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**Giovanni Andrea Vavassore and the Business of  
Print in Early Modern Venice**

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Submitted for the degree of  
Doctor of Philosophy

The University of Edinburgh

2015

Volume Two



Fig.1.1 Jacopo de' Barbari, *Bird's-Eye View of Venice* (Venice, 1500) Parishes to the West of the Piazza San Marco.  
Source: Venice Project Centre Historical Map Explorer

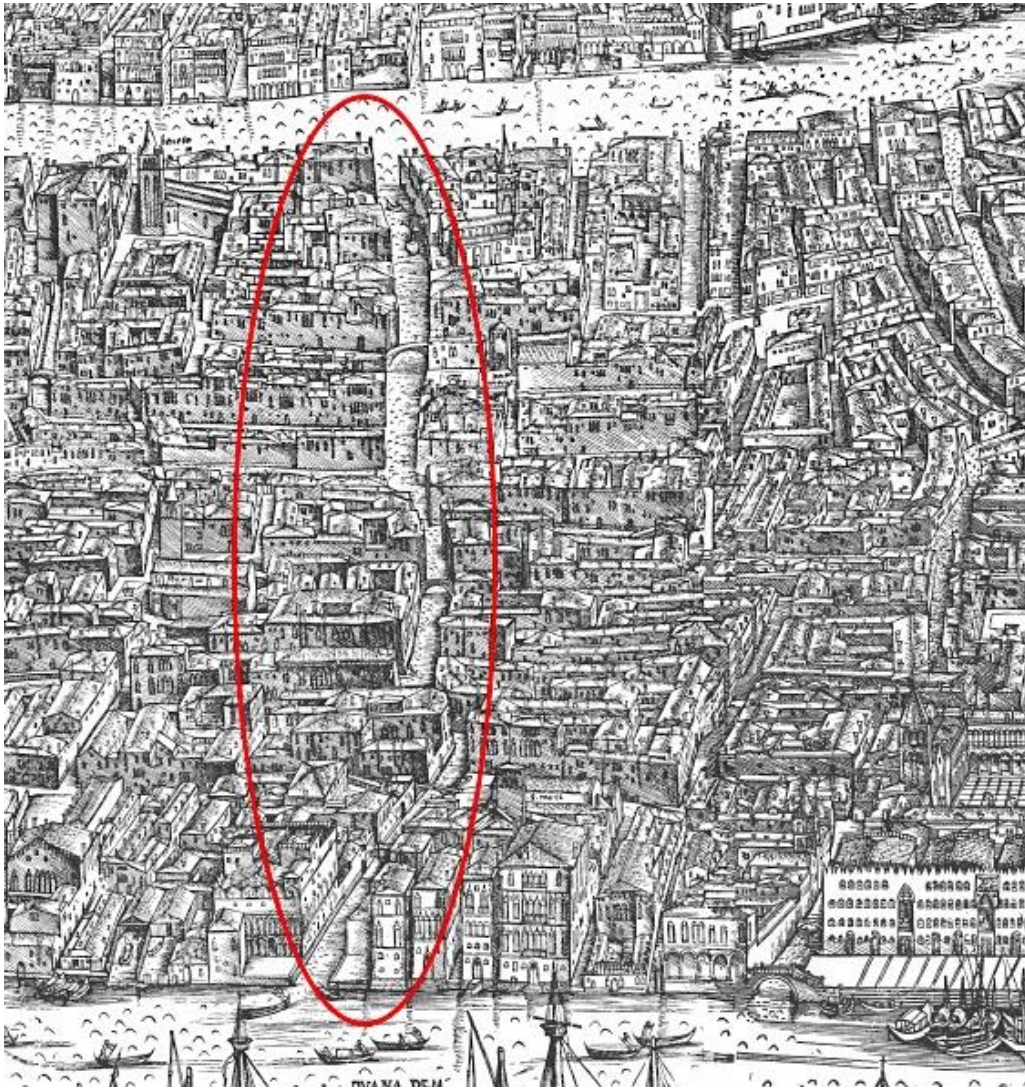


Fig. 1.2 Jacopo de' Barbari, *Bird's-Eye View of Venice* (Venice, 1500) with the waterways of San Moisè highlighted

Source: Venice Project Centre Historical Map Explorer



Fig. 1.3 Jacopo de' Barbari, *Bird's-Eye View of Venice* (Venice, 1500) Boats on the Grand Canal at San Moisè opposite the Dogana da Mar

Source: Venice Project Centre Historical Map Explorer

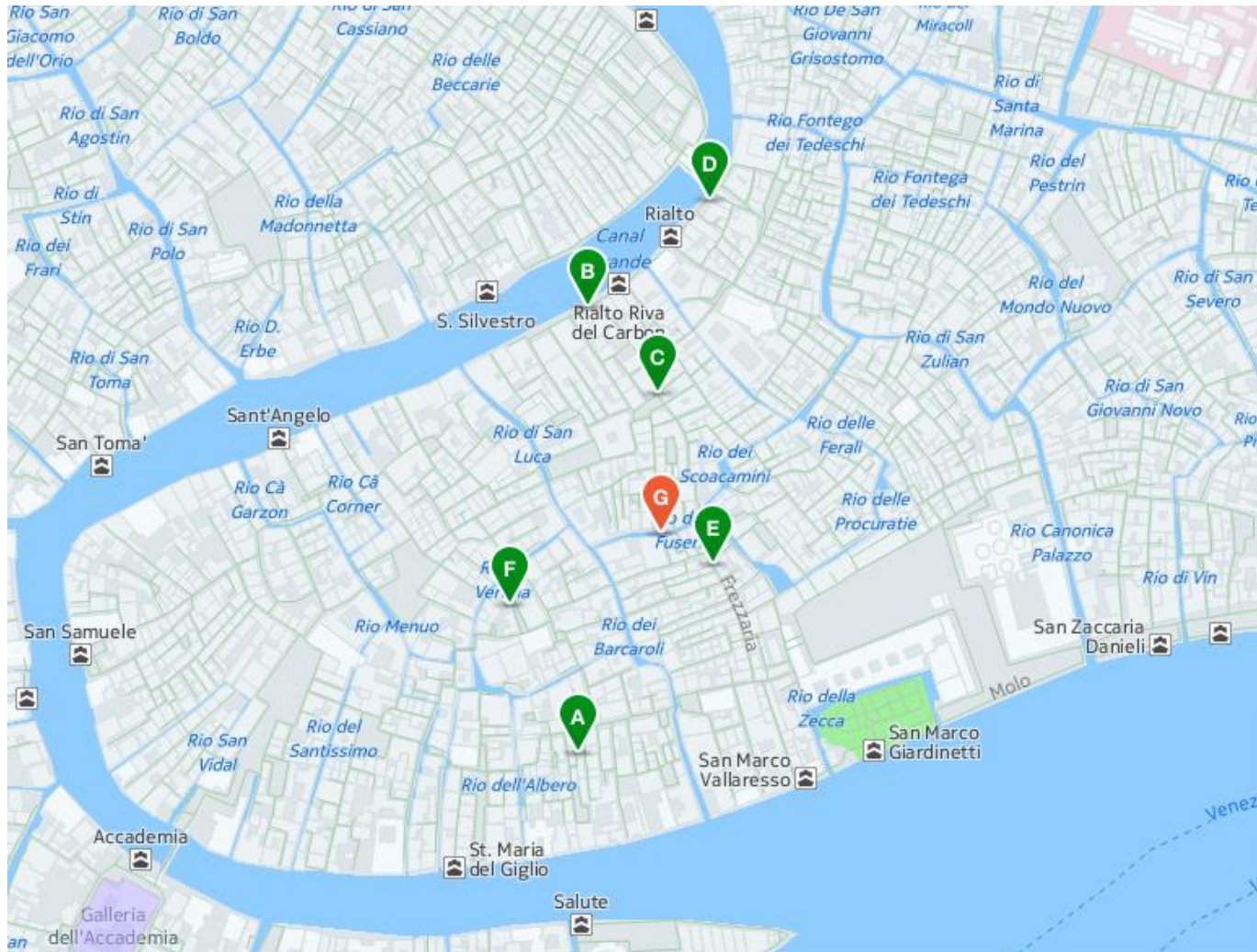


Fig. 1.4 Map of Venice with relevant workshops and streets marked.

Source: Yahoo Maps

A – *Calle dei Bergamaschi*

B – Riva del Carboni site of the *bottega* of Alessandro Paganino

C – Church of San Luca Meeting place of the Painters' Guild

D – Paolo Danza's shop at the Foot of the Rialto Bridge

E – Frezzaria of San Moisè

F – Workshop of Nicolò Zoppino in Campo San Fantin

G – The Vavassore Workshop at the Ponte dei Fuseri



Fig. 1.5 Ponte dei Fuseri, site of the Vavassore Workshop, seen from below



Fig. 1.6. Calle dei Bergamaschi, San Moisè, Venice (For location see Fig.1.4 A)



Fig. 1.7. Church of San Luca, Venice (For location see Fig. 1.4 C)

APOCHA  
LYPSIS IHESV  
CHRISTI



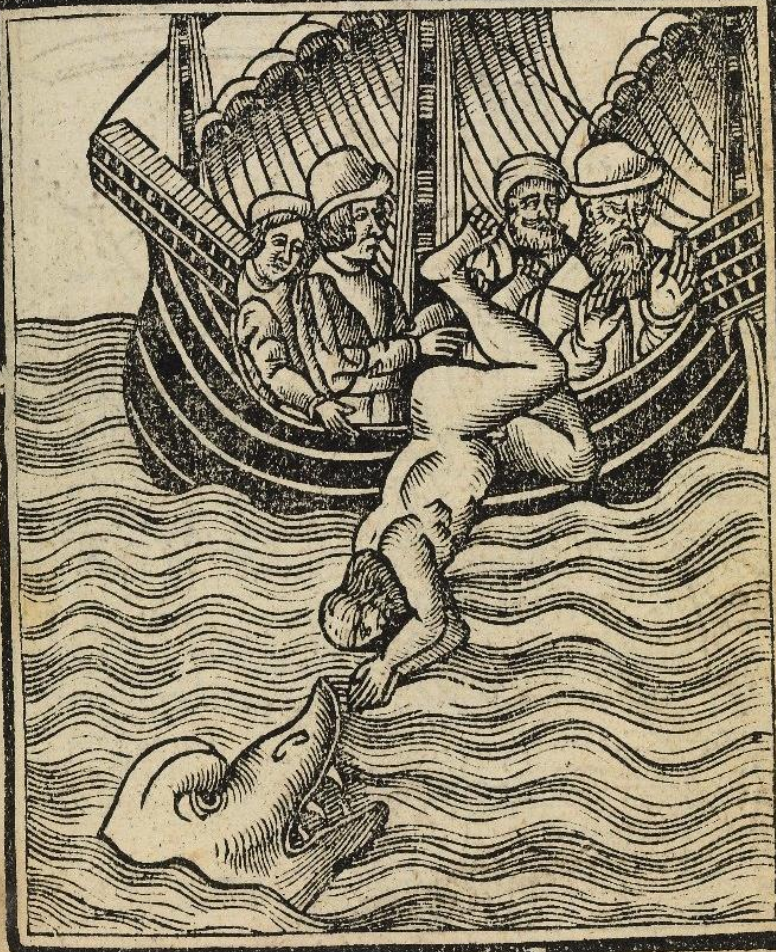
FLVCTVA  
BIT SED NON DE  
MERGETVR



Fig. 3.1 Giovanni Andrea Vavassore, *Calming the Storm* (Frontispiece)  
Federigo da Venezia, *Apochalypsis Ihesu Christi* (Venice: Alessandro Paganino)

Source: BNF

Et legge in libro de Jona al 2 cà Che esso Jona  
 ascendete innaue: p' andare alla citta de Tharsia: z  
 fu fatta vna grāde tempesta inlo mare: z puoseno le  
 sorte i fra loro: che erono i nau: z la sorte chasco sop  
 ra Jona: z subito li marinari lo gitorno i mare: z vno  
 pesce grāde lo iglotti: z stete nel vêtre di q̄llo pesce  
 tre giorni z tre notte: Jona significa Christo: el q̄  
 le stete nel ventre della terra tre giorni z tre notte



FII

Fig. 3.2 Giovanni Andrea Vavassore, *Jonah and the Whale*. From *Opera nova Contemplativa* (Venice: Giovanni Andrea Vavassore, undated)

Source: Bodleian (DOUCE B 148)



Fig. 3.3 Giovanni Andrea Vavassore, Frontispiece.

