 102.)
Table of episodes: Tauola delle Histotie e Nouelle contenute di tutta l'Opera per ordine di alphabeto & per annotatione di numeri di car tei quali numeri dimostrano [. . . . .] 7 lines, with a triangular type ornament made up of apostrophe signs on either side; several of these ornaments are used in the blank spaces of this and the next two type-pages.

Angelica a carte 2. 3. 31 [. . . . 2 pages and 6 lines] IL FINE.' (Figs. 102, 103.)

Blank.

TYPOGRAPHY

R81. Type-page: 172 (179) x 116 (135) mm (A3'). 2 coll. x 5 stanzas.
Stanza: 32.5 mm, type 4. Catchwords: leaf 8 (but none on A8, c8). Running Title: [verso] CANTO PRIMO XLVI. ET VLTIMO (A2'-h4'). Canto Openings: type 1, in roman (i.e., "Canto Secondo"), initial3 in roman (see figs. 96, 97, and 98).

The roman font of the main text is used for all the paratexts as well. Its roman caps, measuring 3 mm, are used to set the head-title, the canto headings, and the running titles. There are two sizes of initials used in the canto openings: 10 x 10 mm, and 4 x 5 mm. The caps in the first line of the title-page are 9 mm high.

NOTES

1. Leaf. 195 x 141 mm (BNCF, P1); 204 x 146 mm (BNMV, O1).
2. Fingerprint. coco tee: tera egep (3) 1536 (R).
3. State of Copy/Binding/Provenance. Leaf i8 in the BNCF copy has survived as a rectangular strip, 47 mm high but with the full width of the
other leaves in the book, which was pasted onto a backing leaf in order to bind it into the volume. The binding is in full vellum with gilt decoration.

The BNMV copy is listed below as lacking A1, but part of the leaf is actually present: its top left portion is stuck onto leaf A2, and it is from this fragment that the measurements of the caps and fleuron were taken. On A2', this copy bears the two ownership marks of Apostolo Zeno (see entry 11, note 3).

4. Giacomino Dolce da Cuneo, who is mentioned on the title-page, was Giolito’s bookseller in Turin (Bersano Begey 1.9 and 484–487).

5. Paratexts. The paratexts are copied from the 1535 Bindoni and Pasini octavo (entry 23). A direct comparison of the BNCF copies of the two editions reveals that, aside from accidental differences (spelling, punctuation, abbreviations), the only significant variants are two changes made to reflect the new publisher. First, in the last paragraph of the Apologia in the 1535 edition, Dolce commends "la diligentia del Pasini vostro", who provided readers with the various paratexts which follow (entry 23, 216'); here, the phrase reads "la diligentia del nobile meffjer Gioanne Giolito vostro". Second, the title of the note to the reader in the 1535 edition, "Mapheo Paﬁni alli Lettori" (218'), was changed to "Mefer Ioanne Giolito alli Lettori" (i6'). The marginal notes in the main text are also identical.

6. Portrait. The portrait of Ariosto on the title-page is a copy of the cut designed by Titian and used in Rossi’s Ferrara edition of 1532 (entry 18, fig. 68). This is the fourth copy of the block, after those by Blado (entry 21, 1533), by Torti (entry 22, fig. 79, 1535), and by Bindoni and Pasini (entry 23, fig. 93, 1535). It bears the closest resemblance to the Torti version, suggesting that it was copied from it. It is found again, slightly damaged, in an octavo
edition of Giovan Giorgio Alione (*Opera*), unsigned but dated Venice 1560, which Bersano Begey believes was actually printed in Trino, and which therefore may have been produced by the print-shop Gabriele Giolito had re-opened there that same year with his father's old equipment (see Bersano Begey 3.163 and 182–83, n. 1287).

7. *The Dating of the Entries for the Year 1536.* It is necessary to explain how the entries for 1536 were ordered. As stated in note 5 of entry 23, the general principle followed in Part II when ordering an edition which lacks a precise publication date—and for the dating of which no other evidence exists—is to place it within whatever period (month/year) is indicated in it, but after the editions which fall within that same period but have a more precise date. The four editions published in 1536 bear the following dates: entry 24 (Giolito/Cravotto), 20.I.1536; entry 25 (Zoppino), 1.1536; entry 26 (Torti), IX.1536; entry 27 (Giolito/Bindoni), 1536. It is possible, therefore, that the actual order in which the four editions appeared was different, the Zoppino appearing before the Turin edition in January, and the Giolito/Bindoni appearing at any time during the year.

REFERENCES

AGNELLI-RAVEGNANI 44–45; BARUFFALDI 299; BERSANO BEGEY n. 34; BONGI 3–4; EDIT16 A.2561; GUIDI 28–29; MAZZUCHELLI 1.1070; MEZI-TOSI 41–42; PANZER 8.303; SANDER 1.97; TOSI 125.

COPIES EXAMINED

BNCF (Palat. 2.7.3.16, lacks A1); BNMV (217-D-188; lacks ll. 1, 9–12, 39–42, 64–65, 74, 233–40, i8, i9).
OTHER COPIES

Oxford, Bodleian Library, Univ. of Oxford; Torino, Biblioteca Reale (192 x 140 mm, lacks i8).

[Within a woodcut border, outer: 182 x 125 mm, made up of 4 separate pieces; the left piece measures 181 x 17.5 mm, and the right 182 x 23 mm; the top piece, 19 x 84.5 mm, has the motto 'DILEXISTI MALITIA SVR BENIGNITATEM' on a ribbon, and a hand holding scissors; the bottom piece, 24 x 84.5 mm, depicts two serpents] ORLANDO FVRIOSO DI MESSER LVDOVICO ARIOSTO NOBILE Ferrarese, di nuovo ristampato, & hifioriato: con ogni diligenza dal suo originale toltio: con la nuoua giunta, & le notationi di tutti gli luoghi, doue per lui è stato tal opra am- pia: come nella noua tauola nel fine per ordine uedere si puole. [woodcut portrait of Ariosto, 86 x 68 mm] M D X X X V I.


CONTENTS
[A1'] Title-page (fig. 104).
[A1"] Letter to the Readers: 'ALLI LETTORI NICOLÒ D'ARI- STILE FERRARESE DETTO ZOPPINO. L' AMORE Ch'io a tal opera porto [ . . . 27 lines]'. (Fig. 105).
[A2'] Head-title: 'ORLANDO FVRIOSO DI MESSER LVDOVICO ARIOSTO ALLO ILLUSTRISSIMO, E REVERÈN DISSIMO CARDINALE DONNO HIPPO- LITO DA ESTE SVO SIGNORE. [woodcut
CANTO PRIMO. L'E donne [...]. 2 coll. x 3 stanzas. (Fig. 106).

OF text. (Figs. 107–116.)

End of OF/motto: '[2 coll. x 2½ stanzas] FINISSE. PRO BONO MALVM. (Fig. 117).

Guazzo's list of aggiunte: 'NOTATIONI DELL' LVOGHI DOVE SONO LE STANZE nuove aggiunte per messer Ludouico Ariofto con le materie lori. Et per me Marco Guazzo per ordine qui post, senza molte altre stanzze per il detto autore mutate. Et anchora per me delli errori che per difetto de' stampa gli erano occorsi è tutta l'opera purgata.

Prima, nel canto nono, & comincia alla stanza ottava [...]. The text is set in two columns on both pages; at the bottom of col. b on 2H7: 'FINISSE.' (Figs. 118, 119).

Register/Colophon: 'REGISTRO. A B C [...] X Y Z. AA BB [...] HH. Tutti quaderni. [colophon] [Zoppino's St. Nicholas device, labelled "S. NICOLAVS" and with the initials "N" and "Z", 53 x 50 mm; see Zappella n. 896, Vaccaro fig. 531].' (Fig. 120.)

Bees and fire block, 92 x 63 mm. (Fig. 121).

TYPOGRAPHY

Type-page: 182 (189) x 127 mm (O4'). 2 coll. x 5 stanzas.

Stanza: 33 mm, type 1/6 mm. Running Title: [verso] CANTO PRIMO (A3'–A5'), II – XLVI (A6'–2H6') [recto] (A2'–2H6'). Catchwords: ll. 6, 8 (–2H6, 2H8). Canto Openings: type 3. The openings follow a fixed pattern beginning with Canto 6: in the regular stanza space immediately after the last stanza of the preceding canto is set the woodcut relating to the new canto; this block takes up the space of a text stanza, from the left to the right
margin, and a regular inter-stanza space occurs above and below it; in the regular inter-stanza space below it, we find the canto heading (e.g., "CANTO XVI."), and below that is set the first stanza, with an initial roman. When the block occurs at the bottom of a column (i.e., column b of H2" for Canto 14, column a of I1" for Canto 15), the canto heading is set in the headline above the next column, and it is centered above that column (see fig. 114). In the openings for Cantos 19, 36, 37, and 46 (M3", Z8", 2A4", 2G7"), however, the blocks all fall at the bottom of a column, but in every case the heading is placed above the block instead of below it, and the headline of the successive column is not affected (see fig. 116). The openings of cantos 2-6 (1, of course, is part of the head-title) employ a different layout; see note 5.

The roman caps on the title-page are 7.5 mm high in line 1, and 4 mm in line 2. The roman used for the text of the letter to the readers (A1") has a 20-line measurement of 109 mm, and the roman caps of the heading of that letter are 4 mm high. The roman caps used for the head-title, canto headings, and running titles measure 3 mm; these are also the caps of the main text. The arabic numerals used for the foliation measure 3-4 mm. The initials used in the canto openings measure on average 7.5 mm and take up two lines of text; the M on C6" and S1" (Cantos 6, 27) measures 4.5 mm (fig. 112); the Q used for Cantos 4, 11, 30, 42, 45 takes up 3 lines (fig. 109).

WOODCUTS

1. Canto Illustrations. See entry 25a for a detailed description of the 45 blocks that appear at the head of the cantos in this edition.
2. **Title-Page Border.** The top and bottom pieces are a variation on the serpents device that appears in different versions in most *Furioso* editions published after 1532, the year the original appeared in the quarto printed by Francesco Rossi in Ferrara (entry 18, fig. 69). The astrological motif of the illustrations in the side pieces seems to serve an ornamental function.

3. **Bees and Fire Block.** The block on 2H8' was used by Zoppino in his 1524 (entry 4) and 1530 (entry 16) editions of the *Furioso*, and it is also found in Nicolini Da Sabbio's 1540 edition.

4. **Portrait.** The portrait of Ariosto on the title-page is another copy, the fifth, of the cut designed by Titian and used in Rossi's Ferrara edition of 1532 (entry 18, fig. 68). See entry 24, note 6, for a list of the previous versions of the block.

**NOTES**

1. **Leaf.** 213 x 151 mm (BNCF, R3), 211 x 150 mm (BCAF, R2).

2. **Fingerprint.** o.no i.bi moi. AcEt (3) 1536 (R).

3. **Provenance.** The binding of the BNCF copy is in full vellum, with gilt decoration and lettering (author, title, date of publication) on the spine. The style of the binding and its decoration is similar to that of BNCF-Palat. E.6.5.18 (Zoppino 1530); Neil Harris believes both books were bound in the seventeenth century for the Biblioteca Palatina (personal communication). The title-page bears the blind stamp of the Biblioteca Palatina, and the stamp of the Biblioteca Nazionale, Firenze ("BNF"), dated 1872, the latter repeated without the date on 2F3' and 2H6'. On the front pastedown, a previous shelf-mark ("L.R.q.S2"). The ownership (?) initials "S" and "S" are written inside the device on 2H8'.

4. Foliation. In both copies examined, the foliation is incorrect from T1 to the end of the book. The eight leaves of gathering S are correctly numbered 137–144, but this series is repeated in gathering T. The foliation then continues on V1' with 145, and proceeds to 2H6', which is numbered 238; had the numbering of the leaves proceeded correctly, this leaf would have been identified as 246. See fig. 115.

5. Canto Openings. The openings of cantos 2–5 require a different layout to accommodate the fact that the cuts here are larger than the others (40–43 mm x 62–63 mm vs. 30–33 mm x 57–61 mm). The 1.5 mm frame around these cuts in the 1530 edition is gone, allowing the printer to set them within a regular column, but the height still exceeds that of a single stanza. The solution is evident in the opening of Canto 2 (A6', fig. 107): the opening takes up the space of two regular stanzas; in the first stanza-space, 'FINISSE IL CAN- I TO PRIMO. \ Comincia il Secondo.', and then the top of the block, which extends to the lower edge of the second stanza-space; after a regular inter-stanza space, the first stanza of Canto 2, with a roman initial. This pattern is followed in Cantos 3–5 (figs. 108–110).

6. Letter to the Readers, A1". The only difference between the text here and that of the letter to the readers on a1" of Zoppino's 1530 edition, aside from minor divergences in punctuation, spelling, and abbreviations, is that lines 10–11, "correttissima ve la ripresento, con speranza appresso l'auttore fare acquisto di una non picciola benivolenza, a me piu ch'ogn'altra cosa grata", have been changed to read "correttissima ve la ripresento, con speranza appresso li lettori fare acquisto di una non picciola benivolenza, a me piu ch'ogn'altra cosa grata" (lines 12–14). The change was made to account for Ariosto's death in 1533.
REFERENCES
AGNELLI-RAVEGNANI 45–47; BARUFFALDI 298–99; BRUNET 1.429; EDIT16 A.2560;
ESSLING 2.496; GRAESE 1.197; GUIDI 30; MAZZUCHELLI 1.1070; MELZI-TOSI 43–44;
SANDER 1.97; TOSI 125–26.

COPIES EXAMINED
BNCF (Palat. E.6.5.19); BCAF (B.16.12; lacks A1–8, F4–5, O2–7, Q2–7, R3, T4–
5, X4–5, Z3–6, 2A4–5, 2B2–7, 2D3–6, 2E4–5, 2F3–6, 2G1, 2G3–6, and others).

OTHER COPIES
BL (C.125.de.19); BMPRE.

The edition published by Zoppino in 1530 contains 40 woodcut illustrations, one for each canto. In the 1536 edition, there are 46 illustrations made from 45 blocks: here Zoppino used all the 1530 blocks with the exception of the one for Canto 9, which was dropped, he added new ones for Cantos 9, 10, 33, 37, 44, and 45, and he used one cut twice, for both 39 and 40. In the 1530 edition, the first 5 blocks have a thick, outer rule-frame in addition to the thinner rule-frame immediately around the illustration (figs. 39–43). In the 1536 edition, this outer frame has been cut away from all these blocks in order to make them smaller and in this way fit them into the regular layout of the text pages (see entry 16, note 5, and entry 25, note 5, as well as figs. 106–110). The only exception is the first block: since it is part of the head-title, it was not only unnecessary to make it smaller, but it was preferable to leave it with the bolder frame to enhance the effect of the page. The names of the characters depicted are carved onto most blocks, often in abbreviated form, the lettering being placed below figures to which it refers.

The descriptions of the blocks in the listing below are based on the 1536 edition, and consequently the page references and measurements are exclusive to it. The BNCF copies of the two editions were examined together, and this direct comparison revealed that the blocks are identical in both copies. The actual measurements, however, are generally about 0.5 mm smaller in the 1530 edition. The variance is at least in part caused by the fact that the 1536 blocks have a heavier impression: the lines appear thicker and darker on the page, probably because they were inked more generously, and as a result the blocks here yield a larger measurement. A
second factor is the varying rate at which paper shrinks over time. The blocks in the BCAF copy of the 1536 edition have the same measurements as those in the BNCF copy.

The description of each block begins with a number denoting the canto that it illustrates. This is followed by a description of the scene, and the indication of its textual source. Source passages are quoted when they provide details that specifically relate to the illustration or serve to elucidate any of its elements. In the quotations, which are taken from Cesare Segre's 1990 edition of the *Furioso*, the solidus / marks the end of one line of verse and the beginning of the next, and a double solidus // serves the same function for stanzas; the elliptical / . . . / indicates the omission of one or more lines of verse. The line below the description of the block and its source lists the number of its reproduction in the Illustrations section (i.e., fig. 122), the reference to the page on which it appears, and its measurement.

The number given in parentheses after the first number denotes the canto which the block illustrates in the 1530 edition, when it differs from the 1536 edition. The shifting of blocks was necessitated by the textual changes and additions made by Ariosto for the third and definitive version of the *Furioso*. (For the textual variants in the three versions, I used the 1960 edition of the *Furioso* edited by Debenedetti and Segre.) The additions explain, for example, why the block used for canto 9 in 1530 (fig. 130) is dropped: after the *giunta* of the Olympia episode in the 1532 edition (9.8–94, 10.1–34, 11.21–80), and the consequent addition of two new blocks (for cantos 9 (1536) and 10, figs. 131, 132), the passage it illustrates (Orlando chasing a maiden, see below, canto 9, 1530) is moved to canto 12; since the block illustrating the Isabella episode is already available for this canto, and
is apparently deemed more important than the scene with Orlando, the second block is dropped. The relationship between the illustrations and their textual source is further complicated by the fact that in several cases, in both the original 1530 cuts and the new ones made in 1536, the scene depicted does not match exactly the canto in which it is placed: the episode begins in that canto, but the specific scene is found in a later canto. For a discussion of these blocks, see Part I, section 3.

The same set of blocks was used by Pietro Nicolini da Sabbio for his 1540 edition of the Furioso. A direct comparison of a copy of the 1536 Zoppino edition (BCAF/B.6.12) with a copy of the Sabbio (BCAF/S.19.3) reveals that the blocks are identical; although they show some wear in the 1540 copy, it is minor and usually only on the rule-frame.

Canto 1. While Rinaldo and Ferraù are engaged in a duel, Angelica flees into the woods, in the same direction as Baiardo. 1.17: "Cominciâr quivi una crudel battaglia, / . . . / Or, mentre l'un con l'altro si travaglia, / bisogna al palafren che 'l passo studi; / che quanto può menar de le calcagna, /colei lo caccia al bosco e alla campagna."

Fig. 122. A2', 39.5 x 62 mm.

Canto 2. Bradamante comes upon Pinabello, "addolorato e lasso." 2.34-35.

Fig. 123. A6', 40 x 62.5 mm.

Canto 3. The sorceress Melissa reveals Bradamante's descendants to her. 3.20-22.

Fig. 124. B2', 39.5 x 62 mm.

Canto 4. Brunello, bound to a pine tree, and Bradamante, holding the magic ring she has taken from him. 4.14: "lo legò ben forte / ad uno abete ch'alta avea la cima: / ma di dito l'anel gli trasse prima."
Canto 5. Polinesso climbs a ladder to reach Dalinda on Ginevra's balcony.

5.9: "Si può di quella in s'un verrone entrare, / che fuor del muro al discoperto uscìa. / Io facea il mio amator quivi montare; / e la scala di corde onde salìa, / io stessa dal verron giù gli mandai"; 5.50: "Vien Polinesso, e alla scala s'appoggia / che giù manda'gli, e monta in su la loggia."

Canto 6. On Alcina's island, Ruggiero refreshes himself by a pool of water; the hippocryph is tethered to a myrtle, which is actually Astolfo, who has been transformed by Alcina. 6.23–25: "E quivi appresso ove surgea una fonte / . . . / pose lo scudo, e l'elmo da la fronte / si trasse, e disarmossi ambe le palme; / . . . / Bagna talor ne la chiara onda e fresca / l'asciutte labra, e con le man diguazza."

Canto 7. Erifilla, riding a wolf. 7.3–5: "avea ne lo scudo e sul cimiero / una gonfiata e velenosa botta."

Canto 8. Ruggiero, escaping from Alcina's palace, meets one of her servants on horseback. 8.3–5: "Il servo in pugno avea un augel grifagno / . . . / avea da lato il can fido compagno: / cavalcava un ronzin non troppo adorno."

Canto 9 (1530). Orlando chases a knight who is forcibly carrying off a maiden; the count believes her to be Angelica, but both she and her captor are in fact an illusion designed to lure him to Atlante's enchanted palace. This block appears in the 1530 edition containing the forty-canto version of the text, but it was dropped in the 1536 edition, which has the definitive
text. In the earlier version, the episode is found in 9.10–13: "sopra un gran destriero / trottar si vede inanzi un cavalliero, // che porta in braccio e su l'arcion dinante / per forza una mestissima donzella. //... // Non dico ch'ella fusse, ma parea / Angelica gentil ch'egli tanto ama. //... // L'un fugge, e l'altro caccia..." (see Orlando Furioso, ed. Debenedetti and Segre, 323–24). The same passage, which stylistic but not substantive textual revisions, is found in 12.4–7 of the definitive Furioso.

Fig. 130. e3', 32 x 59 mm.

Canto 9 (1536). A damsel on a boat approaches Orlando, who needs to cross the river; he rides Brigliadoro. 9.8–14: "Orlando priega lei che ne la barca / seco lo tolga, et oltre il fiume il metta. / Et ella lui: — Qui cavallier non varca, / il qual su la sua fé non mi prometta / di fare una battaglia a mia richiesta".

Fig. 131. E3', 32 x 58.5 mm.

Canto 10. Olympia, after finding herself alone in the tent she shared with Bireno, sees his ship sailing off, leaving her on a deserted island. 10.20–24: "Quivi surgea nel lito estremo un sasso, /.../ Olimpia in cima vi salì a gran passo /.../ e di lontano le gonfiate vele / vide fuggir del suo signor crudele".

Fig. 132. E8', 32 x 58 mm.

Canto 11 (10). Ruggiero, having brought Angelica to a solitary wood after freeing her from the orc, attempts to seduce her. 11.2–3: "Qual raggion fia che 'l buon Ruggier raffrene, / sì che non voglia ora pigliar diletto / d'Angelica gentil che nuda tiene / nel solitario e commodo boschetto?"

Fig. 133. F5', 32 x 59.5 mm.

Canto 12 (11). Orlando, having found Isabella in a cave, listens as she begins to tell her story; Gabrina, the old woman, is a friend of Isabella's
captors (13.42: "La donna vecchia, amica a' malandrini"). 12.91–94: "In mezzo la spelonca, appresso a un fuoco / era una donna di giocondo viso. . . / V'era una vecchia. . . // Orlando domandò qual fosse tanto / scortese, ingiusto, barbaro et atroce, / che ne la grotta tenesse sepolto / un sì gentile et amoroso volto. // La vergine a fatica gli rispose, / interrotta da fervidi signiozzi. . .".

Fig. 134. G2', 31.5 x 59.5 mm.

Canto 13 (12). The Saracen kings Agramante and Marsilio pass their troops in review. 13.81–83: ". . . il popol Moro / davanti al re Agramante ha preso l'arme, / che, molto minacciando ai Gigli d'oro, / lo fa assemblare ad una mostra nuova, / per saper quanta gente si ritruova.;” 14.10–11: "Marsilio prima, e poi fece Agramante / passar la gente sua schiera per schiera."

Fig. 135. G6', 32 x 59 mm.

A close copy of this block is used in the head-title (A2') of the edition of the Orlando Innamorato published by Alvise de Torti in Venice in 1543 (see Harris, Bibliografia 1.119, fig. 300). A similar review of the Saracen troops, and a source for this episode in the Furioso, is found in the Innamorato, 2.22.5–33, 2.23.5–9, and 2.29.3–20 (see Orlando Furioso, ed. Cesare Segre, page 1315, note 22).

Canto 14 (13). Rodomonte attacks Paris, 14.113–34, but his setting fire to the city, which is the actual subject of the block, occurs in 16.26–28: "Non pur nel sangue uman l'ira si stende / de l'empio re . . . / ma contra i tetti ancor, sì che n'incende / le belle case e i profanati tempî."

Fig. 136. H2', 33 x 60 mm.

Canto 15 (14). Grifone comes upon Martano and Origille near Damascus; the block mislabels the two men. 15.101–105; 16.4–7: "il cavallier venìa /
s'un gran destrier con molta pompa armato: / la perfida Orrigille in compagnia".

Fig. 137. I1\textsuperscript{r}, 32.5 x 59 mm.

Canto 16 (15). During the battle for Paris, Charlemagne leads his knights in an attack against Rodomonte. 16.85–89: "Dei paladini e dei guerrier più degni / Carlo si chiama dietro una gran parte, / e vèr la piazza fa drizzare i segni".

Fig. 138. I7\textsuperscript{r}, 32 x 59.5 mm.


Fig. 139. K3\textsuperscript{r}, 31.5 x 59.5 mm.

Canto 18 (17). Medoro lays down Dardinello's body, which he has rescued from the enemy camp (18.186–88), to defend himself against Zerbino's knights; to the left, his friend Cloridano aims an arrow at the knights. 19.6–8: "né si discosta mai dal caro peso. / L'ha riposato al fin su l'erba, quando / regger nol puote. . . ."

Fig. 140. L2\textsuperscript{r}, 31.5 x 59 mm.

Canto 19 (18). Marfisa speaks to Guidon Selvaggio, with whom she fought a long duel (19.88–106); the three knights to the right are her companions (Astolfo, Aquilante, Grifone, and Sansonetto are with her in the city of the killer-women, see 19.43, 59). 19.108, 20.4–8: "Io son (disse) Marfisa".

Fig. 141. M3\textsuperscript{r}, 32.5 x 59.5 mm.

Fig. 142. N1, 32 x 58.5 mm.

Canto 21 (20). After leaving Ermonide (21.70), Zerbino and Gabrina came upon the body of Pinabello. 22.4: "giunse dove in una chiusa valle / si vide un cavallier morto davante."

Fig. 143. N8, 32 x 59 mm.

Canto 22 (21). Bradamante leaves Pinabello’s body to return to Ruggiero. 22.97–98: "L’ardita Bradamante in questo mezzo / giunto avea Pinabello a un passo stretto; / e cento volte gli avea fin a mezzo / messo il brando pei fianchi e per lo petto. / . . . / le spalle al bosco testimonio volse / con quel destrier che già il fellon le tolsè."

Fig. 144. O4, 32 x 59.5 mm.

Canto 23 (22). In his madness, Orlando attacks the shepherds who have come to see the source of the great noise caused by his frenzied uprooting of trees (23.132–36). 24.5–6: "si voltan per fuggir, ma non sanno ove, / . . . / uno ne piglia, e del capo lo scema / . . . / Per una gamba il grave tronco prese, / e quello usò per mazza adosso al resto."

Fig. 145. P1, 32 x 60 mm.

Canto 24 (23). Rodomonte, Mandricardo, Doralice, and the dwarf who had been guiding Rodomonte to Doralice (see 18.28–36, 23.38) set off towards Paris. 24.108–115; 25.3: "Or l’uno e l’altro cavallier pagano, / . . . / va, per salvare l’esercito africano, / con la donna gentil verso Parigi; / e va con essi ancora il piccol nano / che seguitò del Tartaro i vestigi, / fin che con lui condotto a fronte a fronte / avea quivi il geloso Rodomonte.”

Fig. 146. P8, 32 x 60 mm.

Canto 25 (24). Ruggiero, Ricciardetto, Aldigiero, and Marfisa arrive to rescue Malagigi and Viviano, prisoners of the Saracens. 26.9–12: "in mezzo a lance, spade et archi, / venian dolenti i duo germani presi".
Canto 26 (25). As Ricciardetto and Rodomonte begin to do battle, Doralice's horse, possessed by a demon commanded by Malagigi, carries her off.

26.127–30: "Quel ronzin, come il diavol se lo porte, / dopo un gran salto se ne va con quella, / che pur grida soccorso, in tanta fretta, / che non l'avrebbe giunto una saetta."

Canto 27 (26). The innkeeper, standing to the right, begins to tell Rodomonte his tale against women; the other men are the innkeeper's relatives.

27.139–40: "nel capo una istoria mi si scrisse, / . . . / E se, signor, a voi non spiace udire, / a lor confusion ve la vo' dire."

Canto 28 (27). Rodomonte meets the grieving Isabella and the monk, who are leading a horse carrying Zerbino's coffin (its manufacture is detailed in 24.92).

28.95–101: "vide venir per mezzo un prato erboso, / . . . / una donzella di viso amoroso / in compagnia d'un monaco barbato; / e si traeano dietro un gran destriero / sotto una soma coperta di nero."

Canto 29 (28). Orlando, dragging Angelica's mare behind him, continues in his madness.

29.68–72: "Sentendo poi che gli gravava troppo, / la pose in terra, e volea trarla a mano. / . . . / Al fin dal capo le levò il capestro, / e dietro la legò sopra il piè destro; / / e così la strascina. . . ."

Canto 30 (29). Guidon Selvaggio challenges Ricciardetto, who is heading to Paris with his brothers and cousins (i.e., Rinaldo, Alardo, Ricciardo, Guicciardo, Malagigi, and Viviano).

31.7–8: "Sfidò alla giostra Ricciardetto, ch'era / dinanzi, e vista avea di guerrier franco"
Canto 31 (30). Marfisa hands Brunello over to Agramante, who has him hanged. 32.6-9: "E gli menò Brunello, e gli ne fece / libero dono. . . ."

Canto 32 (31). Astolfo, riding the hippogryph, drives off the harpies afflicting Senapo, Emperor of Ethiopia. 33.125-26: "Subito il paladin dietro lor sprona: / . . . / e per l'aria, cacciando i mostri, poggia."

Canto 33. Bradamante defeats the three kings accompanying Ullania, using Astolfo's magic lance (see 32.73-77). 33.66-69: "abbassò l'asta, et a tre colpi in terra / li mandò tutti; e qui finì la guerra".

Canto 34 (32). St. John the Evangelist shows Astolfo the phials that contain the wits men lose on earth; the illustration includes the inscription 'Paradiso', but the actual setting is the moon. 34.82-83: "Poi giunse a quel che par sì averlo a nui, / che mai per esso a Dio voti non fèrse; / io dico il senno: e n'era qui vi un monte, / solo assai più che l'altre cose conte. / / Era come un liquor suttile e molle, / atto a esalar, se non si tien ben chiuso; / e si vedea raccolto in varie ampolle, / qual più, qual men capace, atte a quell'uso."

Canto 35 (33). Bradamante jousts with Ferraù before the walls of Arles, as Agramante, his retinue, and the people of the city look on from the ramparts. 35.74-79.
Canto 36 (34). Ruggiero takes his leave of Marfisa and Bradamante to return to Agramante. 36.83: "Tolta da lor licenzia, al fin Ruggiero / per tornare al suo re volgea il destriero".

Fig. 158. Z8", 31 x 60.5 mm.

Canto 37. Ruggiero, Marfisa, and Bradamante, taking Ullania and her two companions up on their steeds, set off to punish Marganorre. 37.26–33: "Bradamante non vuol ch’Ullania peste / le strade a piè, ch’avea a piede anco fatte, / e se la leva in groppa del destriero; / l’altra Marfisa, l’altra il buon Ruggiero."

Fig. 159. 2A4", 32 x 57 mm.

Canto 38 (35). As their respective armies look on, Rinaldo and Ruggiero do battle. 38.88–90: "Ecco si vede incominciare l’assalto, / sonar il ferro, or girar basso, or alto."

Fig. 160. 2B3', 31.5 x 61 mm.

Canto 39 (36). A naval battle is joined when Agramante’s ship, and the Saracen fleet it leads on the return to Africa, encounter the Christian fleet, sailing to France; the latter is under the command of Dudone. 39.78–86.

Fig. 161. 2B7", 30 x 58.5 mm.

Canto 40. The block used in Canto 39 is repeated here to illustrate the end of the episode, wherein Agramante sees that the battle is lost and flees. 40.5–9.

Fig. 161. 2C4'.

Canto 41 (37). Before their duel (40.78–82, 41.4–5), Ruggiero and Dudone exchange words; behind Ruggiero are the seven captive African kings whom he wants to free (40.71–76), and whom Dudone releases after he concedes the match (41.6–7). 40.76–78: "vo’ che ’l suo nome, / inanzi che segua altro, mi palese; / e così domandollo: e seppe come / era Dudon
figliuol d'Uggier danese. / Dudon gravò Ruggier poi d'ugual some, / e parimmente lo trovò cortese."

Fig. 162. 2C8', 31 x 60 mm.

Canto 42 (38). On the island of Lipadusa, Orlando, Brandimarte, and Oliviero engage Agramante, Gradasso, and Sobrino in combat. 41.46, 68–102; 42.6–18.

Fig. 163. 2D5', 31 x 60 mm.

Canto 43 (39). Rinaldo is asked by the Mantuan knight, his host, to drink from the goblet, and thus to test his wife's fidelity. 42.98–104: "Ora essendo la cena terminata, / ecco un donzello a chi l'ufficio tocca, / pon su la mensa un bel nappo d'or fino, / di fuor di gemme, e dentro pien di vino. / / . . . // Quasi Rinaldo di cercar suaso / quel che poi ritrovar non vorria forse, / messa la mano inanzi, e preso il vaso, / fu preso di volere in prova pôrse". (The episode continues into the next canto, 43.5–49.)

Fig. 164. 2E2', 30.5 x 60 mm.

Canto 44. Ruggiero is presented to Charlemagne when the Christian knights return in triumph to the imperial court. 44.27–31: "Per onorar costor ch'eran sostegno / del santo Imperio e la maggior colonna, / Carlo mandò la nobiltà del regno / ad incontrarli fin sopra la Sonna. / Egli usci poi col suo drappel più degno / di re e di duci, e con la propria donna, / fuor de le mura. . . . // Rinaldo e Orlando insieme et Oliviero / al signor loro appresentâr Ruggiero; // . . . . // L'imperator Ruggier fa risalire, ch'era per riverenzia sceso a piede. . . ."

Fig. 165. 2F4', 32 x 58 mm.

Canto 45. The single combat between Bradamante and Ruggiero, outside the walls of Paris; Ruggiero is disguised as Leone (see 45.54–55 and 64–69).
45.72–82: "Ruggier sta su l’avviso, e si difende / con gran destrezza, e lei mai non offende."

Fig. 166. 2G1°, 32 x 57.5 mm.

Canto 46 (40). Before returning to Paris, Melissa, Leone, and Ruggiero stop in a monastery so that Ruggiero may regain his strength. 46.47–48: "Quindi partiti, giunser, che più via / non fèr di mezza lega, a una badia: / / ove posaro il resto di quel giorno, / e l’altro appresso, e l’altro tutto intero, / tanto che ‘l cavallier dal liocorno / tornato fu nel suo vigor primiero."

Fig. 167. 2G7°, 30 x 59 mm.

[Fleuron] ORLANDO [fleuron] I FVRIOSO DI MISER LVDOVICO I
Ariosto con la noua giunta, & le notationi di tutti gli luoghi, doue per lui e stato tal op ra ampliata: come nella noua Tauola nel fine per ordine vedere si puole, Stampato e corretto. [woodcut portrait of Ariosto, 88 x 68 mm] I Impresso per Alnuise de Torti. I [rule: 28 mm] I MD XXXVI.


CONTENTS
[A1'] Title-page (fig. 168).
[A1'] Blank.
[A2'–2H4'] OF text.
[2H4'] Colophon/Register: ’[2 coll. x 2 stanzas] I [colophon] I REGISTRO. I A B C [. . . ] X Y Z. I AA BB [. . . ] HH. I Tutti i loro quaderni eccetto HH che e terzo.’ (Fig. 169.)
[2H4'] Blank.
Guazzo's list of aggiunte: 'NOTATIONI DELLI LVOGHI DOVE sono le stampe nuove aggiunte per Messor Ludovico Ariosto con le materie loro. E per ordine poste, senza molte altre stampe per il detto autore mutuate. | P² Rima, nel cantonano [. . .]'. The text is set in two columns on both pages; at the bottom of col. b on 2H5": 'FINISSE.'

TYPOGRAPHY

G60. Type-page: 128 (134) x 93 mm (H2'). 2 coll. x 5 stanzas. 
Stanza: 24 mm, type 3/3.5 mm. Catchwords: leaf 8. Running Title: [verso] CANTO | PRIMO – XLVI. ET VLTIMO (A2"–2H4"). Canto Openings: type 1, in the same gothic as the main text, but the numbers are in roman caps (i.e., "Canto X"), initial²–³ in gothic.

The roman caps on the title-page measure 6 mm in line 1, and 3 mm in line 2 and the date. The roman caps used for the running titles, the foliation, the registo, and the heading of the Guazzo paratext measure 2.5 mm. The initials in the canto openings vary in height from 4 to 5.5 mm.

NOTES

1. Leaf. 152 x 104 mm (P1).
2. Fingerprint. o.co e.te tema egep (3) 1536 (R).
3. Provenance. On the front pastedown of the BCAF copy there is the following note: "Acquistato per munificenza del Senatore Vittorio Cini dal Sig. Margherini Graziani di Firenze per £. 2200. . . . G. Ravegnani, bibliotecario, 23 Marzo 1934–XII."
4. Paratext. The list of giunte on the last two pages is copied from the original text as it was first printed by Zoppino the same year (entry 25, 2H7"–
Here, the phrase "per me Marco Guazzo" has been excised from the heading, suggesting that Torti published the text without Guazzo's authority.

5. Portrait. The portrait block of Ariosto on the title-page is also found in Torti's 1535 and 1539 editions of the Furioso (entry 22, fig. 79; entry 31).

6. Another Torti Edition? Agnelli and Ravegnani list a 1536 quarto by Torti which does not appear in any modern catalogue. This quarto differs from Torti's 1535 edition in that it has the Guazzo paratext and the canto blocks, "le quali [i.e., le illustrazioni] però non sono che quelle della zoppiniana del 1530. Anzi, deve dirsi che questa edizione del Torti non è che l'edizione dello Zoppino del 1536, alla quale s'è cambiata la carta del frontispizio e la carta della sottoscrizione" (47). Agnelli and Ravegnani, therefore, believe that copies of the earlier Zoppino edition were re-issued with new title and colophon leaves bearing Torti's name. This raises significant doubts about the existence of an actual 1536 Torti quarto edition, and these doubts are given support by the actual format of some of the copies reported in the Annali. The copy in the Biblioteca Angelo Mai in Bergamo, which is the only 1536 Torti held there, turns out to be not a quarto, but the octavo edition described in this entry. (The library provided this information and photocopies of the book to Neil Harris, who made them available to me.) The Grenville copy now in the BL (G. 10973) is listed in both the BLC (10.508) and the BM (39) as an octavo, and therefore part of this edition, like the Bergamo copy. According to Agnelli and Ravegnani, there was also a copy in the Biblioteca Nazionale di Napoli. EDIT16, however, does not report this presumed quarto edition, and the Naples copy is not included in the entry for the Torti octavo (A.2559). The present location of the copy described by Panizzi (25–27), which is
apparently the basis for Agnelli and Ravegnani's description, is unknown, and this leaves the copy in the BN, which is listed in the not always reliable BNC as a quarto (3.1180; this volume was published in 1899). A definitive conclusion can only be reached upon examination of this last copy, but, given the available data, there is a strong possibility that the 1536 quarto is a ghost—an edition that is listed in a printed source but which does not exist. Another indication that this might be the case is that in Panizzi's description of the presumed quarto edition (26), Guazzo's name is printed in the heading to his list of giunte, whereas the name is excluded in both the 1536 edition (see note 4 above) and in the octavo published by Torti in 1539; it is unlikely that Torti would want to omit the author of the paratext in two editions printed three years apart, and yet make it explicit in another edition published, according to Panizzi, in December 1536, three months after the first octavo. Until the BN copy helps to clarify the problem, all conjectures regarding the real nature of Panizzi's copy—a reissue of the Zoppino edition with different title and colophon leaves, a copy of the Zoppino with extraneous or facsimile leaves, or in fact a real edition by Torti—can only remain conjectures, and they have been listed in this entry because copies of the edition described here were mistaken for the alleged quarto.