B. Scardeone, *Nave Evangelica eposta per la religione dal reverendo sacerdote Bernardino Scardeone Padovano* (Venice: Giovanni Andrea Vavassore, 1551)

Source: Newberry (Case 3A 423)

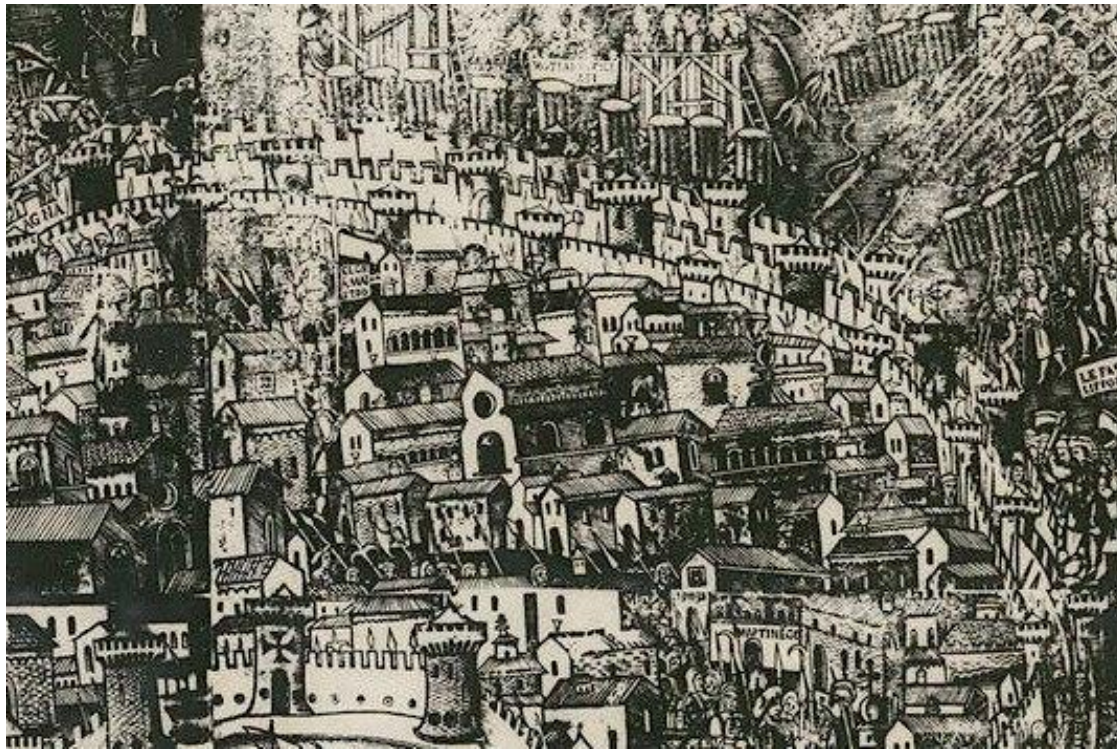


Fig. 3.4 Detail of Settlement  
Giovanni Andrea Vavassore, *Rodi* (Venice, 1522)

Source: BNF



Fig. 3.5a Albrecht Dürer, *The Woman Clothed in Sun and the Seven-Headed Dragon* Woodcut, 39 x 28cm (Nuremberg, 1497-98)

Source: WGA



Fig. 3.5b Unknown Designer, *The Woman Clothed in Sun and the Seven Headed Dragon* Woodcut, 27 x 20cm (Venice: cut by Giovanni Andrea Vavassore for Alessandro Paganino, 1516)

Source: BNF



Fig. 3.6a Albrecht Dürer, *The Martyrdom of St John*  
Woodcut, 39 x 28cm (Nuremberg, 1497-98)

Source: WGA

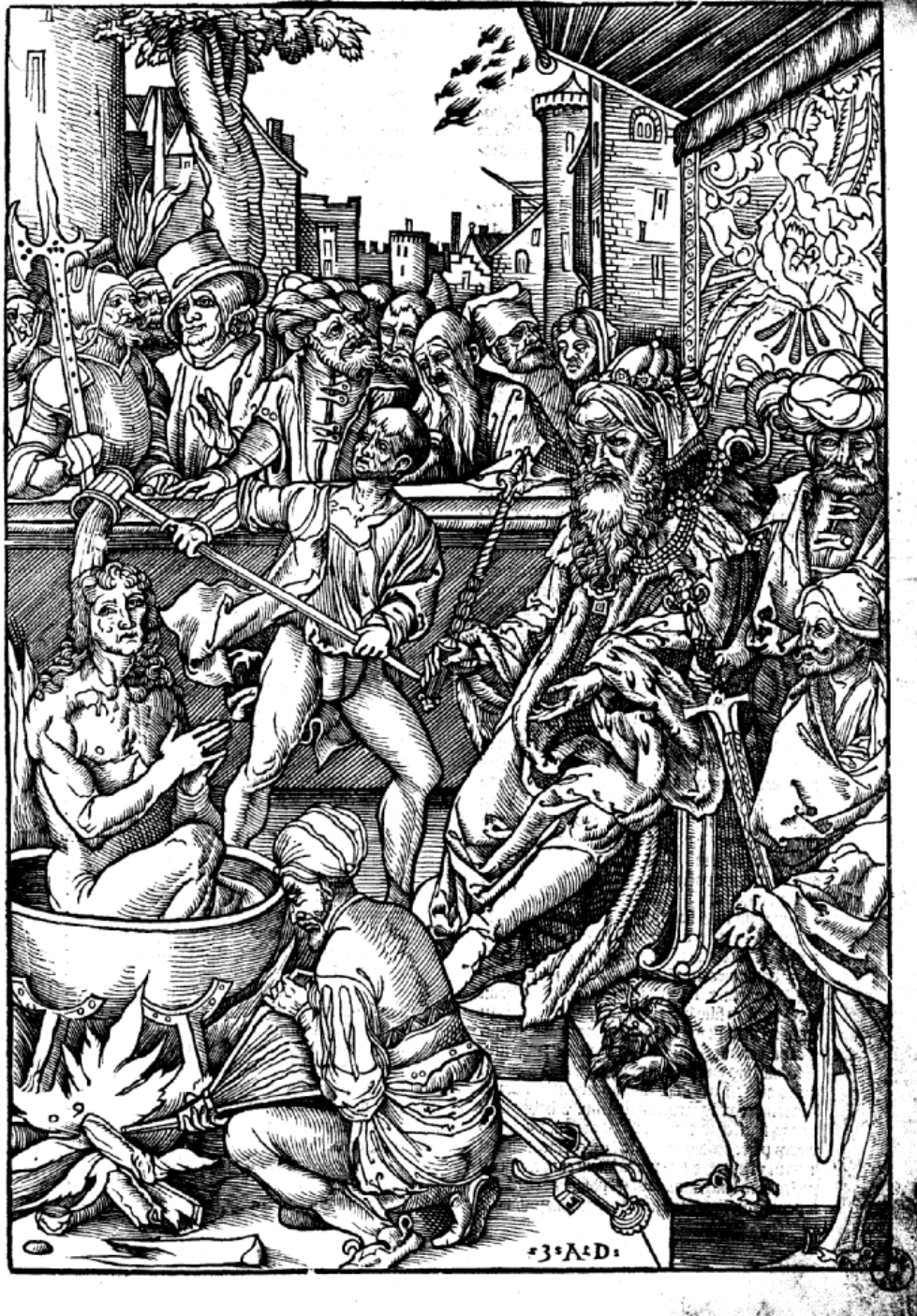


Fig. 3.6b Unknown Designer, *The Martyrdom of St John*  
Woodcut, 27 x 20cm (Venice: cut by Giovanni Andrea Vavassore for Alessandro Paganino, 1516)

Source: BNF



Hercleio son che ad laentino monte  
Vccisi Cacco malandrin crudele  
Et si li feci tal dispetto et onte  
Canchor ne godi ogni roman fidele  
Et con le voglie e con mie forze profe  
Alla speioncha li de to sco et fele  
Et liber feci quel roman paese  
Che piu non hebe da quel crudo offese

Fig. 3.7 Giovanni Andrea Vavassore, *Hercules and Cacus*, Woodcut 28.7 x 19.1cm (Venice: publisher unknown, c.1515-25)

Source: Kupferstichkabinett, Berlin

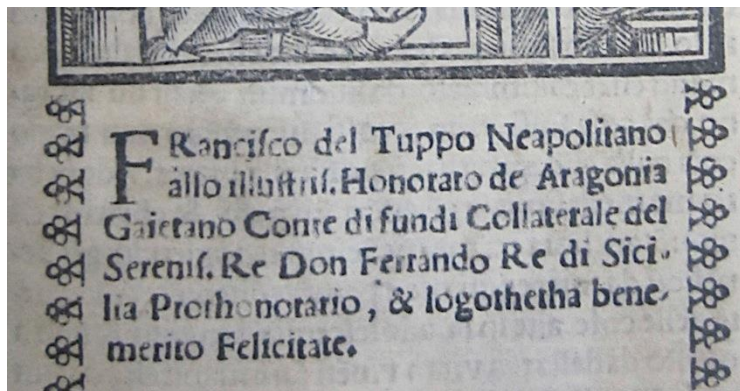
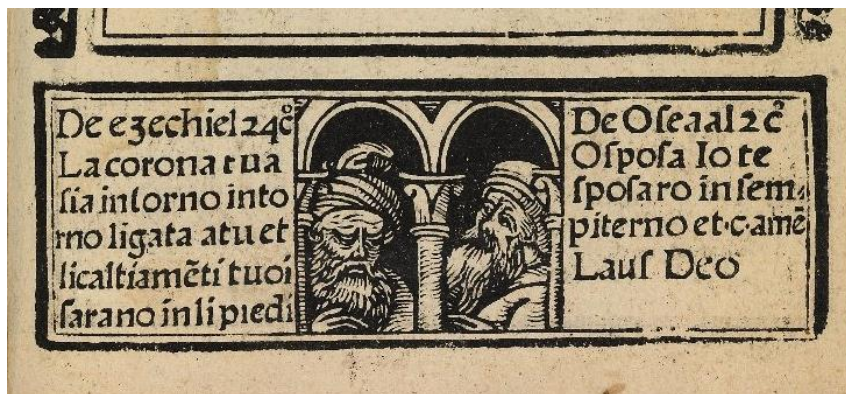
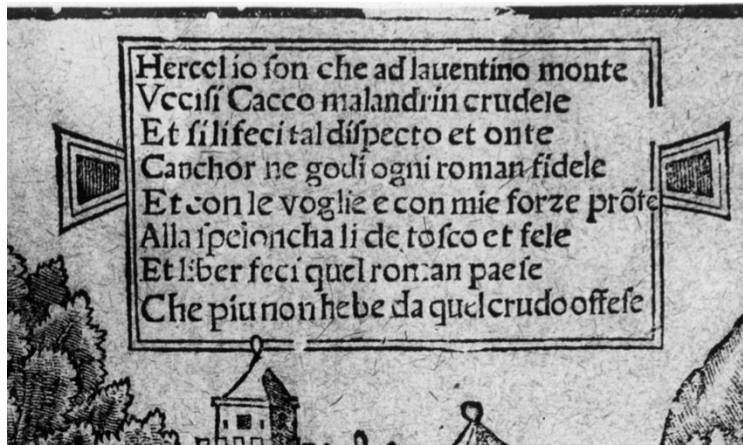


Fig. 3.8 Woodcut Text Inscriptions

Top: Giovanna Andrea Vavassore, *Hercules and Cacus* (Venice: unknown publisher, 1515-25) Inscription

Middle: Text detail from the *Coronation of the Virgin* Giovanni Andrea Vavassore, *Opera nova contemplative* (Venice: Giovanni Andrea Vavassore, c.1530)

Bottom: Francesco del Tупpo, *La vita di Esopo historiata* (Venice: Giovanni Andrea Vavassore, 1533) Frontispiece Detail



Ho, co, m'ono d'ell' onante figlio  
E de alcmena veneranda matre  
Che da le fafar senti gran periglio  
Da doz gran serpe venenose et altre  
M' fu dotato de celeste artiglio  
Dal summo gioue mio benigno patre  
Egr al feroce et titubante tromba  
Il a mia g. in forza per la terra bomba.

Fig. 3.9 Giovanni Andrea Vavassore, *The Birth of Hercules* (Venice: publisher unknown, c.1515-25)

Source: Kupferstichkabinett, Berlin

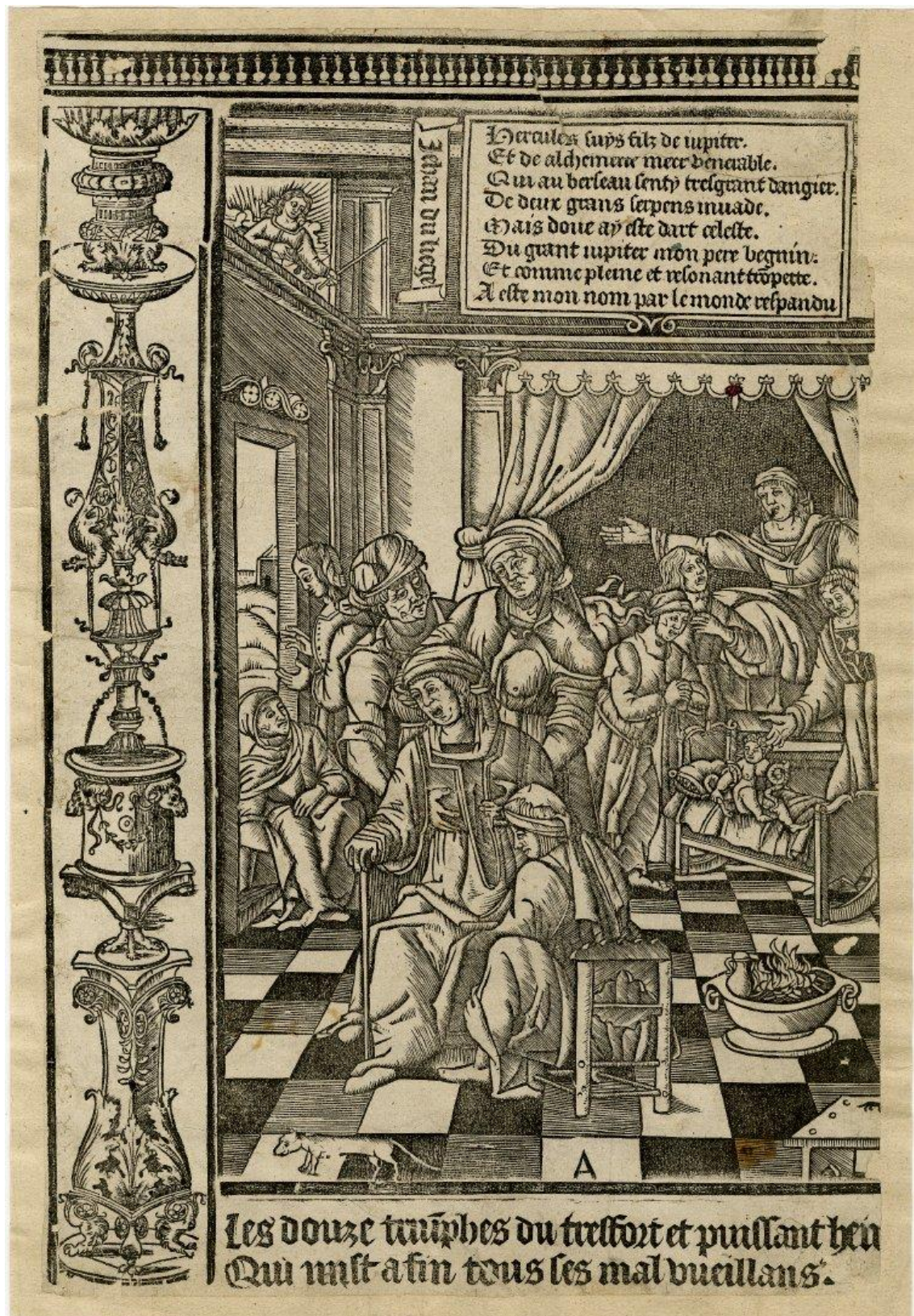


Fig. 3.10 Jehan Dehugue (attr), *The Birth of Hercules* (after Giovanni Andrea Vavassore)

*Les douze triumpes du tressfort et puissant Hercule qui mist a fin tous les malvueillans* (Date and Publisher unknown) Woodcut, 24.6 x 22.4cm

Source: BM (1915,0901.5)

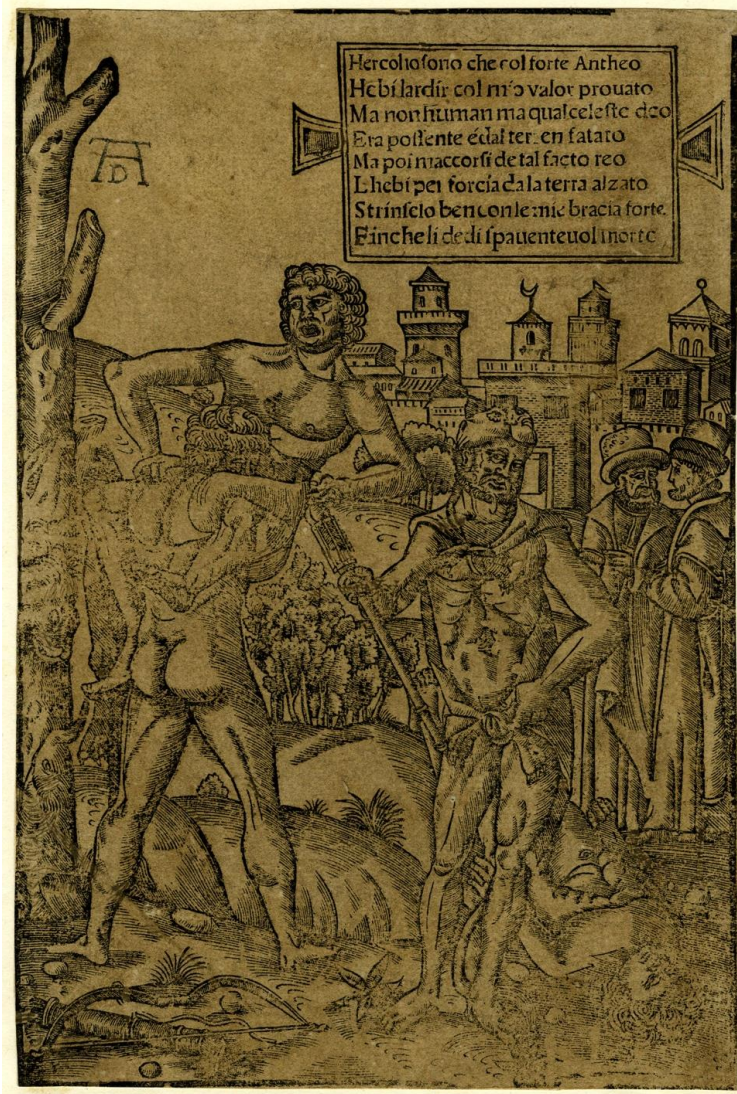
Hercules filz de Iuppiter & d'Alcmène, femme d'Amphitruon Roy de Thebes, tue deux serpens & le Lyon de Némée.



Fig. 3.11 Denys Fontenoy, *The Birth of Hercules and The Nemean Lion*

*Histoire d'Hercule*  
(Paris: Denys Fontenoy, c.1583)

Source: BNF



(L) Fig. 3.12 Giovanni Andrea Vavassore, *Hercules and Antaeus*, Woodcut, 28.7 x 19.1cm  
 (Venice, c.1515-25)  
 Source: BM (1858,0626.350)



(R) Fig. 3.13 Hans Sebald Beham, *Hercules and Antaeus*,  
 Woodcut, 4.8 x 7cm  
 (Frankfurt, 1545)  
 Source: Harvard Museums

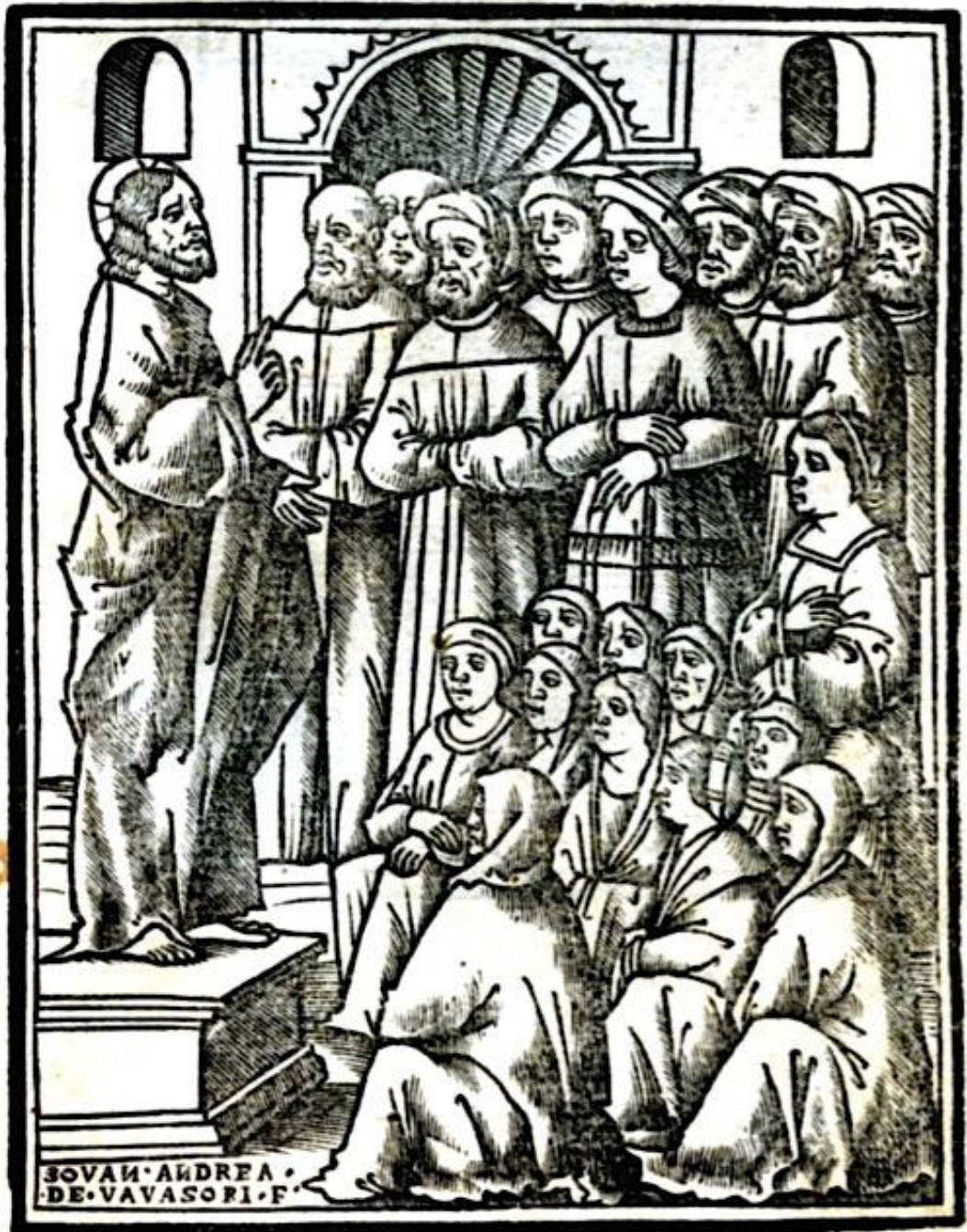


Fig. 3.14 Giovanni Andrea Vavassore, illustrative woodcut signed 'Zovan Andrea de Vavasori F.' *Thesauro Spirituale* (Venice: Niccolò Zoppino and Vincenzo di Polo, 24 September 1518)

Source: Atzeni, 2010, 321.