REFERENCES

Agnelli-Ravegnani 43–44; Brunet 1.429; EDIT16 A.2559; Graesse 1.197; Guidi 27; Melzi-Tosi 42–43; Panizzi 24–25; Sander 1.97; Tosi 123–24.
COPY EXAMINED

BCAF (E.2.26, lacking leaf 2H6).

OTHER COPIES

BL (G. 10973); BN (Rés. Yd. 244); Bergamo, Biblioteca Civica Angelo Mai (1.1848); Venezia, Istituto Veneto di Scienze, Lettere ed Arti (II.9.E.3).
27. Venezia, Giovanni Giolito De' Ferrari/Agostino Bindoni. 1536.

A (BCAB copy): ORLANDO FVRIOSO DI MESSER LVDOVICO
ARIOSTO con la noua giunta, & le notationi di tutti gli luoghi, doue per lui e stato tal opra ampliata: come nella noua Tauola nel fine ordine vedere si puote. | [woodcut portrait of Ariosto, 98 x 72.5 mm] | In Vinegia ad instantia di M. Gioâni Giolitto d<à Trino>

B (HL copy): [fleuron, 9 x 7 mm] ORLANDO [fleuron, 8.5 x 7.5 mm] | FVRIOSO DI MESSER LVDOVICO | Ariosto con la noua giunta, C le notationi di tutti gli luoghi, doue per lui e stato tal opra ampliata: ta: come nella noua Tauola nel fine per ordine veder si puote. | [woodcut portrait of Ariosto, 98 x 73 mm] | M D XXXVI.

Colophon: Finisse Orlando Furioso di messer Ludovico Ariosto da Ferrara, per nuova mente da lui proprio con la nuova giunta d’altri canti nuovi ampliato C corretto, Stampato in Vinegia per Augustino di Bindoni. Nelli anni del Signore. M D XXXVI.


CONTENTS
[A1'] Title-page (A: fig. 170; B: fig. 177).
[A1'] Blank.
[A2'] Head-title: ORLANDO FVRIOSO DI MESSER Ludovico Ariosto nobile Ferrarese allo IllustriSSimo e Reuerendissimo Cardinale Donno Hip= polyto da Efte suo Signore. | Canto Primo. | L² Ebùne [ . . . ']. 2 coll. x 4 stanzas. (BCAB copy: fig. 171; HL copy: fig. 178.)
[A2'–2H4'] OF text. (BCAB copy: figs. 172–75; HL copy: figs. 179–82.)

[2H4'] Colophon/Register: '[2 coll. x 2 stanzas] | [colophon] | REGISTRO.
| A B C [... ] X Y Z | A A BB [... ] HH | Tutti tornoquadermi.' (Fig. 176.)

[2H4'] Blank.

[2H5'–2H5'] Guazzo's list of aggiunte: 'NOTATIONI DELLI LVOGHI DOVE | sono le stanzze nuove aggiunte per messer Ludovico Ariosto | con le materie lori. Et per ordine poste, senza mol- | te altre stanzze per il detto autoreemutate. | P2 Rima, nel cito nono [...]'. The text is set in two columns on both pages.

[2H6'–2H7'] Table of episodes: 'A | Angelica a carte 2.3.31 [... 3 pages]'.

[2H7'] Portrait of Ariosto (the same block is used on the title-page).


TYPOGRAPHY

G60. Type-page: 126 (133) x 90 (103) mm (G2'). 2 coll. x 5 stanzas.

Stanza: 24 mm, type 3/3 mm (Q3'). Catchwords: leaf 8. Running Title: [verso] Canto | Primo – Quarantefimojasto & ultimo (A2'–2H4'). Canto

Openings: type 1, in the same gothic as the main text (i.e., "Canto Secondo"), initial2.

The roman caps on title-page A measure 4 mm in line 1, and 2.5 mm in line 2. The roman caps in line 1 of title-page B measure 5 mm, in line 2, 2.5 mm, and in the date, 3.5 mm. The initial on A2' measures 5.5 mm.

TWO SEPARATE ISSUES

Two of the copies examined show the existence of two issues of this edition, a fact heretofore unrecorded. The BCAB and HL copies are identical in most respects: aside from the same contents, they have the
same fingerprint, and a close comparison of the HL copy with reproductions taken from BCAB/10.XX.IV.36 reveals that they were produced from the same setting of type. The only differences are found in the text and setting of the two title-pages (see figs. 170 and 177), but the same portrait block is used on both pages.

The two copies represent a case of separate issue: the two issues appeared simultaneously but with different imprints. The BCAB copy represents the issue published by Giovanni Giolito and printed by Agostino Bindoni, whose name appears in the colophon; the HL copy bears only Bindoni's name. It is apparent that there was an agreement between Giolito, who probably financed the edition by providing the capital to buy the paper, as he usually did (see Part I, section 5), and Bindoni, who printed the book in his shop, and who kept part of the run himself to sell under his own name, and thus recoup his costs.

The evidence supports further conclusions regarding the production of this edition. There are no visible cancels in either copy, which is an indication that the first gathering was not altered by excising the first leaf and replacing it with a different one. Furthermore, gathering A shows the same setting of type in both copies (figs. 172–75, 179–82), with two exceptions that will be discussed below; this eliminates the possibility that the second title-page was produced by re-printing, and therefore re-setting, the first gathering. What likely happened was that at a certain point in the run, work was stopped so that the forme holding the title-page could be altered, replacing the first title-page with the second. This conclusion is supported by one of the exceptions just mentioned: the line-to-line positions of the catchword "Ritorno" and the two lines of verse above it on the verso of leaf 8 are slightly different (see figs. 175 and 182). The verso of
leaf 8 is part of the same forme as the recto of leaf 1, and is actually adjacent to it (see Gaskell, figs. 50–51, and Zappella, Manuale, figs. 109–15). When the title-page was changed, the page next to it in the forme was unsettled. The difference is such, however, that it is impossible to determine which title-page passed under the press first. The other difference is on the recto of leaf 8: in HL copy, the letter i at the end of line 1 of the last stanza in column a (in the word "lustri") is somewhat askew (figs. 181); in the BCAB copy, the letter has moved above the line (fig. 174). The type was not set properly within the forme, and it was nudged loose during printing. The recto of leaf 8, however, is not part of the same forme as the title-page, so this is not further proof of the changes described above.

Since the title-page was changed during the run itself, one must conclude that the two issues were meant to be sold at the same time. Therefore, the edition was issued simultaneously in two different forms.

The BFC copy lacks the title leaf, hence it is not possible to determine to which issue it belongs.

NOTES

1. *Leaf.* 146 mm (BCAB, A3); 151 mm (BFC, B3); 145 mm (HL).

2. *Fingerprint.* o.co e.e: tera egep (3) 1536 (R).

3. *Provenance/State of Copy.* On the first flyleaf of the BCAB copy, a label: "Libreria Margheri, Napoli". The bottom right corner of A1 in this copy has been worn away, obliterating the last words of the final line of the title text. The front pastedown of the BFC copy bears a label with the name of "Tammaro De Marinis". The HL copy bears on its front pastedown the label of the Canaday collection and the ex libris of Adriana Salem (see entry 20, note 3).
4. *Paratexts*. The list of *aggiunte* follows the reading of the paratext as it was first printed by Zoppino (entry 25), except that here, Guazzo’s name is absent from the heading on 2H5', as it is in the 1536 Torti edition (see entry 26, note 4). The table of episodes is found in the 1535 Bindoni and Pasini octavo (entry 23, 2I8"–2K1", figs. 91-92), and the Turin quarto of 1536 by Giovanni Giolito (entry 24, i7"–i8", figs. 102–3); in this edition, however, the heading of the table was not printed.

5. *Portrait*. This is the block used by Francesco Bindoni and Maffeo Pasini in their editions of the *Furioso* (see entry 23, note 4). Agostino was Francesco’s uncle, but he ran his own press (Ascarelli-Menato 349). The use of this block here and its re-appearance in Francesco’s editions later, however, indicates that typographical equipment moved between the two print-shops.

REFERENCES
AGNELLI-RAVEGNANI 48; BONCI 1.5; EDIT16 A.2558; GRAESSE 1.197; GUIDI 30–31; MELZI-TOSI 44–45; SANDER 1.97; TOSI 126.

COPIES EXAMINED
BCAB (10.XX.IV.36, lacking 2H1–3, 2H6–8); HL (*IC5.Ar434.516o.1536e); BFC (0159, lacking A1).

OTHER COPY
Pontida, Biblioteca di S. Giacomo Maggiore Apostolo.

[Within a woodcut decorative border, 188 x 126 mm, made up of four separate pieces; top: 23 x 124.5 mm; bottom: 23 x 123.5 mm; right: 23 x 142 mm; left: 23 x 140 mm] ORLANDO | FVRIOSO DI MESSER | LVDOVICO ARIOSTO NOBI | le Ferrarese, di nuovo ristampato, & historia | to :con ogni diligëtia dal suo originale tol | to, con le Notationi di tutti gli luoghi, | doue per lui è stato ampliato, Come | nel Fine del'opera chiaro ſi uede. | [woodcut portrait of Ariosto, 97 x 73 mm]


CONTENTS

[A1'] Title-page (fig. 183).
[A1'] Blank.
[A2'] Headtitle: 'ORLANDO FVRIOSO DI MESSER LVDO | VICO ARIOSTO ALLO ILLVSTRISSIMO, E REVE | RENDISSIONI CARDINALE DONNO HIPPO | LITO DA ESTE SVO SIGNORE. | [woodcut illustration, 77.5 x 91 mm] | CANTO PRIMO. | L² E döne, i cauallier [. . . . 2 stanzas x 2 columns].' (Fig. 184.)
[A2'-2H6'] OF text. (Figs. 185, 188.)
[2H6'] End of OF: ['2 columns x 2½ stanzas] FINISSE. PRO BONO MALVM.' (Fig. 186.)

[2H7'-2H7'] Guazzo's list of giunte: 'NOTATIONI DELL' LOGHI DOVE SONO LE STANZE nuove aggiunte per mezza [ . . . ]'. The text is arranged in 2 columns, and at the bottom of column b on 2H7': "FINISSE.' (Fig. 187.)

[2H8'] Register/Colophon: 'REGISTRO. A B C [ . . . ] Y Z AA BB [ . . . ] GG HH Quaderni. [colophon] [printer's device, with his initials and the figure of Justice, 44 x 37 mm]'. (Fig. 187.)

[2H8'] Blank.

TYPOGRAPHY

R82. Type-page: 183.5 (187.5) x 127.5 mm (Q3'). 2 columns x 5 stanzas. Stanza: type 1, 33/6 mm. Running Title: [verso] CANTO PRIMO QVARANTESIMOESTO [A2'-2H6']. Catchwords: leaf 8. Canto Openings: type 3; the canto heading is in the same font as the main text and appears as follows: 'Canto quarto.' – 'Canto Trentefimoesto', 'CANTO. XXXVII.' – 'CANTO XLVI.'; the heading is placed in the interstanza space, either below or above the illustration, and an initial2 in gothic follows. The openings for cantos 2 and 3 are copied from their counterparts in the Zoppino quarto of 1536—see figs. 107 and 108.

Title-page caps: line 1, 8 mm; line 2, 4 mm; line 3, 3.5 mm. The caps in the head-title measure 4 mm in line 1, and 3.5 in lines 2-4, and the latter are also used in the running titles and the register.
WOODCUTS

1. Canto Illustrations. Starting with the second one, each of the cantos is preceded by a woodcut illustration. There are 43 blocks, all close copies of the original series published in the Zoppino quartos (see entry 25a for a detailed description). The blocks vary in height from 33 to 35 mm, and in width from 60 to 61.5 mm. As in the Zoppino edition, the block for canto 39 is repeated in canto 40; in addition, here the block for canto 5 is repeated in canto 29. The Zoppino models are followed faithfully, to the point of repeating mistakes made in the inscriptions: the cut for canto 34 is labelled "Paradiso", but the actual setting is the moon (see fig. 188, and entry 25a). The cutting is less skilled than that found in the Zoppino originals. Here, the lines tend to be stiffer, and the shading is less effective.

2. The block in the head-title re-appears in Agostino Bindoni's 1538 edition of the Innamorato. According to Harris, it was a stock woodcut often used to illustrate chivalric books (Bibliografia 1.50, 113, and 115; figs. 119 and 298).

3. Portrait. This is the same block that was used by Francesco Bindoni in his 1535 Furioso, and it also found in Agostino Bindoni's 1536 and 1539 octavo editions (entries 23, 27, 29).

NOTES

1. Leaf. 207 mm (M3).

2. Fingerprint. o.o, a.a. o.io NeTi (3) 1537 (R).

3. Foliation/Running Titles. This edition is a close copy of the 1536 Zoppino, and the printer has not rectified the foliation errors that occur in his model (see entry 25, note 4). In both copies examined, the foliation is incorrect from T1 to the end of the book: the eight leaves of gathering S are correctly numbered 137–144, but this series is repeated in gathering T, and
the foliation continues on leaf V1 with 145 instead of the correct 153. The foliation also shows numerous errors, including the absence of the leaf number on ll. 20, 60, and 234. Many errors also occur in the running titles, but there is no significant pattern to these mistakes. They are a sign that the edition was printed in a hurried and careless manner, probably to save on the cost of labour.

4. *The Bindonis.* As detailed above in the Woodcuts section, the head-title illustration is found in another edition by Agostino Bindoni, Benedetto's brother, and the portrait block on the title-page was used previously by Francesco Bindoni, his nephew, and also by Agostino, in their editions of the *Furioso* (entry 23; entry 27, note 5). Each of the men operated his own publishing and printing business (Ascarelli-Menato 349–50), Francesco in partnership with Pasini, but the reoccurrence of the same blocks in editions by all three is further proof that they shared typographical equipment, either owning it in common, or exchanging it as the need arose.

5. *Paratext.* The list of aggiunte follows the reading of this paratext as it was first printed by Zoppino (entry 25). This edition, unlike the Torti and Giolito/Bindoni editions of 1536 (entries 26 and 27), includes Guazzo's name in the heading (fig. 186).

REFERENCES

Agnelli-Ravegnani 48–49; Baruffaldi 299; Brunet 1.430; Choix de livres anciens n. 4045; EDIT16 A.2566; Graesse 1.197; Guidi 31; Mazzucchelli 1.1070; Melzi-Tosi 45–46; Panizzi 27–28; Sander 1.97; Tosi 126–27.
COPIES EXAMINED

CRRS (PQ/4567/A2/1537; leaf 2H8 in facsimile); HL (*IC5.Ar434.516o.1537).

OTHER COPIES

BL (G. 11071); BTM (G. 407); Oxford, Bodleian Library, Univ. of Oxford;
Oxford, All Souls' College, Univ. of Oxford.

ORLANDO FVRIOSO DI MESSER LVDOVICO ARIOSTO con la noua giunta, & le notationi di tutti gli luoghi, dove per lui e stata tal opra ampliata: come nella noua Tauola nel fine per ordine vedere si puole. [woodcut portrait of Ariosto, 93 x 72 mm] M. D. XXXVIII.


CONTENTS

[A1'] Title-page.

[A1''] Blank.

[A2'] Head-title: 'ORLANDO FVRIOSO DI MESSER Ludouico Ariosto nobile Ferrarese allo IllustriSSimo e ReuerendiSSimo Cardinale Donno Hi... polyto da Este suo Signore. Canto Primo. L2 Dôme [. . .]'. 2 coll. x 4 stanzas.

[A2'–2H4'] OF text.

[2H4'] Colophon/Register: '2 coll. x 2 stanzas' [colophon] REGISTRO. [A B C [. . .] X Y Z | A A BB [. . .] HH | Tuttiisonquaderni.'

[2H4''] Woodcut portrait of Ariosto, 97.5 x 72 mm, within a border of 4 unmatched ornamental pieces.

[2H5'–2H5''] Table of episodes: 'A Angelica a carte 2.3.31 [. . . 3 pages]'.
[2H6–2H8] Guazzo’s list of aggiunte: ‘NOTATIONI DELLI LVOCHI [sic]
DOVE | sone le stanze nuove aggiunte per meffer Ludovico Ariosto | con le materie loro. Et p
ordine qui poste, senza mol. | te altre stanze per il detto autore mutate. | P.3 Rima, nel canto nono
[ . . . ]’. The text is set in two columns on both pages.

[2H7–2H8] Lacking in the HL copy, but reported as blank by Agnelli-
Ravegnani.

TYPOGRAPHY

G60. Type-page: 125 (131.5) x 89 mm (S4'). 2 coll. x 5 stanzas.

Stanza: 24 mm, type 3/3 mm (L3'). Catchwords: leaf 8. Running Title:

[verso] Canto | Primo – Quarantesimo & ultimo. (A2'–2H4'). Canto
Openings: type 1, in the same gothic as the main text (i.e., "Canto Secondo"),
initial2.

The roman caps on the title-page measure 4 mm in line 1, and 3.5
mm in line 2. The main text uses both gothic and roman caps.

NOTES

1. Leaf. 152 mm (A1).

2. Fingerprint. coco e.e: tera glep (3) 1539 (R).

3. Portrait Block/Dating. The portrait block is the same one used in the
previous editions of the Furioso by the various Bindonis (entries 23, 27, 28).
On the title-page, it has been trimmed down about 5 mm at the top, but on
2H4' the same cut is printed to its full height, as it was in its previous
appearance in 1537 (fig. 183). The block, therefore, was probably damaged at
the top during the printing of this edition, and was reduced at the top so
that the damage, perhaps a crack, would not be visible on the page, and
perhaps also to prevent further deterioration. This tells us that the title-
page was printed after the last gathering, a common practice designed to allow for last-minute changes to the title or the addition of preliminary matter. The possibility that the title-leaf is a cancel added to old, unsold sheets of the 1536 Agostino Bindoni edition, on which this edition is closely modelled, can be discounted with certainty: a comparison of this copy with the HL copy of the earlier edition (HL/*IC5.Ar434.516o.1536e, entry 27) shows clear evidence that the 1539 octavo was printed from a new setting of type throughout. This evidence also proves that the edition was printed before the Giglio quarto that is dated IV.1539, since there the block appears only in its damaged state (see fig. 189); the two entries have been ordered accordingly.

4. Paratexts. The Table of episodes and Guazzo’s list are copied from the 1536 octavo by the same printer (entry 27). This edition does not have marginal notes in the main text.

5. Provenance. This copy was part of the collection donated to Harvard by the Canadays (see entry 20, note 3). It bears the ex libris of Adriana Salem, Thomas Gaisford, and Giuseppe Cavalieri.

REFERENCES
AGNELLI-RAVEGNANI 52–53; BRUNET 1.430; EDIT16 A.2578; GRAESSE 1.197; GUIDI 34; MELZI-TOSI 47–48; SANDER 1.97; TOSI 130.

COPY EXAMINED
HL (*IC5.Ar434.516o.1539c; lacks 2H7, 2H8).
OTHER COPIES
BFC; BL (G. 10975); Breslau, Biblioteka Uniwersytecka (450.132); Milano, Biblioteca Comunale.
30. Venezia, Domenico Giglio e fratelli. IV.1539.

[Fleuron, 9 x 8 mm] ORLANDO [fleuron, 9 x 8 mm] I FVRIOSO DI MESSER LVDOVICO ARIOSTO NOBILE FERRARESE, I di nuovo ristampato, & historiato: Con ogni diligenza dal suo I Originale tolto: Con la nuova giunta: Et le note- I tioni di tutti li luoghi, doue per lui e stato I tal Opra ampliata: come nella no I ua Tauola nel fine per I ordine vedere fi I puole. I [fleuron, 9 x 8 mm] I [woodcut portrait of Ariosto, 92 x 72.5 mm]


CONTENTS

[A1′] Title-page (fig. 189).

[A1″] Blank.

[A2′] Head-title: 'ORLANDO FVRIOSO DI MESSER LVDOVICO I ARIOSTO ALLO ILLVSTRISSIMO, E REVE= I RENDISSIMO CARDINALE DONNO HIP= I POLITICO DA ESTE SVO SIGNORE. I I [woodcut illustration, 36 x 62 mm] I I CANTO PRIMO. I I L² E donne [. . . ]'. 2 coll. x 3 stanzas. (Fig. 190).

[A2′–2H6″] OF text. (Figs. 191–93.)

[2H6″] End of OF/ motto: '[2 coll. x 2 ½ stanzas] I I FINISSE. I I PRO BONO MALVM.'
Guazzo's list of aggiunte: 'NOTATIONI DELL' LVOGHI DOVE SONO LE stanze nuove aggiunte per me per Ludouico Ariosto con le materie lori. Et per me Marco Guazzo per ordine qui poste [... 5 lines]
P² Rima, nel canto nono [...']. The text is set in two columns on both pages; at the bottom of col. b on 2H7: 'FINISSE.'

Register/Colophon: 'REGISTRO. A B C [... X Y Z. AA BB [... ] HH. Tutti Jaon Quaderni. [colophon] [fleuron, 9 x 7 mm] [device, with printers' initials D, Z, V, and F, 54.5 x 38 mm; see Zappella fig. 300].'

Blank.

TYPOGRAPHY
R84. Type-page: 180 (187) x 127 mm (O4'). 2 coll. x 5 stanzas.
Stanza: 33 mm, type 2. Running Title: [verso] CANTO | PRIMO (A3'-A5'), II - XLVI (A6'-2H6') [recto] (A2''-2H6'). Catchwords: ll. 6, 8 (-A8, 2H6). Canto Openings: type 3; the openings in this edition (i.e., figs. 191-93) are close copies of their counterparts in the Zoppino quarto of 1536—see entry 25, figs. 107-112.

The roman caps on the title-page measure 13 mm in line 1, 8 mm in line 2, and 3 mm in line 3. The 3 mm caps, which belong to the font used for the text of the Furioso, are also used in the head-title, canto headings, and running titles. The initials placed in the canto openings measure an average of 8 mm.

WOODCUTS
1. Canto Illustrations. The canto openings are illustrated with woodcut blocks. The block for canto 11 on leaf F5', which measures 35 x 58 mm, is
not related to the *Furioso*: it is cut in white lines on a black ground, and it shows a knight, a female figure and a dragon. The other cantos are illustrated with a set of 39 blocks, all close copies of the original series published in the Zoppino quartos (see entry 25a for a detailed description). The blocks vary in height from 31 to 41 mm, and in width from 60 to 62 mm; six of them are used twice (on cantos 20, 37, 40, 42, 43, and 44), and several of them are placed in the wrong canto (for example, in cantos 21, 28, 33, 34). These cuts are of a lesser quality than the Zoppino originals, particularly in the use of line and in the shading (see figs. 190–93). None of the blocks here is found in the other set of Zoppino copies used by Benedetto Bindoni in his 1537 edition (entry 28). This set was copied from the 1536 and not the 1530 Zoppino, since three of the blocks made for the later edition with forty-six cantos are represented here (i.e., the ones found in cantos 9, 10, and 45).

2. *Portrait.* This is the same block used in the *Furioso* editions by Francesco Bindoni (1535, entry 23, fig. 93), Agostino Bindoni (1536, entry 27, figs. 170 and 177), and Benedetto Bindoni (1537, entry 28, fig. 183). Here, it is shorter because it has been trimmed at the top by about 5 mm, and the right side seems to have been slightly reduced as well; see entry 29, note 3.

NOTES
1. *Leaf.* 211 x 154 mm (BNCF, T2); 206 x 151 mm (BMPRE, M2).
2. *Fingerprint.* o.no i.bi mo.i.ac&h (3) 1539 (R).
3. *Foliation.* As in the case of entry 28, also a close copy of the 1536 Zoppino, the printer has not rectified the foliation errors that occur in his model (see entry 25, note 4). The foliation is incorrect from T1 to the end of the book: the eight leaves of gathering S are correctly numbered 137–144,
but this series is repeated in gathering T, and the foliation continues on leaf V1 with 145 instead of the correct 153.

4. Davoli reports a copy, "'mancante di diverse carte in principio e due in fine", in the Biblioteca Fraternità dei Laici in Arezzo (22–23). EDIT16, however, does not list this copy.

5. Paratext. The list of aggiunte follows the reading of this paratext as it was first printed by Zoppino (entry 25). In this edition, unlike the Torti and Giolito/Bindoni editions of 1536 (entries 26 and 27), but like the Bindoni edition of 1537 (entry 28), Guazzo's name is included in the heading.

REFERENCES
AGNELLI-RAVEGNANI 51–52; BRUNET 1.430; EDIT16 A.2579; BARUFFALDI 299; DAVOLI 22-23; GRAESSE 1.197; GUIDI 32; MELZI-TOSI 46; PANIZZI 28–30; SANDER 1.97; TOSI 127–28.

COPIES EXAMINED
BNCF (Palat. E.6.5.20); BMPRE (L.A.C4; lacks H8).

OTHER COPIES
BL (1073.g.15); Manchester, The John Rylands Univ. Library; New Haven, Yale Univ. (Hd12.18; 21 cm).


CONTENTS

[A1⁵] Title-page.

[A1⁶] Blank.

two decorative side-pieces, left: 33 x 12 mm, right: 34 x 13 mm. 2 coll. x 2½ stanzas.

[A2r–213r] OF text.

[214r–215v] Dolce's Apologia: 'APOLOGIA DI M. LODOVICO DOLCIO CONTRA AI DETRATTORI DELL'ARISTOTEO AGLI STUDI, | OSI DELLA VOLGAR POESIA. | 1 p. [autobenigni Lettori] [ . . . 4 pages].

[216r–217v] Table of episodes: Tauola delle Hiftorie e Nouelle contenute in tutta l'Opera per | ordine di alphabeto et per annotatione di numeri di car i te: i quali numeri dimonstrano [ . . . ].

[217r] Colophon/Register: '[printer's device, 71.5 x 54 mm, with his initials A T below a pelican feeding three of its young] | [colophon] | | REGISTRO. | | A B C [ . . . ] X Y Z. | | AA BB [ . . . ] II. | | Tutti jono quaderni.'

[218r] Portrait of Ariosto, as on title-page.

[218v] Blank.

TYPOGRAPHY

G60. Type-page: 126 (131) x 92 mm (T2'). 2 coll. x 5 stanzas.

Stanza: 24 mm, type 3/3.5 mm. Catchwords: leaf 8. Running Title: [verso] CANTO | PRIMO – XLVI. ET VLTIMO (A2r–213r). Canto Openings: type 3; the canto heading is in roman caps, in the interstanza space between the last line of the preceding canto and the woodcut illustration to the new canto; the block is flanked by woodcut decorative side-pieces, then an initial2 in gothic.

The roman caps on the title-page measure 6 mm in line 1, and 2.5 mm in line 2. The roman caps used for the registro, the running titles, and the heading of the Apologia measure 2.5 mm, and those in the canto.
headings, 2 mm. The initials in the canto openings vary in height from 4 to 5.5 mm. The Apologia is set in the same font as that used for the main text, but the table of episodes is in roman.

NOTES
1. Leaf. 148 mm (P1).
2. Fingerprint. role i?ro e,ue chla (3) 1539 (R).
3. Provenance. The book, in limp vellum, bears on its pastedowns the ex libris of Adriana Salem, and the gift label of the Canadays (see entry 20, note 3).
4. Paratexts. The table of episodes was taken from the 1535 Bindoni and Pasini octavo, although the leaf references were changed to reflect the text distribution in this edition. Torti provides only a third of Dolce’s Apologia, which ends in mid-sentence. Furthermore, the list of giunte and the glossary of terms advertised on the title-page were not actually included.
5. Woodcuts. The portrait block of Ariosto on the title-page is also found in Torti’s 1535 and 1536 editions of the Furioso (entry 22, fig. 79; entry 26, fig. 168). A set of woodcuts is used to illustrate the canto openings. These blocks are copies of the Zoppino illustrations (see entry 25a), but they do not match those which appear in the Benedetto Bindoni edition of 1537 (entry 28). Most share the dimensions of the cut for canto 1, 36 x 62 mm, but there are both larger and smaller cuts. Since this variation in size characterizes the set of blocks that Giglio used in 1539 (see the Woodcuts section of entry 30), it is possible that they are the same ones, but, without a direct comparison, which was not possible at the HL, it is not possible to state this with certainty. The blocks for cantos 11, 13, and 15 are placed within the canto rather than at the beginning. As in the Giglio edition, several blocks
are coupled with the wrong canto, and some are used twice. As with all other copies made from the Zoppino models, these blocks were cut with less skill.

REFERENCES

Agnelli-Ravegnani 49–50; Brunet 1.434; Brunet Suppl. 1.58; EDIT16 A.2580; Graesse 1.197; Guidi 32–33; Melzi-Tosi 46–47; Panizzi 31–33; Sander 1.97; Tosi 128–29.

COPY EXAMINED

HL (*IC5.Ar434.5160.1539).

OTHER COPIES

BAV (Ferraioli V.5468, 17 cm); BFC; BL (G. 10974); Grosseto, Biblioteca Comunale Chelliana; Treviso, Biblioteca Comunale (lacks first and last ll.).
32. Venezia, Pietro Nicolini Da Sabbio. X.1540.

[Within a woodcut border made up of 4 separate pieces; the left piece measures 180.5 x 17.5 mm, and the right 182 x 23 mm; the top piece, 19 x 84 mm, has the motto 'DILEXISTI MALITIA SVR BENIGNITATEM' on a ribbon, and a hand holding scissors; the bottom piece, 24 x 84.5 mm, depicts two serpents] ORLANDO FVRIOSO DI MESSER LODOVICO ARIOSTO NOBILE Ferrarese, di nuouo riiiampato, & hisioriato: con ogni diligenza dal suo originale tolto: con la nuoua giunta: e le Annotationi di tutti gli luoghi, doue per lui è stata tal opra ampliata: come nella nuoua Ta- uola <nel> fine per ordine ueder si puote. <colla> giunta di alcune stanze nuoue. [woodcut portrait of Ariosto, 85.5 x 68 mm] M. D. XXXX.


CONTENTS

[A1'] Title-page (fig. 194).

[A1'] Blank.

[A2'] Head-title: 'ORLANDO FVRIOSO DI MESSER LODOVICO ARIOSTO ALLO ILLVSTRISSIMO, E REVERENDISSIMO CARDINALE DONNO HIP- POLITO DA ESTE SVO SIGNORE. [woodcut illustration, 40 x 63 mm] CANTO PRIMO. L2 E Döne [ . . . ]': 2 coll. x 3 stanzas. (Fig. 195).
OF text. (Fig. 196.)

FINIVA. | PRO BONO MALVM. | IL REGISTRO. | A B C [ . . . ] X Y Z.
| AA BB [ . . . ] HH. | Tutti quaderni. | [colophon]‘ (fig. 197).

Four stanzas, the beginning of a continuation to the Furioso:

'Alcune Stanze che seguano l’Ariostò: quale è stato unico al mondo in questa nostra etade. | P² Er seguier quel che l’Ariostò altiero | Laffò chiudendo in le piu belle carte | Io cantero d’Orlando, e di Ruggiero [ . . . 2 coll. x 2 stanzas]'. (Fig. 197.)

Guazzo’s list of aggiunte: ‘ANNOT<ATIONI> DELLI LVOGHI, DOVE SONO LE | Stanze nuoue aggiunte per mefjer Lodouico Ariostò con le materie lori. E per me Marco Guazz> [ . . . ]'; the text is set in two columns on both pages, and at the bottom of col. b on 2H8: ‘IL FINE.’

Bees and fire block, 92 x 62.5 mm. (Fig. 198).

TYPOGRAPHY

R84. Type-page: 183.5 (191) x 128.5 mm (O4'). 2 coll. x 5 stanzas.

Stanza: 34 mm, type 1/6.5 mm. Running Title: [verso] CANTO | PRIMO – QVARANTESIMOESTO [recto] (A2'–2H6'). Catchwords: ll. 6, 8. Canto Openings: type 3, initial²; the openings are copied from the 1536 Zoppino edition, see entry 25.

The roman caps on the title-page are 7.5 mm high in line 1, and 4 mm in line 2. The roman caps used for the head-title, the canto headings, and the running titles measure 3 mm. The initials used in the canto headings have an average height of 7.5 mm. The caps in the main text here
are smaller than those in the 1536 Zoppino quarto, which also uses a different (although very similar) font of lower-case roman.

WOODCUTS

The edition is a close copy of the Zoppino quarto published in 1536, to the point that it uses the same woodcuts: the four pieces of the title-page border, the Ariosto portrait, the bees and fire block, and the set of canto illustrations; see figs. 104, 121, and 122–67 for the Zoppino edition, and figs. 194–96 and 198 for Nicolini's. A direct comparison of this copy with one from the Zoppino quarto (BCAF/B.16.12) proves that Nicolini has re-used the same set of cuts. At times the canto blocks here show some additional wear, but this is infrequent and minor, suggesting that they were used little or not at all after 1536, a conclusion supported by their absence in other editions. There is no evidence that would clarify the actual nature of the arrangement between Nicolini and Zoppino—whether he sold or lent them to Nicolini, whether he hired him to print the edition, or whether Nicolini came to have the blocks through a third party. Whatever the case, in 1540 Nicolini had the complete set of Zoppino's cuts for the Furioso, and they were all in very good condition.

The two side pieces in the title-page border seem to be purely decorative and without a direct connection to the Furioso. In his description of the Heber copy of this edition, Panizzi puzzled over the illustrations: "The two sides of this frame are emblematic, and with mystical numbers and hieroglyphics which I cannot decipher" (35). The blocks are not used in other editions of the Furioso, and I have not seen them elsewhere.
NOTES

1. **Leaf.** 201 x 144 mm.

2. **Fingerprint.** o.o, i.i, i.mo AcEt (3) 1540 (R).

3. **State of Copy/Provenance.** The first and last gatherings of the BCAF copy are in poor condition: the damage on the leaves is compounded by the presence of wormholes, staining, and considerable wear on the edges. The tears and small holes on leaves A1, 2H7 and 2H8 were repaired; on the title-page, the affected text and illustrations were re-done in ink, but the obliterated text in the headings of the two paratexts on 2H7 was not replaced. I have supplied the missing words in the title of the four stanzas (quale <è ¡tato vnico> al mondo) from the Volpini edition of 1541 (entry 35, 2H4'), and those in the heading to Guazzo's list of aggiunte from the Zoppino edition of 1536.

   The card catalogue of the BCAF details the accession of this book into the library's collections: "Acquistato dalla collezione Bonfiglioli con fondi della Regione [i.e., Reggio Emilia] nel marzo 1987"; the Bonfiglioli ex libris is found on the front pastedown.

4. **Paratexts.** The text of Guazzo's list of giunte is taken from the 1536 Zoppino edition (entry 25). The four stanzas on 2H7' are found in the later editions by Blado and Volpini (entries 34, 35).

REFERENCES

AGNELLI-RAVEGNANI 54–55; BARUFFALDI 299; BRUNET 1.434; EDIT16 A.2581; GRAESSE 1.197; GUIDI 35–36; MELZI-TOSI 48–49; PANIZZI 34–36; SANDER 1.97; TOSI 131–32.
COPY EXAMINED

BCAF (S.19.3; lacks A8).

OTHER COPIES

BL (G. 11073); Madrid, Biblioteca Nacional.
33. Venezia, Francesco Bindoni e Maffeo Pasini. 1540.

ORLANDO FVRIOSO I DI MESSER LVDOVICO ARIOSTO I CON LA GIVNTA, NOVISSI= I MAMENTE STAMPATO I E CORRETTO. I [a woodcut serpents device, 71 x 52.5 mm, on either side the motto 'DILEXISTI MALITIAM I SVPER BENIGNITATEM.'] I CON Vna Apologia di M. Lodouico Dolcio contra ai I detrattori dell'Autore, & un modo breuissimo di tro I war le cose aggiunte; e TAVOLA di tutto I quello, ch'è contenuto nel Libro. Aggiuntoui I vna breue esposizione dei luoghi difficili. I Hassi la concessione del Senato Veneto per anni diece. I Appresso Mapheo Pasini. I [rule: 25 mm] I M D XXXX.

Colophon. CII Impresso in Vinegia appresso di Mapheo Pasini, & I Francesco di Alessandro Bindoni, compagni. I Negli anni del Signore. M. D. X X X X.


CONTENTS

[A1'] Title-page (fig. 199).


[A2'] Head-title: 'ORLANDO FVRIOSO DI MESSER LVDO I VICO ARIOSTO NOBILE FERRARESE ALLO I ILLVSTRISSIMO E REVERENDISSIMO CAR I DINALE DÖNNO HIPPOLYTO DA I ESTE
SV0 SIGNORE.  | CANTO PRIMO.  | L2 E bône,insuallier [ . . . 2 coll. x 4 stanzas].

[A2'–2H4'] OF text.

[2H4'] End of OF: [2 coll. x 2 stanzas]  | IL FINE.  | PRO BONO MALVM.'


[211'–216'] Dolce's Apologia: 'APOLoGIA DI M. LODOVICO DOL=-  | CIO CONTRA AI DETRATTO=  | RI DELL'ARIosto A GLI  | STVDIOSI DELLA VOL  | GAR POESIA.  | ò O pen]uabenigni Lettori[. . . . 11 pages].

[216'–217'] Glossary of difficult terms and literary allusions: 'Declarationedi alcuni vocaboli:  | e luoghi difficili dell'opera.  | a car. 105 A brano a brano [ . . . 3 pages].

[218'] Pasini's note to the readers/List of aggiunte: 'Mapheo pasinallli Lettori.  | A3 Leune altre co[e [ . . . 10 lines]  | Breue mododì trovar tutti iluoghi dall'Autoraggiunti  | Per annotatione di numero, di Canti, di carte [ . . . 5 lines]  | Nel Canto nono a carte. 34. Intomincià la prima giunta; e segue in nel decimo a carte.41 [ . . . 17 lines].

[218'–2K1'] Table of episodes: 'Taula delle Hístorie e Nouelle contenute di tutta l'Opéra per | ordine di alphabeto  | per annotatione di numeri di car | te:iquali[sic]numeridimostrano  [ . . . 7 lines]  | A  | Angelita a carte 2. 3. 31 [ . . . 3 pages]  | [at the foot of 2K1'] IL FINE.'

[2K2'] Colophon/Register: '[colophon]  | REGISTRO.  | A B C [ . . . ] S T V  | X Y Z AA BB [ . . . ] HH II KK.  | Tutti sono quaderni eccetto HH e KK. che sono duerni.  | [device of the Bindoni and Pasini firm, showing Tobias and the archangel Raphael, 72.5 x 57.5 mm, Zappella fig. 92]. (Fig. 200).

[2K2'] Woodcut portrait of Ariosto, 92.5 x 72 mm.

TYPOGRAPHY

G60. Type-page: 129 (136) x 90 (96) mm (F3'). 2 coll. x 5 stanzas.