Fig. 3.15 Giovanni Andrea Vavassore, illustrative woodcut signed 'Z.A', Matteo Boiardo, *Libri tre de Orlando innamorato del conte di Scandiano Mattheo Maria Boiardo tratti fidelmente dal suo emendatissimo exemplare* (Venice: Niccolò Zoppino and Vincenzo di Polo, 21 March 1521)

Source: Beinecke Library, Yale University (2011 1648)



Fig. 3.16 Giovanni Andrea Vavassore, *The Triumph of Love*  
Francesco Petrarca, *Canzoniere et Trionfi di messer Francesco Petrarca*.  
*Historiato et diligentemente corretto*. (Venice: Niccolò Zoppino and Vincenzo  
di Polo, 4 December 1521)

Source: Atzeni, 2010, 313.

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Fig. 3.17 Giovanni Andrea Vavassore, *St John the Baptist*.  
Antonio de Adri, *La vita glorioso apostolo evangelista Ioanni composta dal venerabile padre frate Antonio de Adri* (Venice: Niccolò Zoppino and Vincenzo di Polo, 1522)

Source: Beinecke Library, Yale University (2011 1560)

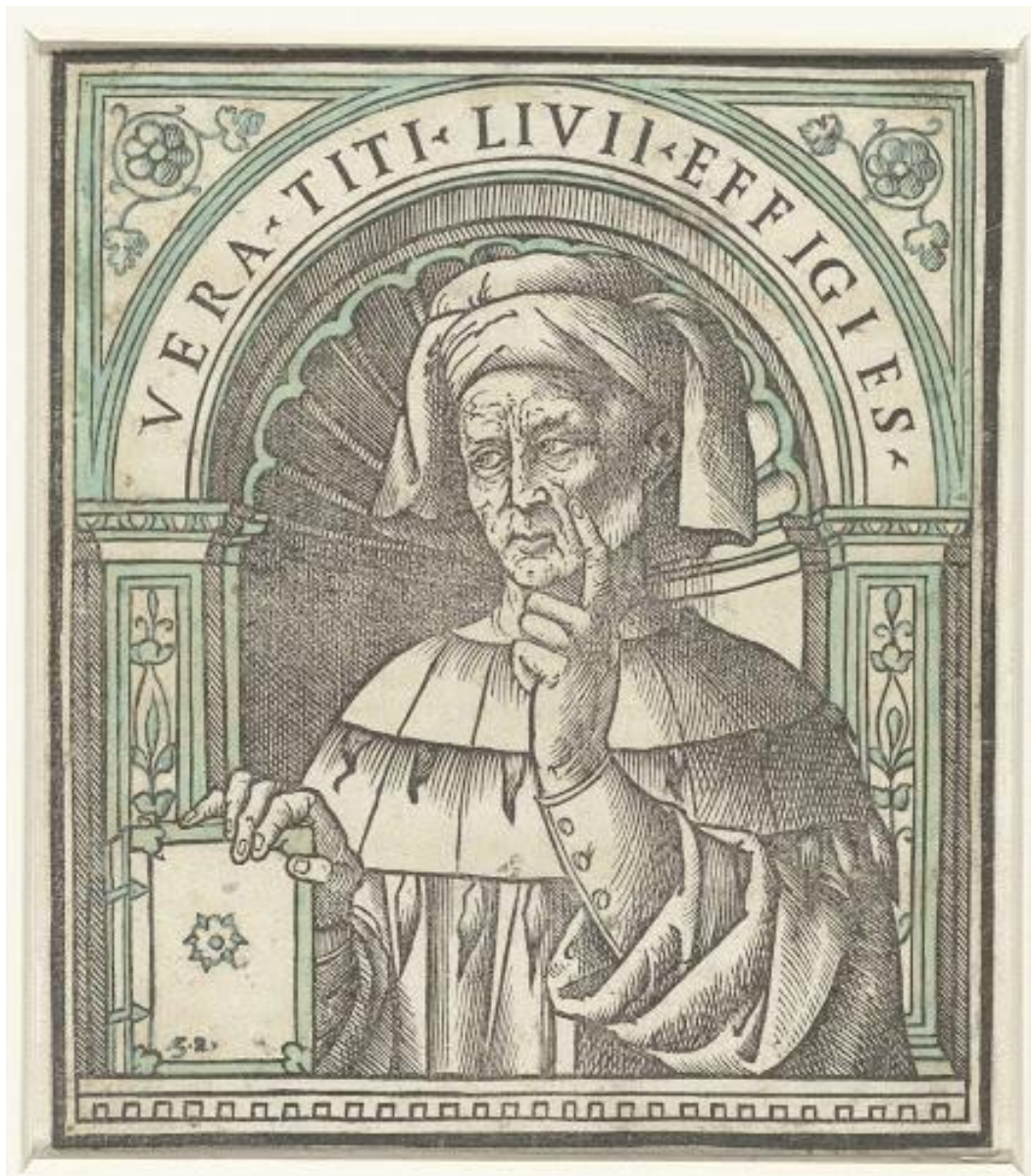


Fig. 3.18 Giovanni Andrea Vavassore, *Portrait of Livy*  
Titus Livius, *Decades* (Venice: Melchiorre Sessa & Pietro di Ravani, 1520)

Source: Rijksmuseum, Amsterdam (RP-P-1958-49)

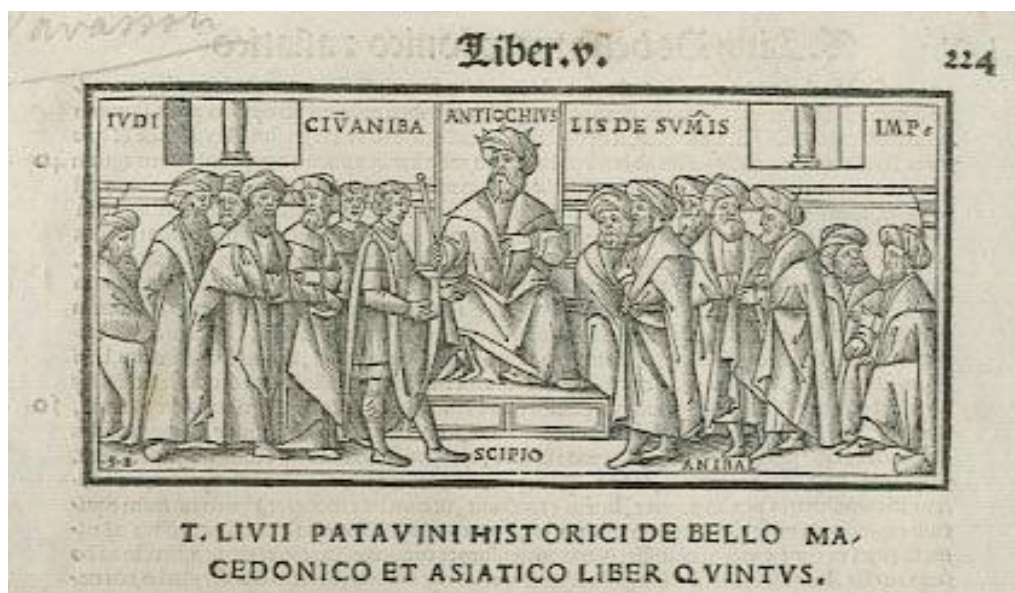


Fig. 3.19 Giovanni Andrea Vavassore, illustrative woodcuts (f.215r and f.224v)  
 Titus Livius, *Decades* (Venice: Melchiorre Sessa & Pietro di Ravani, 1520)  
 Source: Biblioteca Panizzi, Reggio Emilia



Fig. 4.1 Giovanni Andrea Vavassore, *Battle of Marignano* (Venice: Giovanni Andrea Vavassore, 1515)  
Handcoloured woodcut on eight sheets, 59.5 x 155.8cm

Source: Zentralbibliothek, Zurich (Inv. 307)



Fig. 4.2 Anonymous Italian,  
*Battle of Zonchio (Navarino)*  
(c.1499)

Woodcut coloured using  
stencils, 54.8 x 80cm

Source: M. McDonald,  
*Ferdinand Columbus:  
Renaissance Collector*  
(London, 2005) 105.

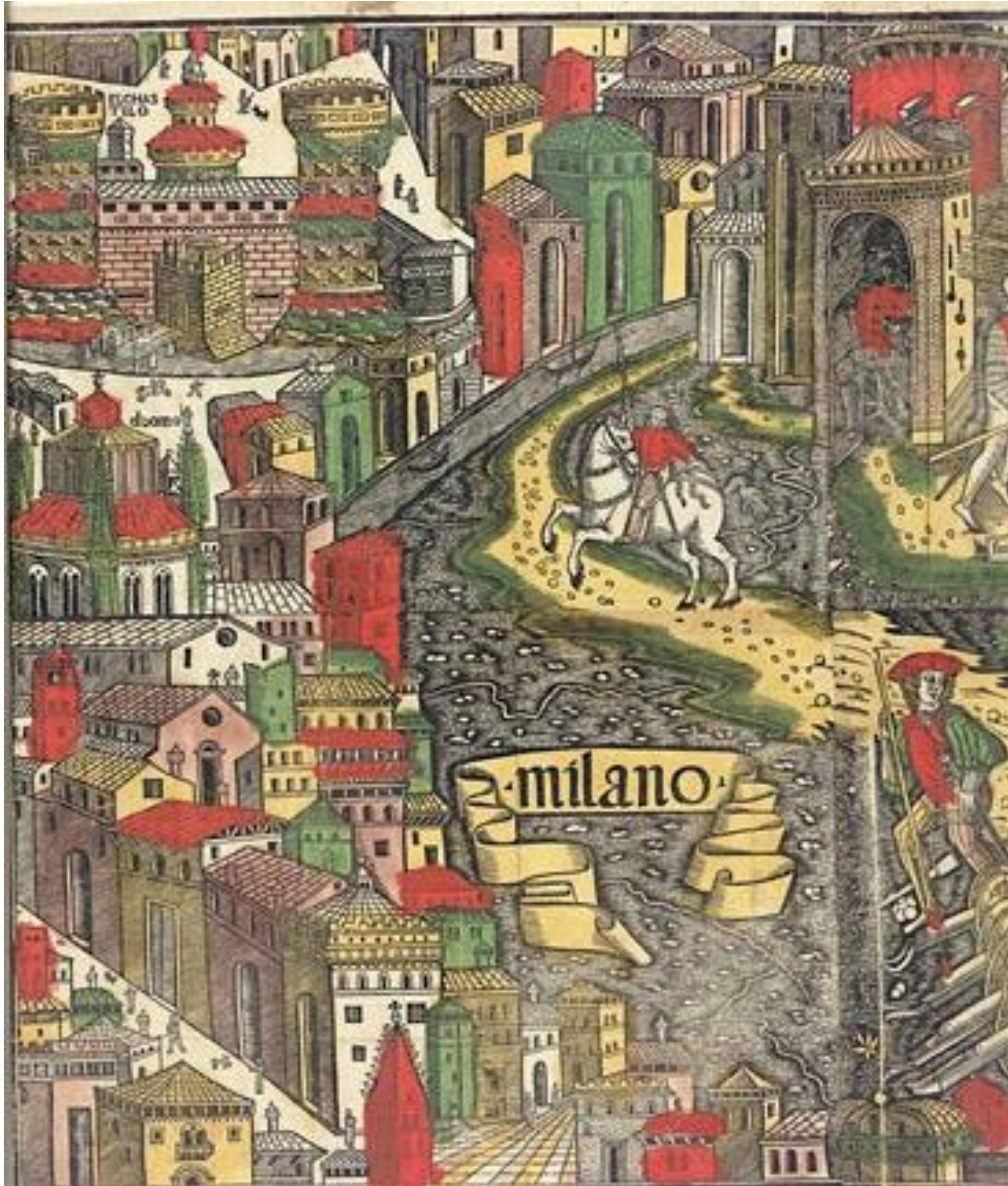


Fig. 4.3 Detail of 'Milan'  
Giovanni Andrea Vavassore, *Battle of Marignano* (Venice: Giovanni Andrea Vavassore, 1515)

Source: Zentralbibliothek, Zurich (Inv. 307)



Fig. 4.4 Detail of battle scene.  
Giovanni Andrea Vavassore, *Battle of Marignano* (Venice, c.1515)

Source: Zentralbibliothek, Zurich (Inv. 307)

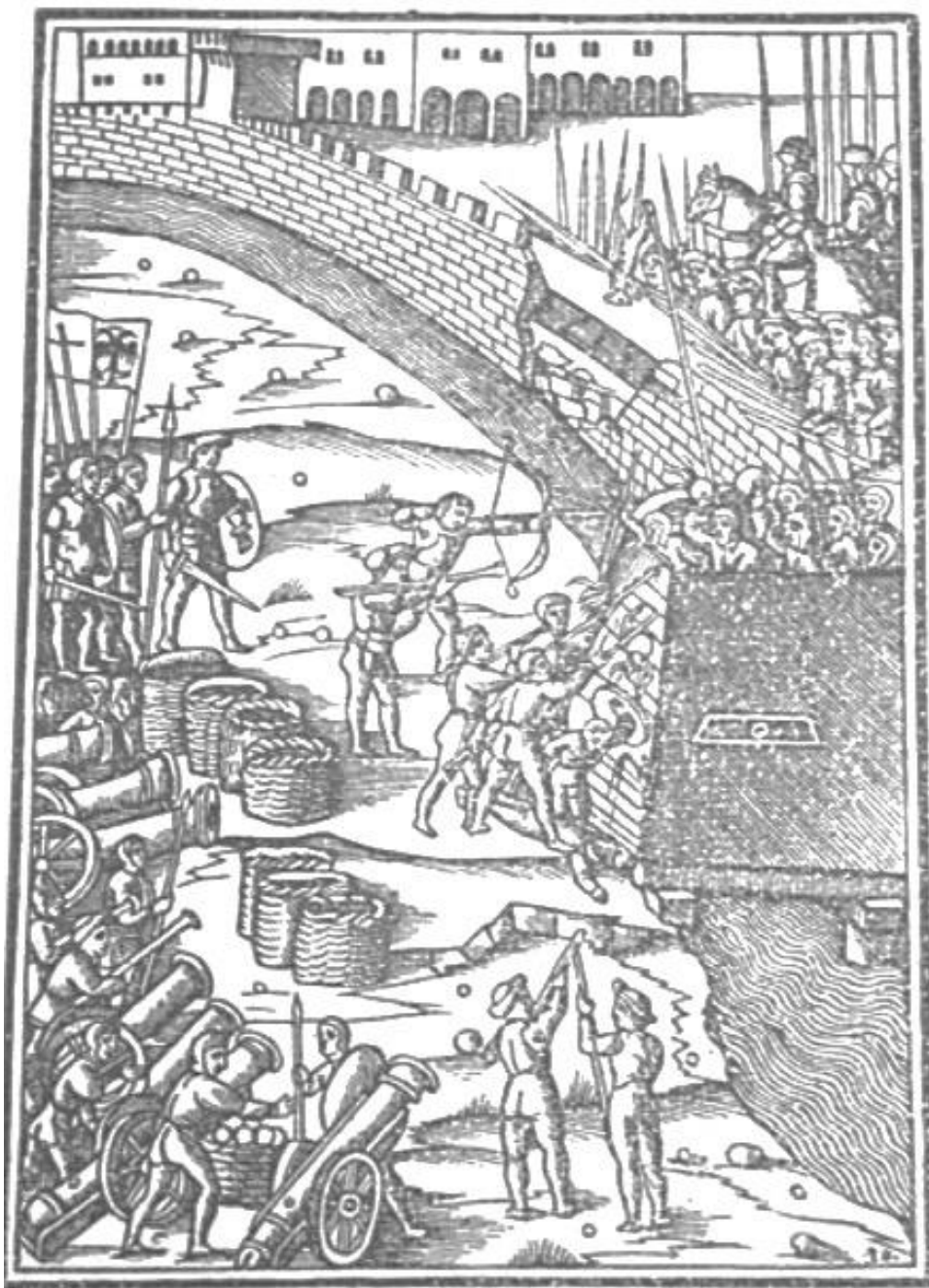


Fig. 4.5 Giovanni Andrea Vavassore, *Obsidione di Padova* woodcut (f.DIr)  
Nicolò degli Agostini, *Le successi bellici seguiti nella Italia dal fatto darme di Gieredada del MCCCCIX fin al presente MCCCCXXI* (Venice: Nicolò Zoppino & Vincenzo di Polo, 1 August 1521)

Source: Cini (FOAN TES 19)

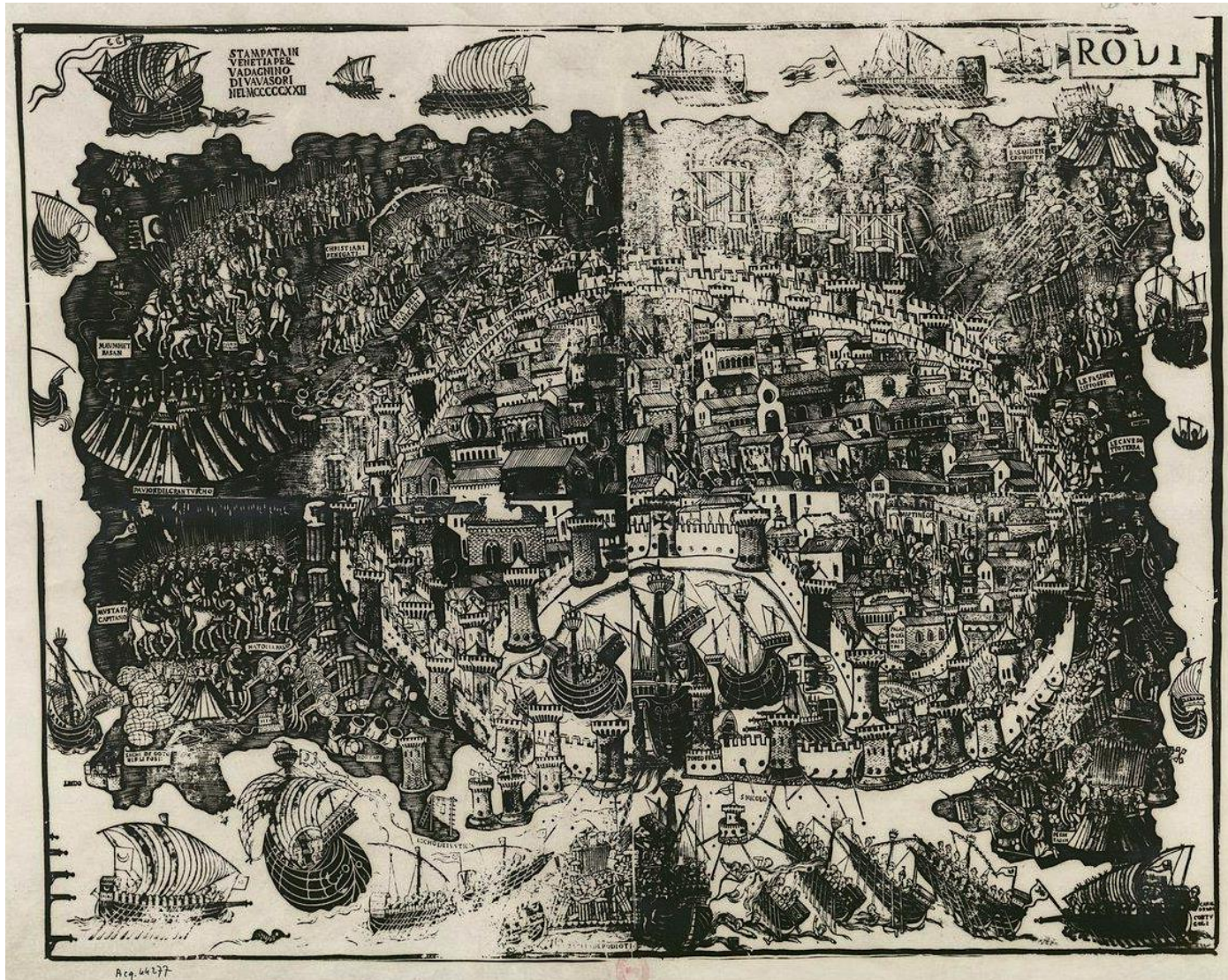


Fig. 4.6 Giovanni Andrea Vavassore, *Rodi* (Venice: Giovanni Andrea Vavassore, 1522)

Woodcut on two sheets, 77.5 x 56.8cm

Source: BNF

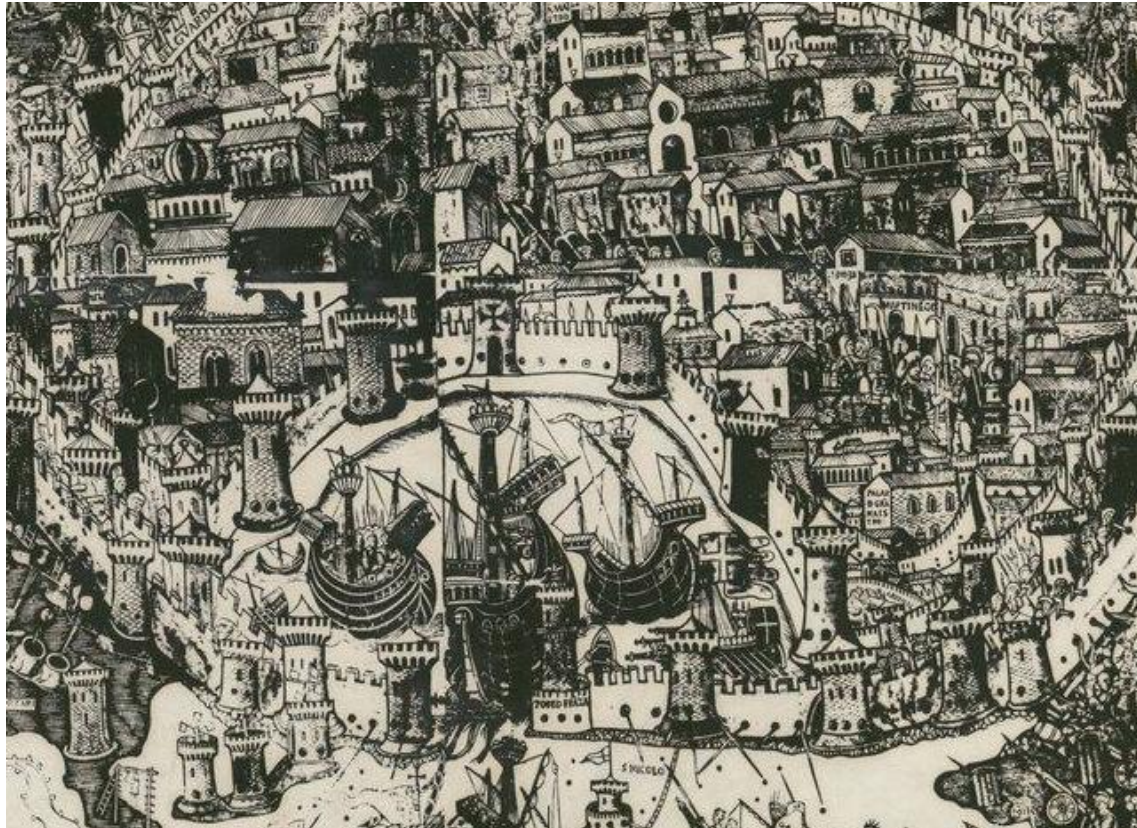


Fig. 4.7 Detail of Settlement.  
Giovanni Andrea Vavassore, *Rodi* (Venice: Giovanni Andrea Vavassore, 1522)  
Woodcut on two sheets, 77.5 x 56.8cm

Source: BNF

**El lacrimoso lamento che fa el gran Maestro de Rodi con gli suoi cavaglieri a tutti gli principi de la Christianita ne la sua partita. Con la prela de Rodi.**



**S** Ercelsti fatti e inaudite noue  
 letto: cerchi sentir senti qui alquanto  
 cose de far stupir su nel ciel ioue  
 de nostri cavaliери el pregio z vanto  
 contra de Turchi le mirabil proue  
 z del gran maestro el lacrimoso pianto  
 che per discordia de tutti i Christiani  
 el Turcho Rodi tien ne le sue mani  
**D** Ioue eterno che nel ciel te posi  
 glouificato da tutti li Dei  
 donami gratia che a tanti famosi  
 raccontar possa i casi ho: rendi e rei  
 che sono excessi da quei cant rabiosi  
 per abassar de Lbruto i gran trophei  
 per ho po: gum' aiuto o sommo Ioue  
 che de Rodiani o: ca late proue.  
**N** on son piu Rodi di coranta altezza  
 da tutto l'unuerso nominato  
 de virtu: de costumi: z genil:zza  
 e da tanti cavaliери acompagnato

ho: son cascato in tanta tristezza  
 da anni z de sospiri circondato  
 z piango e piangero con gran lamento  
 che mai piu al mondo non sero contento.  
**I** o era scudo de tutti i Lbristiani  
 la prima chiave colona z splendore  
 z staua al scontro de li Turchi cani  
 z de Lbristianita era il fauore  
 z ho: son fatto preda de pagani  
 per so ho la roba la fama z honore  
 per la discordia dogni potentato  
 me schimo me che piango il lor peccato  
**U** n tempo da le potentie era stimato  
 z tenuto in sublime z grande honore  
 z ho: da tutti sono abando nato  
 nissun si cura piu del mio dolore  
 io me vedo destruto z disolato  
 questo e de Lbristiani el grande errore  
 che come ciechi non facor gen del danno  
 ma del mio male ancor ne piangeranno.