Stanza: 24 mm, type 4/4 mm. Catchwords: leaf 8. Running Title: [verso] CANTO I PRIMO – XLVI. ET VLTIMO (A2'–2H4'). Canto Openings: type 1, in gothic (same font as that used for the main text, but "CANTO PRIMO." in the head-title is in roman), initial2 in gothic.

The gothic used to print the main text and the paratexts at the end of the book is largely the same font used by Bindoni and Pasini in their 1535 edition of the OF.

NOTES

1. Leaf. 157 mm (BCAF, A4).

2. Fingerprint. o.co e.e; e;ra egep (3) 1540 (R).

3. Provenance. The binding of the BCAF copy, signed "Niedrée" on the front pastedown, is in red leather, with fine, intricate gilt decoration on the covers and spine, orange leather pastedowns, and fore-edges painted in gold. A note by the Giuseppe Agnelli, then librarian at the Ariostea, records that this copy was donated to the library in 1933 by the Ministro dell'Educazione Nazionale, on the occasion of the celebrations for the fourth centenary of Ariosto's death.

4. The 1535 edition. This edition is copied closely from the Bindoni and Pasini octavo of 1535. A thorough comparison of the BCAF copy described here with one from the earlier edition (BCAF/S.19.6) reveals that all of its sheets were printed from an entirely new setting of type; the similarities, however, are such that it seems certain that a copy of the earlier octavo was used as printers's copy for the 1540 edition. The paratexts, including the
marginal indications in the main text, all follow the readings of the 1535 originals.

5. Woodcuts. The portrait block is the same one used in previous editions of the *Furioso* by the various Bindonis (entries 23, 27, 28, 29; figs. 93, 170, 177, 183), and by Domenico Giglio (entry 30, fig. 189). Here, it appears in its shorter state: it was trimmed down at the top in 1539, see entry 29, note 4. The cut for the serpents device on A1' was first used on the title-page of the 1535 octavo by the same printers (entry 23, fig. 80).

REFERENCES

AGNELLI-RAVEGNANI 53–54; BARUFFALDI 299; BRUNET 1.430; DAVOLI 23; EDIT16 A.2582; GRAESSE 1.197; GUIDI 34–35; MELZI-TOSI 48; PANIZZI 33–34; SANDER 1.97; TOSI 130–31.

COPIES EXAMINED

BCAF (C.3.32); HL ("IC5.Ar434.516o.1540; lacks gathering 2K).

OTHER COPIES

BL (G. 10976; 1073.f.32); BMPRE (lacks the last three leaves); BTM; Madrid, Biblioteca Palacio; Piacenza, Biblioteca Comunale Passerini Landi; Pisa, Biblioteca dell'Università.
34. [Roma, Antonio Blado. Post-1540.]

[Fleuron, 9.5 x 9 mm] ORLANDO [fleuron, 9 x 9 mm] | FVRIOSO DI MESSER LVDO | uico Ariofto con la giunta, & di nouo agiun | toui cinque stantie, con un Sonetto | chel fece in la sua morte | [a woodcut serpents device, 77 x 65.5 mm, with the motto 'DILEXISTI MALITIA SVP BENIGNITATEM' on a ribbon; on either side of the device, the motto is repeated as 'DILEXISTI MALITIAM SVPER MALIGNITATEM.'] | Co n Vna Apologia di M. Ludouico Dolce contra a i Detrattori | dell'Authore, & un modo breuissimo di trouar le cose aggiunte; e Tavola di tutto quello, che e contenuto | nel Libro. Aggiuntouit una breue espo | stizione de i luoghi difficili.

8°: A–Z² 2A–2Iº. 256 ll., ff. 1 2–244 [12]. $4 (–A1, 2H4).

CONTENTS
[A1*] Title-page (fig. 201).
[A1*] Blank.
[A2*–2H4*] OF text.
[2H4*] End of OF/Five stanzas, the beginning of a continuation to the Furioso: '[col. a: last 4 stanzas of OF] | Alcie Stajé chjeguitano l'Ariostò. | P² Erseguirquelchl'Ariostoaaltiero | lajfo [...] 1 stanza in col. a, 4 stanzas in col. b] | IL FINE. | PRO BONO MALVM.' (Fig. 202.)
[2H4'] Sonnet on the death of Ariosto: ‘Sonetto in la Morte dell’Arisoto. | Godi felice, pura, e candida Alma | Che fu ne i Cieli [ ... ]’. (Fig. 203.)

[2H5’–2H6’] Table of episodes: TAVOLA DELLE HISTORIE E NOVEL= | le contenute in tutta l’Opera per ordine di Alphabeto & | per annotatione di numeri di carte: i quali numeri | dimostrano con facilita il principiar | e continuare di quelle.’

[2H6’–2H8’] List of aggiunte/Glossary of difficult terms and literary allusions: ‘Breue modo di trouar tutti i luoghi dall’Authore aggiunti per | annotatione di numero, di Canti, & di carte. | [ ... ] | Dechiaratione di alcuni Vocaboli, & | e luoghi difficili dell’Opera. [ ... ]’. Because of the lack of leaf 2H8 in this copy, the glossary ends at the bottom of 2H7’ with ‘e la spada, e le impofe, che’; it is missing the last part, which takes up 15 lines in the 1540 Bindoni-Pasini octavo (the basis for this edition, see the Attribution section below).

[2H8’] Lacking.

[2I1’–2I7’] Dolce’s Apologia. Because of the lack of leaf 2I1, the Apologia begins here with ‘to. Ma di cio non mi curando io, lassandogli con la loro o invidia’; it ends on 2I7’ with ‘FINE.’

[2I7’] Woodcut portrait of Ariosto, 100.5 x 70 mm. (Fig. 203.)

[2I8] Lacking.

TYPOGRAPHY

G59. Type-page: 129 (135) x 94 mm (Q3’). 2 coll. x 5 stanzas.

Stanza: 24 mm, type 3/4 mm. Catchwords: leaf 8. Running Title: [verso] Canto | Primo. – Quadragesimo[esto ‘ultimo] [recto] (A2’–2H4’). Canto Openings: type 1, in the same gothic as the main text (i.e., “Canto Secondo.’”), initial2 in gothic.
The gothic font used for the running titles and the head-title is the same as that used for the main text. The roman caps in line 1 of the title-page measure 8 mm, and those in line 1 of the head-title measure 3.5 mm. All the paratexts are in the same roman font, which has a twenty-line measurement of 70 mm. The only exception is the sonnet on 2H4r, which is in the same italic font that is used in lines 3–5 of the title-page (twenty lines: 132 mm).

ATRIBUTION AND DATING

This edition was first reported in the revised version of Volume A of EDIT'16, published in 1990. BAV/Ross. 6719 is the only extant copy, and it lacks both a date and a printer's name: the title-page does not include an imprint, and the colophon was either on the last leaf, which is lacking, or it was not printed at all. An attempt to identify the printer and to date the edition was made by Rosaria Maria Servello, and is reported in her article "Ancora un Orlando Furioso". Servello conducted a comparison of the BAV copy with 17 other editions of the Furioso published up to the year 1542, and she reached two conclusions. First, the presence or absence of various paratexts date the BAV copy between 1535 and 1542. Second, the similarities with the 1535 and 1540 Bindoni and Pasini octavos—Servello conducted an analysis of textual variants in a representative sample of the Furioso—indicate that one of the two was used as the "modello" for this edition. She does not propose a printer for the edition, but suggests that, given the preponderance of Furioso editions published in Venice, he probably operated in that city.

My own examination of BAV/Ross. 6719 enabled me to identify the printer as Antonio Blado, and shift the terminus post quem for publication
to 1540. Had Servello extended her comparative study beyond 1542, she would have noticed that Blado's 1543 quarto edition of the *Furioso*, a copy of which is in the same collection at the Vatican (BAV/Ross. 4629), contains a portrait of Ariosto on leaf 2K4' identical to the one found here on leaf 2I7' (fig. 203). A direct comparison of the BAV copies in question proves that the same block was used in both instances, and its condition in the two impressions, which is nearly identical, including the minor damage affecting the frame, suggests that a long period of time did not pass between the printing of the editions. The same portrait, which at about 100 x 70 mm was the tallest of the various copies made from the 1532 original (fig. 68), is also found on leaf h7' of Blado's 1533 edition of the *Furioso* (entry 21). Furthermore, that edition uses the same woodcut serpents device (fig. 77) printed here on the title-page (fig. 201). Neither of these cuts is found in any other edition. Since Blado operated in Rome continuously in the 1530s and 1540s (see Ascarelli-Menato 100-101, and Fumagalli, *Catalogo delle edizioni romane di Antonio Blado*), we can safely assign this edition to his press. Further proof results from a comparison of the types in BAV/Ross. 6719 and BAV/Ross. 4629, which shows that some of the same fonts are used in both editions. This is especially evident when one compares the italic in lines 3–5 of the title-page here with that of the letter to the reader on A2' of the 1543 quarto: the font is the same one, including the sorts for the ampersand (fig. 201, third line) and the "st" ligature (fig. 201, lines 3 and 4). The 4 mm roman caps in line 2 of the title-page here are identical to those in line 1 of the title-page of the 1543 (see figs. 201 and 277).

This edition, therefore, was printed by Blado. The question of its date can in part be resolved by considering the nature of his other editions of the *Furioso*. In 1533, he essentially pirated the Ferrara quarto of the
previous year, copying everything including the layout and the woodcuts (see entry 21, note 1). His 1543 quarto is a close copy of the 1542 Giolito, down to the paratexts and the title-page border (see figs. 206 and 277). As Servello indicates, there are two possible models for this undated copy: the 1535 and 1540 Bindoni-Pasini octavos. Neither of these, however, has the five stanzas on leaf 2H4* and the epitaphic sonnet on 2H4v. The first four of the stanzas appear in Nicolini's 1540 quarto (entry 32, fig. 197) and Volpini's 1541 octavo (see note 4 below). The fact that neither contains the fifth stanza or the sonnet is a clear indication that Blado, as was his custom, copied the four stanzas from one of the two editions and then added the fifth stanza and the sonnet. Had Nicolini or Volpini copied Blado, they would have included these last two as well. Since Nicolini's edition is dated X.1540, I have accordingly dated this one post-1540; it can also be assumed that it appeared before 1543, when Blado published a Furioso with a new set of paratexts taken from Giolito's 1542 quarto (entry 36).

NOTES
1. Leaf. 152 x 106 mm (A2).
2. Fingerprint. o.co e.e; e,ra egep (3) 1540 (Q). The date assigned to the edition in EDIT16 A.2550 is 1535; the entry is evidently based on Servello's article in Il Corsivo, the newsletter of the Istituto centrale per il catalogo unico delle biblioteche italiane, which is the institution that produces EDIT16.
3. Binding/Provenance. The binding is probably 19th-century, and is in full black leather with gilt decoration and marbled paper pastedowns. The notation "XVII, 493", perhaps a previous shelf-mark, appears in pencil on the verso of the first flyleaf.
4. *Paratexts*. The paratexts all follow closely the readings of the 1540 Bindoni and Pasini edition (entry 33), with the inevitable differences in accidentals. There are three exceptions. First, the marginal notations in main text have been dropped in this edition, along with the references made to them in the other paratexts at the end of the book. Second, the section of the last paragraph of the Apologia in the 1540 edition, where Dolce commends "la diligentia del Pasini vostro" has been excised. Third, the Bindoni-Pasini edition does not include the 5 stanzas on 2H4' and the epitaphic sonnet on 2H4'. Servelio (29) was not able to identify the author or authors of these two compositions, but she is correct in stating that the first four of the five stanzas are found in various other editions, including the Nicolini quarto of 1540 (entry 32) and the Volpini octavo of 1541 (entry 35); the fifth stanza, however, appears only in this edition, as does the sonnet.

5. The motto on either side of the device on the title-page represents an erroneous reading: the correct "DILEXISTI MALITIAM SVPER BENIGNITATEM", which appears on the ribbon inside the device, is given instead as "DILEXISTI MALITIAM SVPER MALIGNITATEM".

REFERENCES
EDIT16 A.2550; SERVELLO.

COPY EXAMINED
BAV (Ross. 6719; lacking F1, 2H1, 2H8, 2I1, 2I8).
35. Venezia, Giovanni Antonio Volpini. VIII.1541.

[Fleuron] ORLANDO [fleuron]  | FVRIOSO DI MESSER LVDOVICO  | Arìosto con la noua giunta, e le notationi di tutti gli luo- | ghi, doue per lui e stato tal opra ampliata : come nel la noua Tauola nel fine per ordine vedere si puole, Stampato e corretto. | [woodcut portrait of Ariosto] | Impresso per Zuan' Antonio di Volpini. | [rule] | M D XXXXI.


Del mese di | Agosto, Regnante il Se . | renissimo Prin | cipe | Messer Pietro Lando.


CONTENTS
[A1′] Title-page (fig. 204).
[A1″] Blank.
[A2′] Head-title: 'Orlando Furioso di Messer Ludovico Ariosto no | bile Ferrarese allo Mistrissimo e Reueredissimo Cardinale Donno Hippolyto da | Este suo signore.  | CANTO PRIMO. | L 2 E dine [. . .]’ 2 coll. x 4 stanzas.
[A2′–2H4′] OF text.
[2H4′] End of OF/Four stanzas, the beginning of a continuation to the Furioso: ‘[2 coll. x 2 stanzas] | Alcune Stanze che seguiano l'Ariostò e stato vnico | al mondo in questa nostra etade. | P 2 Eseguir quel che l'Ariostò altiero | [. . . 2 coll. x 2 stanzas in the same as gothic as the main text]’.
Dolce’s Apologia: ‘APOLOGIA DI M. LODOVICO DOLCIO contra a i detrattori dell’Ariosto agli studiosi della volgar Poesia. I [I^3] pen[auabenigni Lettori] [. . . 4 pages, in the same gothic as the main text, and at the bottom of 2H6’, ‘IL FINÉ’].’

Guazzo’s list of aggiunte: ‘ANNOTATIONI DELL’LVOGHI, DO= I u[e]n[ae]i St[anze] nuo[ue] aggiùte, per messer Lodouico Ario I sto con le materie lori. E per me Marco Guazo per ordine I quii po[e] [ . . . in the same gothic as the main text’.]

The last 10 lines of Guazzo’s paratext, then: ‘IL FINÉ. [Volpini’s woodcut device, showing a fox, 26 x 47 mm] [colophon]’. (Fig. 205).


TYPOGRAPHY

G64. Type-page: 133 (141) x 94 mm (Q3’). 2 coll. x 5 stanzas.

Stanza: 26 mm, type 3/3.5 mm. Catchwords: leaf 8. Running Title: [verso] Canto (A2”–2H3”) I Primo. – Quarantejîmo jefto. Et vltimo. (A3’–2G8’), XLVI. & vltimo. (2H1’–2H4’) [recto]. Canto Openings: type 1, in the same gothic as the main text (‘Canto Secondo. – Canto Quarantejîmo jefto. Et vltimo.’), initial^2 in gothic.

NOTES

1. Leaf. 153 mm (B1).

2. Fingerprint. o.co e.e: e:a- egep (3) 1541 (R).

3. Provenance. Agnelli and Ravegnani report that the BFC copy was in Gaetano Melzi’s collection, and the BL in that of King Henry VIII. The first pastedown of the BFC copy bears a sticker with Tammaro De Marinis’ initials, and the notation "XIX | 7".
4. *Portrait.* The portrait block is the same one found in Alvise Torti's 1535, 1536, and 1539 editions of the *Furioso* (entries 22, 26, 31; figs. 79, 168).

5. *Title-Leaf.* The data for the title-leaf, which is lacking in the BFC copy, has been taken from Agnelli-Ravegnani, who base their description on the BL copy.

6. *Paratexts.* The four stanzas on leaf 2H4′ appear in Nicolini's 1540 quarto (entry 32, fig. 197), and Blado's post-1540 octavo (entry 34, fig. 202). Only the first part of the Apologia is printed, and the four pages end with "si concede che la latina lingua di cui si intende." Guazzo's list of giunte is the same text first printed in the 1536 Zoppino quarto (entry 25), and reprinted in six subsequent editions (entries 26–30, 32).

REFERENCES

Agnelli-Ravegnani 55–56; Brunet 1.434; EDIT16 A.2586; Graesse 1.197; Guidi 36; Melzi-Tosi 49; Sander 1.97; Tosi 132.

COPY EXAMINED

BFC (0169; lacks A1).

OTHER COPY

BL (1073.f.4; lacks the last four leaves).
36. Venezia, Gabriele Giolito De' Ferrari. 31.V.1542.

[A woodcut architectural border, 203 x 146 mm, with the oval device of Giolito at the centre, a panel holding the title text, 46 x 84 mm, and a slot with the imprint, 10 x 76 mm] ORLANDO FVRIOSO DI M. LVDOVICO ARIOSTO nouissimamente alla sua integrita ridot= to 'z ornato di varie figure. CON ALCVNE STANZE DEL S. Aluigi Gonzaga in lode del medesimo. AGGIVNTOVI PER CIASCVN Canto alcune allegorie & nel fine vna breue elpositione ET TAVOLA DI TVTTO quello,che nell'opera si contiene. CON GRATIA ET PRIVILEGIO. [Giolito's phoenix device, 92 x 70 mm, with his initials G I F, the motto 'SEMPER EADEM' on a ribbon, and another motto, 'VIVO MORTE REFECTA MEA' on the border] IN VENETIA APPRESSO GABRIEL IOLITO DI FERRARII M. D. XLII.

Colophon. IN VENETIA APPRESSO GABRIEL IOLITO DI FERRARII M. D. XLII.


CONTENTS
[A1'] Title-page (fig. 206).
[A1’] Blank.
[A2'] Dedicatory letter: 'ALL’INVITTISS. PRENICIE IL DELPHINO DI FRANCIA, GABRIELE IOLITO DI FERRARII DA TRINO DI
MONFERRATO. | Q^8 [historiated initial, 36.5 x 37 mm] VANTO Illu[strij].

Prencipe [ . . . 33 lines] | Di Venetia. All'ultimo di Maggio. M D X L I I.

(Fig. 207.)

[A2^v] Blank.

[A3^v] Head-title: 'ORLANDO FVRIOSO DI MESSER | LVDOVICO

ARIOSTO ALLO ILLVSTRIS= | fimo, e Reuerendijjimo Cardinale donno

Hippo= | lito da Efte suo Signore. | [fleuron, 6 x 20 mm] | [woodcut

illustration, 49 x 89 mm] | IN QVESTO PRIMO CANTO SI COMPRENDE

L'INGRATI= | tudine delle Donne [ . . . 7 lines] | CANTO PRIMO. | L^8

[historiated initial, 36.5 x 36.5 mm] E DONNE, | i Cauallier [ . . . ], col. a: 1

stazna, col. b: 2 stanzas. (Fig. 208.)

[A3^v–2K2^v] OF text. (Figs. 209–219.)

[2K2^v] End of OF/Note to readers: '[2 coll. x 2½ stanzas] | IL FINE. | P R O

B O N O M A L V M. | A I L E T T O R I. | LE SEGVENTE STANZE

HABBIAMO VOLVTO | porre al fin dell'opera [ . . . 6 lines] | [fleuron, 15

x 12 mm]'. (Fig. 220.)

[2K3^v–2K4^v] Stanzas in praise of Ariosto: 'STANZE DEL SIGNOR | LVDOVICO

ARIOSTO. | [fleuron, 5.5 x 16.5 mm] | S^2 Aggio Scrittor della memoria

antica [ . . . 2 coll. x 4 stanzas; on next two pages, 2 coll. x 5 stanzas, for a total

of 28 stanzas]'. (Fig. 220.)

[2K4^v] Portrait of Ariosto/Laudatory sonnet by Dolce: '[woodcut portrait of

Ariosto in toga and crowned in laurel, 94 x 70 mm; on the border, 'IL

DIVINO LVDOVICO ARIOSTO'] | SONetto DI M. LODOVICO | DOLCE

IN LODE DI M. LODO- | VICO ARIOSTO. | [fleuron, 5 x 17 mm] | Spirto

Diuin; ne le cui dotte carte [ . . . ]'. (Fig. 221.)
Title-page to the paratext section: ‘ESPOSITIONE DI TVITTI

VOCABOLI ET LVOGHI DIFFICI, CHE nel Libro si trovano;

CON VNA BRIEVE DIMOSTRAZIONE DI MOLTE COMPARATIONI

& sentenze dall’Ariosto in diueri si autori imitate.

RACCOLTE DA M. LODOVICO DOLCE,

[CON GRATIA ET

PRIVILEGIO DELLO ILLVSTRI SS. SENATO VINT-]

TIANO PER ANNI. XV. [a phoenix device, 77 x 65 mm, with Giolito’s initials on the globe at its base, the motto ‘SEMPRE EADEM’ on a ribbon, and on either side, the other motto ‘VIVO MORTE I REECTA MEA.’] IN VENETIA APPRESSO GABRIEL IOLITO DI FERRARII.

M. D. XLII.’ (Fig. 222.)

Dolce’s letter to the readers: ‘LODOVICO DOLCE I A I LET TO R I I H² [historiated initial, 31 x 31 mm] A V E R E B B E certamente l'auaritia [. . . . . 29 lines]’ (fig. 223).

Dolce’s commentary on Ariosto’s imitations: ‘BRIEVE DIMOSTRATIONE DI MOLTE COMPARATIONI ET SENTENZE DALL’ARIOSTO IN VERSI AVTORI Imitate. RACCOLTE DA M. LODOVICO DOLCE. [fleuron, 6 x 17 mm] A carte 3. T² Imida pastorella [ . . . . . 21 pages; on leaf 2*4, after 24 lines of text: ‘IL FINE.’].’ (Figs. 223, 224.)

Dolce’s glossary of difficult terms and mythological allusions: ‘ESPOSITIONE DI TVITTI

VOCABOLI ET LVOGHI DIFFICI, CHE NEL LIBRO SI CONTENGONO.

[CON] YROPO.) Pyropo è quella pietra [. . . . . 5 pages].’ (Figs. 225, 226.)

Index to episodes: ‘TAVOLA DI TVITTE LE COSE NELL’OPERA CONTENVTE PER ORDINE DI ALPHABETO.’
fleuron, 5 x 17 mm] A A² Ngelica doppo la rott [ . . . 11 pages, in two columns].’ (Figs. 226, 227.)

Errata/Colophon: ‘[end of Tavola] ERRORI FATTI NELL’IMPRIMERE. A car.9.fac.2.portafi. portafse. A car.16.fac.2.Huomo Huom. [ . . . 32 corrections in two columns] Glialtri [sic] errori òi qualche importanza òi rime- tono al giudicio òi chi legge. [colophon]’. (Fig. 227.)

Phoenix device, 78 x 64 mm, with Giolito’s initials on the globe at its base, and the motto ‘SEMPER EADEM’ on a ribbon. (Fig. 228.)

TYPOGRAPHY

Type-page: 179 (186) x 120 mm (C2’). 2 coll. x 5 stanzas.

Stanza: 34 mm, type 2. Catchwords: ll. 2, 6, 8 (−2K2, *2, *8, 3*2). Running Title: [verso] CANTO PRIMO – QVARANTESIMOSESTO ET VLTIMO [recto] (A3v−2K2v). Canto Openings: type 3. The basic pattern in the shift from one canto to another is centred around the woodcut illustration.

When the new canto begins at the top of the page, the allegoria, a brief explication of the canto’s didactic value, is set above the block, in roman, with the first line entirely in caps; below the block is the canto heading (i.e., "CANTO SETTIMO."). and below that, in col. a, is a woodcut historiated initial, with the first stanza wrapped around it, taking up the space usually reserved for two stanzas (see figs. 209, 211, 213, 216, 218, 219). When the page holds both the end of the last canto and the opening of the new one, the allegoria is placed beneath the block (figs. 214, 217), but above the canto heading, and the line that usually signals the end of the preceding canto (i.e., "IL FINE DEL SESTO CANTO.", fig. 211) is dropped. The opening of
canto 4 represents a variation on the second type of layout, with the block and allegoria on one page, and the canto heading and historiated initial on the next (fig. 210).

Twenty-line measurement of typefaces used for setting text. Letter, A2': 189. Letter, *1': 195. Paratexts, *2'-2*4', 2*4'-2*6', and 2*7'-3*4': 185 (=OF text). Roman caps, 5 mm: line 1, *1'. Roman caps, 3.5 mm: title-page, line 1; heading, line 1, 2K3'; line 2, *1'; heading, line 1, *1'. Roman caps, 2.5 mm: title-page, line 2; heading, A2'; head-title, line 2; first line of allegorie; canto headings; main OF text; running titles; lines 3 and 5, *1'. Roman caps, 2 mm: title-page, lines 7, 10, 12–14; colophon. Roman caps, 1.5 mm: title-page, line 15. Italic caps, 4 mm: head-title, line 1.

The small roman font used to set the allegorie and other material includes both a gothic b and a roman d (see, for example, line 4 of the main title-page, fig. 206, and the last line of the errata, fig. 227). The historiated woodcut initials measure on average 36.5 x 36.5 mm.

NOTES
1. Leaf. 211 x 146 mm (BNCF, R1); 216 x 156 mm (BCAF); 205 x 147 mm (BNBM, P1).
2. Fingerprint. L.a. o.o, a.s.a DeHa (3) 1542 (R).
3. Provenance/Binding. The BNCF copy is in full vellum. The stamp of the Biblioteca Nazionale di Firenze, with the date 1872, appears on the title-page. The front pastedown bears the following note in ink: "Sottratto dalla Biblioteca Palatina e ritornato nella medesima per l'acquisto della Libreria del Cav. Nencini." On the same pastedown, Nencini's book-plate, 78 x 90 mm: within an architectural border, the motto, from Seneca, "OTIVM
SINE LITERIS MORS EST; the inscription "Ex Libris Joannis Nencini, 1874" is inked below the book-plate.

4. Publication Date. The date of the dedicatory letter on leaf A2' has been taken as the publication date. We know that the edition had been printed by June 23, 1542, the date on which Giolito wrote a letter to the Duke of Ferrara to accompany a gift copy of the Furioso; the letter, in the Archivio di Stato di Modena, is transcribed by Bongi (45–46).

5. Woodcuts. The subjects of the historiated initials are taken from Ovid's Metamorphoses; see Petrucci Nardelli for a descriptive listing (20–24).

REFERENCES
ACGNELLI–RAVEGNANI 60–63; BARUFFALDI 299; BONGI 1.43–47; BRUNET 1.430–31; EDIT16 A.2594; FERRAZZI 70; GAMBA 17–18; GRAESSE 1.197; GUIDI 37–38; MAZZUCHELLI 1.1070; MELZI-TOSI 49–50; PANIZZI 36–40; PETRUCCI NARDELLI 17–24; SANDER 1.98; TOSI 133–34; ZENO d4'.

COPIES EXAMINED
BNCF (Palat. 2.7.3.17); BCAF (E.3.19); BNB M (ZNN.II.90); HL (*IC5.Ar434.516o.1542b).

OTHER COPIES
BAV (Ferraioli IV.4033/1, 21 cm); BL (C.30.e.29; C.8.i.3, on vellum, lacks ll. 3–6, 25–32, 41, 42, 47–48, and last quire 3*); BN M V; Austin, Univ. of Texas; Broni, Biblioteca della Basilica Collegiata di S. Pietro Apostolo; Chicago, Newberry Library (PQ/4567/b/A2/1542; 24 cm, lacking leaf A2, and gatherings *, 2*, and 3*; on vellum, initials and illustrations illuminated in...
colour and gold, and on the flyleaf facing the title-page, the illuminated coat of arms of Henri II, King of France; presentation copy from the publisher to him while he was Dauphin); Milano, Biblioteca Ambrosiana; Parma, Biblioteca Palatina; Roma, Biblioteca Universitaria Alessandrina; Torino, Biblioteche civiche e Raccolte storiche.
The following is a description of the 46 woodcut illustrations placed at the head of the cantos in Giolito's 1542 quarto edition of the *Furioso*. The description of each block begins with a number denoting the canto that it illustrates, followed by a description of the scene, and the indication, by stanza number, of its textual source. Source passages are quoted when they provide details that specifically relate to the illustration or serve to elucidate any of its elements; quotations are taken from Cesare Segre's 1990 edition of the *Furioso*. The line below the description of the block and its source lists the number of its reproduction in the Illustrations section (i.e., fig. 230), the reference to the page on which it appears, and its measurement. The descriptions are based on the copy of the edition at the BNCF (Palat. 2.7.3.17), and all reproductions were made from that same copy; the only exception is the reproduction of the block for Canto 1, which was taken from a copy of the 1546 octavo edition (BMPRE/LA.E.7), since its impression in the BNCF copy was too light to photograph properly. For a discussion of these blocks, see Part I, section 5.

**Canto 1.** While Rinaldo and Ferraiù are engaged in a duel, Angelica flees into the woods. 17: "Cominciàr quivi una crudel battaglia, / . . . / Or, mentre l'un con l'altro si travaglia, / bisogna al palafren che 'l passo studi; / che quanto può menar de le calcagna, / colei lo caccia al bosco e alla campagna."

Fig. 229. A3', 49 x 89 mm.

**Canto 2.** Sacripante and Rinaldo are told by a servant, actually a spirit conjured up by a hermit, that Orlando is headed to Paris with Angelica (15–
18); on the right, Angelica meets the hermit (12–14); in the background, Rinaldo's ship sails for England (28–30).

Fig. 230. A7', 49 x 87.5 mm.

Canto 3. Melissa reveals Bradamante's descendants to her (20–22).

Fig. 231. B3', 49 x 88 mm.

Canto 4. Bradamante fights Atlante; on the right, his castle, and on the left, Brunello, bound to a tree. 12–26.

Fig. 232. B7', 48.5 x 89 mm.

Canto 5. Before the English king and his court, Rinaldo unfastens Polinesio's helmet, after having wounded him mortally in battle (89–90); the helmed knight is Ariodante, who discloses his identity only in the next canto; on the left, Polinesio climbs a ladder to reach Dalinda on Ginevra's balcony, as Ariodante and Lurcanio look on (46–53).

Fig. 233. C3', 49 x 89 mm.

Canto 6. Near Alcina's city, Ruggiero is set upon by her minions (60–67); on the right, Astolfo, transformed into a myrtle by Alcina (27–33).

Fig. 234. C8', 48 x 88 mm.

Canto 7. Ruggiero unseats Erifilla, as Alcina's damsels look on from the right. 5–7.

Fig. 235. D5', 49 x 89 mm.

Canto 8. After escaping from Alcina's palace, Ruggiero is attacked by one of her servants, who sets his hound, his horse and his bird of prey on him. 3–9: "lo morde a un tempo il can nel piede manco. / Lo sfrenato destrier la groppa scuote / . . . / Gira l'augello e gli fa mille ruote, / e con l'ugna sovente il ferisce anco."

Fig. 236. E1', 47.5 x 87 mm.
Canto 9. A damsel on a boat approaches Orlando, who needs to cross the river (8–14); in the background, Orlando fights Cimosco's soldiers outside the gates of Dordrecht (67–71).

Fig. 237. E6', 48 x 87 mm.

Canto 10. Ruggiero, on the hippogryph, attacks the orc (100–106), as Angelica, chained to a rock (92–99), looks on from the right; on the left, Olympia watches as Bireno's ship sails off, leaving her on a deserted island (20–24).

Fig. 238. F3', 48.5 x 88 mm.

Canto 11. On the left, an old herdsman and his mares, and Angelica riding off on one of them (10–12); in the background, the hippogryph flies off after escaping from Ruggiero (13); on the right, Orlando pulls the orc to shore (38–41).

Fig. 239. G1', 48 x 87 mm.

Canto 12. On the right, Angelica flees Atlante's enchanted palace on her mare (33: "la donzella, ch'in fuga percuote / la sua iumenta"); on the left, she sees Ferraù approaching, and flees again, leaving Orlando's helmet on a branch near a spring (56–58); in the background, Orlando finds Isabella and Gabrina by a fire in a cave: "In mezzo la spelonca, appresso a un fuoco / era una donna di giocondo viso. . . . / / V'era una vecchia" (91–94).

Fig. 240. G5', 49 x 88.5 mm.

Canto 13. Orlando hangs Isabella's captors from a tree, by their chins (41: "l'arbor medesmo gli uncini prestolli, / con che pel mento Orlando ivi attaccolli"). On the right, Ruggiero is chased by two adversaries. This is actually Atlante's trick to lure Bradamante into his enchanted palace, the columns of which are shown, also on the right (78).
Canto 14. Doralice and Mandricardo come upon two knights and a damsels (64), who are later identified as Orlando, Zerbino, and Isabella (23.70–71).

Canto 15. Astolfo rides off on Rabicano with Orrilo's head, and his headless foe chases him (83–85); in the background is the giant Caligorante, tied to an oak tree and guarded by ten men posted by Astolfo, Grifone, and Aquilante (77); in the text, the oak tree is in a field, but here it appears inside the walls of Orrilo's tower (66).

Canto 16. As her lover Martano looks on, Orrigille greets Grifone: "verso Grifon l'aperte braccia tende, / lo stringe al collo, e gran pezzo ne pende" (6–10). In the background, the battle for Paris (16–18).

Canto 17. Stripped of his armour and placed on a cart dragged by two cows, Grifone is brought to Damascus' square to endure public humiliation; on the right, a boy hurls a rock at him. 131–132.

Canto 18. Grifone, stepping off the small bridge where he held off Norandino's troops, embraces the king (61–69). In the background on the left, the battle outside Paris (38–58); on the right, Medoro and Cloridano rescue Dardinello's body from the enemy camp (186–88).

Canto 19. Zerbino's knights follow him into the woods, leaving Medoro wounded and Cloridano dead (16). In the background, Marfisa, Astolfo, Aquilante, Grifone, and Sansonetto arrive in the city of the killer-women: "Fatto è 'l porto a sembianza d'una luna, / . . . / et in ciascuna / parte una
rocca ha nel finir del corno / / fur sei mila femine sul porto, / con gli archi in mano, in abito di guerra” (64–65). To the right, Marfisa engages Guidon Selvaggio in combat, and on the ground, the bodies of the knights she has already slain (87–101). To the left of the combat scene, Angelica leads a herdsman towards Medoro (22–24).

Fig. 247. N1', 48 x 87.5 mm.
Canto 20. In the city of the warlike women, Astolfo sounds the magic horn, and both the Amazons and his companions (Marfisa, Guidone, Aquilante, Grifone, Sansonetto) flee, the latter to a ship on which they will make their escape (87–95). In the background, Marfisa and Pinabello clash as his page, his damsel, and Gabriella look on (109–16).

Fig. 248. N6", 49 x 88 mm.
Canto 21. Zerbino bends over the wounded Ermonide to unfasten his helmet, as Gabriella watches: “Zerbin che si pensò d'averlo ucciso, / di pietà vinto, scese in terra presto, / e levò l'elmo da lo smorto viso” (10–11). In the background, two of Ermonide's pages make a stretcher out of “rami grossi” (67).

Fig. 249. O6", 48.5 x 88 mm.
Canto 22. On the right, Sansonetto, Guidone, Aquilante, and Grifone on the ground, having been overcome by Ruggiero and his magic shield (64–70, 76–87); on the left, Ruggiero drops the magic shield in a well (89–94). In the background on the left, Bradamante pursues Pinabello into the woods, where she kills him (71–75, 96–97); in the centre, Astolfo with the hippocryph and Rabicano (24–30).

Fig. 250. P2', 46.5 x 86 mm.
Canto 23. Having torn off his armour and his clothes, Orlando falls into madness: “Quì riman l'elmo, e là riman lo scudo, / lontan gli armi, e più
lontan l'usbergo: / l'arme sue tutte, in somma vi concluso, avean pel bosco
differentie albergo. / E poi si squarciò i panni, e mostrò ignudo / l'ispido
ventre e tutto 'l petto e 'l tergo; / e cominciò la gran follia . . . / un alto
pino al primo crollo svelse” (132-34). Near the centre of the block, a knight
and a damsel on horseback—either Mandricardo and Doralice (70-71), or
Orlando and Isabella (53-55). On the left, Mandricardo takes the bridle
from Gabrina's horse, as Doralice looks on (92-94); on the far left, Ippalca
leads Frontino to Ruggiero (30-32).

Fig. 251. P7', 49 x 87.5 mm.
Canto 24. In the foreground, the battle between Rodomonte and
Mandricardo, with Doralice watching the duel on her horse (99-107); on
the right, Orlando's helmet hangs from the tree where Zerbino had placed
the paladin's arms (57). In the background to the right, a hermit arrives to
comfort Isabella as she weeps over Zerbino's corpse (87). In the background
to the left, Odorico hangs Gabrina from a tree (45).

Fig. 252. Q6', 47 x 85 mm.
Canto 25. Rodomonte, Mandricardo, Doralice, and the dwarf meet four
knights and a woman (3-4), who are later identified as Marfisa,
Ricciardetto, Aldigiero, Malagigi, and Viviano (26.68). In the background, a
walled city (held by Marsilio), wherein Ruggiero assails the mob that was
about to burn Ricciardetto at the stake, thereby rescuing him (8-18).

Fig. 253. R4', 46 x 87 mm.
Canto 26. Doralice's horse, possessed by a demon commanded by Malagigi,
carries her off, and Rodomonte and Mandricardo abandon the combat to go
after her: "Quel ronzin, come il diavol se lo porte, / dopo un gran salto se
ne va con quella, / che pur grida soccorso, in tanta fretta, / che non
l'avrebbe giunto una saetta” (127-31). To the right, on a hill, one of
Merlin's fountains, where Marfisa and her companions had been resting (29-30).

Fig. 254. S1, 48 x 88 mm.

Canto 27. The Saracen knights quarrel (63–67, 78–80); on the right, the pavilions erected near the lists, and the spectators; on the left, Rodomonte leaves the Moorish camp (110–11).

Fig. 255. S8, 47.5 x 86 mm.

Canto 28. Rodomonte meets the grieving Isabella and the monk, who are leading a horse carrying Zerbino's coffin, and the Saracen seizes the monk after failing to silence him: "vide venire per mezzo un prato erboso, / ... / una donzella di viso amoroso / in compagnia d'un monaco barbato; / e si traeano dietro un gran destriero / sotto una soma coperta di nero / ... / e poi ch'invano il monaco interroppe, / ... / le mani adosso con furor gli messe" (95–101). On the left, the "piccola chiesa" where Rodomonte has taken up quarters (93).

Fig. 256. T8, 48.5 x 88 mm.

Canto 29. Orlando and Rodomonte fight on and tower the latter is building in Isabella's honour (39–47); on the right, Fiordiligi.

Fig. 257. V5, 48 x 88 mm.

Canto 30. The duel between Ruggiero and Mandricardo: his shield knocked to the ground (52), Ruggiero returns a blow with Balisarda onto the head of Mandricardo, who is clutching Durindana and riding Brigliadoro (54–55). In the background, Orlando, on horseback, goes after the boat moving off into the sea (11–15).