Fig. 4.9 Giovanni Andrea Vavassore, Woodcut view of Rhodes (f.1r)  
 Giorgio Falconetti, *El Lacrimoso lament che fa el gra Maestro de Rodi con gli suoi cavaglieri a tutti gli principi de la Christianita nela sua partita. Con la presa di Rodi.* (Venice: Giovanni Andrea Vavassore, undated)

Source: Cini (FOAN TES 313)

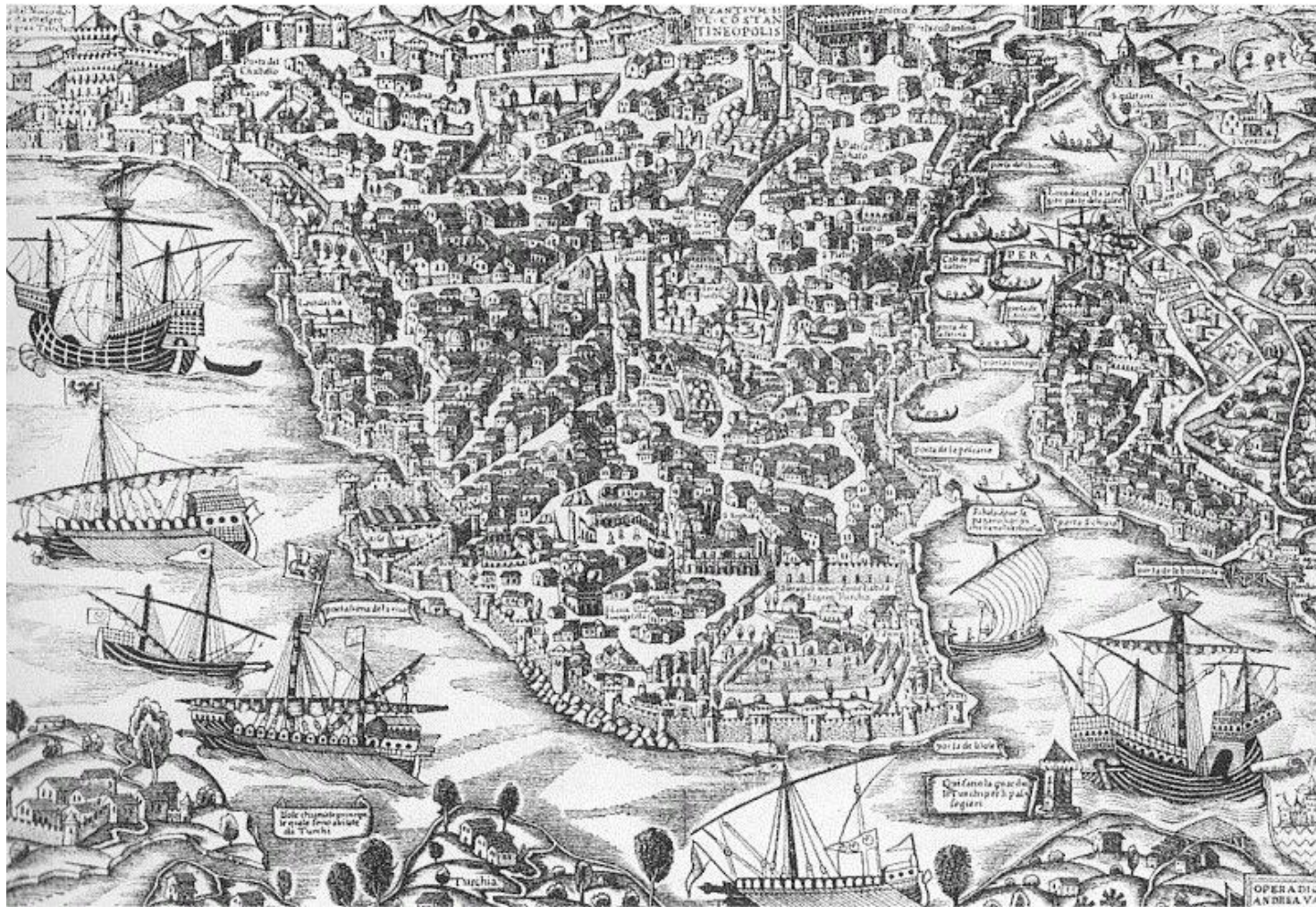


Fig. 4.10 Giovanni Andrea Vavassore, *Byzantium sive Constantineopolis* (Venice: Giovanni Andrea Vavassore, undated)

Woodcut on one sheet

Source: Houghton



Fig. 4.11 Giovanni Andrea Vavassore  
*Tridentium –Trent* (Venice: Giovanni Andrea Vavassore, 1563)

Handcoloured woodcut on 6 sheets 795 x 770cm

Source: Haus- Hod und Staatsarchiv, Vienna

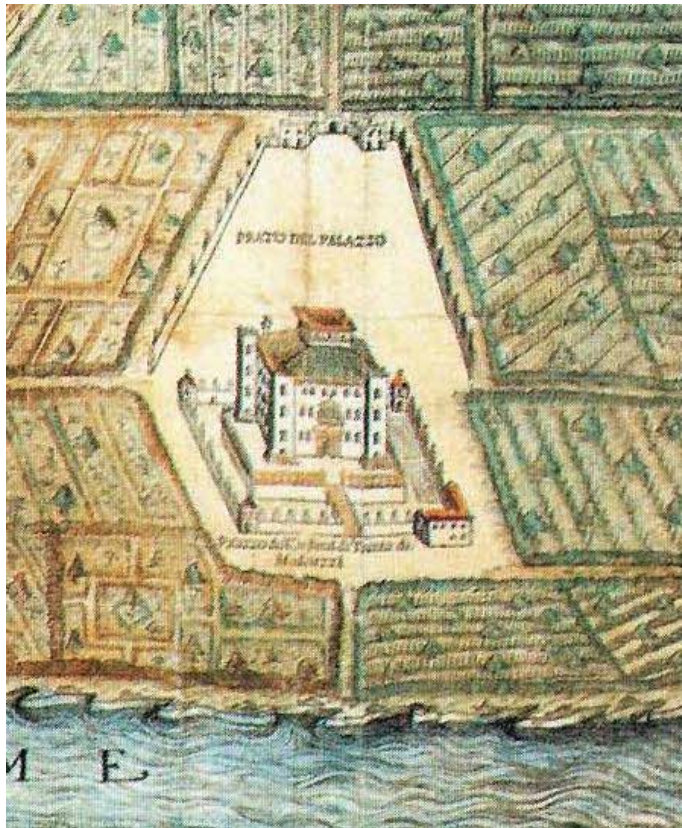


Fig. 4.12 Detail of Palazzo a Prato (Left)  
 Giovanni Andrea Vavassore  
*Treidentium – Trent*  
 (Venice: Giovanni Andrea Vavassore, 1563)

Source: Haus- Hod und Staatsarchiv, Vienna

4.13 Detail of Santa Maria Maggiore (Below)  
 Giovanni Andrea Vavassore  
*Treidentium – Trent*  
 (Venice: Giovanni Andrea Vavassore, 1563)

Source: Haus- Hod und Staatsarchiv, Vienna

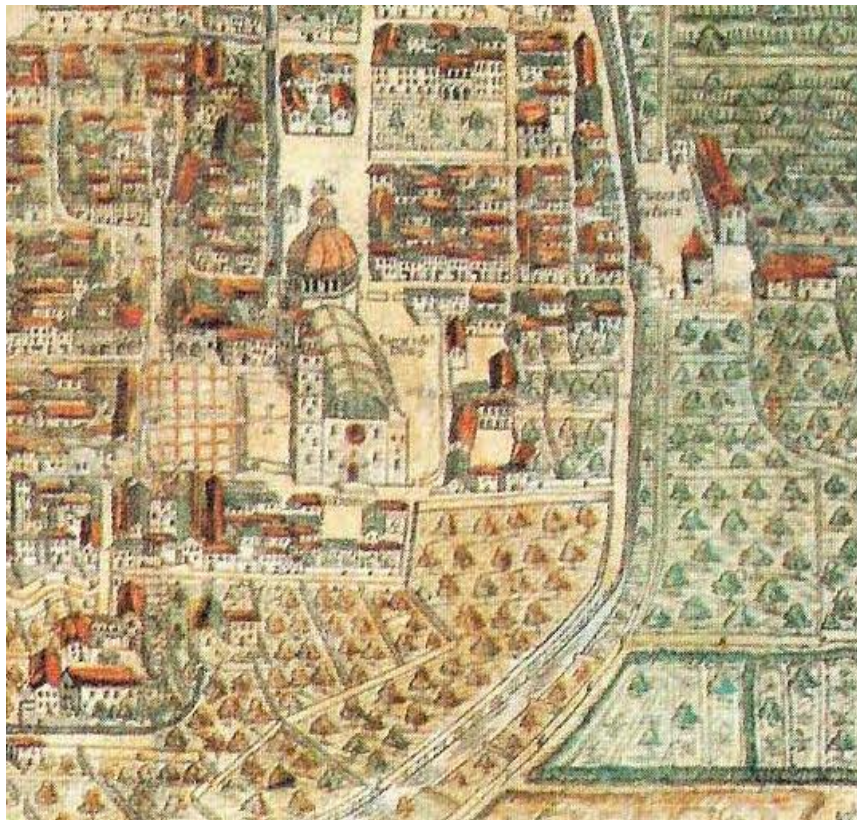




Fig. 4.14 Giovanni Andrea Vavassore, *La vera descrizione del Mare Adriatico...* (Venice: Giovanni Andrea Vavassore, 1541 (second edition))  
 Woodcut on one sheet, 27 x 76cm

Source: Royal Maritime Museum, Greenwich (G235: 1/3)