Fig. 258. X1, 48 x 88 mm.
Canto 31. Fiordiligi looks down as Rodomonte rescues Brandimarte from the river: "Fiordiligi dal ponte afflitta e smorta / e le lacrime e i voti e i prieghi adopra: / . . . / E seppe si ben dir, ch'ancor che fosse / si crudo il re pagan, pur lo commosse; / e fe' che 'l suo amator ratto soccorse, / che sotto acqua il destrier tenea sepolto" (73–75).

Fig. 259. X6⁴, 49 x 87.5 mm.

Canto 32. Before Tristan's castle, by the light of the moon, and under a heavy rain, Bradamante unseats, using Astolfo's magic lance, the first of the three kings escorting Ullania (73–77). In the background, the Saracen forces re-group (3–4).

Fig. 260. Y4⁴, 48 x 87 mm.

Canto 33. Rinaldo and Gradasso clash over Durindana and Baiardo, until they are interrupted by the noise of the horse fighting off a winged monster (78–88). In the sky over the duel, Astolfo, riding the hippogryph and sounding the magic horn, drives off the harpies afflicting Senapo, Emperor of Ethiopia, who is shown sitting under a loggia, before a table layed with food: "Subito il paladin dietro lor sprona: / . . . / e per l'aria, cacciando i mostri, poggia" (124–26).

Fig. 261. Z2⁴, 49 x 88 mm.

Canto 34. St. John the Evangelist and Astolfo set off for the moon in Elias' chariot (68–70); the piles of objects below them are the things men lose on earth, with the phials containing their wits on the extreme right (73–87). On the left, the palace in the earthly paradise where Astolfo is received by St. John, Enoch, and Elias (51–54).

Fig. 262. Z8⁴, 47 x 86 mm.

Canto 35. Bradamante unseats a Saracen knight (Serpentino, Grandonio, or Ferraù) before the walls of Arles, as King Agramante, his retinue, and the
people of the city look on from the ramparts; she rides Rabicano, and
wields her magic lance (67-79).

Fig. 263. 2A5°, 47.5 x 88.5 mm.

Canto 36. Marfisa and Bradamante fight at close quarters, and Ruggiero
steps in to take their daggers: "di partirle per forza si dispone: / leva di
mano ad amendaua il pugnale" (46–50). In the background, Atlante's tomb
in a wood of cypresses (41–42, 58–66).

Fig. 264. 2B1°, 48 x 88 mm.

Canto 37. The women he persecuted wreak vengeance on King
Marganorre, and first among them is Drusilla's old servant, who jabs him
with a sharp goad (107–11). In the background, Marfisa and Bradamante
attach Marganorre's arms to a column, and have their new law protecting
the city's women inscribed upon it (119–20).

Fig. 265. 2B6', 47 x 86 mm.

Canto 38. Outside Arles, Charlemagne and Agramente ride out with their
respective retinues to witness the duel between Ruggiero and Rinaldo (77–
79). In the background on the left, Marfisa is baptized by the archbishop
Turpino (23).

Fig. 266. 2C4°, 47 x 87 mm.

Canto 39. Astolfo, Brandimarte, Oliviero, Sansonetto, and Dudone use
ropes to bring down Orlando (53–55). On the right, Marfisa and
Bradamante attack the enemy forces: "così le due magnanime guerriere, /
scorrendo il campo per diversa strada, / gran strage fan ne l'africane
schiere, / l'una con l'asta, e l'altra con la spada" (15).

Fig. 267. 2D1°, 48 x 88 mm.

Canto 40. The Christian forces under Orlando attack Biserta just before
dawn (9–35); in the background and to the left, Sansonetto's ships attack the
city from the sea (20); on the right, Brandimarte climbs a ladder to reach the top of the battlements (23-24). In the background, near the rising sun, Agramante's ship sails to a small island to take shelter from a tempest, and there finds Gradasso and his ship (43-46). On the right, the duel between Ruggiero and Dudone, who is leading prisoners and spoils in a triumphal march from Marseilles to Charlemagne (72-82).

Fig. 268. 2D6', 47 x 86 mm.

Canto 41. The combat between the three Christian and three pagan champions on the island of Lipadusa. On the right, Sobrino assails Oliviero, who is pinned under his horse (89-90); in the foreground and to the left, Brandimarte is about to kill Agramante, when Gradasso comes up behind him to deliver the fatal blow with his sword (98-99); above this scene, Orlando, dazed by a blow to his head from Gradasso, is carried away from the battle by his frightened horse (95-97). In the background and to the left, Ruggiero's ship is tossed about by a tempest (8-18); on the right, Ruggiero finds himself on a barren rock, where a hermit baptizes him (46-59).

Fig. 269. 2E2', 48 x 88 mm.

Canto 42. Having beheaded Agramante and dispatched Gradasso, Orlando bends over the dying Brandimarte (7-14). On the right, a small ship approaches Lipadusa (23), carrying, as it is later revealed (43.150-51), Rinaldo.

Fig. 270. 2E8', 48.5 x 88 mm.

Canto 43. A solemn funeral procession accompanies Brandimarte's casket to Agrigento's cathedral (175-81). In the background, figures on an island, probably Orlando, Rinaldo, Oliviero, and Sobrino arriving on the hermit's
rock (186–89); it is possible, however, that the scene depicted is Lipadusa after the combat of the six champions (150–53).

Fig. 271. 2F5′, 47 x 88 mm.

**Canto 44.** Riding Frontino, Ruggiero comes to the aid of the Bulgars and attacks the Greek troops of Emperor Costantino and his son Leone; in the background, Belgrade, and the Greek ships. 81–86.

Fig. 272. 2G7′, 47 x 86 mm.

**Canto 45.** The single combat between Bradamante and Ruggiero, in the presence of Charlemagne and other knights; Ruggiero is disguised as Leone, and hence his shield bears the two-headed Imperial eagle (69, 72–82).

Fig. 273. 2H5′, 48 x 88 mm.

**Canto 46.** Ruggiero plunges his dagger into Rodomonte, as the crowd that had gathered in Paris for his and Bradamante's wedding looks on: "E due e tre volte ne l'orribil fronte, / alzando, più ch'alzar si possa, il braccio, / il ferro del pugnale a Rodomonte / tutto nascose, e si levò d'impaccio" (140).

Fig. 274. 2I3′, 48 x 88 mm.
Appendix

Two Milanese Editions

Arnaldo Ganda’s research on the Milanese publisher Niccolò Gorgonzola uncovered documentary evidence pointing to the existence of two editions of the *Orlando Furioso*, previously unknown to bibliographers, and of which no copies have survived. Since the evidence, as will be seen below, does not allow us to determine precise dates, and since the actual existence of the editions cannot be established with certainty, their descriptions have been placed in this appendix, after the main series of entries.

The first edition was, it seems, printed in Milan for Gorgonzola around the year 1524. The “Annali” compiled by Ganda, and included in his *Niccolò Gorgonzola*, list it as entry 88, which reads:

Edizione sconosciuta ai bibliografi. L’unica notizia è quella dell’inventario del magazzino librario (1537) che così la segnala: *Furioso del Gorgonzola n. 81 [esemplari] a q.mi 9 f. 3 senza altre indicazioni*. Ammesso che sia stato adottato il formato in 4° le carte sarebbero 192 (quinterni 9 e 3 fogli) il che lascerebbe supporre che l’edizione sia stata modellata su quella dei da Legnano in 190 carte ... uscita dai torchi di Agostino Vimercate il 22 aprile 1524, anziché su quella di Scinzenzeler apparsa il 30 marzo 1526 in 208 carte. ... Dato che, come sappiamo, Gorgonzola ricopiò più volte i volumi dei da Legnano anche questa edizione potrebbe essere stampata intorno al 1524 (206).

The inventory of Gorgonzola’s warehouse, taken on July 28, 1937, five months after death, is transcribed in full by Ganda (126–45).
Ganda’s dating of the Gorgonzola edition around the year 1524 is a reasonable conjecture, considering the extant evidence, but there is nothing to exclude the possibility that it was actually printed at any other time before the publisher’s death in 1537. Furthermore, it is not absolutely certain that the abbreviated title “Furioso” in the inventory in fact denotes copies of Ariosto’s work. There is the possibility, for example, that the reference is to *Il Ruzino*, Pier Francesco de Conti’s continuation of the *Innamorato*, which in his edition of 1518 Gorgonzola had “ribattezzato *Orlando Furibundo* nel tentativo di equipararlo al successo ariostesco” (Harris, *L’avventura editoriale* 87), although Ganda does not believe this to be the case (130). Harris has noted several errors on the part of the notary who compiled the inventory (*Bibliografia* 81), another indication that the list is not entirely reliable.

Ganda’s evidence for a second edition of the *Furioso* is another entry in the warehouse inventory, which lists 92 copies, of 52 sheets each, of a "Furioso del Lomazo" (130). Gian Pietro Lomazzo was a bookseller who supplied Gorgonzola: “Sappiamo in particolare che [Lomazzo], il 9 ottobre 1532, ricevette la somma di 100 lire per fornitura di libri [i.e., from Gorgonzola]. È probabile che si sia trattato di copie di un’altra edizione dell’*Orlando Furioso* di Ludovico Ariosto finanziata dal Lomazzo stesso, sconosciuta ai bibliografi e di cui non si conoscono esemplari” (46). Lomazzo is not listed in either Ascarelli-Menato or Sandal’s *Editori e tipografi a Milano nel Cinquecento*, so it is difficult to propose a date for the edition, if indeed one existed. The same doubts outlined above apply here.

Until copies of these two Milanese editions are discovered, or corroborating documentary evidence is uncovered, their existence must be regarded as probable, but not certain.
Glossary of Bibliographical Terms

The definitions in this glossary are drawn mostly from Glaister's *Encyclopedia of the Book* and Carter's *ABC for Book Collectors*. When a term has several acceptations, the definition below reflects its particular use in the dissertation.

**accidentals.** The "surface features" of a text, such as the spelling and the punctuation, as opposed to the substantives, which are the "actual words, or the 'meaning' of a text" (Greetham, *Textual Scholarship* 333).

**ascenders.** "The upper portion of lower-case letters above the x-height, i.e., b d f h k l t" (Glaister 20). See descenders.

**base line.** "The imaginary line on which the bases of capitals and miniscules without descenders align" (Glaister 29).

**bianchi girari.** A decorative pattern consisting of branches and foliage, used in humanist manuscripts of the fifteenth century and in printed books of that century and the next (Fahy, *L'Orlando* 110). For examples of initials *a bianchi girari*, see figs. 60–66.

**blind.** "When decoration or lettering on a binding is said to be *blind* or *in blind*, this means that a plain impression has been made in the leather or cloth by the tool, die-stamp or roll, without any addition of gold or colour"
(Carter 43). Hence the expressions "blind-stamped", "blind-tooled", "blind tooling".

block. See woodcut.

boards. The general term for "the wood, paste-board, straw-board or other base (but not leather) for the sides of any bound [. . . ] book, i.e., any book in hard covers [. . . ] the term includes the covering of the actual board" (Carter 46).

border. Used here to refer to any ornamental enclosure of a page made up of a single piece or several pieces used together (Bowers 141-44). The individual sections of a border are called compartments.

cancel. "A leaf containing an error or errors which is removed from its section and replaced by another, suitably amended" (Glaister 81).

catchword. The word printed underneath the last line of a page, at the right-hand lower corner, which is also the word with which the following page commences; it serves as "an aid to the compositor in imposing pages of type in correct order, and to the binder in gathering" (Glaister 87). See direction line.

chainlines. "The widely spaced lines (distinct from the lighter, close-set lines which run at right angles to them) visible in the texture of laid paper, made by the wire mesh at the bottom of the tray in which the paper is made" (Carter 59). The lighter lines are referred to as wire lines.
character. "Any single letter, number, punctuation mark or symbol cast as a type", synonymous with sort (Glaister 93). See font, letter, type.

chase. "A steel or cast iron frame into which type and blocks are locked by means of wooden wedges or small metal expanding boxes called quoins" (Glaister 93).

colophon. In printed books, a statement at the end of the book giving some or all of the following details: the name of the printer and/or publisher, the place and date of publication, and less often the title of the work and the author; at times it was accompanied by the device of the printer. (Carter 65, Glaister 103.)

compartment. See border.

conjugate leaves. "Any two leaves of a book which together form one piece of paper" (Glaister 111). See format.

cover(s). Parts of the binding: "The upper cover is the front, the lower the back side of the binding"; to be distinguished from the spine, that part of the binding which is visible when the book stands closed on the shelf (Carter 73, 194).

cut. See woodcut.

descenders. "The portion of lower-case letters below the base line, i.e., g, j, p, q, y" (Glaister 133). See ascenders, base line.
device. "A trade-mark or design introduced by a printer or publisher on the title-page or at the end of the text to distinguish his productions" (Glaister 136). Also known as a "printer's mark".

direction line. An extra line at the bottom of the page below the text, mostly blank, containing the catchword (Gaskell 7).

doublure. A pastedown made of leather and usually decorated (Carter 78-79).

dition. An edition "is all the copies of a book printed at any time (or times) from substantially the same setting of type, and includes all the various impressions, issues, and states which may be derived from that setting" (Gaskell 313). An impression is "all the copies of an edition printed at any one time [ . . . ] In the hand-press period, it was normal to distribute and re-use the type from each sheet as it was printed off, so that at that time the edition and the impression were generally the same thing" (314). An issue is all the copies of the edition which form "a purposeful publishing unit removed from the original issue either in form (separate issue) or in time (re-issue)" (315). For an example of separate issue, see entry 27, and for one of re-issue, see entry 8. For a definition of state, see ideal copy.

endpapers. "The double leaves added at front and back by the binder, the outer leaf of each being pasted to the inner surface of the cover (known as the pastedown), the inner leaves (or free endpapers) forming the first and last [leaves] of the volume when bound" (Carter 154). See flyleaf.
face. "The printing surface of any type character" (Glaister 168). See font.

fillet. A straight line, gilded or in blind, impressed on the covers of a book for decoration.

fleurons. Typographical ornaments representing flowers or leaves; also called leaf ornaments, or, when appropriate, trifoils.

flyleaf. A blank leaf included by the binder in addition to the free endpaper (Carter 99).

folio. See format.

font. "A complete array of type characters designed and made up as a set" (Glaister 183). The term font also refers to "the style and size of the type" (Carter 104), and in this sense it is used interchangeably with typeface and face. These latter terms, however, are used to refer to both the specific font and to "the series or family name for types with common characteristics (Glaister 168). The three main groups of typefaces are roman, gothic, and italic. See character, letter, sorts, type.

foot. The margin at the bottom of a page (Glaister 181).

fore-edge. The outer edge of a book parallel to the spine (Glaister 181).

format. The term refers to the structure and relative size of a book: "In bibliographical usage the format of a book of the hand-press period means
the arrangement of its formes and the subsequent folding of the printed sheets as indicated by the number and conjugacy of the leaves and the orientation of the paper in the gatherings, and is expressed in the terms of folio, quarto, octavo, etc." (Gaskell 80). In a folio each printed sheet has been folded once, hence each gathering is made up of two leaves; in a quarto, the sheet has been folded twice, giving four leaves to a gathering; in an octavo the sheet has been folded three times, giving eight leaves to a gathering. When a book was printed so that two or more gatherings would be folded one inside the other, the reference to the format includes the total number of leaves in each composite gathering, i.e., "a folio in sixes", a "quarto in eights". The abbreviations for folio, quarto, and octavo are 2°, 4°, and 8°, respectively.

forme. "Type matter and blocks assembled into pages and locked up in a chase ready for printing" (Glaister 182).

furniture. Lengths of wood used in a forme to fill up the spaces between the type-pages and the bars of the chase (Gaskell 78).

gathering. This term refers to "the group of leaves formed after the printed sheet has been folded to the size of the book and before it is combined in proper order with its fellows for binding" (Carter 106). See format for the number of leaves in a gathering. Also called signature, quire, or section.

guide letters. "Small letters inserted in blank spaces . . . at the beginning of a chapter or paragraph for the subsequent insertion by an artist of
illuminated, historiated or rubricated capitals"; this feature of manuscript writing was sometimes used in early printed books (Glaister 207–208).

head. The margin at the top of a page (Glaister 223).

headline. An extra line "above the text of each page, which included the running title and the numerals of the foliation or pagination" (Gaskell 52).

head-title. "The title (sometimes in abbreviated or different form) which immediately precedes on the page the beginning of the text and is often printed in larger type and ornamented" (Bowers 186).

historiated initials. See initials.

ideal copy. This concept is used by bibliographers to "represent a state of the text that, while recognizing the physical differences in individual copies, attempts to describe a form of the book as intended for 'publication' by the printer" (Greetham, Textual 153). It is "that version intended by the printer for release after all determined corrections had been made" (Greetham, 7). The term state is used to refer to the "variants from the basic form of the ideal copy", and covers alterations resulting from stop-press corrections, the addition or deletion of matter, the presence of cancel leaves, etc. (Gaskell 316).

imposition. "The arranging of pages of type in a chase in a particular sequence . . . so that when folded the printed pages will be in consecutive order" (Glaister 240).
imprint. "A statement of the name of the publisher, bookseller, or printer, the place of publication, date of publication, or any combination of these items of information" (Bowers 172).

initials. Large capital letters used at the beginning of a work, a chapter, or a section (Glaister 243). The term is used here to indicate any capital letter used in this manner. Initials can be carved (woodcut initials) or cast (type initials); they can be ornamental (decorated or decorative initials), or simple unadorned letters. They are larger than the text capitals on the page on which they appear, although not necessarily by a great measure. Historiated initials are illustrated with figures whose names begin with the same letter. See guide letter.

issue, re-issue, separate issue. See edition.

label. A strip of paper or other material displaying the author and title of a book, or the owner's name, and attached to the covers, spine, or pastedowns.

layout. The appearance of the printed page, that is, the manner in which its various elements are arranged.

leaf. "The basic bibliographical unit: the piece of paper comprising one page on its front side (recto, obverse) and another on its back (verso, reverse) (Carter 131)."
letter. "A single type" or "a group name, e.g., roman letter, black letter" (Glaister 279). See font, character, sorts, type.

letterpress. The text and illustrations in a book printed from types or wood-blocks (Glaister 280).

limp. "This term is used of binding not based on board sides" (Carter 134); hence, a binding is said to be "in limp vellum".

majuscule, miniscule. Used as synonyms for upper-case and lower-case.

marginal notes. See side-notes.

margins. "The four blank borders which . . . enclose and give emphasis to the type area of a page. According to their position on the page the four margins are known as inner or gutter, head or top, fore-edge or outer, and tail or foot" (Glaister 315).

morocco. Goatskin, used in bindings.

octavo. See format.

opening. "Any two facing pages" (Glaister 352).

page. See leaf.
pastedown. The inside lining of the cover of a book; see endpapers.

piracy. A pirated edition is one published without the permission of the author (Carter 155).

printers' copy. The manuscript or printed book used as the basis for the text of a printed edition.

privilege. In sixteenth-century Venice, and in most other Italian states at the time, the exclusive right to publish a title, granted to an individual; an early form of copyright (Horatio Brown 50-59).

provenance. The history of a book's ownership.

quarto. See format.

recto. See leaf.

register. A list of the gatherings in a book, identified by their signatures, placed at the end, often with the colophon.

rule. A straight, continuous line printed on the page; several rules used together to enclose other matter are termed a rule-frame (Bowers 147).

running title(s). The words of the title or of the section, printed in the headline at the top of a page or across both pages of an opening (Bowers 187).
separate issue. See edition.

shelf-mark. A mark or a number, usually written or stamped inside the front cover, specifying the location of a book in a library.

side-notes. "Notes printed on the outer margin alongside the text to which they refer" (Carter 189). The term marginal notes is used in the dissertation when the notes are printed on both the outer and the inner margins.

signature. The letters "printed in the tail margin of the first leaf (at least) of each gathering or section of a book, as a guide to the binder in assembling them correctly" (Carter 189). The term is used by extension to refer to the gathering itself.

sorts. "Specific letters as distinct from complete fonts of type" (Glaister 452). See character, font, letter, type.

spine. See cover.

state. The term is usually used to refer to the condition of a book or any of its parts; see also ideal copy.

stop-press corrections. Any corrections made to the text while printing is already in progress (Gaskell 115).

tail. "The lower margin of the leaf" (Carter 200).
tail-piece. "An ornament for a blank space in the lower part of a page", usually at the end of a section (Carter 200).


type. "A rectangular metal casting . . . having on one end of it the reversed image in relief of any one of the characters used in letterpress printing" (Glaister 488). See character, font, letter, sorts.

typeface. See font.

type-page. "The block of letterpress comprising the text" (Bowers 301).

vellum. "The skin of the newly born calf, kid or lamb" (Glaister 499), used for writing, printing, and binding.

verso. See leaf.

wire lines. See chainlines.

wood-block. See woodcut.

woodcut. "Any illustration printed from wood" (Carter 216), or the wood-block itself onto which the design is cut in relief; also cut, block.
wormholes. "The holes made in paper, and sometimes also in the boards and leather of bindings, by bookworms—maggots of variegated species" (Carter 216).

x-height. "The height of lower-case letters (excluding ascenders and descenders), i.e., the height of lower-case $x$" (Glaister 523).
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List of Illustrations

The number of each figure is given in bold, followed by the entry number, publisher/printer, year of publication, format, identification of page(s) shown, page reference, and the source of the reproduction. When the source is indicated with a library abbreviation and a shelf-mark, the illustration was taken from a photographic reproduction of that copy ordered specifically for this dissertation. (It should be stated that most of the reproductions were made from copies held by Italian libraries, which have a blanket-permission policy with respect to reproductions from rare books made for research purposes, including doctoral dissertations.) In all other cases, the source is given in abbreviated form (the full reference will be found in Works Cited), and the original copy, when known, is noted parenthetically.

With the exception of most two-page openings, which have been reduced to fit the page, all figures which reproduce editions described in the Entries section respect the dimensions of the original as closely as possible. For this reason, the dimensions of the originals have not been included here, but can be found in the corresponding entry in Part II. With the exception of fig. 299, in its original dimensions, all reproductions of other editions were reduced and are given two to a page, with a vertical orientation; on these pages, the first caption refers to the upper illustration, and the second caption to the lower illustration.

Abbreviated versions of the information below have been placed under the figures as captions. Finally, it must be remembered that while all
the reproductions are black-and-white photocopies, some of the originals were printed in two colours, black and red.

Editions of the *Orlando Furioso* described in Part II

1. Entry 1, Mazzocchi, 1516, 4°. Title-page, a1'. BCAF, S.16.1.21.
4. Entry 1, Mazzocchi, 1516, 4°. Head-title, a3'. BNCF, B° rari 159.
5. Entry 1, Mazzocchi, 1516, 4°. Opening, a5° and a6°. BNCF, B° rari 159.
7. Entry 1, Mazzocchi, 1516, 4°. Canto 3 opening, b5°. BNCF, B° rari 159.
8. Entry 1, Mazzocchi, 1516, 4°. Opening, c1° and c2°. BNCF, B° rari 159.
10. Entry 1, Mazzocchi, 1516, 4°. Colophon, K7°. Cagnolati tav. II.
11. Entry 2, da La Pigna, 1521, 4°. Title-page, a1'. Annali tav. IV.


37. Entry 16, Zoppino, 1530, 4°. Title-page, a1'. BNCF, Palat. E.6.5.18.
54. Entry 17, Bindoni e Pasini, 1531, 4°. Opening showing colophon, 2C7' and 2C8'. BCAF, S.16.1.4.
55. Entry 17, Bindoni e Pasini, 1531, 4°. Bees and fire block within decorative border, 2C8'. BCAF, S.16.1.4.
67. Entry 18, Rossi da Valenza, 1532, 4°. End of OF, and a woodcut showing a sheep suckling a wolf-cub, h6'. Fahy, L'Orlando tav. IX (All Souls College, Oxford, mm.10.13).
68. Entry 18, Rossi da Valenza, 1532, 4°. Portrait of Ariosto, within the same border used on title-page, h7'. Fahy, L'Orlando tav. II.
69. Entry 18, Rossi da Valenza, 1532, 4°. Colophon, register, and the serpents device, h8'. Fahy, L'Orlando tav. III.
74. Entry 19, Bindoni e Pasini, 1533, 8°. Opening showing colophon, register, and device, 2H3" and 2H4'. BCAF, S.16.1.12.
80. Entry 23, Bindoni e Pasini, 1535, 8°. Title-page, A1'. BNCF, 24.10.357.
82. Entry 23, Bindoni e Pasini, 1535, 8°. Opening, A2" and A3'. BNCF, Nencini F.5.4.20.
83. Entry 23, Bindoni e Pasini, 1535, 8°. Opening, B1" and B2'. BNCF, Nencini F.5.4.20.
84. Entry 23, Bindoni e Pasini, 1535, 8°. Opening, G5" and G6'. BNCF, Nencini F.5.4.20.
85. Entry 23, Bindoni e Pasini, 1535, 8°. Opening, 2D2" and 2D3'. BNCF, Nencini F.5.4.20.
86. Entry 23, Bindoni e Pasini, 1535, 8°. End of OF, 2H3" and 2H4'. BNCF, Nencini F.5.4.20.
87. Entry 23, Bindoni e Pasini, 1535, 8°. Dedicatory letter and title of Apologia, 2H4" and 2I1'. BNCF, Nencini F.5.4.20.
88. Entry 23, Bindoni e Pasini, 1535, 8°. Apologia pages, 2I1" and 2I2'. BNCF, Nencini F.5.4.20.
89. Entry 23, Bindoni e Pasini, 1535, 8°. Glossary of difficult terms and literary allusions, 2I6" and 2I7'. BNCF, Nencini F.5.4.20.
90. Entry 23, Bindoni e Pasini, 1535, 8°. Last page of glossary, printer's note to the readers, and list of aggiunte, 217° and 218°. BNCF, Nencini F.5.4.20.
91. Entry 23, Bindoni e Pasini, 1535, 8°. Table of episodes, 218° and 2K1°. BNCF, Nencini F.5.4.20.
92. Entry 23, Bindoni e Pasini, 1535, 8°. Last page of table and colophon page, 2K1° and 2K2°. BNCF, Nencini F.5.4.20.
95. Entry 24, Giov. Giolito/Cravotto e Robi, 1536, 4°. Head-title, A2°. BNCF, Palat. 2.7.3.16.
99. Entry 24, Giov. Giolito/Cravotto e Robi, 1536, 4°. Opening with colophon, h3° and h4°. BNCF, Palat. 2.7.3.16.
100. Entry 24, Giov. Giolito/Cravotto e Robi, 1536, 4°. Dedicatory letter and title of Apologia, h4° and i1°. BNCF, Palat. 2.7.3.16.
101. Entry 24, Giov. Giolito/Cravotto e Robi, 1536, 4°. Glossary of difficult terms and literary allusions, i5° and i6°. BNCF, Palat. 2.7.3.16.
102. Entry 24, Giov. Giolito/Cravotto e Robi, 1536, 4°. End of glossary, publisher's note to the readers, list of aggiunte, table of episodes, i6° and i7°. BNCF, Palat. 2.7.3.16.
103. Entry 24, Giov. Giolito/Cravotto e Robi, 1536, 4°. Table of episodes, i7° and i8°. BNCF, Palat. 2.7.3.16.
120. Entry 25, Zoppino, 1536, 4°. Register, colophon, and Zoppino device, 2H8°. BNCF, Palat. E.6.5.19.


188. Entry 28, B. Bindoni, 1537, 4°. Canto illustrations: 8 (D6"), 10 (E8"), 18 (L2"), 23 (P1"), 34 (Y8"), 35 (Z4"), 39 (2B7"), 42 (2D5"). CRRS, PQ/4567/A2/1537.
197. Entry 32, Nicolini Da Sabbio, 1540, 4°. Opening with colophon, 2H6' and 2H7'. BCAF, S.19.3.
199. Entry 33, Bindoni e Pasini, 1540, 8°. Title-page, A1'. Annali tav. XXXII (BCAF, C.3.32).
201. Entry 34, [Blado, post-1540], 8°. Title-page, A1'. Servello fig. 4 (BAV, Ross. 6719).
203. Entry 34, [Blado, post-1540], 8°. Sonnet on the death of Ariosto, 2H4"; portrait of Ariosto, 217'. Servello figs. 9 and 5 (BAV, Ross. 6719).
204. Entry 35, Volpini, 1541, 8°. Title-page, A1'. Annali tav. XXXIV (BL, 1073.f.4).

206. Entry 36, Gabriele Giolito, 1542, 4°. Title-page, A1'. BNCF, Palat. 2.7.3.17.

207. Entry 36, Gabriele Giolito, 1542, 4°. Dedicatory letter, A2'. BNCF, Palat. 2.7.3.17.

208. Entry 36, Gabriele Giolito, 1542, 4°. Head-title, A3'. BNCF, Palat. 2.7.3.17.

209. Entry 36, Gabriele Giolito, 1542, 4°. Canto 2 opening, A7v and A8'. BNCF, Palat. 2.7.3.17.

210. Entry 36, Gabriele Giolito, 1542, 4°. Canto 4 opening, B7v and B8'. BNCF, Palat. 2.7.3.17.

211. Entry 36, Gabriele Giolito, 1542, 4°. Canto 7 opening, D4' and D5'. BNCF, Palat. 2.7.3.17.

212. Entry 36, Gabriele Giolito, 1542, 4°. Opening, G1' and G2'. BNCF, Palat. 2.7.3.17.

213. Entry 36, Gabriele Giolito, 1542, 4°. Canto 14 opening, H6' and H7'. BNCF, Palat. 2.7.3.17.

214. Entry 36, Gabriele Giolito, 1542, 4°. Canto 23 opening, P6' and P7'. BNCF, Palat. 2.7.3.17.

215. Entry 36, Gabriele Giolito, 1542, 4°. Opening, Q2' and Q3'. BNCF, Palat. 2.7.3.17.

216. Entry 36, Gabriele Giolito, 1542, 4°. Canto 30 opening, X1' and X2'. BNCF, Palat. 2.7.3.17.

217. Entry 36, Gabriele Giolito, 1542, 4°. Canto 35 opening, 2A5' and 2A6'. BNCF, Palat. 2.7.3.17.

218. Entry 36, Gabriele Giolito, 1542, 4°. Canto 43 opening, 2F5' and 2F6'. BNCF, Palat. 2.7.3.17.
219. Entry 36, Gabriele Giolito, 1542, 4°. Canto 46 opening, 213v and 214r. BNCF, Palat. 2.7.3.17.

220. Entry 36, Gabriele Giolito, 1542, 4°. End of OF, note to the readers, and stanzas in praise of Ariosto, 2K2r and 2K3r. BNCF, Palat. 2.7.3.17.

221. Entry 36, Gabriele Giolito, 1542, 4°. Portrait of Ariosto, laudatory sonnet by Dolce, 2K4v. BNCF, Palat. 2.7.3.17.

222. Entry 36, Gabriele Giolito, 1542, 4°. Title-page to the paratext section, *1r. BNCF, Palat. 2.7.3.17.

223. Entry 36, Gabriele Giolito, 1542, 4°. Dolce’s letter to the readers, and his commentary on Ariosto’s imitations, *1v and *2v. BNCF, Palat. 2.7.3.17.

224. Entry 36, Gabriele Giolito, 1542, 4°. End of Dolce’s commentary, 2*4v. BNCF, Palat. 2.7.3.17.

225. Entry 36, Gabriele Giolito, 1542, 4°. Dolce’s glossary of difficult terms and mythological allusions, 2*4r and 2*5r. BNCF, Palat. 2.7.3.17.

226. Entry 36, Gabriele Giolito, 1542, 4°. End of glossary, and index to episodes, 2*6r and 2*7r. BNCF, Palat. 2.7.3.17.

227. Entry 36, Gabriele Giolito, 1542, 4°. Opening with errata and colophon, 3*3v and 3*4v. BNCF, Palat. 2.7.3.17.

228. Entry 36, Gabriele Giolito, 1542, 4°. Giolito’s phoenix device, 3*4v. BNCF, Palat. 2.7.3.17.

229–74. Entry 36, Gabriele Giolito, 1542, 4°. Canto illustrations. BNCF, Palat. 2.7.3.17. The page references are listed in Entry 36a.


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Other Editions of the *Orlando Furioso*

275. Venezia, Francesco Bindoni e Maffeo Pasini, 1542, 8°. Title-page. BL, 10977.
277. Roma, Antonio Blado, 1543, 4°. Title-page. *Annali* tav. XXXVIII.
278. Venezia, Gabriele Giolito, 1543, 8°. Title-page. BCAB, 10.r.IV.119.
279. Venezia, Gabriele Giolito, 1546, 8°. Title-page. BMPRE, LA.E.7.
281. Firenze, Benedetto Giunta, 1544, 4°. Title-page. *Annali* tav. XLI.

284. Venezia, Vincenzo Valgrisi, 1556, 4º. Title-page. Annali tav. XLVII.

Editions Other than the Orlando Furioso


286. Boiardo, Orlando Innamorato. Venezia, Piero de' Piasi, 1487, 4º. Incipit, a2'. Harris, Bibliografia tav. 1 (BNMV Incun.V.671).


290. Boiardo, Orlando Innamorato. Venezia, Giorgio de' Rusconi, 1513, 4º. Woodcut illustrations, 31 x 50 mm. Harris, Bibliografia tavv. 104–109 (BFC Lib.III.96/1).


292. Boiardo, Orlando Innamorato; Agostini, Quarto Libro. Milano, Niccolò Gorgonzola, 1518, 4º. Title-page, A1'. I Libri tav. 61 (BNBM).

293. Boiardo, Orlando Innamorato. Venezia, Alessandro Bindoni (1522?, 8º); F. Bindoni and M. Pasini (1525, 8º); Agostino Bindoni (1538, 8º). Woodcut illustrations, 28 x 40 mm, used by members of the Bindoni family in three separate editions. Harris, Bibliografia tavv. 202–207 (BFC Lib.III.96/1).


1. Entry 1, Mazzocchi, 1516, 4°. Title-page, a1'.
LEO PAPA DECIMUS

Dilecte fili! filiolum et epistolicam benedictionem, Singularis tua et perpetua eras, nos familiari nostram observatia, egregiis opus bonorum artium et litterarum decens, atque in studiis minoribus, praetentimque poeticae elegans ac praelatru ingenium, superge suo a nobis expolerci uidetur, ut quae tibi ului futura luna, tibi praestim et honesta petenter, ea tibi liberaliter et gratiosse coecedamus. Quaobrem cum librorum uraviculco sermone et carmine quos Orladi furiosi titulio inscriptisti, ut dico more, logo tamen studio et cogitatione, multisque insensilis cœcetis, eae conductis abs te impressoribus ac libraribus edere cupias. Cui cura diligentia, tua emendationes exsant, tum ut si qua fructus ea de causa percipi pares ad te possum; qui cœficienti peematibus laorem gutelita et ad alienos deservet. Volumenes et mandamus ne quis te utente eis tuos libros imprimer, ut impressifficer, aut impressos venundare, vendéofue tradere ullis in locis auditis, sine tuo iusti et coelegatione. Qui contra maxima hoc nostrum feceris admiserit, ut uniurse dei ecclesiæ tota orbe terrarum exprimexcum inutili ego, necno librorum olivum amissionem ac ducatorum centum, quorum quinqueaginta fabrice diuorum apoq florum Petri et Pauli de urbœ, reliqui quinqueaginta tibi et successibus eis curoribusque pro rata acripartur) peniss plecatur. Mandantes epitera ursurriae et singulis Venerabilibus fratribus Archipiscopis et episcopis coriçi in spusibus vicaris majoribus, et alis ad quos spectat in utrurum fincerc operaii esse, ut pretissima ferunti uno factum Contraoribus non obstansibus gubsetsi. Dat Romæ apud sanctum Petrum sub annulo pectoris dic. xxvii. Martii. M.D.XVI. postis

Iacobus Sadoletus

a tergo

Dilecto filio Ludovico de Aristis Ferrariensi,

Solumemére il Christianissime Redi Francia, et la Illustissima Signerfa de Veneziani et aline potestat prohibeste, che ne le lor terre a nefumio filiocto stampare, ne far stampare, nee uedere, nee far uendere questa opera senza eprezza luentis del suo autore, sotto le grauisima pehe che ne fé ampi lor privilegi si coetengono.

2. Entry 1, Mazzocchi, 1516, 4º. Privileges, a2'.
3. Entry 1, Mazzocchi, 1516, 4°. P.B.M. border and bees and fire block, a2°.
CANTO PRIMO.

I DONNE E CAVALIERI
LI ANTIVI
D'AMORI
E CORTESE
LAVDACI IN

che poca fregia adorabiliti fima
ma ne sera perbo tanto concepolo
che mi basti a copire quanto ho pinit

Placelenti generosi i lobolos profle
ornamento e splendor del colui nostro
Hippolytro aggradire che so che untile
e darui sol puo laummi ferma nostro
qual chi aui debb'io posso di parol
pagare in parte d'opera d'incostro
se che poco loutuit da imitariono
che quanto lo pofo dar tutto ui dano

Vol sentubre era piu degno il lorol
chennominar cag laude magnifico
ricordar quel Ruggiero ch'era de unit
de l'ant e magior noster lecopev
lato usofo e ch'elic gasa fano
che ui faro udire se um mi dare occasio
e usofarli penser ch'este um poco
liche era lor misi usato babblino

4. Entry 1, Mazzocchi, 1516, 4°. Head-title, a3'.
SECONDO

Poiché volendo a caso li occhi m'ira
venire fonando d'arime un gran pedone
tra l'ampia di distretto e dirà
che conosce il figliuol del duca Amone
più che sua b'ialta amante e defera
loda e fugge ella più che grue falcione
già fu che effo odo le piue che la morte
tutta amor lui,bir bian canzato forté
che Rinaldo normale troppo aperto
che da lontano al Saraceno fanella
comune il cavallo e canobbe esso
e quella dona ricéobbe quella
ché l'amoroso incédo in cor gli ha messo
quelche seguit' tra questi dui superbi
uol che per l'altro canto si riferbi

FINE SECONDO
COMINCIA IL SECONDO CANTO D' ORLANDO.

Nel trittimo Amor per
che si raro
correspondente fai notori
disiri
onde perdido auen che te
si caro
Il disorde voler che in duce morire
in me mici ai facci guido e chiaro
e nel mezco e maggior fonde tiri
dì che disfa il mio amor tu mi richiari
che m'ha in odio uol e' ardori et amm-

Sen dunque ufìse il Saraceno sono
dunque in si poco credito con uoi
che me stimiante inutil e nó buono
da poterul difender da costei
le batiglie d'Albraca già us fono
di mente ufcere la morte ch'io fu
per la salute uostra solo e nudo
èrca Ageliane e tutto il capo scudo

Fai che a Rinaldo Angèlica par bella
quando offa a le brutto e stiaceuil pare
quando la paria bello che s'amante ella
egli odio che quanto si può più odaire
bors l'afflig in danno e si flagellà
e corse bene e pare a pare
ella l'h'a in odio e l'odio e dì tal forte
ché più presto che lui uortla la morte

Dunque e seguito, in man le' raccomanda
a Pinabello, e po' data a quel fanciullo
prima giu e piedi ne la tana manda;
e fu le braccia tutta fi fulgendo
sorride Pinabello e le dimanda
come ella sissi, le man apre e tende
dicendole, qui fui teco insimme
tutti li suoi chio ne spegnessi il fume

Di cui fra tuttili signori illustri
dal ciel sortiti a governar la terra
non vedo o il soelo grami dolustri
più gloriosi frigor in pace o in guerra
ne che sua nobiltà ebbe più lustri
ferita, e feraro fin non essera
quell'propheticum lume che mi spirò
fin ch in luna polo e liatro il ciel fuggì
di sicurtà,

Non come volte Pinabello avvenne
de l'innocenza giovanne la forza
perche giu disoccupando a servir venne
primav nel fondo il ramo fisso e forte
ben si spezzo, ma tanto la sostanza
chel suo fuor la liberò da morte
giacque sortito la donzella alquantro
come mi seguìo ne l'altro canto

E volendone a pien dicer li nobili
ti bisogna non la stessa, ma quella cesta
con che tò dopo i giganti furorì
tenendò gratia al regnator de Htrà
se instrumenti harò ma da temigliorì
atti a sculpire in cofi fina pietra
in quelle belle immagini disigno
porte ogni mia fatica ogni mio ingrato

FINISCE IL SECONDO
COMINCIA IL
TERZO CANTO DI
ORLANDO FV/
RIOSEO

Di mi dura la voce e le pas
troilo con venento a li nobili lug
getto
ch'el al vero prefera
che miù

tanto chiaritù al mio concerto
modo migliore di quel furor che suo e
ben lor conoscu che mi ripecchì il petto
che offa parte al mio signor si debbe
che e stà li autonde lorigne ebbe

In tanto nandero le prime erudi
to stelle, levando col carpello finetto
che ghiarbor con più solerti studi
poi ridurro quel fuor perfetto
ma ritornamo a chi corezze e tendi
no potranno mille affincher l'etno
parlo di Pinabello di Musorga
che dicer la duna ebbe speranza

El traditor pensò che la donzella
fuol nel l'ho pre bieprio monte
e con pallida fuce la luce quella
terra e per lei contramonti porta
e corso prefette rumore viva melia
e come quel che de suonato terra
latina buona, per xugger tollo suo
al di Bradamente in mezzo il cavallo

7. Entry 1, Mazzocchi, 1516, 4°. Canto 3 opening, b5°.
Ma pe che il suo Reginero e o sola belleza
ab al Ra Agramos ad ubilare sia
che tra suo se d’incanto gabbia
fingegli la sua pace che de’ suoi
ru s’ accende tre di lungo la fabbola
di man che batte sullo d’alma e discosta
in torno loro in uno albergo seco
stende a’ cavi che l’amor seco
Cosi parlando giunsero sul mare
dove presero a bordo dentro Garbo,
quelli partiti non festa lebbrirne
la compagnia de le sue e liera danta
la figliuola d’Amor che per fregio
di preghiera il suo amante ed assegnar
camino tanto che uscire una fiera
ad uno albergo ove Brusel prima era

La sua figliuola, eccoci su la cima
non è mai scritto che ‘ha’ il capo riscatto
le chiome ha nere e ha la pelle solca
pallida stada, oltre il dover barbato
gioioso guelfo se, e guardara solta
la fisionomia allo, e ne le ciglia bifiuto
fbraro, eccio che lo dipinge intiero,
e fatica e corse e fendera di corseco

C’ è qui una mani festina
Stando con lui accesa fuggi di qua, e di qua quell’ ignoto
monaco, insinuò giuoco a quel luogo
mortale che si stava detto
di lui animo, e lo chiamò con su
santo nome, e gli mandò malore in un
lamento in sua, e liera compagnia

Specchio gli usi gli occhi alle man solitadi
si desidera sempre ege de la sua bella
ne la lasciar immenso tempo scordando
oggi sua condizione bestia imminente
friamo infine in quella guisa, quivi
anche di un trumpo fior fioritavano
per che di sua figura che ne sua
era in torno alcune debita paura

Tu gli udì dire, e come vassalini
e quella roccia, che la fiasca
degli come creton, non pigliò
che non metta il suo colpo, ha un aperta
ne far che il prender suo immediato
chiusa tempo, un’impare si torna
purché si speranza di la sicuro
vo bose in il fatto, un’huare polso

FINISCE IL TERCIO
CANTO DI ORI
LANDO EV
RIOSO.

INCOMINCI IL
QUARTO CAN.

TU DI ORI.

LANDO EV.

RIOSO.

Vanunque il simular sia
riprefio, via di malamente
si croce pur in molte cole
e molte
baker fatto evidenti benefazi
e non che bisammi e morti huare gli sole
che sempre non pervisino la ami
in questo alii più d’affare che serena
una morte tutta d’imidea piena

Se dopo lunga presa in gran fatica
trauer si può che sia amico vero
e a che fessi alcuni funesto dice
e discoprisi mostrò il suo proprio
ch’è fari di Ruggieri la bella amica
cost’el Brusel che m’appa percio fico
ma tutto simularo e tutto fini,
la dotto Magna gia la huace dipinto

Simula e frughe, e cosi far comunque
con ella, di fessissimi padre
'e come lo diffusse quella gli tieni
gli occiali al me, spera e li credo
decidere un gran tormo far uscire
offrirtelo a’ dorso a’ Nigros Madre
(e non diffano la Danta, che fu quel tormo
e dove era il tormo fe’ trovar preso

E gli del Pyrense viene un castello
(corto una castella) posti per me uno
tutto d’acquaio si fazioni insieme
che alto e monato e mundato tanto
grazioso e splendente e da quella
chiuso: o’ che si mostra a se stesso
che li perdona, e trova scone
che li perdona, e trova scone
CANTO

Parmi fôlge' ma, ma che lhuô fadà contra natura; e sia di Dio ribello che fìnduì a percuòtere la fadà di bella dona, zompere le un capello; ma chi le da uueno o chi le caccia; lama del corpo con lacco o coltello, ch'omo sia quel nò credèi' in eterno ma in uifa huaua un spirîo de lîferno

FINISCE IL QUARTO COMINCIA IL QUINTO CANTO DI ORLANDO FUA RIOSO.

V'è altri animali che fô no fi terra o che uîuan qüeti e stan no in pace o se uengono a rîffa e si fan guerra alla femina il mafchio non la fadà sicura dal Leon per li bocchi erra la Leonetta, e presso al Orso giace, l Orsa, col Lupo e la Lupa sicura, ne la luuenca bà del Torel paura.

Che quella incomincio tu intenderai la maggior crudelitade e la piu espìsa che fôse a Thèbe, Argo, o Mickey mal o in altro piu crudel luoco còmessa e se ruotando il sole i chiarì rat qui men che alla altre region l'approssa credo che a noi mai vuolentieri arrivî perché ueder si crudel gente schiui

Ch' gli nemici li huomini sian crudì in ogni era le inclüduo eisempio ma a chi il be vu so sempre pueri e studì uoler dar morte e troppo fùifu crîpi e accio che meglio li uero so re denüdi perché costor no sefero far fümpio de li uerdi ani misi contra ragion te dîro da principio ogni cagione

10. Entry 1, Mazzocchi, 1516, 4°. Colophon, K7′.
11. Entry 2, da La Pigna, 1521, 4°. Title-page, a1'.
CANTO

Se l’amico o nemico non comprende
tema e speranza il dubbio cuor le fuote
e di quella avventura il fine attende
ne pur d’un folo spirar laria percuote
il cavalier in ripa al fiume tende
fopra un braccio a riposar le gote
e in un fuo gran pensier tanto penetra
che par cangiato in insensibil petta

Pensofo più d’un’ora capo bálido
siene Signore il cavalier dolente
poi cominciò in un fuono affluto e laiso
a lamentarsi fu suave mente
siautè de pieta spezzav un fuo
una tygre crudel fatta clemente
sussurrando piangea tal che un uffello
parean le guàciere il petto un Mògibello

Sia uile a glielestrè de quel solo amata
a cui di se fece si larga copia
ah Fortuna crudel! Fortuna ingrate
tríofhan glieliste ne moro io di inopia
dueg esser puo chenon mi sia più garza
dueg io pozzo lasciar mia uita propria?
ah più presto boggie manchinò i di mi eti
ch v’ue per plese amar nò debo lei

Penier(dicea) chei cor mi aggiacel & ardi
e cauti liuoi che sembi il rode e lima
che debbio farsi poi che son giunto tardì
e ch’ali a corfe il fuo o e andaro prima
a pena hauto i ci bo paro leti inguardi
& altrìn ha tutte la spoglia opima
fe nò ne tocca a me frutto ne froze
parche abiglier per lei uomi più il core?

Se mi dimanda alcuni chi costui sia
che uerà sopra il rio lachy metante
lo dito che gli e il Red di Circassia
quell de amor trauagliato Sacrante
lo dito anchore che di sua pena stia
fa prima e sola causa esser amante
e pur un de gliamieri di cofei
e ben riconosciuto fi da lei

La verginella è simile alla roba
che inuoi chiapò borto in la natura spina
mentre fola e fìcra si riposa
ne gregge ne pàstor fe le ancina
laura sotto et alcìa tugiadofa
latica terra al suo fowr fìchina
giouenui ughi e donne in amorte
amano hauemee senite temples ornate

Dappresso o l Sol cade per suo amore
perdo era dal capo d’Oriente
che fèppi in India con suo gran dolore
come leguito Orlando hauea in Ponente
poi fèppi in Francia che gli passò il core
che tolta Carlo impetuosamente
frazione per dare in premio a lun de du
chi in la battagia più feste per lui

CANTO

Del capo & de le chiene Rodomonte
la terra impresse & tal fu la percossa
che dalle piaghe sue e come da fonte
fungi ando il sangue a far la terra rossa
Ruggier che la forma per la fronte
perché larebbi Saracini non poffa
luna man col pugnal gli inta (opra giocchi)
tutta alla gola al pieno gli ha i ginocchi

Come lupo o maefin che ha alamo
nel laignosa canna assennato babbia
molto si affanna & si dibattiscono
con occhi ardentissì & così spumose labbia
et non può ufcire al predileto di mano
che ufcine di uigurone gia di zabba
cosi fallì al Pagnò ogni pensiero
d ufcire di sotto a uincitore Ruggiero

Cometa volta che fu causa loro
la ter Pànoni o interi donne & libere
se improntra selta fu coloro
che u conduco empia uaritiasse
ne restano stropelli che puo il loro
spinto a pena onde ufcire adito haure
co non men fu il Saracino oppresso
dalla uincitore tolto che in terra metto

Purtor & dibatte, che viume
ad expler si col becco migliore
& con la detta man che pugnal tiene
che traie anchegli in quel contrafo fiore
tenetete Ruggier lo forte le sene
ma il gioveneti accorse de terre
in che poesà cadere per differire
di furs el empio Saracini morte

Aluifita de lemo gli appreente
la punta del pugnal chiusa gia tratto
& che si renda minacciando tenta
& di lasciarlo uioso gli fa patto
ma quel che di moni masco pauneta.
che mostran di uiltade un minimo atto
fi torse & fuorder & porpor lui difatto
mette ogni suo uigoura gli fa molto

Finito Orlando Furioso de Ludovico Ariosto Stampato in Ferrara per Giouanni Battista da la Pigna
Milanese. A di. XIII. de Febrero MD. XXI.

Orlando
Furioso di Ludovico Ariosto nobile Ferrarese ripristinato & con molta diligenzia da lui corretto & quasi tutto formato di nuovo & ampliato.

Sevendano alla bottega di Legnano al sogno de Langelo.

14. Entry 3, da Legnano/da Vimercate, 1524, 4°. Title-page, Al'.
19. Entry 4, Zoppino, 1524, 4°. Title-page, A1'.
20. Entry 4, Zoppino, 1524, 4°. Title-page, A1'.
22. Entry 5, Rusconi, 1524, 4º. Title-page, A1'.
23. Entry 8, Scinzenzeler, 1526, 4º. Title-page, A1'.
QVA DRAGESIMO

Come tal volta ove si rada loro
lascia panoni on le sodine libere
e imprudenterui a fuoco
che vi condusse empiata quaretta fere
ne resti di opproliche non il loro
spira a pena onde vire adito bianco
cosi non men sul Saracino appresso
val vincitor sotto chia terra mello

C'Ala rita da l'ego gli apparevita
la punta del pugnal chiouse gia tratto
& che da renda minacciando tanta
e si lasciarlo vino gli fa patto
ma quel che di movi manco paunta
che mostrat bi viato e minimo attro
si tore e sciocch e per por lui bifino
meno ogni suo vigore negli fa moto

C'Come Lupo o mafin che fer alano
e la pisanosa cana assunto habbia
molto fahima e si vitarre inuano
così ochi ardenti e con ipomole labbia

e non puo vire al predace di mente
che vincere il vigor non gia vi rabbi e
così falla al pago no ogni peniera
vi viste di sotto al vincitor Ruggiero

C'Pur si toccò e dibattie che vi viene
ad expediri col bracio migliore
e con la destra man che pugnal tiene
che trave anchegli in gli contro fuore
vena fente Ruggiero sono le reni
ma il giovane lasciarne dettorre
in che poeta cada per riferire
vi far quel empio Saracini mostrar

C'Ente e tre volte in la tembile fronte
(alsi do solo scava più proste il braccio)
il ferro del pugnale a Kodomone
tutto maciolo il loro vizaggio
a la equals ore in Acheronte
lasciando il corpo più frio che giaccio
bifammiando sfigg i alma degno
che fu farla era il modo e si orgogliosa:

Finisse Orlando Furioso de Ludovico Ariosto da Ferrara:

Impressum Mediolani, M.D. XXXIX.

REGISTRO.

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Tutti sono quattorni

25. Entry 9, Sisto Libbraro, 1526, 8°. Title-page, A1'.
Del capo & de le schiene Rodomonte
La terra Impresse & tal fu la percosia
Che d'ale plaghe fui come da fonte
Lungi andò il sangue a far là terra rossa
Ruggie che la Fortuna per la fronte
Perche leuasti il Saracino non pofta
Luna ma col pugnal d'лина sopra gl'occhi
Lastra alla gola al mentre gli ha i ginocchi

Come tal volta una si causa loro
La tra Panomni & in le sodine Hbere
Saltimparta ruina fu coloro.
Che un conduìsempia ara per si fare
Ne fìnirano si oppressi che puo il loro
Spinto a pena onde uferse adito havere
Cosi non men fu il Saracino oppresso
Dal vincitor tosto che in terra mette

Alla volta de lemo gli appreñanta
La punta del pugnal ch'ava gia tratto
Et che si rende minacciando tenta
Et di lasciarlo fuggi il fa padlo
Ma quel che di morir manco pensante.
Che mortar de uslade in minuto atto
Si torse & scoute & per por lui disfato
Mette ogni suo vigone gli fai morto

Come lupo o mafrìr... Parre & secco
Ne la rigiòfa c. anna azza... Morta
Molto si affanna e si dilatì a marzo
Con occhi ardenti & con spume labbia
E non puo uflr al predatore di mano
Che uincendi vigor non gia di labbia
Cosí falla al Pagano ogni pensiero.
D'uf educate sia al vincitori Ruggiero

Pur si torce & disbatte fi che utrere
Ad expedìti col braccio migliore
E con la destra man chei pugnal tiene
Che trafà anchegli in quel contrasto furore
Tenta ferte Ruggiero sotto le rane
Ma il giontine si accorse de letore
In che potea cadere per disfere
Difar quel empio Saracine morte

Et due & tre volte in la terribile fronte
(Alzado più che alzar si porla il braccio)
Il ferro del pugnale a Rodomonte
Tutto salso & il leuo dispaccio
Alle squalie riza d'Achitone
Dal corpo fesolta più freddo che giaccio
Biafeminando fuggì laima sdegnoa
Che fu si altiera al mondo & si orgogliosa

Finante ORLANDO Furioso di Ludovico Ariosto:
Stampato ininclita Citta di Venetia Per Madon
na Helisbetta de Rusconi Nel.M.D.XXVII.
Ad i. XXVII De Zugno Regnan
de l'libriyto Princede Andrea
Gritti. Con licentia del
ditto autore.

ABCDEF GHIL MNOPQR ST V WXYZ AAB BCC
Tuttilono quaderni.

28. Entry 10, Rusconi, 1527, 4°. Colophon, 2C8'.
29. Entry 11, Garanta/Nicolini Da Sabbio, 1527, 8°. Title-page, A1'.
30. Entry 12, Firenze, 1528, 4°. Title-page, A1'.
Del capo, & de le schiene Rodomonte
La terra impresse, & tal fu la percosia
Ched a le piaghe sue come da fonte
Lungi andando il sangue a far la terra rossa
Ruggier e la Fortuna per la fronte
Perche lussar& il Saracino non posse
Lun& col pugna gli ha sopra gli occhi
L’altra a la gola; al vetro gli ha i ginocchi

Come t’al vola ove si causa il tuo
La tra Panoni, o in le fudine Hiber
Se impronica mera fu coloro
Che vi cedest’empia aurantia fuse
Ne restano si opressi, che puo il loro
Spirito a pena onde visce adito auzure
Così non men fu il Saracino oppresso
Dal vincitor suo che in terra mezzo

Alia vita de idem gli appressa
La punta del pugnal chaua già tratto
Et che si renda minacciando tento
Et di lasciarlo vivo gli fa patto
Ma quel che di morte manco pauenta
Gli mostrat di utili da vn minimo aito
S’i torce & fa cute, & per por lui difetto
Mette ogni suo vigor, ne gli fa sommo

XL

Come Lupo o Maefin ch’el fero Alano
Ne la rigiunsa canna zannato habbia
Molto si affanna, & si dibatt in vno
Con occhi ardent& &c spumose labbia
E non puo ufcia al predato di mano
Che uince di uigourn ognia di tabbia
Così falla al Pagano ogni pensiero
D’uscire di sotto al vincitor Ruggiero

Pur se torce & dibatte, si che uiene
Ad expedirsi col braccio migliore
Et con la destra man ch’el pugnal tiene
Che trasse anch’e ghi in giro tratto fuore
Tenta ufer Ruggiero sotto le rene
Ma il giouine si accolse de le tortore
In che potea cadet per differire
Di far quel emplo Saracino morte

Es doue & tre volte in la terribil fronte
(Alzado piu ch’alzar si posia il braccio)
Il ferro del pugnale a Rodomonte
Tutto nasco& & si suo d’impecco
Allesqualiade trip d’Acheront&
Dal corpo fidol& piu sacondo ch’oggiu
Blaufitandio fuggi l’alma fede&
Ch’fu si alitta al modo & si orgogliosa.

Finiste Orlando Furioso de LVDOVICo Ariosto,
da Ferrara, nométe impresso nel M. D. XXVIII.
Adi.XXV. Del meco di Lulo.

REGISTRO.

ABCDEFCHIKLMNOPQRSTUVWXYZ AABBCG
Tutti sono quaderni.

31. Entry 12, Firenze, 1528, 4°. Colophon, 2C8'.
32. Entry 14, Bindoni e Pasini, 1530, 8°. Title-page, A1'.
33. Entry 15, Sessa, 1530, 4°. Title-page, A1'.
34. Entry 15, Sessa, 1530, 4°. Text page.
37. Entry 16, Zoppino, 1530, 4°. Title-page, al'.
ALLI LETTORI

NICOLO D'ARIESTI

FERRARESE

DETTTO ZOPPINO.

Amore, ch'io a tal opera porto et mentre l' alma con questo debil corpo mio unita era quella indissolubile sia, lo quale da l'obligo per la somma virtute che nel autore chiaramente si uede al tutto dirita, essendo io per propria natura li buomi virtuosi, isforzato con tutte le force mie amore, a giusta pieta mi s'inge questa uедendo con tanti er uari modi di fogli formo et lirere stampata anzi, per meglio dire piu che lazerata, con caritativo zelo, moss'io m'ha a suegghiar tutte le posse mie per ridurla come fatto ho, in tal perfettione quanta meritar la ueggo, non rinfarmiandomi ne a spefa ne a fatica di forse alcuna in cio necessaria, correttissima et la ripresento, con speanza appresso l'autore fare acquisto di una non piccola beniuolenza, a me piu ch'ogn'altra cosa grata, et da l'opera in breve grandissima laude riportare, cioe che per se facendo quelli che con ono giudicio ueder la uorra nostro che dignissime parole per lei, in honor mio spendere potrasso. Et oltre di cio l'amore con la pleta concorde voli assegnar mi ueggio piu che mediocre guadagno, questa ragione ueso di me con dolce parole usando, ch'ogni gentil spirito con cose perfette et non imperfette da sua degra natura isfereto, con ogni instanza non guardando a spefa s'ingegna il suo gentil et leggiadro studietto ornare, et altramete face do del numero de li nobili et tutto priuare li ueggio, per non essendo uoi di sua natura anzi di quelli che per innata virtute la uirtute con tutto il ciel uofira amate, a questa pigliare per bonore et laude uofira insieme con lutilitate mia uispetto a commun bene. Valet. 

38. Entry 16, Zoppino, 1530, 4°. Letter to Readers, al'.
D'Orlando in un medesimo tratto cosa non detta in profa mai né in rima che per amor vène in furato & matto d'huom di fi faggio era stitato prima fe da colei ch'tal quali m'ha fatto ch'el poco ingegno adhor adhor mi tene ne feta però tanto concetto (ma che mi basti a copir quato ho promesso)

Per fare al Re Marsiglio e al Re batteri anchor del folle ardor d'hauer còddotto l'um' d'Alpirsi genti erano atta portar sprezzo l'altro d'hauer spinta la Spada a destruzion del bel regno di e così Orlando attinse quinto ma presto si penò d'eletti guadag
PRIMO

Poi simolgendo a cafo ti occhi mira
venir fonando d'arme un gran pedone
tutta s'azampa di dispetto e d'ira
chi conosce il figliuol del duca Amone
più che sua vita l'ama egli edifica
Podia e fugge ella più che gia falcone
gia fu ch'elio odio lei più che la morte
ella amo' lui, hor han cambiato forte

E questo hanno causato due fontane
che di diuerfo effetto hanno liquore
ame in Ardena, e non sono lontane
d'amoreo difio l'una empie il cote
che bee de l'altra fenz amor rimane
e volge tutto in odio il primo amore
Rinaldo gufto d'una, e amor lo strugge
Angelica de l'altra, e Podia e fugge

Son dunque (dile il Saracino) Donna
dunque in si poco credito con voce
che me fitimate inutil e non buono
da poterni dendir da costui
le battaglie d'Albracca gia viso
di mente visitate la notte ch'io fui
per la falute vostra folo e nudo
costa Agricane e tutto il capo, fortun

No gli diepiu risposta la donzella
poch Rinaldo normal le tropo aperto
che da lontano al Saracino fancella
come vide il cavalo e conobbe effo
e quella donna riconobbe quella
chi l'amoroso icidio i cor gli ha melo
quel che segui tra quelli duo superbi
vuo che per l'altro canto si riferbi

CANTO SECONDO. D'ORLANDO. FVRIOSO.

In giustissimo Amor perché si tario
correspondenti sai nostri desir
onde pervido aiun che e si caro
il discorde volere che in douo cor minir
ir non mi lasci al facil guado e chiaro
ne il più cieco e maggio fondor tir
da chi diffa il mio amor tu mi richiami
e chi m'ha in odio vuol che ami am.

Fai che a Rinaldo Angelica partella
quando esso a lei brutto e spiacenol pare
quando le pare del e l'amara ella
egli odio sei quanto si pio più odiare
hora s'afflige in douo e si lagella
e così refo ben gli è pare a pare.
ella l'ha in odio, e l'odio e di tal amore
che più presto che lui voltia la notte.
CANTO TERZO D'ORLANDO FURIOUSO

Chi mi dà la voce e le parole
convenienti a ti nobilissimo
che l'ale al verso sbarza che vole
tanto ch'arrivi al alto mio concetto
molto maggiore di quel fuor che fuole
ben hor con quivi che mi rifacili il petto
che sì ha parte al mio signor si debbe
che cat a lui onde l'origin'hebe
Di cui tra tutti li signori illustri
dal ciel forti a governar la tetra
ho vedi o Phebo che gli modo lufti
più gloriosa fispe in pace e guerra
ne che sia nobiltà de habbia piu lufti
senz'altro si mira non e non
che quell'istorietto lume che mi imbara
fin che i luno polo e il padro ci luce
E volendone a pien di cetro li monti
bisogna non la mia ma quella gloria
come tu dopo gigante fuor
renderti grazie al regnator de' forse
fe instrumeni hauro mai da te impinte
atti a' falciate in colli fina pietra
in queste belle immagi al regni
porte ogni mia fatta ogn'in me

41. Entry 16, Zoppino, 1530, 4°. Canto 3 opening, b2'.
CANTO QUARTO

Qvarto giungendo giunsero sul mare, in dubbio sempre errando il cammino, tanto che venne e fu da un albergo di vno albergo ove Brunel prima era.

Conosce ella Brunel come lo vedra il di cui la forma hauea sculpita in mente onde ne viene ove ne v'ha gli chiude quel le risponde e d'ogni cosa.

Quando giungendo giunsero sul mare, in dubbio sempre errando il cammino, tanto che venne e fu da un albergo di vno albergo ove Brunel prima era.

Canto Quarto d'Orlando Furioso

Vatueque si心目 Maiestae volute

Simula e singe e con un paes se delitto, ti prega pur il torto sovente e mol-

hauer fatto evidenti beneficif (te
e di lui e biafami e mortai hauer gia tolte che sempre non veniamo tra gli amici

in questa afflai più ofcua che serena vita mortal tutta d'inuidia piena.

Se dopo longa proua a gran fatcia

trouate si puo chi ti sia amico vero

& chi a temper si chiaue ne la via
tener lestate al ciel gli ochi e le siglia

come l'Ecchise o la Cometa si

mira la Domen e vede meraviglia

che di leggier credute non temi

vede pialar vn gran dettato alato

che porta in una vn cavallier amato.
CANTO QUINTO D'ORLANDO ROSSO

FINISCE IL CANTO QVARTO D'ORLANDO RIDO

Veggio che l'adulto animale che hanno scelto nel tempo in questa storia, che è la figura del Riso che emergono in un confronto con il buon senso e la sapienza, chiede a me quale sia l'importanza di questa scena.

Cantano e s'accompagnano con un canto melodioso.

La luna è alta nel cielo e il vento soffia forte.

Volto e sorridente, con le mani riscaldate dal sole, il gigante rosso parla:

"Che abbozzino la pericolo che si verificano, che si evadano e che si divincolino da questa tirannia!"

La sua voce resa melodiosa dal canto dei cani che si muovono intorno, suggerisce un senso di libertà e di sicurezza.

"Che il buon senso e la sapienza guidino il nostro cammino!"

La luna è alta nel cielo e il vento soffia forte.

La luna è alta nel cielo e il vento soffia forte.

La luna è alta nel cielo e il vento soffia forte.
CANTO SETTIMO.

Quelle due belle giovani amorose,
Quel doppio fanciullaccio e quel fanciulletto,
Quel garzone diligente e quel compagno,
Quel giovane di casa e quel compagnone,
Di puro amore e di magnanima virtù,
Di puro amore e di magnanima virtù.

Non si può impedir che sieno amorose,
Non si può impedir che sieno amorose.
Non si può impedir che sieno amorose,
Non si può impedir che sieno amorose.
Non si può impedir che sieno amorose,
Non si può impedir che sieno amorose.

Quella divina fanciulla, quella fanciulla,
Quella divina fanciulla, quella fanciulla,
Quella divina fanciulla, quella fanciulla,
Quella divina fanciulla, quella fanciulla,
Quella divina fanciulla, quella fanciulla,
Quella divina fanciulla, quella fanciulla.

Non si può impedir che sieno amorose,
Non si può impedir che sieno amorose,
Non si può impedir che sieno amorose,
Non si può impedir che sieno amorose,
Non si può impedir che sieno amorose,
Non si può impedir che sieno amorose.

Raggruppare con quegli amanti,
Quelli amanti di quel bel mondo,
Quelli amanti di quel bel mondo,
Quelli amanti di quel bel mondo,
Quelli amanti di quel bel mondo,
Quelli amanti di quel bel mondo.

Non si può impedir che sieno amorose,
Non si può impedir che sieno amorose,
Non si può impedir che sieno amorose,
Non si può impedir che sieno amorose,
Non si può impedir che sieno amorose,
Non si può impedir che sieno amorose.

Quelle due belle giovani amorose,
Quel doppio fanciullaccio e quel fanciulletto,
Quel giovane di casa e quel compagnone,
Di puro amore e di magnanima virtù,
Di puro amore e di magnanima virtù,
Di puro amore e di magnanima virtù.

45. Entry 16, Zoppino, 1530, 4°. Canto 7 opening, d2' and d3'.
Ma (come suol fare Melisa) frett'e
senza mirar il folto sembiante
finché de l'arme la più di leggette
sì fu veduto d'essi a le piante.
Dopo che l'ha in effetto separatto
finito di fare il legnetto, fu
dopo di che non è l'ha sauto idolo
Affitto il guardante a l'impronoi,
'si caccio tra lor col ferro in mano
e qual lasciò ferito, e qual vecchio
e corse for del ponte amano amato
e prima che n'haule Alina a sufo,
di molto spazio; fa Ruggiero lontano
di di lato e tanto, che via teme,
poi tocca il Logistilla, e ne venite.
FINIS

Qui ne tuberibus propriis offendat amicum
Postulat, ignoscat verucis illius, equum est
Peccatis veniam polcentem redde tene natus

Stampata in Vinegia per Nicolo d'Aristotle di Ferrara
detto Zoppino del mese di Novembre, M.D.XXX.
La tua botega fie sul campo della
Madonna di san Fantino.

REGISTRO.

a b c d e f g h i k l m n o p q r s t u v x y z A B C D

Tutti sono quaderni, eccetto D che e' da emo.

50. Entry 17, Bindoni e Pasini, 1531, 4°. Title-page, A1'.
ALLI NOBELI LETTORI
MAPHEO PASINI.

Voi magnanimi & generosi Lettori, a cui piú che a qualsiasi altra cosa la urtui uggio esserui grato, come per le
nostre cose e cori vostri esser in sé nobeli per propria nati
mostra, laqual nobilita piú che le altre poste mondian
ogni corpo humano aggrandir si vuole: a tal che spero
l’immortalitate con propria mano certo aggiugli e io spendo un
amore ch’io porto a vostri gentil costumi, e honesti desiri, vi rappren
to la tanto da uoi amata Opera, Orlando Furioso di Melli Ludovico
Ariosto, tra le altre rime volgari magnificissima, la quale dopo quella
prima impressione uedutola profuntuosamente esser deturpeta & trans
safe, messa da charitativo zelo, con quelle forze che accumular ho po
co con somma diligentia restituirla nella sua pristina integrità mi ho
tato, aggiungendo qui doue era mancata, & scegliendo dove era piú
regulato ordine impresso, accio che dopo molte & molte fatiche, alla
opera integritate arriva, Opera certo a uoi gratificata, a me laudabili, a
lui meritata, con speranza appresso l’autore fare acquisto di una picciola benuolenza; a me piú che ogni altra cosa piace, offrendo
ad ogni altra piacer uostro di continuo in ciò ch’io posso & uaglio.

CANTO PRIMO

ORLANDO FURIOUSO DI LUDOVICO ARIOSTO

ALLO ILLVSTRESSIMO E REVERENDISSIMO CARDINALE DONNO HIPPOLYTO
da este suo signore.

CANTO PRIMO.

Dove e cavalleri guerrieri amori
di corse si' l'audace il prese io cato
che fu al tepo che palcaro i Mori
d'Africa il mare e i Fracia noceque t'a
tratt da l'arci e giuenci furori

to d'Agramante lor Re, che si dic vanto
di vendicar la morte di Troiano
sopra Re Carlo Imperatoro

Di' Orlando in un medesimo tratto
cosa non dettains Profia mai ne in rima
che per Amor venne in furore & matto
d'huom che si figgnog era fiumato prima
se di colei che tali quasi m'ha fatto
e poco il ingenio ador ador mi lima
me lera per lo tanto conceglio
che un biafi finir quanto ho promesso

Piacevsi generosa Hercula prole
oramento e splendor del secoil nostro
Hippolito aggredir quello che vuole
& dariu sol suo l'humilde servo voftro
quell'io vi debbo pofto di parole
pagare in parte, e di opera d'inchiostro
ne che poco io vi dia da imputer scono
che quanto io pofto dar tutto vi dono

Voi sentire fra più degne Heroi
che nominar con laude mi apparencho
ricordar quel Ruggier che fu di voi
de gli eri & maggior ressir il cepbo vec
l'alto valore e chiari gesti suoi
(cho vifar vedete voi mi date orcchio
e vofti altr'penfier cedono vn poco
fi che tra lor miei verfi habbiano loco

Orlando che gran tempo inamorato
fu de la bella Angelica, per lei
in India, in Medici, in Toscana, la fece
e hauea infiniti & immortal trophy
in Ponente con essa era tornato

date sotto i gran monti Pyrenei
con la gente di Francia e d'Alemagna
Re Carlo era attenduto alla campagna

Perfar al re Marfugio e al Re Agramante
batterfi anchor del folle ardis la guancia
d'hauer condotto lun d'Africa queste
genti erano arte a portar spada e lancia
fatto di hauer scorta la Spagna inante
dell'intron del del regno di Francia
e cosi Orlando arriuo quasi a punto
ma prefti fenti d'efforci giunto

Che fu fuol la sua donna poi
fece il giudicio humbi come spesso era
quelle che da li Hefperii a li Foil
haua e d:fesa con fi lunga guerra
hor tolt gli e fra ranti amici suoi
senza colpo di spada, e in la sua terra,

il fuo Imperator che efiguer volse
vn graue incendio, fu che gli la tolse

Nata pochi di inanzi era vn gara
tra il cote Orlando e il fuo cugi Rinaldo
che ambi hauean per la bellezza cara
di amoroso dito l'animo caldo
Carlo che non hauea tal lice cara,
che gli rendea l'aiuto lor men falso
quella donzella che la causa n'era
tolse e die in mano al Duca di Basra.
Err la ch'ech'comereb'k, quanninqucdi finhidd'Amon51-di pr a&
c&dcpctcorrca dmi nri&pmmcttciidol.~qÜdd'~fi
c&n

La corzaza haesa in dosso, l'ordine e reta
cinta la spada, & eiaccarzio al buio
e puo peggier eaccia per la foresta
che el palo rofio a vitm ni nuovo
timidi patriderma ma fi prefa
non volle peede uiea a fpe esodo
come Angilera esca il farto ren
che el guerier che'ie p'ic vena,
'secor e

Era colt el quel pa'din gigliere
figliuol d'Amon Signor di Molfabborsi
a cui pur danzi al suo cuad Biaedo
per il mando vefio fi diana di mano
come egli volete alla Daealla il gigliere
ricordabile quelle nonne di fiutino,
l'angilero fumante e quel bel volto
che el amore tori nel teren involuto

La Donna el palmero a dierro volta
e per la fiala a tutt'aria caccia
ne per la rara pio che per fiaura
la più farina e miglior via procacciata
ma palida, tremando di le morte
la fiala cura al caual che la via faccia
di di giu ne l'altra fiera fara
santo giure che venne a una ricura

In prrefo pemeitendola a quel d'elli
che la dichiara possa la giornata
de la adei che giga cova vederci
e di figura pelatra epe giapa
contra a non poe fara il ricordo
che un figo ando la gente battizara
che con molti altri el Duc Pergone
che abbandonato si pugnolaro

Duce puo che rimane la donna alla
ch'effe derscia el vincer mercede
intorno al caio eta falsa un fella
la quando colgono le Spade diuee
per t'a che genu il primo accerto
in proua pento e luco intenere

Quando seppe che ne veniva
la nell'altro procacciata a quella
victor lat a la richa ma
che il barbaro e svolta la guera
in e comodo, fatto che a sua
bunch di tume pulita e turrita
che fuo puo che da nen viva nuova
che fenza dubbiosa e Angilera bella

E perche era corre fia e hauria forte
non men de du' cugine il primo caldo
l'auro che parta sotto le peve
per com bene il fiore alzino e belo
tra la spada, e minaccando corfe
dove poco el terza Rinaldo
puo voler a'ng e non per va duri
ma al paragon de l'arme consumato

Commentar quasi ven in delo baraglio
come a pi riceuer e brandiguardi
non che le palle e la matua miglia
ma a colpo lor non reggerian l'iudici
hore mentre un con l'altro fi traigila
bifogna all'alatener che il passo studi
che quanto puo menar de la cagnia
colo la caccia al bocof e ala campagna

Pei che il affretar gran pezze in vano
i due guerier per l'uno l'altro fero
questo lodendo era e l'arme in mano
la pao de quel, e quel de questo
fui primerio el Signor di Montalbano
che al cavalier di Spagna fece morro
si conscio che el pieto in cor tanto
faco che tutto ne arde e non ritirar loco

Sulla strada Ferrau trooue
_di fider genti, e tenuto pallerido
da la baraglia di anzio rimofo
un gran dio di bocof al repito
e poi, ma grada fure, quia il rimache
per de l'apacigia, rida e fercotolo,
el dimentico e de la ramora
ne fiera perto un solo

Quanto sia meglio ammali in anchora
che ne venga a traeuerla la Firda
a tenneria e fari far doma
prima che el lanciato se ne vada
e come saueremo un posselleria, allora
che de effe de fisquai con la spada
non se affrattare dopo un seco affar
che pell ne euerietre altra che finna

Al Pagan la propella non defiente
cofi de infera la tenzione ob.,
e tal ragiona ferubbo nacque
di fiala e l'ara in obblazione
che el catano aprir da la freche aq
a bando a perd il buon figliuol d'Amon
cap gli piu inuro, Aral in nogenza e
in proua d'Angilera geloppa

[O gran bono de cauviers antiqui
eran itali, eran di duerier
lof furtuau, de le colpi inqui
che se hanar dan, anchor tutti doleriri
& her per el fia eucertc e ala obliqui
almer se cansa efero e buarier
ca dao quipiotla de quimpal punto
dove dina firda in dacco fepurriu

E come quei che non sepan el luco
o talora via riceuer la donzella
(cono che fece differenza alcuna)
appaia in amenda formo nouella
mi mirai ad arbitrio di Fortuna

E dinando a quella il Sercacno a quella
pel bocof, Ferrau molto si sfoci
estreuschi al fil onde il rote

Dife al Pagan, ne fol cerduro hauria
&e hauria per te affo anchora esfo
se quello suoc, perché e fulgenza
nel monuolo ne fol se habban il primo accerto
di farmi che raddaro haist
che bido anchora su un babbu si fio
non perco su la bella donna fa
che mentre non zardano se ne va vna

Quanto sia meglio ammali in anchora
che ne venga a traeuerla la Firda
a tenneria e fari far doma
prima che el lanciato se ne vada
e come saueremo un posselleria, allora
che de effe de fisquai con la spada
non se affrattare dopo un seco affar
che pell ne euerietre altra che finna

Con un gran ramo di alberino rimando
che hauria fatta vasta perina lunga
a tenta fume e ricercato fuso alondo
ne loco la fasa che non batte e spenga
mentre, sale maggiore fusa del mido
tanto la indugia liui lungo
vede dimo al fume un cauvierlo
in sino a pieter vi di infa da terzo

Era furo che la reia tutto armato
che hauria el mno ne la defra mano
hauria al mettico elmo, che eraqto
de Ferrau fu lungamente in vano,
e Ferrau parlo come arzato
e ala se mancare due. Marano
perche laferam arhar elmo a ruggieri
e render giu gran tempo me suau

Ricordar Pagan quando vedebanti
di Angilera il frechel che loquieto
che altrar in su e proue che el pio
fra pich di gitar elmo ne no
le Fortuna quel che non volteli
f in su, cale ad effar el voce
non si turbare, e se turbar ne

Ma se de fe der lui pur in el vno fino
trou sovvenito el habbo copiCi honors
vedut poco orar. Orlando paladino
nel Rinaldo, e ferce elmo miglior
lunch di Almire, e latine de Mantuano
sequezza in diper de colto valore
e quello che gli diero el caval
la fasa, e non cerea piu de laurni

OL Fur. A 3
CANTO

Non si fis pellota in terra che ri forte
va che di' a si vergogna pero
pero che a Bradimonte gli occhi si sorse
& sorrise vide al bel viso eterno
el la cader di sali lance in forle
fa la vita fia per venir meno.