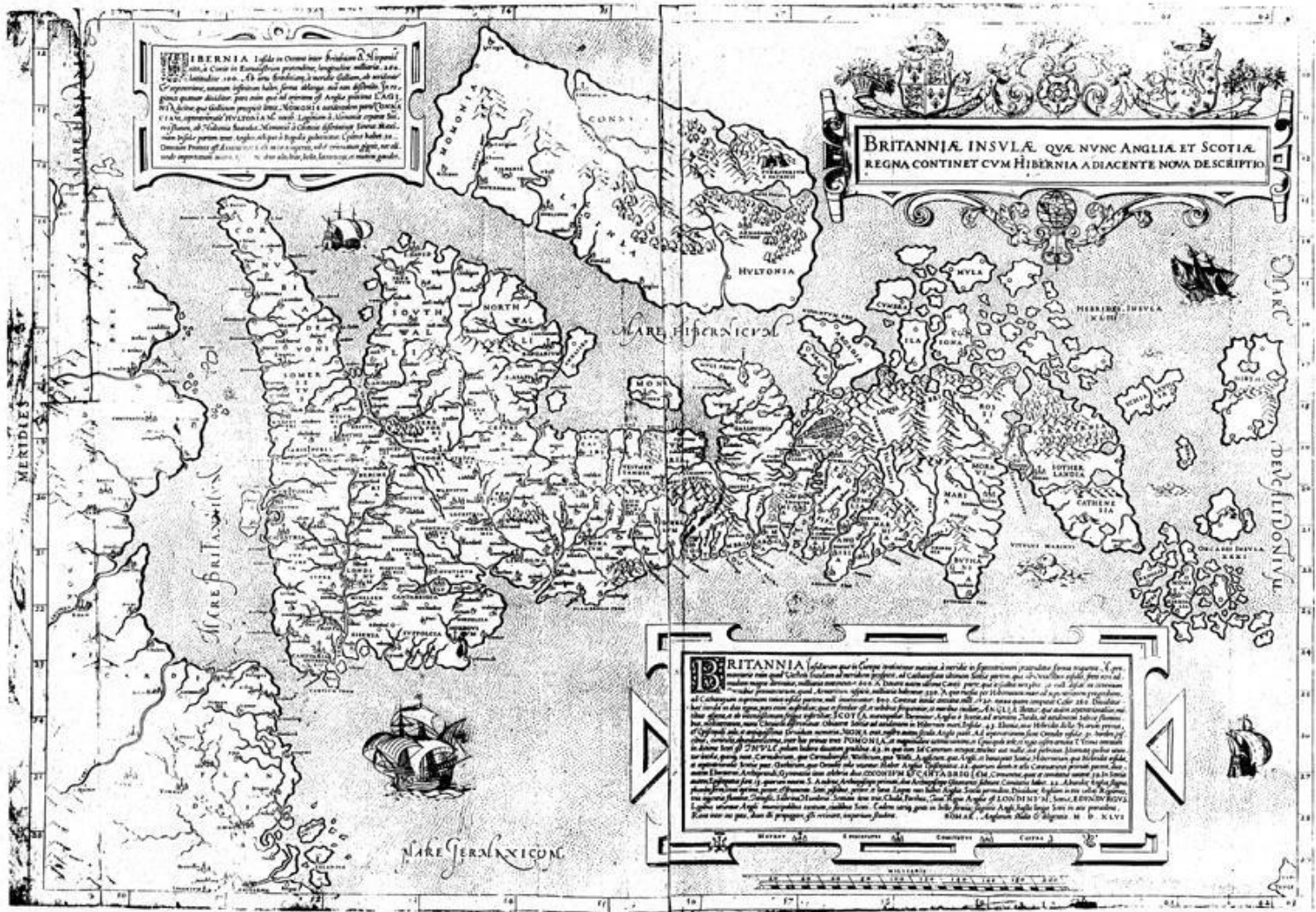


Fig. 4.17 George Lily, *The British Isles* (Rome, 1548)

Copperplate engraving, 40 x 54cm

Source: R. Shirley, *Early Printed Maps of the British Isles, 1477-1650* (London, 1973) 63.

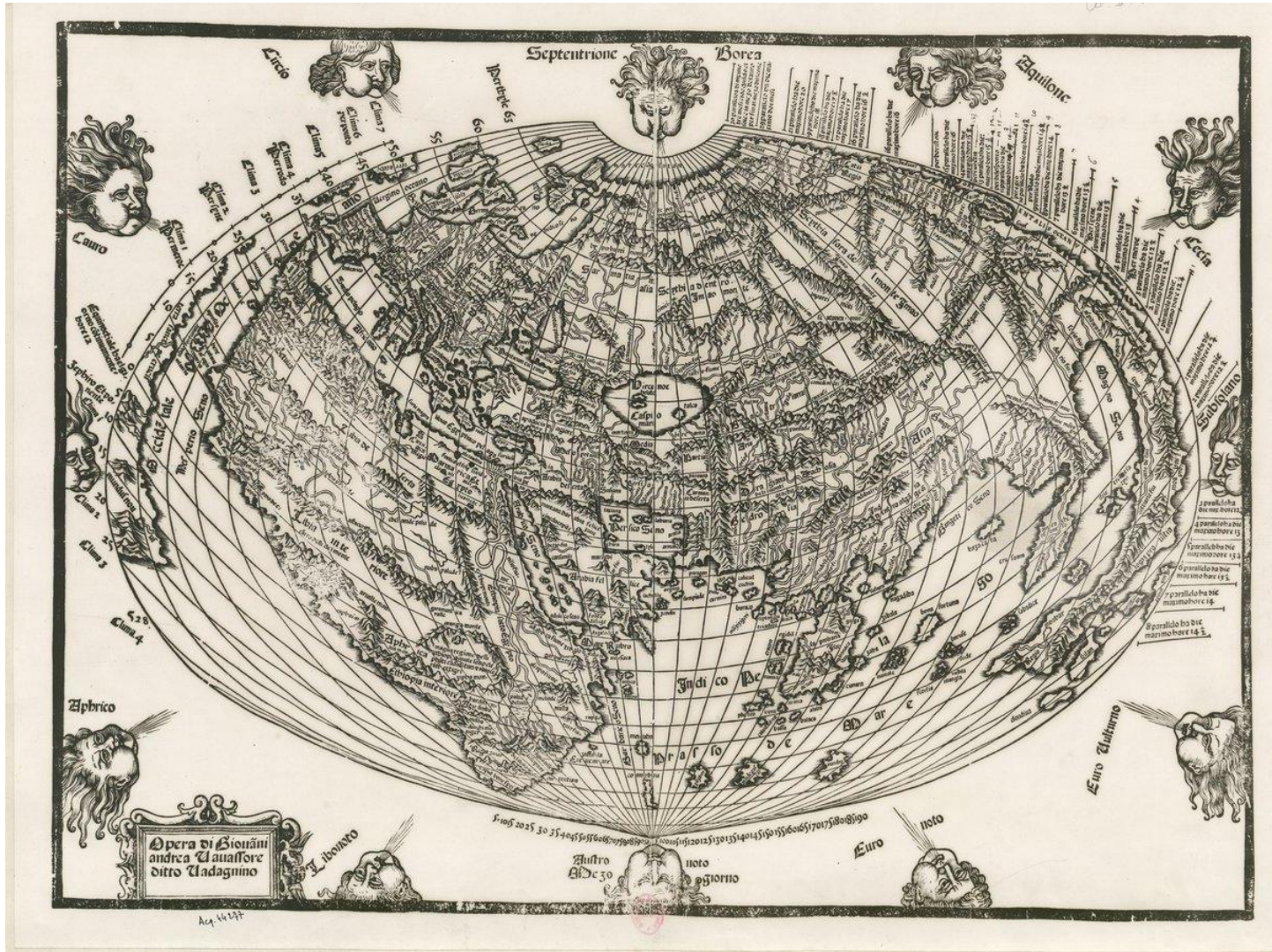


Fig. 4.18 Giovanni Andrea Vavassore, *Tutto il Mondo Tereno* (*The Known World*) (Venice: Giovanni Andrea Vavassore, before 1556)

Woodcut on one sheet, 52 x 37cm

Source: BM



Fig. 4.19 Giovanni Andrea Vavassore, *World Map* after Caspar Vopel (Venice: Giovanni Andrea Vavassore, 1558)  
 Woodcut map on twelve sheets, 196 x 114cm  
 Source: Houghton (008849254)



Fig. 4.20  
Detail of coloured section

Giovanni Andrea Vavassore, *World Map*  
after Caspar Vopel (Venice, 1558)  
Woodcut map on twelve sheets, 196 x  
114cm

Source: Houghton (008849254)



Fig. 4.21 Matteo Pagano, *Procession of the Doge* (Venice: Matteo Pagano, 1558-61) [with maps of the world and Italy on the recto of two sheets]  
Woodcut on eight sheets, 38 x 414.5cm

Source: BM (1860,0414.167.a)

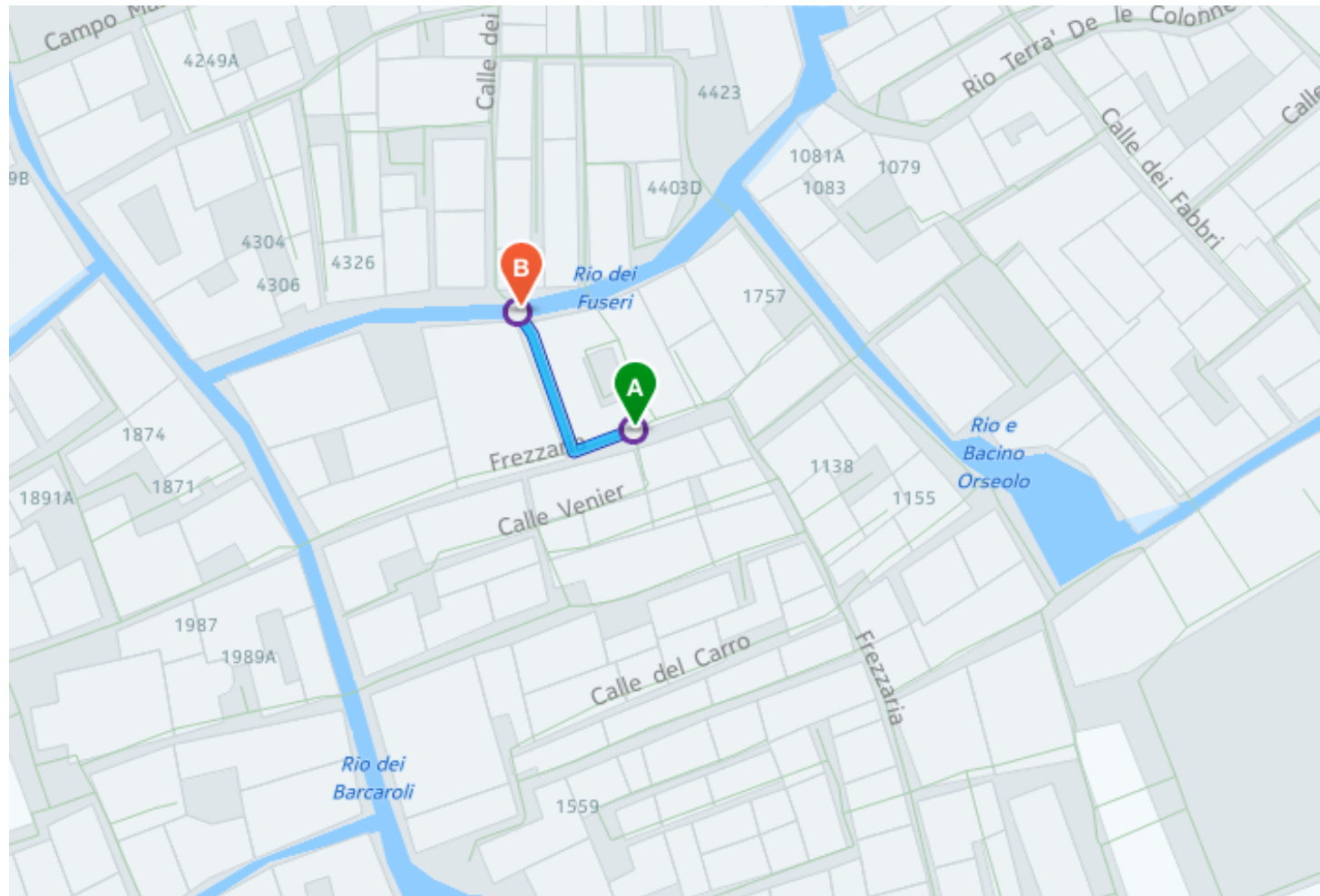


Fig. 4.22 Map demonstrating the proximity between the workshops of Matteo Pagano (Pin A) and the Vavassore (Pin B).  
Source: Yahoo Maps



Fig. 4.23 Bottom right, plate depiction of *Friuli* derived from a design by Giovanni Andrea Vavassore.

Abraham Ortelius, *Theatro de la tierra vniversal* (Antwerp: Christophe Plantin, 1588)

Source: Newberry (VAULT oversize Ayer 136. O7 1588)





Fig. 4.25 Anonymous, *Constantinopoli* (Rome, c.1570) derived from the bird's-eye view designed by Giovanni Andrea Vavassore

Woodcut on one sheet, 33.3 x 48.4cm

Source: Newberry (Novacco 2F 221)



Fig. 4.26 View of  
*Byzantium nunc Constantino*  
 (Vol. 1, f.51)

G. Braun & F. Hogenberg,  
*Civitates orbis terrarum*  
 (Cologne, 1577)

Source: Newberry



Fig. 4.27 View of *Tridentum* (*Trent*) (Vol. 3, f.48) after the original view by Vavassore (Fig. 4.11)

G. Braun & F. Hogenberg, *Civitas orbis terrarum* (Cologne, 1581)

Source: The Hebrew University of Jerusalem, Historic Cities Project



Fig. 5.1 Giovanni Andrea Vavassore, *View of Negroponte* woodcut (f.1r)

Anonymous, *La Guerra crudele fatta da Turchi a la Citta di Negroponte con el Lamento di quell suenturato populo Negropontino* (Venice: Giovanni Andrea Vavassore, undated).