Ruggier per emular prezzo qual osta
fringe la pista & col Pagan si affronta.

Quello il quale di dea usa Ruggiero
la cadda accortamente & se vares
et nel paffar al rer piglia il distacco
conta lo mancata intorno lo raggiare
& con la destra un cinto al catu il ferre
il fanton con il vittero il percorse
er di due punte fe' ferriagli alghe
luna nel franco & tal la fara in la cofa

Rodomonte che in mano anch'ho tenne
il pome & della la spada noova
Ruggier fe' il nemo in guida percorre
che lo potea far de a talva borza
ma Ruggier che a ragion vinse dочera
gli pone il braccio in tro tanto altro
aggiungendo alla destra la mano
che hor di fella al in trase il Pagan.

Sua forte o sua dechesta vuol che cada
Pagan & che a Ruggier se il pare
vo dir che cadde in pie, che gia la spada
Ruggier haunre il meglia guadiac
Ruggier cerca il Pagan per dar abaxa
larga da Fe, per accostare ha caso
per lui non fa lasciar venire ad ovo
un corpo col grande & col grosso

Et nutriva la fanghiuscr fia il bianco
vede la cofa, se la fare fu ferre
spera che vegna a poco a poco manco
fiche afin gli habbia a dar vintr la tre
lella in guida haui al suo il Pagan &
e con tute le force insem vino
del caglioni & fu Ruggier percote
che fiordino ne fu più che mai folle

Ne la guancia de lemo & nel la spalla
fu Ruggier ceo, & fu quel colpo tanto
che vesti ne caccia & ne traballa
& tutt' a folle di incidercie
al Pagan vuol intarar, ma al già gli falla
che per la cofa sope forteramente
& voler il affrettar quasi del potere
con un guancino in terra il fe' cadre.

Ruggier non de' cibò di gl' en trova
la percorre nel petto, & ne la faccia
& sopra gli manette, & di li di scorro
che olo la mano in terra anche la caccia
ma tanto al Pagan & e ritiro
il frangere & di Ruggier se' lo abbariccia
lamo & il foco della casta a uoto & se ne
atte aggiungendo alc ho forze ercime

Del foco a Rodomonte vn grand parte
la cacci & il franco aproso haunro colto
Ruggier haue di dechestra haue gran parte
era alla lotta effermano molto
(arte vede il s'antago no fe ne part
la donde il frango videro vuo fu felce
la doce più ferto il Pagan vede
pud bracca in petto & lo & di retro

Rodomonte pien d'ira & di difero
Ruggier nel cinto & ne le fonte il frende
hor la nua, hor lo spiere, hor sopra il pet
folluoro da terra lo luppento
e to quifet & quando la frende & lo li ferto
& di per foro eider molto controle
Ruggier fa il foco recato & mette l'opra
senno & valore per remanere di opere

Tanto le pere che l'usano morte il franco
& buon il Ruggier, che Rodomonte cime
calchi il petto il finito franco
& con tutta sua furia a casto il frende
la gamba della & in tempi intati simico
ginocchio & al lato terracutello & sifo
& da la terra in altro folleculo
et con la tilla in giu fraco torna

Del capo de le schiere Rodomonte
la terra impresse & ala la percuota
che le pieghe fuoco come de fonte
stesso al frango a far la terra rota
Ruggier che l'haura Fornia per la fronte
& la gamba ad il foro terra non puo
luna nel franco gli ha si ocechi
lato alla gola, al vetro gli ha subito

Come tal volca oce si canda foro
era l'anniego in i cinto Hubere
la impressa miti fu coloro
che vin d'aperta spessa curta
feci lo torno & appresto che puo
speto a pensa & desidero da quo luoro
cosi non mertu si tedembeno appresto
dal vintore sollo di ote cairo

La villa de lemo gli apparente
la punta del pugno e haua gia strat
& che se renda minaccando tener
& di laciato vuo gli fia part
mai che di morte manco puaua
que malor di videro un minuo atta
loro, & fisto, & per por lui fa fatto
mettere no verse suo vivere, & no verse

FINIS.

Stampato in Venuca a foro Morfe nelle cafl mauc.
Ilu*incare per Francesco di Alessandro Bondi
& Citizeni, compagno. All'anno
del Signore M.D. XXXI.
Del me di Genaro.

REGISTRO.

A B C D E F G H I J K L M N O P R S T U V W X Y Z A B C D
55. Entry 17, Bindoni e Pasini, 1531, 4°. Bees and fire block within decorative border, 2C8°.
56. Entry 18, Rossi da Valenza, 1532, 4°. Title-page, A1'.
CANTO PRIMO

E donnei equal lier: per me gli amori
Le cortesi d'ai daci asprete i canto
Che furo al tè, poi che passato ro il morti
D'Africa il ma re, e in Francia notiquer tanto
Seguendo l'ire, e i giouenil furori
D'Agramante lor Re, chesi die vanto
Di vendicar la morte di Troiano
Sopra Re Carlo Imperator Romano

Dirò d'Orlando in un medesimo tratto
Cosa non detta in prosa mai ne in rima
Che per amor venne in furore e matto
D'humor che si faggio era stimato prìa
Se da coldi che tal quasi m'ha fatto
Che'l poco iegno adhor adhor mi li
Me ne fara perico tanto concezzo
(ma
Che mi batli a finir questo ho promesso

Piacciuwi generosa Herculea prole
Ornamento e splendor del fecol nostro
Hippolyto aggradir questo che vuole
E daui fui puo l'humil furo volto
Quel ch'io vi debo, posto di perle
Pagare in parte, e d'opera d'inchioffo. (ma
Ne che poco io vi dia da imputar sono
Che quanto io posso dar, tutto vi donò

Voi sentirete fra i più degni Heroi
Ch'è nominar co laude m'apparècco
Ricordar quel Ruggier, che fu di voi
E devoltr' aue illustrò il cepoveccio
L'alto valore e chiarì gesti loro
Vi faro voler fe' volo date orecchio
E voltr' aui penfere cedino vn poco
Si che tra lor mei uersi habbiano loc

Orlando che gran tempo inamaro
Fu de la bella Angelica, e per lei
In India, in Media, in Tartaria lacinato
Hauea infiniti, & immortal trophet
In Ponente con ella era tornato
Dove sotto i gran monti Pyrenei
Con la gente di Francia e de Lamagna
Re Carlo era attendato alla campagna
Per far al Re Marfilio e al Re Agramate
Battera anchor del folle ardir la guascia
D'hauer condotto l'vn d'Africa quante
Genti erano atte a portar spada e lancia
L'altro d'hauer spinla la Spagna inante
A destruzione del bel regno di Francia
E co' Orlando arrivo quiu a punto
Ma tosto si penti d'esserui giunto

Che vi fu tolta la sua donna poi,
Eccio il giudicio huma come spollettara
Quella che da gli Jesuerti a liti Boi
Hauesa difesa con si lunga guerra
Hor tolta gli et fra tanti amici suo
Senza spada adoprarne la sua terra
Il fauo Imperator ch'el s'inguevoli
Vn graue incendio, fu che gli
Dentro letto vi fan fener herbette
Ch'inuitano a posar chi s'appresenta
La bella donna in mezo a quel si mette
Tul si scorda, & tui s'addormenta
Ma non per lungo spatio co'fettes
Che vn calpestio le par che venir fenta
Che ha fatta e appresso alla rita
Vede ch'armato vn Cavalier giunt'era
Segli e amico, ch'è nemic non comprende
Tema e sperare il dubbio cuor le sueote
E di quella aveutre il fine attende
Ne pur d'en fol sopir l'aria percuote
Il cavalliero in riva al fiume fcende,
Sopra l'un bracc ci riposar le gole
Et in vn gran pensier tanto penetra
Che par cangiato in inenibil pietra
Penso piu d'un'hora a capo basso
Stette Signore il cavallier dolente
Poi comincio con furor aflitto e lasso
A lamentarsi e frustratingmente
C'era vulve di pieta spezzato vn fasso
Vna tyge crudel fatta clemente
Suppirado piangea tal ch'un rulsello
Parca le guaie, c'el petto vn Mongibello
Per chi(dice) chi l cor m'aggiacci & ardi
Ecaufi il duol che sempre il rode e lima
Che debbo far poi ch'io soy giusto tardi
E ch'altri a corre il frutto e adato prima
A pena havuto io n'ha parole e guardi
Et altri n'hav la popoglia opima
Ne son ne tocca a me frutto ne fiore
Perche affigier per lei mi vo piu il core!
La verginella e simile alla rosa
Ch'in bel giardin' fu la nativa spina
Mentre sola e sicura si riposa
Ne grege ne pastor se le azicina
L'auro loaue, e l'alba rugiadosa
L'acqua, la terra al suo favor s'inchina
Gioveni vaghi e donne inamorate
- Amano haucne, e femi, e tempi ornate

Ma non si tosto dal materno Stelo
Rimossa viene, e dal suo cippo verde
Che quatro hauea da gli huoi e dal cielo
Pauor' gratia e belliezza tutto perde
La vergine che'l flor, di che piu zelo
Che de begliocihe, e de lavita, hauer, de
Lavecia altieri corre, il pio c'h'hauea inu
Perde nel cor di tutti glialti amanti

Sia vile a glialtri, e da quel folo amata
A cui di se feci li larga copia
Ah Fortuna crudel, Fortuna ingrata
Triophan glialtri, e ne moro io d'inopia
Dio effe puo che non mi sia piu grata
Dunque io posto lasciar mia vita propria
Ah piu tosto hoggi manchino f di miet
Ch'io viua piu, s'amor non debbo lei

Se mi dimanda alcun chi costui sia
Che verla fopra il rio lachirme tante
Io dico ch'egli e il Re di Circassia
Quel d'amor trauagliato Sacripante
Io dico anchor che di sua pena ria
Sia prima e sola caufa effere amante
E pur vn de glialtri di costei
E ben riconosciuto fu da let

Appresso ove il Sol cade per suo amore
Venuto era dal capo d'Oriente
Che fepe in Indra con suo gran dolore
Come ella Orlando eguito in ponente
Poi fepe in Francia che l'Imperatore
Sequestrata l'auca da l'altra gente
E promessa in mercede a chi di loro
Più quel giorno aiutaste i gigli d'oro

Stato era in campo, hauea veduta quella
Quella rota che diazi hebbe R.e Carlo
Cercro vestigio d'Angelica bella
Ne potuto hauea anchora rivizarlo
Quelfa e dunque la trista e ria novella
Che d'amorosa doglia fa penarlo
Affigier, lamentare e dir parole
Che di pieta potrian fermare il Sole

A l i i
E questo hanno causato due fontane
Che di dure e secco hanno liquore
Ambe in Ardenna, e non sono lontane
D'amoroso disio l'una empie il core
Che bea de l'altra fenza amor rimane
E volge tutto il ghiaccio il primo ardore
Rinaldo guasto d'un'et amor lo truggie
Angelica de l'altra, e l'odio e fugge
Quei liquore di secreto venen misto
Che muta in odio l'amorosa cura
Fa che la donna che Rinaldo ha visto
Nei feroci occhi subito s'oscura
E con voce tremante e viso tristo
Supplica Sacripante e l'eco ringiuorra
Che quel guerriero sia appisso no attenda
Ma ch'insieme con lei la fugg perda
Son dunque di quei Saracini sono
Dunque in falso credito con vuol
Che mi stimiata inutile, e non buono
Da poterui difender da costui,
Le battaglie d'Albracca gia vi sono
Di mente vuolle e la notte ch'io vui
Per la salute vostra folla e nudo
C'è tra Agricane e tutto il campo feudato
Non risponde ella, e non sa che si faccia
Perch' Rinaldo ormai le troppo appisso
Che da lontano al Saracin minaccia
Come vide il cavallo, e conobbe effo
E riconobbe l'angelica faccia
Che l'amoroso ciclio i cor gli ha mosso
Quel che seguia tra questi due superbi
Vo che per l'altro canto si riferbe

NERIINTISSIMO A
mor perché si raro
Corrispondenti
fati nostri disf
Onde perdo a
uich che 'e si
caro
Il discorde vo
ler ch'in due cor mira
Ir non mi lasci al faci guado e chiaro
Enel piu cieco e maggior fondo tiri
Da chi dima il mio amor tu mi richiami
E chi m'ha in odio voi ch'adori & ami

Pai ch'a Rinaldo Angelica par bella
Quando esso a lei bruito e spiaccuol pari
Quando le pare bello, & l'amauer ella
Egli odio lei quanto si puo più odiare
H ora s'affliggendo indarnò & si flagella
Cofi renduto ben gli e pare a pare
Ella l'ha in odio, e l'odio e di tal forte
Che più tosto che lui vorria la morte

Rinaldo al Saracini' cò molto orgoglio
Grido, scendi ladron del mio cavallo
Che mi sia tosto il mio patir non soglio
Ma ben so a chi lo vuol caro costarlo
E leuar questa donna anche ti voglio
Che farebbe a lasciartela gran fallo
Si perfetto deffrere, donna di digna
A un ladron non mi par che li conegna

Tu te ne menti che ladrone io sia,
(Rispose il Saracino non meno aliero)
Chi diceffe a te ladro, lo dira
(C. uato io nudo per fama, piu cò vero)
La pruora hor sa vedria chi di noia
Più degno de la donna & del deffrere
Benche, quatto a lei, teco io mi còuega
Che non c'era al mondo altra si degna

60. Entry 18, Rossi da Valenza, 1532, 4°. Canto 2 opening, A6'.
TERZO

Dove e tagliato: in man lo raccomanda
A Pinabello, e policia a quel s'appende,
Prima giu i piedi ne la tana mande:
E fu le braccia tutta fu sospende,
Sorride Pinabello, e lo domanda:
Come ella fale, e le man'apre e tende,
Dicendole, qui fiosser teco insieme
Tutti li tuoi, e'io ne spegnesti il fene.

Non come volse Pinabello aucune
De l'Immoente giovane la forte,
Perche giu dirucando a terra venne
Prima nel fendo il ramo faldo e forte,
Ben si spezzotta tanto la fostenne
Che'l suo fayor l'oberta da morte,
Giacque furdita la Dòzella alquantu,
Come io vi seguio ne l'altro canto.

CANTO

TERZO

Il traditor penso che la donzella
Fosse ne l'alto precipitio morta
E compallida faccia lacio quella
Trista e per lui contaminata porta,
E torna presto a rimontare in sella,
E come quel ch'auca l'anima torta
Per ingin colpa e colpe e fallo a fallo
Di Bradamante ne meno il cauallo.

Lasccan costui che mentre all'altrui vita
Ordifce inganno, il suo morir procure,
E torniamo alla Donna che tradita
Quasi hebbe a vn tepo e morte e fepol
Poi che ella li feuo tutta furdita: (tura
Ch'auca percoffo in fu la pietra dura,
Dentro la porta ando, ch'adito dauer
Ne la seconda astai piu larga cauz.

La stanza quadra e patiosa pare
Vna devoza e venerabil chiesa
Che su colonne alabastrine e rare
Con bella architettura era sospesa,
Surgea nel mezo vn ben locato altare
G'auca dianzi vna lampada accesa,
E quella di splendente e chiaro foco
Rèdea grà lume, all'uno e all'altro loco

Giudici erano viaggiatori di lusso, vestiti con eleganza e splendore. Si sedevano a tavolino, divoravano cibi deliziose, e si bevvevano dei calici si fregio di vino. Allora veniva il momento di giudicare. I testi erano letti, le carte studiate, e poi venivano formulate le sentenze. Gli spettatori avevano l'opportunità di assistere a un esempio di giustizia, la quale, sebbene fosse ancora molto crudele e violenta, era considerata un modello per il futuro.
...inimici, furbi e acuti... 

Non vi vieto per questo (s'hauro torto) che v'atifiate un'aria amante... 

Di sopra ti vi dice che fu raggiunto da qualcosa di nuovo e sincero... 

Mai si potrebbe predire il vostro destino...
Non più tenne la via come proposto
Prima di circunvar tutta la Spagna
Ma nel propinquo lito il destrìer pose
Doue entra i mar più la Bru Ministera
Sul litojno bosco erò di querce ombrose
Doue sognò per ch'Philoméa piagne,
Chi mezzo baueva peltre,cò vna fonte
E quindi vna solitaria monte.

Ch'i n'hai il bramofo cauallier,ritenne
L'audace corfo,e nel peltre difcse,
E ferarconc al suo destrìer le penne
Ma non a tal, che più le baueva difcse,
'Del destrìer cse, a pen si ritenne
Di far altrìma tennel l'arme
L'arme il teone, che bisogno trarre
E contra i suo disfir mefse le fbarre.

Frettoloso, hor da gfo hor da g canto,
Confusamente l'arme si leuaua:
Non gli parve altra volta mai fìar tanto
Che s'un lacco ferocgielaui n'anoda
Ma troppo e lugo norma Signor il cato
E forte ch'anclo l'ascolto vi graua
Si ch'io dirciiero l'istoria mia,
In altro tempo che piu fìar fia.

Canto

Vcontente de-
Bi frano a me-
zo il corso
Animoso destr-
col l'rac
Ratto e pho ch-
di ragione il
merfo
Libidinosa fu

Canto

Qual raggiò fa ch'l'bud Ruggier ragc
Si ch'n'ha voglia hora pigiari diletto (e
D'Angelica gentil, che nuda tiene
Nel folitario e còmodo bofchetto,
Di Bradamante piu non gli souienc
Che tanto hauefola fieta nel petto,
E segli ne funien, pur come prima
Pazzo e se q'ta anchor no p lava e finn

Con la qual non faria stato quel crudo
Zenocrate di lui piu cintente;
Gittato haue Ruggier l'hafta e lo fcco
E si traeua l'altre armi impatiente, (do
Qui abbatendo pel bel corpo ignudo
La dona giuocchi vergognosamente
Si vide in dito il pretello annello
Che gia le tolfe ad Albraca Brunello.

Questo e l'anel ch'ella porto gia i Pr.
La prima volta che fe g'l camino, (e
Col fratel suo, che v'arcre la lancie
Laqual fu por d'Alforno Paladino,
Con questo fe gc'incati vicire in canti
Di Malagigi al preron di Merlino,
C'g'questo Orlando, et altri vna matina
Tolse de frutti di Dragonuma.

Con questo, v'ei innisibil de la torre
Doue l'hauea richiusa vn vecchio rio,
A che voglio io tutte fue puo accorr
Se le fapere voi coss come to
Brunel in nel giron le'l venne a torre,
Che' Agrumante d'hauerlo hebbde dife
Da nuo in qua tempre festiva adesse
Hebbe cuittes fins che le tolse li regno.

Hor che se'vedette come ha detto i mas
Si di Ruporpe, e d'allegrezza es gia
Che quali dubbia di lago niu no
A giuochi alla man tua fersa arco,
Di l'heure, e da sua mano
Bello tode di fior, e in vna moscata
Colle degli eterni pietre
Come tan si qau, ita lungo il vela

CANTO

Ch'ella non v'era il chiar di corte
Ma gia non ch'ieri fe' viva rita
Perciò egli siono nel lieto coro,
Ne vide il ritmo di li gran briglia
Il seguenta il partito
E tuli insieme tagliò in una armata
Con loro andò in Irlanda di Padamo
Che fui per gire in Francia il suo cammino.

A pressa ven giono si ferma in Irlanda
Né valse preghi a far che più vi stesse
Amor che distrugge al suo lido il mial
Di fermandosi più non gli concelse
Ch'andò per tutta e prima raccomanda
Olimpia al re che fersi le promesse
Braccia non biloghe, che gli atteme
Molto più che di far non si concorse.

Cola fra pochi de gente raccolse
E fuit lega col R. d'Inghilterra
E con l'altro de Scoziati e triste
Olanda e in Frisia sono gli aiutati terra:
E co trabbile anco gli volle.
La sua Spagna, e non fu la guerra
Che gli di meorte ne perfe fui tale.
La pena che al destino 'llo sospese.
Olimpia che e piglio per moglie,
Di conferita la gran Regina:
Ma rimanenti al Padam che fecelle
Nel mare un velo e morte e camina:
Poi nel medesimo portò le raccolte
Donne per la speranza la marina:
E fui fatto l'inganno a morta falce
E la fe' diretto e onor pari falce.

Credo che il seguito di quel vero cosi
Paffe de' de' tenero conto
Ma non a quel tempo fanascole.
Che non colo mai s'hor non le conto.
Perche Orlando s'ar foppe virtuoso
Più che a morte non li pareva er passo.
Ne mai andrò al suo fato effetto,
Sendo quest'atroce testimoni apollo,

Paffo il resto del vero cosi chiera
Che di lui non si poppe cosi versa
Ma poi che? Salvi, l'anima diversa
Che perla passa il circondo la Spagna
E Zefiro sopra sua e lieta
A rimaner la dolce privalura
D'Orlando vioce i marit prudente
Coi vasi fiori, e con l'alterto vuoto
Di piano in monte e de campagna in lla
Pien di trionfo e di dolce ne ghi
e di entrare di un bosco un foglio gia
V'allo duol il poverell' ogni fa
Spinge al cuorle, e piglio il bado era
E dove veniveli furon tanto s'ignari
Ma diverso v'esi vista e dir
Quel che segui ne me sorci edore.

CANTO DVODECIMO

Erace poi che l'idea
Ebbene in tel sonar valle
La dove era la montagna
Al fin alluminato.

Encinta de le spalle:
La fece non uscire il suo
La fiora sua degli sognar alcal
Passe il cavallerie, e piglio il bado era
E dove veniveli furon tanto s'ignari
Ma diverso v'esi vista e dir
Quel che segui ne me sorci edore.

Passe la effetto li sperone:
La gioia gian doll' onor e gent
E piglio le viole e piglio gli amici
E piglio la spada, e piglio gli amici
E piglio la spada, e piglio gli amici

Nouo ch'el'effetto fe' ma parca
Angeli gher gli'etl nentan'ta'ngi
Egli che la sua doma e la sua de' padre
Vede portar faddolatrate e grama
Spina il 'pia e da la furia ra
Voce bronza e piglio li coronati richiamì
E li cavallerie e piglio li minaccia
E piglio la spada, e piglio gli amici

Ran non de' suo finon e grissiende
All'alta presta al gran quadrogiono
E piglio la spada, e piglio li minaccia
E piglio la spada, e piglio li minaccia
E piglio la spada, e piglio li minaccia

Tutti correndo il suo vesti glie' dona
Colpa di tutto colla che hor tantobil
Desideri che gli ha tolto altra e libera
Che tuolonde altre laどころ abbrisa.

Altri al'altro invece e piglio gli buy
Che non a morte non li pareva er passo.
Ne mai andrò al suo fato effetto,
Sendo quest'atroce testimoni apollo.

65. Entry 18, Rossi da Valenza, 1532. 4°. Cant. 12 opening, G1' and G2'.
CANTO

Gl'ue ver chi si smarrirò in faccia alquato
Come imprudenter videron quella voce,
E insieme entrare armato tutto quanto
Vider la dentro vn huom tutto feroce;
Orlando domando qual fosse tanto
Scortese ingiulfo barbaro & atroce
Che ne la grotta teneve sepoltò
Vn fi gentile & amoroso volto.

La vergine a fatica gli rispose
Interrotta da fluidi signorosì,
Che da i Coralli e da le pretiose
Perle vscir fanno i dolci accenti mozzi,
Le lachryme scendean tra gigli e rose
La doue auenè ch'alcuna se n'inghiotìo
Piassciaui vdir nel'altro canto il resto
Signor, che tèpo e homai di finir dito.

En furo auentu/roshi i cavallieri
Ch'erano a qì / la etache ne'i
valloìi
Ne le feure spec
lòche e boschi
fieri,
Tanc di Serpi :
d'Orì, e di Le/oni

Trouauan quel che ne i palazzi alteri
A pena hor trouar puon giudici buoni,
Donne che ne la lor più fresca etade
Sien degne d'hauer titol di beltade.

Di sopra vi narrai, che ne la grotta
Hauea trouato Orlando vna donzella
E che le dimando ch'iuìi condotta
L'haulese, hor leguistando dico ch'ella
Poi ch'eu più d'un signorozó l'ha iterrotòa
Con dolce e suauissima faulea
Al Conte fa le fue scagure note,
Con quella breuità che meglio quote.

Ben che io sia certa(dice) o Cavallier
Ch'io portero del mio parlar supplito;
Perche a colui che m'ha chiuìa
Che cofe ne dara subito inditto,
Per son disposta non celarti il vero,
E vada la mia vita in precipito,
E ch'aspettar pos'io da lui più gioia,
Che'l si dispòga ò di voler ch'io muoia.

Ifabella sono io, che figlia fui
Del Re mal fortunato di Gallitìa,
Ben diffi fui, e'h or non fono piu di lui,
Ma di dolor, d'affanno, e di mesticìa;
Colpa d'amor, ch'io non sapreì di cui
Dolferì piu, che de la sua neqiktìa,
Che dolcemènè ne i principii applau,
E telle di nascosto inganno e fraude.

Gia mi viuea di mia forte felice
Gentil, giouane, rìca, honesta, e bella
Vile e pouera hor fono, hor infelice
E s'altra e peggior forte io fono in quà
Ma voglio lappi la prima radice
Che produèe quel mal che mi flagellì;
E ben ch'aiuto poi da te non esca
Poco non mi parra che te n'intrecìa.

Mio patre fè in Baiona alcune gioïtre
(Elfer denno boggìmai dodici mici)
Traffe la fama ne le terre noftrè
Cavallieri a giostrar di più paesi,
Fra giaîtì, osta ch'Amor così mi mosì
O che virtù pur se fresa palefi
Mi parve da lodar Zerbino solo
Che del gran Re di Scotia era figliuò.

Ilqual poi che far proue in campo vidi
Miracolo de cavallerìa
Pui prefa del suo amore, e non m'auíi
Ch'io mi conobì piu non effer mia
E pur, ben che'l suo amor così mi guìi
Mi gioua sempre hauerc in fantasia
Ch'io non mifi il mio core iluogo ìmo
Ma nel più digno e bel ch'ho gisìa al ìno

Di forza a Rodomonte vna gran parte
La colcia el fianco a pote naufragato
Ruggiero baua destrezza, baua grado
Era alla lotta esercitato molto, (arte
Sète il vantaggio suo, ne fene parte,
E d'ode il fanegue vefir vede piu fecolto
E doue pur ferito el Pagan vede
Può braccia e petto e finto e l'altro piede
Rodomonte pien d'ira e di dispetto
Ruggier nel collo e ne le spalle prede,
Hor fiera, hor lo spinge, hor forpa il pet
Sottleto da terra lo fospede, (to
Quando egue di la spada e lo pen fretto
E pot d'onde per molto contedet
Ruggier piu la feracoltie mette l'opra
Sene e golpe, per rimaner di sopra
Tanto che si ando mutando il franco
E buon Ruggierto en Rodomonte cinse
Cascogi il petto sul sinistro franco
E contuia l'infatia sul franco
La cima della cima al capo intre el macro
Giovanni e alla sua natura l'essa partir nel giuoco
E da fanegue in alto folle chello
Bac on la tetta in giu folle chello
Del capo e de le sciene Rodomonte
La tetta impresti, e tal fu la percossta:
Che da le piaghe fue come da fonte
Lungando il sangue a far la terra rossa,
Ruggier ch' ar la Fortuna per la fronte
Protegge gardi el Saracino non poffa
Lung chose e guasità alla sopra gli occhi
Bestemmia d'esso, il fronte spera
L'opera e il franco a far la terra rossa.

Come tavo quel loro l'oro.
La fragua baua la morte, baua milere
De la pugna la guada, la colora.
Che di condur la pugna arsura, fere
Ne restino il appresto, pur il loro
Serto a pena onde vicino adito bucare,
Così il Saracino non pur è soppresso
Sul vincitore tutto in terra mette.

Alia vista de l'elmo gli appresenta
La punta del pugna che spose à lastra,
E che si reda innumerando tanta
E di lafearlo vivo gli fa patto.
Ma quel che di morir mano ponea
Che di mostravitade e un minimo attos
Si torce e scuote, e per porti di sotto
Mette ogni suo vigor ne gliu molto.

Come Martin sotto il feroce Alano
Che sì pure la gola gli haressa
Moltos' affansa e si dibattuto uno
Con occhi ardenti e con spume labbra,
Non puo vescere al predatore il turno
Che viu con vigore non gliu e la fama.
Giofello il Paganho ogni mordo.
D'uscir di tetta a vintor di Ruggierto,

Pur si tolse e dibattè se che vieneta
Ad espediti col braccio si libero
Che masimo del braccio che si guada,
Che traè anchegli in al certo giuoco
Tenta el Ruggierto e tolle a stella
Giovanni e alla sua natura l'essa parten nel giuoco
Che poter cader per diritto
Di far quel l'empio Saracini morte.

E due e tre volte l'horribil fronte
(Alcado più che leva il polso e il braccio)
Il ferro del pugna a Rodomonte
Tutto nascose, e fatta è l'impaccio
Alle equalide riposta el commodo
Scioltà dal corpore e pregato. (ingioco
L'opera e il franco a far la terra rossa.

67. Entry 18, Rossi da Valenza, 1532, 4o. End of OF, and a woodcut showing a sheep suckling a wolf-cub, h6'.
68. Entry 18, Rossi da Valenza, 1532, 4°. Portrait of Ariosto, within the same border used on title-page, h7".
70. Entry 19, Bindoni e Pasini, 1533, 8°. Title-page, A1'.
CANTO PRIMO
Orlando Furioso di Nelles Ludovico
Briosto allo Illustrissimo e Reueren
dissimo Cardinale Dono Vip
polito da Este suo signore.

CANTO PRIMO.

E sono i cavalleri, armati, giamméi,
Orlando che gran tempo in amorato
fu nella bella Angiò, e per lei
in India, in Medit. Tartari lasciato
banca infiniti, e immortali trophée
in Ponente con ella era tenuto
dove sotto i gran monti Pyrenae,
con la gente del Francia e del
Lamagna
Re Carlo era andato alla campagna.

Dico Orlando in un medesimo trattato
co' non detta in prosa mai nè in rima
che per amore v'è in furore e mato
o' bado ch'è fanno erano primi
se a quel che tal quali m'ha fatto
che poco si纲mon adorar aditor mi li
mentere furò per tanto concesso
ma ch'è morto a fine questo di prometto

Piacevole generala Hercole prode
nnameto espiazios del secol nostro
Hippopo aggirando quello che vuole
e orari sol po' l'umil ferro volto
che la Giove, po' o' parole
pagare in parte o' opera o' feci
ne che poco lo visse da imputar danno
che quanto lo pollo tar, tutto lo sono.

Vol feminete fra i più negli Heroi
che nominar o' lude m'apercebe
nacere quel Buggier che fu di voi
e che volere ai illustri e popo vecchio
valore e chiari gloria
in foro etar se voi mi dite orecchio
e voler adorar penzar oico in poco
che tra lo mi li veri babbiano loco,

Nata podi di innamorarse una gara
tra il pateilado e l'asso cugir ninaldo
che ambedue pote la bella sua rara
p' amoroso sillo l'ano cado,
Carlo che non dava tal lice gara
che gli rendeo l'usato let menใกลo
quella doppia che la cana t'era
tolle, vide in mano al buce di bassa,

71. Entry 19, Bindoni e Pasini, 1533, 8°. Head-title, A2'.
CANTO

È riposto scrivente erme nel mezzo abito e s'è piantato il cappello dal tempo di mano al freno. Insieme, ne alla testa, aspetta. Qui ci si trova che è più di un uomo. La ger filosofia, che è più di un tempo. Nella crisi, che è più di un tempo. E da una mente, che è più di un tempo. E da una mente, che è più di un tempo.
75. Entry 19, Bindoni e Pasini, 1533, 8°. Portrait of Ariosto, within a P.B.M. border, 2H4°.
ORLANDO FV

RIOSO DI MESSER LUDOVICO
ARIOSTO NOBILE FERRA
RESE NUOVAMENTE DA
LVI PROPRIO COR
RETTO E D'AL
TRI CANTI
NUOVI AMPLIATO NUOVA
MENTE STAMPATO.

M D XXXIII

76. Entry 20, Sessa, 1533, 4º. Title-page, A1'.
Stampata in Roma per maestro Antonio Blado de Acola,
Ad instanza de gli heredi del q. mefer Ludovico
Aristo, del M. D. XXXIII.

REGISTRO.

A B C D E F G H I K L M N O P Q R S T V W X Y Z
a b c d e f g h

Tutti questi sono quaderni.

77. Entry 21, Blado, 1533, 4º. Colophon, register, and device, h8º.
CANTO . X

78. Entry 21, Blado, 1533, 4º. Woodcut initials.
ORLANDO FV
ARIOLE DI MESSER LUOVO!
ARIOLE NOBILE FERRA,
RESE NOVAMENTE DA
LVI PROPRIO COR,
RETTO E DAL,
TRI CANTI
NOVI AMPLIATO NOVOA
MENTE STAMPATO.

MDXXXV

79. Entry 22, Torti, 1535, 4°. Title-page, A1′.
80. Entry 23, Bindoni e Pasini, 1535, 8°. Title-page, A1'.
AL MAGNIFICO ET ECCELLENTE
M.
GASPARE SPINELLI, GRAN CAN
CELLIER DEL REGNO DI CI
PRI SVO CUIGIN,

LODOVICO DOLCI.

ORLANDO FURIOSE DI MESSER LVDO
VICO ARISTO NOBILE FERRARIE ALLO
ILLUSTRISISSIMO E REVENDISSIMO CAR
DINALE DONN HIPPOLITO DA
ESTE SVO SIGNORE.

CANTO PRIMO.

Le feste, l'amor, l'arme, gli amori,
recatelle l'andar di questo canto
con fuo al tepo che per sito e
in Africa si fare lo canto
seguito tre, egli giunse e
Agramontor Ragso li si tanto
rendere la morte Erasmo
ossa Re Carlo Impetermino.

Bono di Orlando in un medesimo	
totis non cessa in proso mai ne in rima,
che peram ete in furore e molto
che di lue era fermato prima,
conco de la qualo mi si fato
chel poco ingegno adorador mi nese
menrura per tanto omo
che mi bolito a fine quel buo promesso,

Piacere in generale e in special
pro tante e splendor, nel nostro
Hippolito, in qualo che vuol
tenere un poco l'umiltà foro
quale che vi perdo Carlo e parole
maggiore parte, e d'opera d'Alvise
che poco che lo sia a imparar frono
che quello posso a tutto vi comino.

Egli emerite fra l'opera eroe
di nominar, di lottare apprezzato
econdue questo Ringger, che in vi
conobbe in guisa d'infrutto
e d'oro e di doro, ed inutil
far che loro mi carate e
conosca riuscire confuso no poco
sebbene loro mi disostrino loco,

Basta preti e in un gran gera
e di quod Orlando e il l'etno
di che cambiato per la bellezza,
e nascos in un'etica callo
Carlo che nascosi nel dile set
che gil eran tolta loro men cado,
quelle Demelia che in questa era,
sebbene in mano dei duca di Basso.
PRINCE

CANTO
84. Entry 23, BINDONI E PASINI, 1535, 8°. Opening, C5' and C6'.
CANTO

L'eroe di Creso affidando al fuoco
piglia la non pigliar per l'aiuto,
che che d'alter il fuoco
che col dardo al pozzo vero
pian di roccia
sopra lo fucin, e se il braccio manco
con la mano tosta il Tono in ppo,
ma che il ferro in po no non er manco
venio, che to che il terzo e

Gradasso al mezzo Orlando s'imparto,
un'armi gli da unarme e coi dettagli
e vengono a cader lo sfondo il pozzo,
che se il ferro se non e morto
ma il Paladino da lui peggiro coda storto
s'è fatto in la gola, in mezzo il cotto
la ferro, oltre il fiume a.

Volto Gradasso e più no segue Orlando
ma se non viene che alla grama, accetta
l'incanto Brandimarte non perendo
che Orlando colti la faccia, niente
s'è fatto in la gola, in mezzo il cotto
in alto il pozzo
s'e fatto a due mani d'arto.

Padre del Cielo da fra gli detti detti
spesso a Marzio suo fedele,
che giunto al tempo se l'è partito
s'è fatto in la gola, in mezzo il cotto
s'è fatto a due mani d'arto.

E un'armo che Orlando tra s'intorno
la spada in ppo sopra la testa,
ma che colto l'amore crudo,
che la percuta Orlando in ppo
s'è fatto in la gola, in mezzo il cotto
s'è fatto a due mani d'arto.

Difetto in un'armo che era suo
in torno al tempo e furto e testa
do il gran simile col pozzo par la testa
la faccia e l'arte,
s'è fatto in la gola, in mezzo il cotto
s'è fatto a due mani d'arto.

Dal son no colpo fu tanto spero
a la roccia, e Bonanza vuol soor
che correndo a polvere il suo
trovato un albergo, che al pozzo vero
che col dardo al pozzo vero
in mezzo il cotto
s'è fatto a due mani d'arto.

Conferenza per il pozzo vero
in mezzo il cotto
s'è fatto a due mani d'arto.

Quarantesimo secolo

Dal suo frutto e il terzo in ppo
s'è fatto al tempo e il terzo in ppo
e che colto il pozzo vero
s'è fatto a due mani d'arto.

Qualmente a morte, che vedo e fuor
fuggendo il pozzo vero
s'è fatto a due mani d'arto.

Quarantesimo secolo

Dal suo frutto e il terzo in ppo
s'è fatto al tempo e il terzo in ppo
e che colto il pozzo vero
s'è fatto a due mani d'arto.

Qualmente a morte, che vedo e fuor
fuggendo il pozzo vero
s'è fatto a due mani d'arto.

S'è fatto al tempo e il terzo in ppo
s'è fatto a due mani d'arto.

Quarantesimo secolo

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s'è fatto al tempo e il terzo in ppo
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Qualmente a morte, che vedo e fuor
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Qualmente a morte, che vedo e fuor
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Dal suo fruito e il terzo in ppo
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Quarantesimo secolo

Dal suo fruito e il terzo in ppo
s'è fatto al tempo e il terzo in ppo
e che colto il pozzo vero
s'è fatto a due mani d'arto.

Qualmente a morte, che vedo e fuor
fuggendo il pozzo vero
s'è fatto a due mani d'arto.
CANTO...
AL MAGNIFICO E NOBILISSIMO MESSER PIETRO GIUSEPPIANO GENTILUOMO VENITIANO

LODOVICO DOLCIYOU.

ON è dubbio, Nobilissimo Messer Pietro che si è come in belle Dône, il/mino, leggiadretto e piacevolmente, la vostra nascita e della
parole vie più che le scene. Però è un altro artificio, con che essi
affascinano di elevare la salute della Natura e accrescere a gli occhi di
chiarissima gente e ornamenti così a buona nobiltà la gen
lezza, e la buona mente e reputata con la virtù che le altre dignità il
no la chiara e dell'angue. Anzi nella gentile, che la presa e naturalmente le
graffia (cose, che a pochi purgata i Guli è di pregiudice e di piccoli reggimenti,
la chiarezza di che) che prima di questo nobile e riso, che scorrendo poco è più
misto bedding, come d'ogni che non sia e progresso di volgare e
sennonché eucrociata, vi sono nove di questi ehe (che alle \n
DEICHTER.

Dedicatory letter and title of Apologia, 2Hq and 211'.
88. Entry 23, Bindoni e Pasini, 1535, 8°. Apologia pages, 211° and 212°.
89. Entry 23, Bindoni e Pasini, 1535, 8°. Glossary of difficult terms and literary allusions, 216° and 217°.
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A B C D E F G H I K L M N O P Q R S T V
X Y Z A A B B C C D D E E F F G G H H I I K K.
             Tutti son quaternier accetti HH e KK, chesono buoni.
ORLANDO FV
RIOUSO DI MESSER LVDOVICO
ARISTO Nobile FERRARE
SE CON LA GIVNTA, NO-
VISSIMAMENTE STAM
PATO E CORRETT.

CON Vna Apologia di M.Lodovico Dolo con
tra a drittore dell'Amore, Et un modo brevissimo di trar
var le cose aggiunte. E TAVOLA di tutto quello
ch'è contenuto nel LIBRO. Aggiunguoi una
breue esposizione de i luoghi difficili.

P. Senzendo la Traducon dal nobile messer Ioamia Giolit ges
i de Ferrare. Erst Turino de Jacobino Dalci dito Cummi.

M.D.XXXXVI.

94. Entry 24, Giov. Giolito/ Cravotto e Robi, 1536, 4°. Title-page, A1'.
Orlando che gran tempo inamorato
fu del' bella Angelica, e per lei
in India, in Medi, in Tartaria le calzò
anche infinite, & immortal trofei
la Ponente con essa era torno
done' sotto i gran monti Pyrenei
con la gente di Fracia e di Castagna
Re Carlo era atteso alla campagna.

Petrat al te Marsilio e altre Agramante
batteri achor del folle ardir la giacenza
d'huiter condotto l'urn d'Africa quelle
generario atti a por tar spada e lancia
l'altro d'huiter fai la Spagna irisme
a destruzion del bel regno di Francia!
e così Orlando in alto quinta panto,
ma tosto si pendi d'eltien giano.

Che tu feist la sua donna poi
eccio il giudicio humana che sepre era
qua' che da gli Helespi e i liti Eoi
hauna distesa con filangia guerra
hor tosto e fra tua amici tuo
senza spada adoptarti la sua terra,
fiato Imperial, chi sfinzegue volle
un grant incendio, fu chel' la tolse

Nata pochi di inanzia una gara
ma il corte Orlando e il suo engilaldo
che ambiansec per la belleza cara
d'amorofo diio l'amonico caldo
Carlo che non hanca tal liteceno
egli tente l'auto lor men saldo
questa Donzella, che la causa nera
la tolse e die in mano al Duca di Barca.

I pochi che mai si doverosamente lamentano del loro destino, e che non si sbilanciano mai sopra le loro forze, sono i veri saggisitici. Chi non ha mai vissuto la vita di un re, non può dire di saperne nulla. Chi ha visto la vita di un re, non si sbilancia mai sopra le sue forze. Chi ha visto la vita di un re, è il veri saggisitico.
AL MAGNIFICO E NOBILISSIMO MESSER
Pietro Giulliano Gentiluomo Venturino.

LUDVICO DOLCIO.

O che abbia, Nobilissimo Mefite Pietro che, come in bellezza Dama, si fò, leggiadra colto e d'intelligenza, e la virtù dei paroli, spesso che la gente d'Amore, d'Amato animico, e che effì
sifò de cetro, la forza e la dolcezza, che in lunga tempe, cò
che, che la virtù della cristiana e de' buoni doveri, la bontà
sadd'una, la virtù e la humana scogliatura corne le virtù...
101. Entry 24, Giov. Giolito/Cravotto e Robi, 1536, 4°. Glossary of difficult terms and literary allusions, i5' and i6'.
End of glossary. 

Publisher's note to the readers, list of aggiunte, table of episodes, i6v and i7'.
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104. Entry 25, Zoppino, 1536, 4°. Title-page, Al'.


CANTO PRIMO.

Le donzii cavallier; primo gli amori
Voi, divini fra i più degli eroi,
Le cortesie, audaci impiegate in canto
Che nominar con laude m'apparecchio
Che fuo al tempo che passaro i Mori
D'Africa il mare, e in Francia locquantato
Seguendo Pur, e giuoi mil fiori
D'Agamante lor Re, che si die canto
Di uindicar la morte di Troiano
Sopra Re Carlo Imperatore Romano.

Divo d'Orlando in un medesimo tratto
Orlando, che gran tempo in amorato
Costantinopoli, in profumata
Fu di la bella Angelica, e poi le rime
Che per amor venne in fuore canto
In India, in Media, in Tartara la fece
D'huom che si faggio era finito prima
Hauer infinti, e immortal trofei
Se da solei che dal qual m'ha fatto
In Ponzente con ella era tornato
Che'l poco ingegno ador ador mi li
Dove sotto i gran munti Piramet
Me ne sera periti canto conscioso;
ma
Con la gente di Francia, e de L'amante
Che mi batea fire quanto ho promesso. Re Carlo era atteso a la campagna,

Piacevano generosi Hercule prole
Onorement e splendore del secol nostro
Hippolito aggadir quanto che vuole
E darui sopra l'hunil seruo uoistro
Quel divio andebbe, posto di parole
Pugne in parte, e d'opera d'inchiostro,
Per far al le Maraviglie al Re Agamante
Batteri anch'io del pigro sorta guancia
D'hauer, condotto l'uno d'Africa il piano
Genti erano atta a portar pace e fieta
L'altro di hauer spinse la speranza
A distruzione del bel regno di Crete
E cosi Orlando arrivo primo a paio
Matollo li penit d'essere quanto.
FINISSE IL CANTO PRIMO.

Comincia il Secondo.

Rinaldo, furioso d'una, camor lo strugge
Angela de' l'Altra, e l'odio, e fugge.

Quel liquor di segreto uenien misto
Che muta in odio l'amaro cura
Fa che la donna che Rinaldo ha uisto
Nei sesti occhi sottomoto s'offerta
E con une tremante, e uno tristo
Supplica Sacripante, lo soccorra:
Che quel guerrier più appiassito attèsta
Ma ch'insieme con lei la luga prenda.

Son dunque (dice il Saracino) sono
Dintre di si poco creduto a me
Che mi stament inutile, e non buono
Da poterei disfender da costui,
Le batalgie d'Albracca gia mi sono
Dimenticate, la norte che io fui
Perla salutu nostra solito, e nudo
Corra Agricante, e tutto il campo scudo!

Non risponde ella, e non fa che si faccia
Però, Rinaldo hormai le troppo appiasso
Che da lontano al Saracino minaccia
Come unde il cavallo, e conobbe esso
E ricombe l'Angela faccia
Che l'armo seco, ed in lei ha messo
Quel che segui tra questi due superbi
Vo che per l'altro canto si intessi.

Rinaldo al Saracino molto orgoglio
Grido, scendi ladron del mio cavallo
Che mi sia tutto il mio patir non foglio
Ma ben so ai chi l'uoio caro cofallò
E levar questa dotata ancora, ti voglio
Che sarebbe a lasciarla gran fallo
Si perfetto d'être, donna si degna
A un ladron no mi par che si connegra.
Di cui fa a tutti gli Signori il fratello
Dal cieo fortissi a gonniera la terra
Nó uedi o Phebo che il gran sol lo luce
Più gloriosa finge, o in patria di gentil
Ne che sua nobiltà de habitati piú antico
Senz'altro, e senz'altro s'innamor mi non era
Quel prophetico sforo che m'insinuò
Finché d'intorno al polo del giglio

Non com'olfe Pinabello avvenne
De l'innocente giovane la sorte,
Ferchi gia doro cendo a serir unenne
Tirandolo il tamo falso, sforte
Sen piacere; ma tanto la feste
Che il suo fango la liberò da morte,
Le accese furor l'anzor della donzella alquanto,
Come io in seguito nel Paltro canto.

Euolendo a pien dire e gli homini
Bisogna non farsi quella cerce
Con che tu dopo i gigli fiori
Rendi gratia al regnator de l'Etna
S'instrumenti hien mai da te migliore
Atti a scultura in cera de pietra
In queste belle immagini disegni; e piú
Porta ogni mia fatcia, ognun(a) seggio

Letendo in tanto queste pitture studi,
Scaglie m'andaro con lo scarpello il manto
Forse ch'anchor con più soletti studi
Poi riduro questo labor perfeito
Ma ritorniamo a quello a cui tesi studi
Portane usberghi nascendone il petto
Parlo di Pinabello di Maganza
Che d'uccider la donna hebe speranza

Il traditor penso che la donzella
Folle ne l'alto precipizio morta
E con pallida faccia lasciato quel lato
Trista, e per lui contaminata portata
E tornò prenendo a rimontare in sella
E come quel ch'avea l'anima morta
Pet giugger tolpa a colpo delli suoi fallo
Di Bradamante ne menò il qualo

CYTPIA

1. Dopo longa pruma, gratia deo,
2. Trouare tuto chi d'hamico aero,
3. Et a chi tene, al fitto desto,
4. E dir si se è morto o no.

5. Que le risponde e d'egual souce grande,
6. La Donna gi pregia non giudice,
7. In dimenzo negrce simula ugualmente.
8. Ma tante si prisa senta nome, fesso.

Gli un glicchialtre man ope volando
In dubbia sempre esser da lui rubando.
Nel la scia tener troppo accostando,
Di sua condizion bene informato.
Stagna insieme in quella guisa quando
L'ottarrea da un miroir foi innumera
Poi u dic Signor che nesucosa.
Ch'hauro fatto al canta del debita paffa.

Simulargiell'arc a sol destrinome,
Con e am de fumun plebone.
E come in del per la giurato
Qucot abbe mar che capite e madre.
Ecco all'arbreche un rumour forzato.
Disse la Deonza glob de sa madre.

E uce de Piofete tutla la famiglia
E chi a finittra, e chi suor ne la uia.
Tene leutti ai ciel glicchi le ciglia.
Come l'Eclisse o la Cometa sia.
Vede la domsa un alta famiglia.
Che diseggt cretuto non sana.
Vede passar un gran destico alato,
Che pora in aria un Cavalliere amato.

Ganditeram palète de color diverso
E in sde in mezo un cavaliere.
Diletter armato luminoso, e terzo,
E uer Ponte haun a drito il fentiero.
Calosse e suo trave, montagna nimmero.
E come dice Piofete dicea il notero.
Quel era tiri Negromante, fatta spesso
Quel stracco hor piu da longi, hor piu da
prefato.

Volendo al h'or sale ne le stelle
Ripreso, e dio di mata merap indici
S'in trua puri molte cose, e niotle
E ne potra scorti la tutte belle.
Hauer fatti esidenti benefici,
E danni, e biafini, e morti hauro giato
Che nö conoessam sempre con gli amici
In quella affari piu oculta che ferena
Vita morta tutta d'invidia piena.

CANTO

{Verse 1

Poi che la luce tardava e vermiglione
De l'altro giorno sparso l'Elemierno
Rinaldo l'armò il suo Bastardo piglia,
E di quella Bastavolle un feudeiroyer
Che con lui vien a molte legghe e miglia.
Sempre nel boseco horribilmente fiero,
Verfo la terra dove la lice nuova
De la Dottizzela de uenir in prouoa.

Hauendo cercando abbiennato camino
L'acito pel fenter la maggior uia,
Qui un gran pianto udirono lino
Che la foerba d'ogni niente empi,
Bastardo spinne Pum, l'altro il Rosino
Verso una valleonde quel grido ufcia,
E fra du mane izioni una donzella,
Vider che di lontan parca assai bella.

Ma scherziofase, addolorata quanto
Donna, o donzella, o mai peron a fosse,
Le sono due col ferro nudo a canto
Per farle far l'herbe di sangue rosse,
Ella con prudicci dierendo alquanto
Giuia il monte fir che pieta si fosse,
Venne Rinaldo, e come fe n'accorec
Con alti gridi, e gran minaccie accorse.

Volaro i Malandrin sopra le spalle
Che l'uccorelo lontan uider uenire,
E scappiando nel la profonda ualle,
Il paladin non si curò seguire,
Venne a la doma, e qual gran colpa dalle
Tantapunition, certa d'adire,
E pertepo suamenza allo scudiero
Levar la groppa toama al suo fentiero.

FINISSELL CAN
TO QUARTO

Confinul il Quinto.

{Verse 2

Vesti gli altri animali che sono i terra
O che vi furon quiete, e stiano in pacet
O se uengono a rifare se fan guerra,
Al la femita il maschio non la face,
L'orsa con l'orso al boseco fiera erra,
La Leonessa apprevo il Leon giace
Col Lupo uie la Luna fiera:
Ne la luuna ha del Torel paura.

{Verse 3

{Verse 4

Rinaldo disse al Re: "Signore, sto pensando a cosa mettere nella ferita di Zoppino. Non lasciare la barba di più spigolare, ma colorare la ferita con pallido gomito. Perchè se non ve ne è che un'infinità, lo farò in tutte le ferite. Sopra che tutto l'infinito mondo, in vero, Colui che ti disse che tutto si fusa. L'unico crede che a ragione & in un errore, che fossero di fuori la ferita. E dice il falso, e non fa di mentire. Mirate a questo il pette con la tancia. Ma il medesimo errore che il falso non si fusa, si dirà fusi per errore. A morir trae a lui poi Parìa in man, che traeva il falso nello pette.

L'altro non farebbe dritto, s' a vanto, Fino un vostro che trasmessa in terra, Ma a polo gentilezza & per bontade Ed orsar dal falcetto con figlio d'Altri

In pericolo fu posto d'esser morto Rinaldo fin non sa biondo gli intrecci;
Perno non lasciar morte tanta bellezza, L'elmo poi che lui legò gli intrecci;
Io la sete all'innocenza porto Ma è fece non poco al in tutta guerra

Porto il contrario a chi una falla, Gli domando il fitto con humiferaci;
Ma per Dio questa pugna prima pattì E gli confessandolo il Re li conte

Potti da audienza, o chi no nascasi. La fraude fur, che facendo il morte.

Foda Pautoria d'un huom si degno, Non fin il natture del male a poca.
C'ome Rinaldo gli parla al sembiante E la uoce, saida Pautoria.
Simovs il Re, che difficile sete legna, al Re, che lietare la fingola.
Che non andasse più la pugna intenta Vede una morte e d'uso tutta la bruma,
Alquale intima, & ai baroni del regno Più s'allega, gioi c'è stato riciclo

E a qua lier, e all'altre turbe tantar. Che s'ha uerto portar il consiglio
Rinaldo fe digano tutto e presso Riporta la uede alla hora l'ha

Ch'aua ottimo a Gineura Poli Montefelì. Sicche Rinaldo esaudirmente homor

Indi si offerse di nofer gior fare Col'arme, che en aer quel ch'aua detto, Et poi ch'al trar de l'elmo nono fatto

Coll'amore, che in aer quel ch'aua detto, L'ha bene, perché altre trota l'huai ulto, Chi made Polinesia & ci comparare Leno le man, Dio ched' un tutuo

Ma tutto confusato ne l'aspetto, Come era quel gh'aua & ben piuutto, Quet'altro era affare che è stato tanto

Diff. Rinaldo non or udem la cultura Succorsa la Gineura al casutubilo.

L'uno, e l'altro era anma, il capo fatto. Emtarmo per lei s'era condotto, Stato da parte tenor a uede al tutuo

Siche senza indugiar uengono al fato

O oito ha il Re & ha il suo popol caù Dal Re pregato si. dì stat il sona, Che Gineura a pruor s'habbirdono O di lavandii al men uedere storto

Tutti han spera che Dio mosti chiamo Accio da lui sorse prenda bontà, Ch'impudica en' detta ingiudicante. Di sua buona inten, chiudendo il cibro.

C'udelu saperbo, er riposto atato Quel dopo turig in preghita de le chionte

Fu Polinesisa, iniquo, e fraude lente. Si tuoi il elmo se la, e vero

Si che ad alcun miracolo non fu. Quel ch'ene il altro canto ho di leggere

Che Gineura da lui tramato sia. Seguiri a fara l'istoriu adde.
CANTO VI.

Mentre chi mai opra d'opera, ocelato,
Che d'ogn'altro taccia, in tal modo grida
L'aria, la terra si scela in ch'è sepulcro;
E di Dio fa spegno, ch'è peccato guida.
Il peccato, po' ch'è di gli invidio, vede,
Che se medesmo sente, altrui richiesta,
E, innata eletta, maniera, la corte, si
Percon la madre, e pieta, e restituta.

Ha' creduto il mistero.Poliziano:
Intese prima che per gran dolore:
Totalmente il delitto, suo capitale:
Era stato a riscorrere di morte.
Dal finto capo, d'appetto,
La fama andò di questo in modo fuor di
L'inganno, che sola il potere potea dire.
E aggiudicò il secolo al primo eccelso
Afferro il malice po' del ponte differre.
Epotea dunque, e scienza forte:
Ma, fe' il che scionando a morir corse.

E perde amici a un tempo, e vita, e stato:
Contro il fratel d'una minor non arre.
E' honor, che fu molto più, grane danno,
Che per Ginevra gia d'amore adesse.
Diffic di spera, che furasi pregato
Che troppo empio, e crudel, e tutto gli pat.
Il cavallerich'anchor, ch'io non amava
Anch'io che per me non comparte.
Al fin si rassegneremo, e unito amato
Scoperchiato, po' che non invidio.
E dimostrò come era Atioidante
Che Lucanico, in fonte era gagniando.
Pertutto Scota l'argomento,
Chel'opinò d'adgiri, tra huacre, guiro.

Atioidante, che Ginevra piangera
Et chi non ha con nitite il ripuata.
Dappertutto, e-rate, e' fratel pianger, e
Hannesta corre, e popol tutto quanto:
Il Re, la corone, e' popol tutto quanto:
Che te non son fer quel che narrava
Diamete, il tal valor splendente.
Aunque te 'l peggio menier di quanto,
Di non pigliar questa scissa a torto,
E, fu pur, che' de' saffo marino,
Aunque, dopo gran disconforto.
Guita, in mar trovo aperto, e
Ah hallo

FINISSE.

PRO BONO MALVM.

NOTATIONI DELL'I LVOGHI DOVE SONO LE STANZE NUOVE AGGIUNTE PER MEZZER Ludovico Ariost. E per me Marco Guazzo per ordine qui post e senza molte altre stanz, per il detto autore mutate. E anch'ora per me dell'errori che per diffetto de stampa gli erano occorsi è tutta l'opera purgata.

Prima, nel canto nono, & comincia alla stanza ottava al verso, Passando un gior- no come hauea costume l'aquil. materia fi è che Orlando mostrato sopra una na- ticella da una Dama guidata gli promet- te di unirsi col Re d'Ibernia a suina de l'isola di Hebuda, & dal mare sforzato uccise il Re Cimofo di Frisia in Olàda, & ad Olimpia refe il manito con il perfo stato. ilqual manito nomosf Birino Du- ca di Selanda, dal quale fu poi tradita, & tien tal storia fino alla stázia uigesima- na del decimo canto.

Seconda, al canto undecimo, & comincia alla stanza uigesimaprima al mesto di det- ta stanza al verso, qual comincia, Nò piu di qsto ch'io ritorno a Orlando, narrato come tal Padalino giunto che fu all'isola di Hebuda uccise l'Orca marina, & libero Olimpia di Olanda ch'era alla Focapet pasto disignata, & come fu detta isola tui nata, & arsa, & quale il Re Oberto d'Iber- nia fecele uendette di Olimpia, & per sua moglie la prefe, & finisse alla stanza ottuagesima del detto canto.

Terra, le due prime stanz, del capocato duodecimo, dove narrato de la Dea Cerere.

Quarta, glie giunse nel canto terzodeci- mo due stanz alla setteuagesimaprima, qual comincia, & sopra tutti gli altri incli- ti pregi.

Quinta, al canto quindiciuno, & comin- cia alla stázia decimafettima al verso, Sottendo il Duca il mar con fi sedele, narran do le laude de l'Imperatore Carlo quin- to, & d'alcani Capitani di sua. C.M. & fi- nisse alla stázia uigesimaquarta.

Sesta, al canto decimomono alla stázia setteuagesimaquinta, & comincia, Gia qual do prima s'erano alla uista, & gliel sola quella stanza.

Settima, al canto untesimoquinto alla stázia quinta, qual comincia, Non è dal pozzo anchor lontano un miglio, & glie due stanz, giunte.

Ottava, al canto untesimoquinto alla stázia quinquagesima, qual comincia, De iun di questi il figlio Guidobaldo, & è tre stá- ze in laude d'alcuni modeni Signori.

Nona, al canto untesimosettimo glie la stázia cettesima uigesimquarta, qual co- mincia, Put uno tanto cercar prima ch'io mora.

Decima, al canto trentesimoquarto gli è quattro stanz alla setteuagesimaquarta, qual comi- ncia, Gia non olse Marphisa imitar l'atto, & gliel la morte di Brunello.

Vndeima, al canto trentesimoquinto, & comincia alla stanza quarantesimaepi- tima, al verso, Era le soprattede del colo- re, & finisse nel canto seguente alla stanza quinquagesimaquarta narrato come Bra- damante fcontrossi in una donna nomas- ta Viliana del Re de Islanda con tre Re messaggiere al Re Carlo, & anchor l'ar- rodat d'un castello con una nuosa, & bella.

REGISTRO.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
AA BB CC DD EE FF GG HH.
Tutti quademi.

In Vinea per Nicolo d'Arstonile detto Zoppino. Ne l'anno del nostro S.L.
ignote. M. D. XXXVI.
Del mese di Gennaio.

120. Entry 25, Zoppino, 1536, 4°. Register, colophon, and Zoppino device,
2H8'.
168. Entry 26, Torti, 1536, 8". Title-page, A1'.
CANTO 152

Alia vita de l’elmo gli appresenta
la peste del pugna
e come gia tratto
che ’l tenda minacciando seta
e di lasciarlo rigo gli fa patto,
ma quel ch’ei e’ morto mano passa
che di mostrar visse di a minimo atti
sotto e tenere, e per poi lui di sotto
mette ogni suo rigore negli armi.

Come malfin fatto il ferro
Alano
che ‘l venire la gola gli batteva
molto s’affanna e il battente muove
con ondi ardenti, e con spumante labbi
e non può vedere il predatore di mano
che vince di rigore non gia in testa
con sella al Pagan ogni pensiero
sul ser di sotto al vincente Rugg.

Fine del libro. Dicesti di Meffer Ludovico Ariosto da Ferrara,
assunto da lui proprio con la sua gente in altri canti
noui ampliato e corrente. Stampato in Verga,
per la uaua de Teut. Nelli anni de l’Annomo MDXXV
in Thever, Ragnante il Sete
nullo Mirante Meffer
Andrea Gritti.

REGISTRO

ABCDEFGHIJKLMNOPQRSTUVWXYZ.
AA BB CC DD EE FF GG HH.

Zunti sono quaderni eccesso HH che eterno.
ORLANDO FURIOSO
DI MESSER LVDOVICO ARIOSTO
con la noua giunta, e le notazioni di tutti gli luoghi, dove per lui e fatta tal opra ampliata: come nella noua Tavola nel fine порядке vedere si puo.

In Virgilio ad instanza di M. Giovanni Giolito da.
ORLANDO EVRIOUSO DI MESSER
Ludovico Ariosto nobile Ferrarese allo Illustissimo
e Reverendissimo Cardinale Dono Hips
poluyo da Este suo Signore.

Canto Primo.

E siete, gentili, larme, gliamo molti Orlando che gran tempo immortato in corte, inaudita semplice occhiato di bellezza Angelica per lei. 

Che fuor al re, che passare il fiume d’Africa il mare, e in Tracia meditar volendo l’arte e le genti furono 

Oggi pure lo tre volte, se ne vano 

vi rendit la morte di Mercenaro 

suo Re Carlo, imperato e romano, 

Ziro d’Orlando in mezzo un tratto 

estas dehest in piagio mai, nel rimpianto, 

che per amore veste in forza e mano 

Pino di Pyrenei con la gara di Tracia e de Lomagno 

che Carlo era anch’esso alla capanna. 

Per far al re marshall e al re, oramai di battei il sole ador, la gloria d’Africke, quale 

che poca segno odo ad ogni muove 

per farlo per tutto concetto, (mai 

di Orlando arrivo quanto a punto, 

ch’io mi nifi a finito quanta; nifi, 

Pistaciani generali, Herculea profe, 

che vi colpo la sua dama poi 

situm e splendor del secolo nostro 

Appolo a favor di questo, che solo 

che par lui il luogo è proprio, a lunga guerra, 

questo vi debbo posto di parole, 

Pistoia, che la tui amici suo 

pagare la parte e d’opera di fare 

che poco io sia da impuro son 

Pistoia, che non posso par, quanto dono, 

in gran udito, che giut la spole. 

Posso sentire fra i più degenti suoi 

Nata posti l’uso era una cosa 

che nomine ed amicizia imprimendo 

recordar quel Bugges, che fede si vol 

che li dappresto il corso recchio di amanorsa ed alu animo cadere 

solo valor e chitar gheir furo 

sinto vidi, poi mi pari speressio 

soffer ad pensier di cosa poco 

Leopardo co’ vociacchi la bocca tolo e dal manio al volto.
Canto

Su la riva Ferrau trovase, si fu tutto pieno, e tutto piovuvoso, della bataglia duanzi lo reme 
un gran nifia di bere e di riposo 
e poi, mal grado suo, qui si fermese 
perche de l'acqua ingoio e d'embrat 
el emio nel fiume fialio cadere 
ne l'acqua pomo ancho ributare.

Manto poco più forte venne 
grindendo la doncella spaventar, a quella voce false in fu la riva 
el Caracino, nel vuo la gua, 
el coose fuido, e arrivar
bene diremo palla e turbata, 
e fin piu, che non n'udi novelis, 
ché se tuabbi ella e Angiolina bella.

E perche era cotto, e n'haube fosse, 
non mem de i sui duii ne il peto cadè 
aiuto, che potero tiro le poste 
perché basse l'esimo grado e evallo 
tra la spada, e mancando de costo 
buse pochi de loro innalzato.

Quel volo s'eran co pur pesta 
per che per l'arme confus, 
fin chenessu i crudeli bataglia, 
che a pie si trouar co i bridde ignudi, 
non che de la prata e la minuche magia, 
ne i copi lo reggarde il mantice
per che se i solet de la regnare 
el caccia al basso e alsa capa.

Bol, ch'è insinuato grato in pazo, 
per che i guerrier per poi d'un l'altro 
sto men seccaró l'arme in man 
de quel che ne i duii de donche 
fur uno a inchirar il Caracino 
el suo ciporto a l'Angiolina.

Quell punto dove ferrante baulo, 
e non renova loco, 
parat al pagan, co se credo baural 
per ch'egli ancho fa la piatta:

Baural si trovaro ancho 
el emio gli calico e l'onore,
perché se l'insegna e servita,
si novos sole l'imbro e il peto acceto,
baural il emio che l'arme seccato,
e i guerrier che se guardar il guardare
in que bella pente onde caduto erano,
ché se tenne il m'abbi muerto o so: 
si discende e l'arme spende,
ma allo era fino ne la fabbia, 
che molt baural fosse
Il suo lafia, pot non baural e parsa
ch'è a magia e la spada
 senza l'adagio loro... e volere
voi e altrinente dopo un largo affanno
vede di meso s'asse in质押

Era sì che la fama tuo armato 
E baural s'emo ne la bocca mano
bauer in medeluno emo che corata 
va Ferraur lungamente in vano.

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E baural s'emo ne la bocca mano
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va Ferraur lungamente in vano.
Canto

Contro la volonta d'ogni occorreno
pel gran po'li che di non fare basta,
entro nel mar, che'ra turbato e cesso,
e gran procida minacciar parte.

L'amarant fior, e' sua meche dal ponte
costura so'na compagnia,
com' a' suoi la sua guardia milite,
e l'uno si beve il Frechisci.

Cercav' il volo di l'acqua madre,
e'ra sonno in bosco e di soppio
che gli madr a bagg' a fin' alla gabbia.

Calano sotto i marinai ascoc
le maggior vele, e penzano o vola;
la mar ne' midì del rosso poi,
se ne di mez' del rosso e tinto.

La sede di orrore per mezzo in pien
di arbore ami e o, bel cibi ad amar
viandanti con moquito grato
a ber inch' a far spesso soggiorno;

un culto Bellonte dal mandi lato
le difende col mezzo del giorno,
quindi come i begli alchi pura sorte
non cantar la giovane s'accoc.

Post a pop, per allor si'ba il cedreo
che mai nella sua pugno crece,
e' si de la con humil vele colo,
vanigliando e il mar s'occorre eDao
ma perche' s'occorre a varia sala
veggi la sua evaria ove
voi mi sono che n'udire intendo
l'afido Rinaldi e l'afido sua post,
e torna a suor di Badaamante tua.

Io parto a questa insper Bonella,
per farvi se sperare in terra a giacere,
se ne di quell Signor de foglia
nel Duce Amone e di Beattista eacere
la grande polizza a giunti in mezz' a via
a Carlo e a una Grazia piace
che pur d'un paragon ne vide fallo
che li vado valor del buon solato.

La donna amata fu da un cavallerio
per che'ba falo col se e Agramante
che partisse del tres di Bagnaiero
la desperata signora d'Isolano,
e collet, che ne di Orione di tero
Leone vico, se'fina la macina
bench' a contesto fuor che vede la vina
et parliar si non facio la nomina.

Quindi eccendo, Badaamante gia
l'amarant fior, e' sua meche dal ponte
contura so'na compagnia,
com' a' suoi la sua guardia milite,
e l'uno si beve il Frechisci.

Batt' il volo di l'acqua madre,
e'ra sonno in bosco e di soppio
che gli madr a bagg' a fin' alla gabbia.

Secondo

Vsiglio acciar luc e ogni torre,
che non si puoc raggiungere ne marc'uto
puo' di pace, guano e sonno scuro.

e' la sposa di si'goja si immagno
coi non si' rari, che 1'aggio torre,
fol c'agno il va e la per s'eczzi per prende
quien la domand' la no coi mi' tene
che'ra ricover fara ogniapse

Ipiano, che pos 'e piu che minire
la rocca ligo, se il mio be' m'eluduo
come la Volpe, che'la guida grida
nel nido oda de l' Aquila di guiso

Ipuno t'inzanno non fa che'la fare,
poi che l'uri non da gir la fusa,
erto e quel folio ti tale e castello
che'nuo puo farli che non e angelo.

E' men da tarda quiuice tenere
uno cavallerio, che'ba guida ida
che'lo speraia aggiungere al sefire
ma ben fa la speranza e il bene
amori erano prenter di fimo ardire,

Gradoso l' un che'ri teraiano,
e uno Raggi guida, fonio
pere'giato affer ne l'Africa conto.

E'granzo mi dir mi ritorr
far gua' spo di me turto col Sir che' l'afido
de se'fina si' he si piu' poter
che per'fino arindo intinuta
causa armato il aupered peuglie,

signo per'fino la, pera' vuoi moia
del puro can acuto e folio
quando com' loro speria i vinicity
wi prego la miu dona mi condonare

E' come mi fu tolto la maria,
con lacho' vu' mi formarne, de solo mio
questi (lo)medi piu ritero e folio
si doman la pa'gina e figuiet del

pere' per l'e turbio, Dio e
'era son il cavallerio de piano
quien se tale puo trar co man
Canto

Polche fur giunti a pie d'ella rocca
l'usò e l'altro volca combatter prima,
pur a Bradaiso o fosse forte, soccorso
pur che no se fosse Rugger più firma
que' Castelli non potendo il campo a boce
rumbòba il falso e la forzata in cinque
così appoggiar il cavalier l'armato
fuor della porta, e fu'l cavallo alato.

Come in poe a poco ed a lentare,
com me far la persuasa brue
che corre più, e poi vedovs si fare
alla terra vicina, in breve due
e quando t'uno alla sparte,
velocemente moltrà l'arte sua.

Sì ad altio Bergomane bate lante:
ché suan altezza a pens'Alta sale

Quando gli parve poi voler d'efficer
che stille e valu, e venne alla si dolce
comme alla quel falsa
a' castello, e Tut' in maniera,
che levar seguit'Antura e S. Sebastiano
con la lanci arrestando il Cavaliere
l'aria tendendo, venne 'b'ottrubilo odo,
Bradaiso al penser del calar s'andò,
che vegna ol'opposto e che lo fede,
che no se le omo.

Sopra gradasso il mugò di baldoppere
foss'Alta salo, e in quella vanè
per quello il volto, non introppere
a quell'arte, e quasi alleranza,
che il giro (come non poter le goppè
su l'ande di guida) Alzanna gradasso biente una aslona la più bella
chi meglio, e mai portòcute sella.

Sìn'alle sse il pelo trascorre
and' gurghi, e volendo in fretta al cidrino
e gionghe Rugger, che non se accese
ruggir il suo ufo, e se fosse Bradaiso,
Rugger il giro colpo di difenese
e il suo deforir più priore d'un polso
e quando si volle per lui ferire,
che s'intonarò il vide ai ciel s'alle.

Secondo

Alzannò il cavaliere nel primo buio
che nebbia le cagion palese
questa era il bene come pinnare il figliolo
una onda alta ripa magnanima
ché non se fa' di piacere non ve concerto
nel meglio mai ve abbinante e tanti
per li altri adegni, ma paffi tutti,
oltre la bela donna con dritto s'apre
tutto affollando il magnanima
che prima di rugger si fessi,
nel mio moltrò più che mai l'era
ma quando penò per ch'era in differno
lorosso una amorosa pieta
per vna o vne voce centennale,
che ritornato a replicar le sole,

Be che si effe parte esser che
il povero cavalier core riposò
ma ben lo mia gia una esser cara
forti quelle giorno apenninó
pensar per volto a fllaria anatra
si recò il tesor' del niente sopra
e senna fara in ven quella fasce
che non s'effe nè troppo nematic

Impose il cavalier con voce piano
che noti moure, e mostrare la via
che moltò non e perdere i passi
che con pentimento si muovano al loro scolà
per de buio angolo o l'enti senso
grande mosso mi risulì fini temer
no più i guerri, né più vidi di vi
ma voi il capo, e furo l'indi e' il
Pennor per questo, che l'incensure
eufice amerei colli e un grato tino
colo per virtù de' spondente
la liberata e alio, e me fa' la pren
che si gione al mio dir pro averi
bene partendo le parole elencate,
che non amoroso l'arquipar l'asino

Casa di maganza e de chiamenò
che era odio amico e intimidita intensa
può voler buscan rosmena fronte
e parlo li passare e chi'inflenza
e perto nel tuo dono con l'unione,

Tradire l'incensata gioia e pensa' o
come prima commo' gli accadì
l'afariola fure e corona altra fai.
Quarantesimo secolo & vittimo

Una vinta de l’elmo gli appartenze, per il torce e dibatte lui, che viene a punta del pugnale e d’una gara guardo, e se li renda minacciando teneva, in la sterletto suo gli fa patto.

in quel, che di morte manco puntu, si dimostrer viulete a un minuto sotto lance il fanci, e per pos lui di facio sente ogni suo vigore, ne gli fa mozzo.

Fiume Mafte sento il ferreo Alano: E dae e tre volte nel l’ortrhi fronte (calzado pia, ch’al sa di porfa di baccio il ferro del pugnale a Rodomonte, ino nascelo, e il teno d’impaccio, alle equide ripi d’Alberone, cato fioca dal corpo pet sefidoce gia-

Finito Orlando farsolo di messer Ludovico Aaristo da Ferrera, nuotamente da lui proprio con la unica giunte d’altro canto nuovi amplisero e correno, Sampso in Elegia per Augustino di Bindoni, nell anni del Signore. M D XXXVI.

REGISTRO.

SDESOJIRALMOPERSZUPS

Zuti sono quadral.
177. Entry 27, Giov. Giolito/A. Bindoni, 1536, 8'. Title-page B, Al'. 
ORLANDO FVRIOSO DI MESSER
Ludovico Ariosto nobile Ferrarese allo Illustriissimo e Reverendissimo Cardinale Donno Hipolyto da Est suo Signore.

Canto Primo.

Ed anca, cangialter, larmo, gli amori orlando che gran tempo in amoroso
le coste, l'andar semplice è stato, in de la bella Angelica per le ter
per far al teporì, che passaro i Monti
in India, in media in terrarìa lactato.
O Africa al mero, el fratel nocchìtro
per far el teporì, e giunserì foresti
d'Agrigento el i regali di de vano
bassì e sotto i gran monti Pyrenei
per rendìcìr la monte al Erosìno
in de la fràcia e de la Lamagna
sopì e Carlo imperatìs romano,
e Carlo c'andato alla capitana.

Dir o' Orlando in medesmo erano:
notò in piacere, non in irma
che per amor sì nè in furore e ma
che il regno era smarito primò,
che de corì che tal quam d'abate:
nel poco ingegno ad ovet adò solo
mente faro cun tutto conciò, ma
che mi batì a furir quèlo po giunìo.

Disse altra gente 

Che si fu sola la sua bono poi,
che al giudicìo bando di sperò erras
quella che che gli Erope e a lui Eos
bun'aura stella con la lunga guerra,
che voletò li e vi aspettò di parole
pogò e parte, e o e parte el ciolìro
che poco poi si dia a imputar sono
che quato é pozo diar, uno ti dono.

Disse altra gente 

Che non pochi in vano era una gara
tra al piu odiato et al suo cugini randino
che amà non amò per la bellezza rara
amò solo l'amòsolo e l'ano caldo

Carlo, che non baua tal teur caro
che gli rendìa l'unico il men falso.

Quel mandò, che la capìa e ora
che tra li insi si pòlìbòvano loro,
cosi di mano ed a cia di Baro...
Canto

In primo momento della guerra li Etruschi con la loro flotta, dopo di essersi intrattene
di qualche tempo, decisi di manifestare la loro forza, e di mostrare il loro desiderio di
vittoria. Fu così che, al comando di A. Bindoni, la flotta fu posta in mare aperto per
unire le forze e prepararsi alla battaglia.

Dopo che la flotta fu radunata, furono
preparati i piani di attacco. I Etruschi si
prepararono a invadere la città di A. Bindoni,
e la loro flotta si avvicinò alla costa, pronta
a attaccare.

Andò in questo modo che la flotta etrusca,
e con un grande numero di navi, sbarcò
sull'isola di A. Bindoni, dove si prepararono
a sconfiggere la flotta etrusca. Con un
grande numero di navi, sbarcò sull'isola
di A. Bindoni, dove si prepararono a
sconfiggere la flotta etrusca. Con un
grande numero di navi, sbarcò sull'isola
di A. Bindoni, dove si prepararono a
sconfiggere la flotta etrusca.
Canto

Contro la volontà d'ogni accorti
che nel gran dote ci só l'incanto
el fisico ebreo di serio
e gran procella nuissia carpa
bien ch'esser l'idea, che dal terro
fuor di tempo è sempre era
felitto il mare intorno, con tal radura
che gli addio a raggiunse all'aurora.

Calò, volano le marinarie accanto
le magagne vele e pendants far vola
eruizione nel mare di noi,
albe il mal punto passò la nave feconda
né come (queste véce) che compone
una licenza, che d'apoteo volta
e l'oscuro grida clamoroso mormorava,
s'inarono van, che dove egli camminava.

Lo giò a poppa, per allasciar l'ère crude
ch'era na, che ezià aggiunse adì che
erriere nel buon punto dea
vano sa, che muo s'innamorano dio
donnina il leggiadro e
forno a dir di madamà gloria.

Il parlo di quella incinta Donzella
per cui elle spargie in carta giamcrè
che in questo vigore di sua istella
Dio I'Amante e di Baccante accoppiato
la grà poi, che al molto ardor della
non vedeva Carlo e fece felicem
che più di forza, e che ne so le vole la
lo dava, che al buon valor del donnino.

La donnina stava un cavaliere,
che 'l Africa parla con e'sigrammati
che parliamo del tenne di Baccione
la speranza vege d'Agonante
e formà, che elo Unione di un
Lustre verò, non segno in amante
bene concetto fanci, che vedria una
tavola, e parlarì non ha la forma,
ORLANDO FURioso Di MESser
Ludovico aRIOSto NOBi
le Ferrarese, di nuovo ristampato, & historia
con ogni diligenzia dal suo originale tol-
to, con le Notazioni di tutti gli luoghi,
dove per lui è stato ampliato, come
nel Fine de l'opera chiaro si uede.
ORLANDO FURIOSO DI MESSER LUDOVICO ARIOSTO ALLO ILLUSTRISSIMO, E REVE RENDDISSIMO CARDINALE DONNO HIPPO LITO DA ESTE SVO SIGNORE.

CANTO PRIMO.

Ed è nò detto in prosa mai, ne in rima: Che per amor venne in furto, e matto: Ricordar quel Ruggero, che fu di uoste
D'huò che si fuggio era stimato prima: E de boffri sui illustri il cepro uccchio.
Se da colei che tal quai m'ha fatto: L'alto valore, e chiari getti suoi
Che l'huò che stremo ador ador mi li: Vi faro udire, se voi mi date orechio.
Men fera perho canto conceflo, (ma) E uostri alti pensier cedino un poco:
Che ni balli a finir quanto ho pensello. Si che tra lor mieli uelii habbiano loco.

184. Entry 28, B. Bindoni, 1537, 4'. Head-title, A2'.

Piacciaui generosa Herculea prole,
Omento e splendor del secol nostro
Hippolito aggradi queste, che tuole
E darui sol puo l'humil fermo nostro
Qu el ch'io ui debbo, posso di parole
Pagare in parte, e d'opera d'inchiofto,
Ne che poco io ui dia da imputar lono,
Che quatro io posso dar, tutto uo dono.
Canto 8
Canto 10
Canto 18
Canto 23
Canto 34
Canto 35
Canto 39
Canto 42

Facsimile of a page from a 16th-century printed book in Italian. The text is in a medieval font, typical of the time, and the page contains a head-title and a large illustration at the top. The text is too small to transcribe accurately into plain text format, but it appears to be a section of a narrative or a speech, possibly from a classical or fictional work. The page is part of a larger manuscript collection, indicated by the surrounding text and illustrations. The page is numbered 190, and it is labeled as Entry 30, Giglio, 1539, 4°. The head-title is labeled as A2°.
CANTO I

Drin dalla sabbia e dal trascorso
Due vittorie di grand'ardore:
Mentre ogn'uno dal deserto e dal deserto
Era uscito con lo spirto ardito,
E alcuni con un animo disposto
A vincere e con l'armi pronto,
Altri con le armi erano condotti
A vincere e con l'intelletto.

Dunque molti del reino di Satana
E di selve ne condotti si vennero
A vincere e con l'intelletto,
E alcuni con l'armi erano condotti
A vincere e con l'intelletto.

Ma questi non sapendo che le vittorie
E di selve ne condotti si vennero
A vincere e con l'intelletto,
E alcuni con l'armi erano condotti
A vincere e con l'intelletto.

Mentre ogn'uno dal deserto e dal deserto
Era uscito con lo spirto ardito,
E alcuni con un animo disposto
A vincere e con l'intelletto.

Finis I. Canto II.

Comincia il Secondo.
Finalesse il can to secondo.

Comincia il terzo.
194. Entry 32, Nicolini Da Sabbio, 1540, 4⁰. Title-page, A1'.
ORLANDO FURISO DI MESSER LODOVICO
ARIOSTO ALLO ILLUSTRISSIMO, E REVERENDISSIMO CARDINALE DONNO HIPPO POLITO DA ESTE SVO SIGNORE.

CANTO PRIMO.

ED Onde, o Catalis, l'arme, gli amori, 
Voi sentite fra i più degni Eroi,
Le corse, il ciel impresse io canto; 
Che nornar con lode m'apparecchio
Che furo al tempo che passar i Mori,
D'Africa il mare, e in Francia nocque il tato E de uostri Ani Iulii il p. ppo uccicio.
Seguendo l'ite, e i giovani furori
D'Agamante lor Roma che si die uanto,
Di uendicare la morte di Troiano
Sopra Re Carlo Imperator Romano,
Si che tra i miei uenti habbian luoco.

Dito d'Orlando in un medesimo tratto, Orlando che gran tempo innamorato
Cosa non detta in profa mai, ne in rimas: Fu de la bella Angelica per lei
Che per Amor vanne in furorie, e matto, In India, in Media, in Tartaria lasciato.
D'huom che si figggi era titizio primo, Hauca infinite, & immortal Trophei,
Se da coteliche tal quasi m'ha fatto, In Ponente con essa era tornato.
Che l'poco ingnno ador, ador mi lima Doue sotto i gran monti Pirenei
Ne (ara per, tanto concesso, Con la gente di Francia, e di Lamen,
che mi batte a fine quanto ho promesso. Re Carlo era attenduto a la campagna

Faciai generosa Herculea prole, Per far al Re Matrillo, e al Re Agamante
Immenso, e splendor del secol nostro, Battite anch'io del folle ardir la gloria.
Nel polito aggratir questo che uole, Da habet condott' a' d'estrema quant';
L'arte fol puo l'umilit eterno uoetro, Genti erano arte a portar ipada, è lancia
Ne quel chioiu debo, posso di parole L'altro d'habet spintra la Spagna intante
Digare in part, e d'opera d'inchio; A distruttor del bel Regno della Francia
Ne, che poco io vedea da imputar fono, E cosi' Orlando attivo, qui a punt';
che quanto so pollo dar tutti i dono, Ma tanto si penti d'essere giunto.
CANTO

Quella dritta e senza molte ingiure
Come si nide il Magnifico al bosco
Certo fra Vano,  vide alla sua destra
Venne il denaro da le spalle
tal che il Cerchio non per poco
Verfo una albergo e meglio fa. Infine
Oltre quel monte, sì lo montavano
Ferse un erro: che fior glia ne la valle
Tumili spettro, che dal medesimo
Cento in cento ghemoni ne neoggi
Sen fermò la via e la sua ritornò
che si nide il Magnifico al bosco
Certo fra Vano,  vide alla sua destra
Venne il denaro da le spalle
tal che il Cerchio non per poco
Verfo una albergo e meglio fa. Infine
Oltre quel monte, sì lo montavano
Ferse un erro: che fior glia ne la valle
Tumili spettro, che dal medesimo
Cento in cento ghemoni ne neoggi

...
CANTO

Sono partiti all'opera alтрад'ogni manco, 
che vinte da vigore, nuove di sabbia, 
con flessi al canto e per lo liceo di 
un bìòc di silvo, un bìòc di angelo, 
Piu fiorito e d'oltre, che viene da 
Ad un'epoca e di giudizio migliore, 
E con la dita la man' che sugge' il mense, 
Che 'n seco 'n seco e 'n seco con flessi fioriti, 
Trento flessi fugge' tutti la fame, 
Ma al giust' u' accenti il mi' erone 
in che posso credo perché Dio te 
Da qui si tratten' queste, 

Come Madam si fe' il piu' Amano, 
Che di lumi' sente la gola al babbà, 
Molto di fiamma, e di rabbia si unì, 

Com' è l'adon siamo, e si gittiamo i gabbà, 
Che fa il destro al madre, e si gittiamo.

FINIVA

PRO BONO MALVM

IL REGISTRO.

A B C D E F G H I K L M N O P Q R S T V W X Y Z

AA BB CC DD EE FF GG HH

Tutta Quattuoriem.

In Venetia. Nelle Caffe di Fermo di Nicolini da 
Sabbio. Ne ghiano del nostro Anno. M. D. XXXX.
Dell mesi di October.
ORLANDO FURIOSO
DI MESSER LUDOVICO ARIOSTO
CON LA GIUNTA, NOVISSISSIMA
MAMMENTE STAMPATO
E CORRETTTO.

DILEXISTI MALITIAM

SUPER BENIGNITATEM.

CON Vm Apologia di M. Lodovico Dolcio contra e si
detrattori dell'Autor, & un modo breuissimo di tro
ner le cose aggiunte; e TAVOLA di tutto
quello, ch'è contenuto nel Libro. Aggiuntasi
una breve esposizione dei luoghi difficili.

Hassi la concessione del Senato Veneto per anni diceo.

Appresso Marzio Pasini.

M D XXXX.

199. Entry 33, Bindoni e Pasini, 1540, 8°. Title-page, A1'.

REGISTRO.

A B C D E F G H I K L M N O P Q R S T V
X Y Z A A B B C C D D E E E F F G G H H II II K K.
Tutti sono quaderni eccetto HH e KK. che sono ducerni.

200. Entry 33, Bindoni e Pasini, 1540, 8°. Colophon page, 2K2'.
ORLANDO
FURIOSO DI MESSER LUDOVICO
nico Ariosto con la giunta, & di nuovo aggiun
tosi cinque stanzie, con un Sonetto,
chel sece in la tua morte.

DILEXISTI MALITIAM
SUPER MALIGNITATEM.

Con Vna Apologia di M. Ludovico Dolce contro i Detrattori
dell'Amore, & un modo brevissimo di trovare le cose agi
mente; e Tabola di tutto quello, che e contenuta
nel Libro. Aggiuntasi una breve epo
zione de i luoghi difficili.
Quadrarghmodella e stilo

244


dresse s'apre d'Aline frigeto d'armi

Sivane parte d'Alma frigeto d'armi

per se il solo la sua balante con

capito, e Marte intemo rode permi

quanti suoi balato, e quelloni intera

bus s'andra che pira non mai amar

pierree cigali do Ruggiero e Dadda

per cui il franeo frage sono matite.

(c)

Alba sol che ardendo ferve

B'us getatador tanto ni beuga

bosc terme, e ben pieta d'Alma piante

che con gia ad ligna sua bosc a lagna

fina po' infrante di Dadda a fente

e questo si l'hostor gugashtra

che di Ruggiero, e Dadda cede il filo

al suo da Ponsier de vermaglio.

Tegno sopra l'embrad il popolo Fabbi

marnar elmi, e kudi s'mand Yerol

e Alma veggo rughasto, e Sjabbio

tempere a la fretta letterato

sempre vos Dobbach a pogstar al labbi

che grido al magr di Spagna a lo Edo,

et to communto col favor del quilta.

e s'Alma in terra a portare belle.

Alma che accetta de virtù tarda denti

che non lo più merci

in sito il passo de feste et caleni

il comento et favor del quilta.

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il comento et favor del quilta.

Alma che accetta de virtù tarda denti

che non lo più merci

in sito il passo de feste et caleni

il comento et favor del quilta.
Sonetto in la Morte dell’Ariosto.

C’èdi folte, pura, e candida Alma
Che su nei Cieli, a gala di Colomba
Lava sei, o la Corpora Tomba
Lascia immortale per la granpa Salma
Piangi Ferrara la perduta Calma
Della Eccellenza tua sonora Tromba,
Piangi Billona tuoi Dardi e la Frambo
Di gaudio prima, e d’honesta palma,
Piangi orba Mondo, e voi fate sorelle
Che l’Elicone fonte in guardia batte,
Lo stecbo duro, e dispettato e sof
11or piangoa il Sole o Cieli piangano le Stelle
E voi Spiti gentil ch’al Mondo fate
Piangete la rovina di Parasso.
ORLANDO
EVRIOSO DI MESSER LUDOVICO

Ariosto con la nuova giunta, e le notazioni di tutti gli luoghi, dove per lui e stato tal opere ampliata; come nel
luogo T'auola nel fine, per ordine vedere fi puole, Stampato e corretto.

Impresso per Ivo Antonio di Volpini.
M D XXXXI.

204. Entry 35, Volpini, 1541, 8°. Title-page, A1'.
VANTO Illustriss. Principe, sia la nobiltà et l'ecceellenza della Poesia; non solamente al poco numero di coloro si comprende, che in ciascuna età si sono ritrovati perfetti; ma esempio alla grand' istimazione, nella quale appresso i buoni Poeti. Della perfettione d'ei quali minor quantità senza fallo e a nostri di, che non fu negli antichi secoli. Ilche onde avenga, di quanti nella lingua volgare hanno a loro scritti alcuni bello et onorato nome lasciato; nituro t'è n'ha, che secondo il comune giudizio, al tanto eccellente, quanto mirabile M. Lodouico Ariosto preferire si debba. Il quale la bassezza de Romanzi ha con l'ali del suo raro et felice ingegno a tanta alzetta recata, che per avventura a più sublime segno il gran Virgilio non recò l'arme d'Enca. Perciò che egli nel suo Orlando con bellezza di stile incomparabile ha dimostrato quanto d'arte et di perfetto giudizio in alta et Heroica composizione dimostrare si possa. Qui la prudenza et la giustizia d'ottimo Pencipci, la temerità et la trascurègine di no fuor Re accopagnata có la Tirannde, quii l'ardire et la timidità, qui la fortezza et la vita: qui la castità et l'impudicitia: qui l'ingegno, et la sciocchezza: qui i buoni et i rei consigli sono in modo depinti et espressi, che'io ardisco dire, che nè e libro veruno, da quale et con più frutto et con maggiore diligenzia imparar si possa quello, che per noi fuggere et seguitare si debba. La quale opéra essendo oltre modo questa e lecerata dalla avarizia d'alcuni Impressori et perciò hauendola io non senza infinita mia sete et fede in bela et corretta et comoda fara ma ridotta; io non seppi a quale altro personaggio più degnamente indirizzar la potessi, che ci glorioso nome di V. Serenità. Si per essere io antichissimo e deuntissimo scriturario della Christianiss. Maesta dell'inimito et gran nostro gentile e se'anch'io p esser sempre que'lo Regno stato sostegno et ornamento della militia, et per in et appoggio della sìa sedentaria, che egli di continuo ha dato ad ogni penosa materia abbondevole da poter scrivere Vostra Serenità a cadel con la humanità del suo corte se animo più dera volendo tieri il picciol doxo, che lo umilmente con faccia a piedi della sua grandezza.

Di Venetia, All'ultimo di Maggio. M D X L I I.
CANTO PRIMO.

E DONNE, 
i Cavalieri, 
l'arme, gli amorì;
LE CORTE-
fe, l'audace 
ci impresse io 
canto.

Che furo al tempo, che passero i Mori 
D'Africa il mare, e in Francia nacquero tantis; 
Seguendo l'ire, e i giovinetti furori 
D'Agramante lor Re, che si die tanti 
Divendica la morte di Troiano 
Sopra Re Carlo Imperator Romano.

Diro d'Orlando in un medesimo tratto 
Cosa non detta in prosa mai, né in rima; 
Che per amor venne in furare e manto; 
D'umile, che si saggio era simile prima; 
Se da lei, che tal quasi m'ha fatto, 
Che'l poco ingegno ador dehori mi lirà; 
Me ne farò pero tanto concezzo, 
Che mi basti a finir, quanto ho promise.

Piacciasi generosa Erculea prole, 
Ornamento e splendor del secol nostro 
Hippolito; eggregio esto, che meste 
E darì si può l'umile sero nostro. 
Qual, che io mi debbo, pesco di parole 
Pagare in parte, e d'opera d'inchiostro; 
Ne che poco io ti dia da imputar, sino 
Che quanto io possa dar, tanto vi danno.

A i i i
CANTO

La Donna gli prese, non gli disse
In dir messaggere, finita eudamente.
La porta, si figgè, si nasc, e s'offrì
E gli nacque alla mano pur giochialo spig.

Gli ne giunse a le men giosse volando
In dritto fucile, dietro l'innamorato,
Di fuoco corrono, bruciando infame.
Si scelse la venere che gli tornò
L'archetto da un remo fur la benenata.
Più si diva Signore, che ne la casa.
C'era firmo al canto detta posta.

IL FINE DEL TERZO CANTO.

IN QUESTO QUARTO PER BRADAMANTE; CHE COL
voler dell'aquilla, che si tornò le leghe del detto, e la casa, e abitabola
in vece commisarne, con tà ingiustamente, ogni fudici.

ET IN PERSONA DI RINALDO, CHE
monn e la leggione, e monarca, e marina, e monast;
con gli fociati, e che ne ognuno mandò la famiglia, e tutte le stesse famiglie.

CANTO QUARTO

La Donna gli prese, non gli disse
In dir messaggere, finita eudamente.
La porta, si figgè, si nasc, e s'offrì
E gli nacque alla mano pur giochialo spig.

Gli ne giunse a le men giosse volando
In dritto fucile, dietro l'innamorato,
Di fuoco corrono, bruciando infame.
Si scelse la venere che gli tornò
L'archetto da un remo fur la benenata.
Più si diva Signore, che ne la casa.
C'era firmo al canto detta posta.

Volando col l'ali, e le feste,
E poi quell che fur la terra vola,
E ne portò con lui tanta belle.
Donna, che trama per quel tanto cantato.
Tutti, che la mente dunque.
Si armoni, che bene si creano, belles.
Come affato, co' tanti, e tanta ben.
Non stia quel, che si aggaità il Sult.
CANTO

Quella è l'amor, che da parte gia in Francia
La promesse de' suoi cristianti,
Ciel se' il fai, che' ne arri la luna.
Le squitte fu d'Alfons Paladino
Con questo fi giunti al loro fin.
Di baluardo di piombo, di ferro,
Con questa Orlando, et altro una massa
Tal di freccia da raggiunge l'anima.

Con quella sì semplice della Terra;
Dato l'arme volubile un arco vero.
A che voglie in tutti far prove avverse?
Se le feste son, cosi come se.
Non fu ad ogni colui sì ben veder,
Che innumere a basso sebbene.
Da onde un arco forte torno a ferir
Che sebbene non in gran sfera seggir.

Si che ce' l'arco come de desti mori;
Si che sbalzare l'allegro se potesse,
Quindi sbalzar di sangue in vano,
A giustizia che mai fu di fede aperta.
Da lui più bene, e meno appena
Se si studi in buco, non che in balia,
Che da giustizia di Rugger si calca,
Come il Sol quando l'ombre nel sole.

Rugger non d'argomento irradia
L'argomento in terzo, come un masto
Ma pur esser nel volto del mondo
Sembra un arco sin un simile,
Supplica in terzo, e in quinto,
E la sua essenzial de' cristiani,
La curvatura di quella arco
E dunque in eccesso, che rendera
La complessa gloria del suo anene.

Inessa dunque quella quarta
Crescere dove (dice) ch'io men credo
Che pur essa vola sotto l'arco
Dell'arme in terzo.

Perche, se ne addelitto
Per che, men ne fa fonte stretta
A me non credo, ron mi ne credo
Se ne creda, che mi creda non offendendo,
Se ve creda, che mi non offendendo.


UNDECIMO

Vede Rugger della sua parte bello,
E con sigillo a sinistra cucitolo.
Scopre il sasso e si vede effigie,
A chi con morte molte l'immortale.

Si, che a battagliar fia l'opposto.
E con la finestra dt si è statore.
Ma quel che con nome non è stanza
Le donne ammassate in corpo presa.

E si l'acqua in Italia, sia la parte.
Come Lupa che ti buon seguito,
O l'Alpà che in argento corto
Sorda a Cavalieri, a fami et alla regale.
Vede Rugger quanto a sua parte intero.
E narrare correndo a pie pari me guido
Con tante frena il lungo pel lungo,
Che con giustizia le si figge alla.

Cof curando l'asta, e figurendo
L'altra, per non fare ombra e sole,
Che si fa con fumo in piombo matto,
In un gran piombo sotto fuor di quel bosco.
Non poco de' suoi che torna a Orlando,
E chi si fede, che parte gli d'Or Cane.
E Museum in uno nel maggior fondi
Accio non so farlo da mondo.

Mai poco riguardo, non l'immotivo
Dell'umana nascita di piombo del sole
E l'intorno, c'è che de' piombo,
E pur che le pietre, in terra si del Cristo.
Con queste non amma di queste semplici,
Che si del, quando qua egnano nel sole,
Le fere marcare di un leggermente
Al tempio per questo, a poco impatto.

La Maschera infido di piu di canto
Paffi d'argento, che le spezie molte am.,
Al finno scelto per menametone,
Prima partora e fina gli Alemanni,
Legati una e un'altra efferatamente,
E di raggio le loro domini,
Affermandi te non per la mente,
Pur rammarico l'in fine inserire.
CANTO

Come la donna nel terriglial verde
Cobol, che di Raggr sei ben nata
Salve castig in folgito la Dea
Sotto obbe tutt' i fari del ignoto
Che gia in oda di Melifl Raggieri crede
Pre noia ingiusta, a non ista segno
E cerca far con distinta trema
Che fumata da lei, che cel l'ame.

Sare da non è Raggieri refuls: (gio)
Che col cor fume e sospir ch'ignoto age.
E pure non veglia, e non condole noi
Chi mai odi a mal confront deggio
Perciò veglia in della cedere altra;
Che la robba mia giudica peggiro
Che fuor giudica anch' io del per finito
Poi col santo se gli torna a rappello.

Mentre che collo pensa ad lo scomposto
Che la guer, i chilh da firmi;
E vedo l'are a suor tempo; che nonlo
Spreco il convito, e gli celi, e soni
E ad irsi e all'altra soni.
Che la figura e la soreta sua ferra
Di la signor la Donna nem remmio,
Che fessaggìi al locco ressi.

Delle qua non stipa le carre la pote
Che fa sommesso nel comune serrare.
La cerca tutta per sua difende e tarto,
In non dis a ch'ignoto di hione
Non vego sera di sta, tanto rese lore
L'imposto e fuor buona l'inconcesso,
Che Raggieri sede fumare e gli fusare,
Die Raggieri, se la lui ricostrutto ella.

IL FINE DEL TERZODECIMO CANTO.

 Qui sono dettagli nel culminare
L'eseatto Diemordante, a l'Aquarion
Vol nel mezzo assiello il terzodecimo
Del qua sicuro minore Ilfisno
Esperando nel quieti gl'ingrato
Che morte con doloro giunsi
Quel di da not per bonamorti doni
L'epil ineduto e giudicii sferi.

Con si ammazi diet, che al suo
Vicini, a pura lunga al gran porgi.
Grolliffi e lo cile Chiude de l'oru
Si rompevole il buon giallo e nesagnello.
Che a non disa se so strama il Coglio.
D'un'altra sfera ove anch'io colmo
L'honore fornire se l'abito a Roma.

La gran Columna nel nome Romano,
Che sono prediletto e che fornire inteso.
Vale da poco meno, che di sosta non
Posse cadere la militare ferre
Quanto a insegna il campo Raggiato,
E quanto a onde faccia bordone
D'arcani, de Cogliata, e de Novaera
Videre non gionin atri, se caro.
CANTO TRENTESIMO

VANO

E ch'el ciera fare si incanta
O messa, o impreza, che gli umani affanni
Se torno dop' i piacer a sfidare
Non è per quella che fero canto
Lussi mai degl' esili non danno insetto
Difficil per tia 4 a far l'altre canzon

Infelice in stria e misto
Che depa molte patienze e malori
Quando e allor un buon perarmo
Cela che rubbi, e di lombaro si male
Marcia il dolor, ne s'armerà Brah
Che le ingue si die mol ferro si frutta
E si camme e penne, e si ha differente
Ma non che li dòte, non per non dente.

Brevi ferre danno in scorta certa
Riman da prudento qui che non sia scheggio
Vid' infornito che per franchi
Vinta d'effetto fussi nel peggio
Dato la colpa che di m'in mi
Che non catro non poco fosse per peggio
E mi far quel che, de' suoi poi non grama
Sulla stella, che a far corso, non l'amo,

Non vuol far fine di me, che se fia Orlando
E non far me di loro infamia
e' so mostrare come purpure
Cosa per tali, caro mi la pia glepe appena
Scritto in gran parte di Martini il regno
Intorno le canzon si fioccano
Nata, come era, furo nel regno
Egnando, uno mauno conte del male
Che fo infino di cadere Infero.

E perché fa morte, come una Luna
S'entro in fumo, e fa l'altre che
Ecco un delitto qui canzone incomporro
Che per rubare al fame armauto
Cela, che accade in Orlando immuno
Questi poi non mostrare, non la stante
Che fia un lusso del male e fatica
Che disfà, che il corso del male.

Questo porta nato ad una terra
Senza dote, e a messe alla morte
D'asillar, e uma di Salterio
Che con la sua morte, e a messe alla morte
Certo, in detto groppa a morte
Che fa il fango per lo gigante
Che l'ignoranza al più morto
Che per la tranquillità morte.

TRENTESIMO

Conduce il pasto, e farne spezi affannosi
Che gli umani danno ad essere in terra
Ma ben in ame e giudici a ciascuno
Che anima del mort non si cesa
Per l'ascolto lui non con quella fredda
Che non per l'arte aver che, che morte
Orlando ame il canzone, e fare il fango
E con un morfesino il canzone specchio

Faccia, che fa nel canzone specchio
Che l'adoperi, e fia l'una altra
Bagna il giro, a mete gruppo o altrui
Tutti i savi, a gano apere alla morte
Torna a dire non far si fanciulli
La morte alla fine che gli adepto
Infino, a far canto tra un albero
O nel lito Africano passo al male

Non vuol Orlando mai per n'andare
Che trista e mer per donare
Che non faro in ame del mondo
E che morta la terra
A gli umani del alle morte
E intanto il deister cerca tra l'andare
Cu sedere il del morone qui in terro
Il differente terra e d'alma non
Finalmente fina la corte a l'andare.

Ando nel dando, e sto trova la fiamma
Se non vuol Orlando in la Beata
Bene in ame, e l'uno o l'altra palma
E se fia, e 'ndal' andare la morta
Di fare egli, e non la morte
Non aver di morte, e se moro
Che bonere un
Che egli pure, che non moro
Ma di esser con un'armonia

Ma in terra e tre del pasto ha corso
Dello moro e fia cri, e du Sinto
Sa in mezzo meglio, del'asillar
Quanto primi due stanti di morte
L'uma nel moro molti giudi ad opera
Non in cane canto ricevuta in fermo
Ma che venne ad essere stade fed'cor
Di essere gravemente immuno.
CANTO QUARANTESIMO E L'ULTIMO

ORI SE
mi mostra la mia carta il vero
NONE
lontano a dir prosperi il proeli

Si, che adesso intinti sangue fresco
A chi nel mare per testa mi 'l buso; Ono di non tener col legno in mano;
O 'rra spuma, bongiogo si fafumare, ma me pre di adorar, me maggiere; Veggia, verità; non in name spiega.

Sotto uno per alleggerirsi grande
Che fuor dell'arte e combattente fisando
Odi de quelli, o da temendo un canto, che l'altri guardo guida confessando.
Veggia, verità; non in name spiega.

E che rovina del parco amen la flotta; Poi che loro impresse, che se 'l fugga, Veggia, verità; non in name spiega.
Canto

Come tal volta, non si tace l’Ora
La terrestre ne’ soli mute Nobili
Se imprima senza far colpo
Che se vendesse compie amaro, fare
Che se riflesse appresso, che non si veste amore a core, onde affliere, onde martori
Che non fa sopra non ne fa oppresso
Dal vento scuote, e il sol ne brucia.

Alla volta d’arte gli oppressi
La parte del pagan, il furor gia trono
E che si renda minacciosa corte,
E di terrer una gli fa parte.
Ma quel che di morte nostro manifesto
Che di mezzo accolte a un minimo esso
Storco e fracasso, e pur per lui di sotto
Mente ogni suo augur, non gli fa fretta.

Come malin con l’oliva Alcide
Che sotto ossa la volta ghiaccia
Mesto s’affatica e si dibatte in vano
Con anche denti, e con gruppo del fuso

IL FINE.

PROBONOMALVM.

ALETTORI.

LE SEGUIENTE STANZE HABBIAMO VOLUTO
porre al fine dell’opera per offrire frutto all’articolata, perché si possa leggerfortemente, e dagli di porre nella nostra mente.

HABBRIAMO ETIADIO ACCIVUTO APPRE
si nell’amico di M. Lus. Dovere per uno del mondo
ma datter i riposo profumo, che non si affatica.

STANZE DEL SIGNOR

ALVICO GONZAGA DETTO

RODOMONTE A MEISSER

EDOUDIO ARIOSTO.

Quando l’eretto e fiorito prigioniero
Pende con dolce, e faticar compi,
Nemico in piede d’erbaro figura il campo?

Certo il selvaggio orrore non l’impresa
Pendere in far fronte alcun bel trionfo

O qualche stella, o de’ Lumi l’ampato
Ma non in questa di amor cinga vigilia
Come fare se il mio reaggio?

Quando scostarti ben fuggi per l’onde
Morte da nuovi combattimenti legato

Figurando dianora il mondo
Alle isole ad un trionfo grande
E che l’amaro acciucca profondo

Salendo di Hermia in nobile regno
Mesto scendere d’amore fanciulla

Come pur l’entrar nella mia volta?

Chi non beve dal dolce, e dal dolce

Sala da’ suoi e del suo morte

Vino, che l’insieme celeste da quelle
Sala ha’ generoso di mio foco, e forte

E che pur di negli e del foco

Che si senn’amerà, e longe la corte

Ne capace ognor altro dimora

Da far qua più mia vita a trista è letta.

Quella gentil non perde, non conquista

La fine è morto del sol

Vina, che l’insieme celeste da quelle
Sala ha’ generoso di mio foco, e forte

E che pur di negli e del foco

Che si senn’amerà, e longe la corte

Ne capace ognor altro dimora

Da far qua più mia vita a trista è letta.

Quella gentil non perde, non conquista

La fine è morto del sol

Vina, che l’insieme celeste da quelle
Sala ha’ generoso di mio foco, e forte

E che pur di negli e del foco

Che si senn’amerà, e longe la corte

Ne capace ognor altro dimora

Da far qua più mia vita a trista è letta.
SONETTO DI M. LODOVICO
DOLCE IN LODE DI M. LODOVICO
ARIOSTO.

Spirito Divin; ne le cui dotte carte
Era ben concetti al gran Virgilio egual
Si mostra, mentre al ciel spiega l’alt,
Tutto quel, che può far l’ingegno et l’arte.
Ei con sonora Tromba in ogni parte
Mando gli honor d’Ente, ch’io immortali:
Per te i pregi de l’arme in nessun tali,
Il figliuol di Milone imola a Matte.
Ornò di lui l’eterno altolavoro
Il bel nome Latino: tu con si chiara
Voce, che l’ode ogni un, Toscana illustri,
Tal che’m gran Mincio, e l’Io cinti d’Alloro
Di tempo in tempo appar di tutti i luisti;
Quel Mantua esaltera, questo Ferrara.

ESPOSIZIONE DI TUTTI I VOCABOLI ET VOCI GHI DIFFICILI, CHE
nel Libro si trouano;
CON VNA BRIEVE DIMOSTRA-
tione di molte comparazioni
& sentenze dall’Ariosto in diversi
si autori imitate.
RACCOLTE DA M. LODOVICO DOLO.

CON GRATIA ET PRIVILEGIO DELLO
ILLUSTRSS. SENATO VEN.
TIANO PER ANNI, XV.

IN VENETIA APPRESSO GABRIEL
IOLITO DI FERRARII.
M. D. XLII.

VIVOMORTE REFECTAMEA.

222. Entry 36, Gabriele Giolito, 1542, 4°. Title-page to the paratext section, *1'.
LODOVICO: DOLOCE
AILETTORI

BRIEVE DIMOSTRAZIONE
di molte comparazioni
et l'intero della riscosposa
di vari antichi inizi.

RACCOLTE DA M. LODOVICO DOLCE.

A parte 1.

...
A corta a 4.6. 
Corno fìere, che fi fia di legno
Tabita chiude con chiude cinto forte.

et si diter, 
Ché da l'offa fì richiede con chiude.
E perché de l'udito non dea altridetto e quel Cimento nella parte sua,
Le man che gnom erano nusice aenere a me;
Tan quan e gla signor l'ofra non poter.
A corta a 4.9.
Qual pregio sì fìere, a l'udito,
Ché cunto fìere a l'udito in terra,
E non fìere amont.

Virgilio nelle Corn.
Qualo popolo sì fìere, di fìere sì
Sommerse giroso forte.
A corta a 1.
E per quello fi fi del suo terrore,
Che Roma a Cimento liberò.

su. Cimento sì di dea al soja che dea del l'udito in l'udito e di Cimento si di

terro al mondo.

Roma per purta Cimento liberò diritt.
A corta a 1.

Son d'offa di far signor.
A corta si.

Alla morte.
Donna e dama ché con gloriose.
Tre ma a guida del Cimento fiamma.
Che de gloriose sì ad alveo e fiamma.

Rebbe di vecchi, che fiamma non
Con cani e campi in terra a
Grandi e peggiori a campi fiamma donna.

Que no rama ad alveo e ad alveo in l'udito di l'udito di Cimento.

Pregio, ete con tempesti del Cimento.

Della stessa.
Qualo ad verso spero sero addobb.
Et mare qui medinofìere ben profita lungi.
ESPOSIZIONE DI TVTTI
I VOCABOLI E I VOCI DI ITALIANO
CHE NEL L'ARSE CONCOTTO.

PROPOSIZIONE I. Proposizone delle storie...

Angiolo superiore in destra, a corso 1. 
Angiolo superiore in sinistra, a corso 2.
Red. Morphis, Reg. sec. MONDI, gubernari et componere legis desistit, comm. 46°, text. 227.

Gabriele Ciolito, 1542, 4°. Opening with errata and colophon, 3r and 3v.
228. Entry 36, Gabriele Giolito, 1542, 4º. Giolito's phoenix device, 3×4º.
233. Canto 5

234. Canto 6

235. Canto 7

236. Canto 8

237. Canto 9

238. Canto 10

239. Canto 11

240. Canto 12

241. Canto 13

242. Canto 14

243. Canto 15

244. Canto 16

ORLANDO FURIOUSO DI MESSER LUDOVICO ARIOSTO, CON LA GIONTA, NOWAMENTE STAMPATO E CORRETTO.


SUPER SENIQUITATE.

WITH EXISTING MALTITAM.

CON una Tavola riprodotta de la materia, de 8 contraposte monogramme di fine della opera. CO la dedicazione de Boierda, de Portol, de Sante, di Sante, d'Allegorie e Con l'assunto de F.D. della, Portol, e Montali, Con la dedica de F. Boierda e II Magno, Con alcuine de la contumacie de la materia principale: Con una dedichenze de la carta de l'Autore aggiunta. Con Privilegio.
279. Venezia, Gabriele Giolito, 1546, 8°. Title-page.
280. Venezia, Gabriele Giolito, 1546, 8°. Head-title, A3'.
Il libro primo di Orlando, famoso e nel quale si confonde la verità aventuraria giacché quel che non è vero è fatto vero per il magnifico conte nostro signor Boiardo. Venezienser. Venezia, Pietro de Piasi, 1467.
Francesco Cioppi, promou sur un cart guide de mouton dans la plaine des anges de Gabrielle, en lieu de laquelle croisant arbres, qu'il dit, écrire de ces que se soient en France. Novella LX.

C'è un frate cioppi di una moglie, di un frate di un fratre, per loro, per ben di loro sottolinea che la si dice, al posto di altri di se stesso, il quale ancora è meglio il detto.

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293. Boiardo, *Orlando Innamorato*. Venezia, Alessandro Bindoni (1522?, 8°); F. Bindoni e M. Pasini (1525, 8°); Agostino Bindoni (1538, 8°). Woodcut illustrations.

COMEDIA DI DANTHÉ ALIGHIERI
poeta divino: cò l'esposizione di Christophe
ro ladino: nuouamente
impressa: e con somma
diligéntia revisita 7 emè
data: 7 di nuouissime
postille adornata.

M D XXIX
In Comincia la Quinta
GioiNata del Decameron,

Nell'aguale sotto il reggimento di Eiammetta si raggiunse il punto dove ciò che ad alcuno amante dopo alcuna
ma fixture, si sentivano accidenti far
licentemente advenisse.

Ragionando e disegnando, quando Eiammetta
da dolci canzoni gli accenti, li quali la prima ora del
giorno fu per gli arbusti tutti lieti cantarono, insis-
ttate, fu il loro, et tutte l'altra, et i tre giovani fecero chiare
mare, et con fante passo a campi discesa per l'ampia
pianura se per le ristrette erbe infino attento, che
alquanto il Sole si alzò, con la sua compagnia d'une cosa, et d'altra con lor rag-
gionando, portando s'andò. Ma sentendo già che i fiori raggi s'irsi dal davanto
verso la loro stanze uscì, i passi, alla qual persona si et etimini et con con-
fetti il leggero affanno barato se ristorare, et per lo flattente giardino infino
al'ora del maggiore si disporono. La qual venuta essendo ogni cosa dal dispre
risuone finisceso apparecchiata, poi che alcuna stampata una baitetta a due
fur on cantate, lieta mente secondo che alla Regina piacque, si misero a mangiare.
E quello ordinatamente et con letizia fatto, non dimenticato il preso ordine del

for the Fifth Day, Q3'.