Source: Cini (FOAN TES 287)



Fig. 5.2 Giovanni Andrea Vavassore, View of Rhodes (f.1r)

Girogio Falconetti, *El Lachrimoso lamento chef a la gran Maestro de Rodi con gli suoi cavaglieri a tutti gli principi de la Christianita nela sua partita. Con la presa di Rodi.* (Venice: Giovanni Andrea Vavassore detto Guadagnino, undated)

Source: Cini (FOAN TES 313)

**La presa & lamento di Roma & le gran crudel  
tade fatte drento: Con el Credo che ha fatto li  
Romani: con vn Sonetto: & vn successo di  
Pasquino. Nouamente Stampato.**



**I** Nuoco al mio lameto ogni christiano  
Inuoco gli orsi i tigri serpi e leoni  
Inuoco al pianto el giudeo el pagano  
gli ucelli & pesci & tutte le perfoni  
le selue i monti i boschi lacque el piano  
uenghi ad odir i mei graui sermoni  
che Roma sta con tutti li Romani  
per grandi obprobri fatti da marani.

**D**oue e quel tempo anticho de Romani  
quando signoreggiati la bella spagna  
& conquistati infideli & pagani  
la Franza la Guascogna & la Bertagna  
& tutta l'altra gente tramontani  
& di todeschi alta & bassa magna  
& della Italia regina ne fui  
& hora mha quasi sottomessa altrui.

Bialemar posso lorso & la colonda  
bialemar posso ghephi & gibellini  
per sua discordia mia fama profunda  
& son sforzata che a ciascun minchini  
per la gran diuision chin loro abonda  
ho perso del mio stato gran confini  
Bialemo del diauol le sue arte  
che messe tra Romani discordia & parte

**P**ero ogni speranza me uien meno  
& anodio me gia uenuto el uiuere  
a me couient portare in bocca el freno  
& ritorni in pianti el dolceridere  
per me e fatto oscuro el ciel sereno  
Non si potrebbe tante carte scriuere  
quante uittorie alla mia uita ho haute  
& per la diuisione ilho perdate,

Fig. 5.3 Giovanni Andrea Vavassore, *The Sack of Rome* woodcut (f.1r.)  
Anonymous, *La presa & lamento di Roma & le gra crudelta fatte drento: con el  
credo che had fatto li Romani, con un sonetto, & un successo di Pasquino.  
Novamente Stampato.* (Venice: Giovanni Andrea Vavassore, undated)

Source: Biblioteca comunale di Trento (t-G 1 e 35)



Fig. 5.4 Giovanni Andrea Vavassore, illustrative woodcuts.

Ludovico Ariosto, *Regina Ancroia* (Venice: Giovanni Andrea Vavassore, 1546)

Source: Cini (FOAN TES 501)

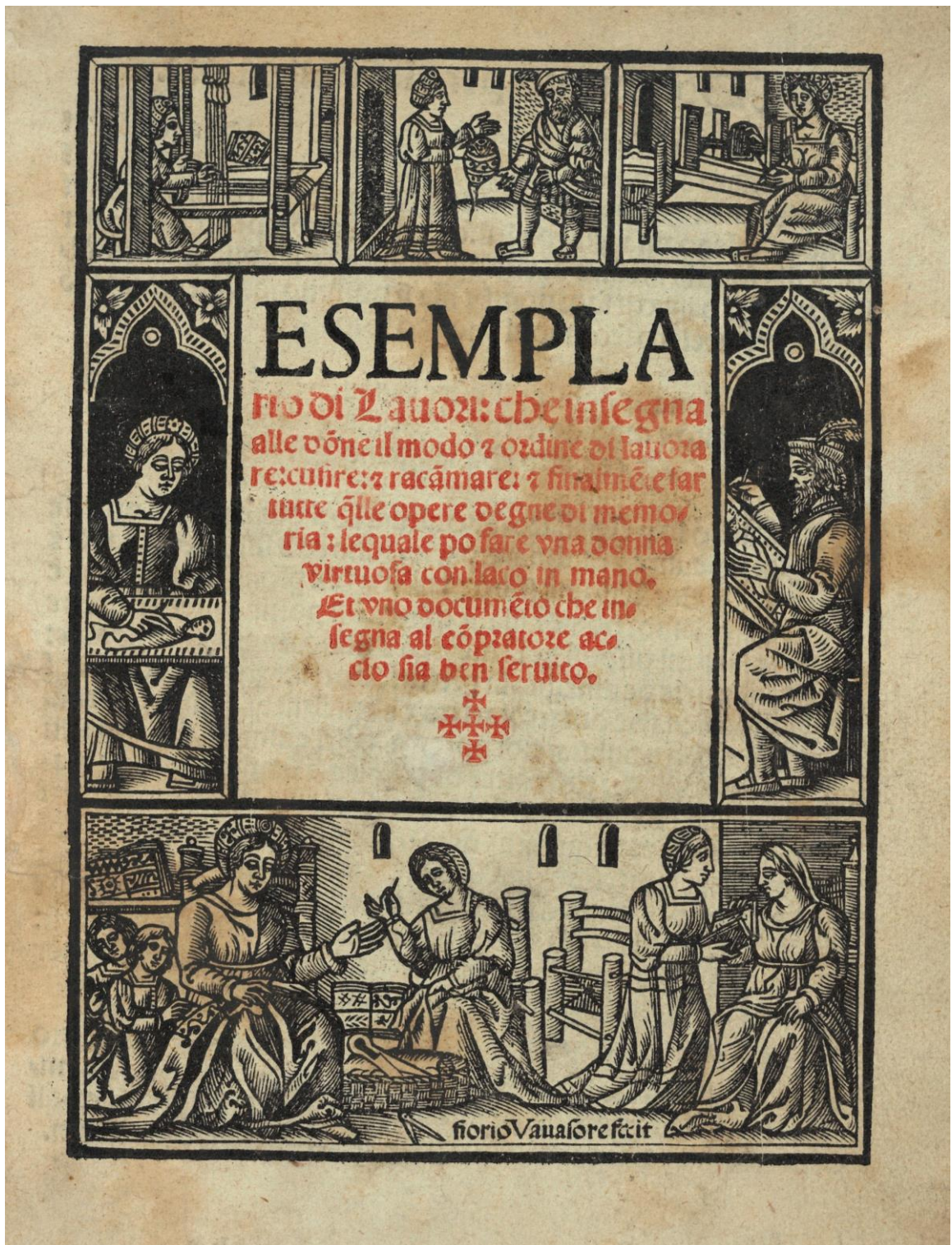


Fig. 5.5 Florio Vavassore, woodcut frontispiece depicting women working. *Esemplario di Lavori...* (Venice: Giovanni Andrea Vavassore, 1 August 1532)

Source: Metropolitan Museum of Art, New York (18.74 (1-51))

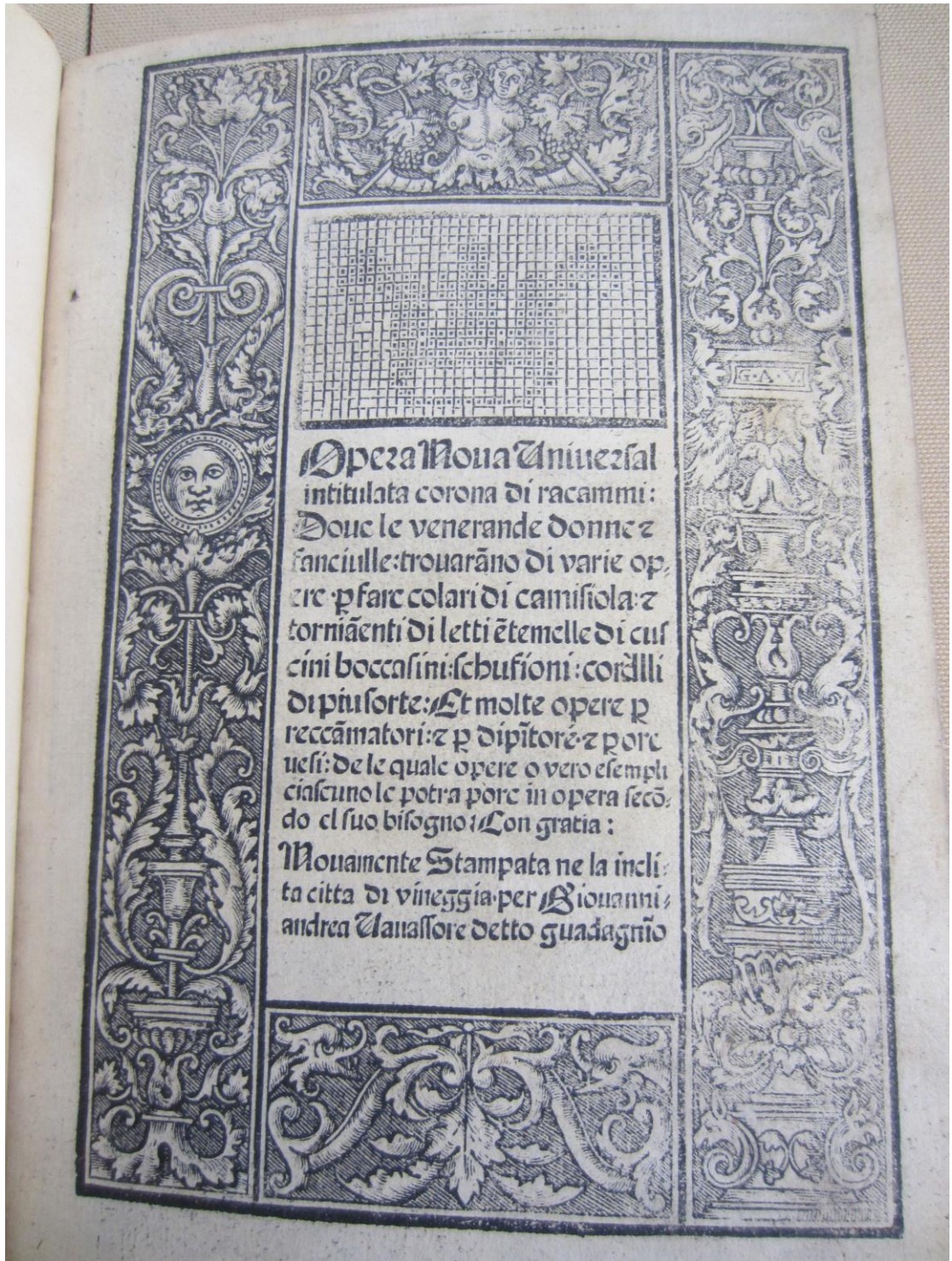


Fig. 5.6 Giovanni Andrea or Florio Vavassore, woodcut title page. *Opera noua universal intitulata corona di racammi...* (Venice: Giovanni Andrea Vavassore and Florio fratello, 1532).

Source: Cini (FOAN TES 758)



Fig. 5.7 Two alphabet samplers.

*Opera nova universal  
intitulata corona di  
racammi...* (Venice: Giovanni  
Andrea Vavassore and Florio  
fratello, 1532)

Source: Cini (FOAN TES 758)



Fig. 5.8 Italian Stockings (Sixteenth Century) Linen, silk and metal thread; 74.9cm in length.  
Source: The Metropolitan Museum of Art, New York (10.124.5)



Fig. 5.9 Foliage pattern for replication.  
*Opera nova universal intitulata corona di racammi...* (Venice: Giovanni  
Andrea Vavassore and Florio fratello, 1532).  
Source: Cini (FOAN TES 758)



Fig. 5.10 Foliage in an  
urn.

*Opera nova universal  
intitulata corona di  
racammi...* (Venice:  
Giovanni Andrea  
Vavassore and Florio  
fratello, 1532).

Source: Cini  
(FOAN TES 758)



Fig. 5.11 Patterns for peacocks, eagles, swans, and other animals. *Opera nova universal intitulata corona di racammi...* (Venice: Giovanni Andrea Vavassore and Florio fratello, 1532).

Source: Cini (FOAN TES 758)

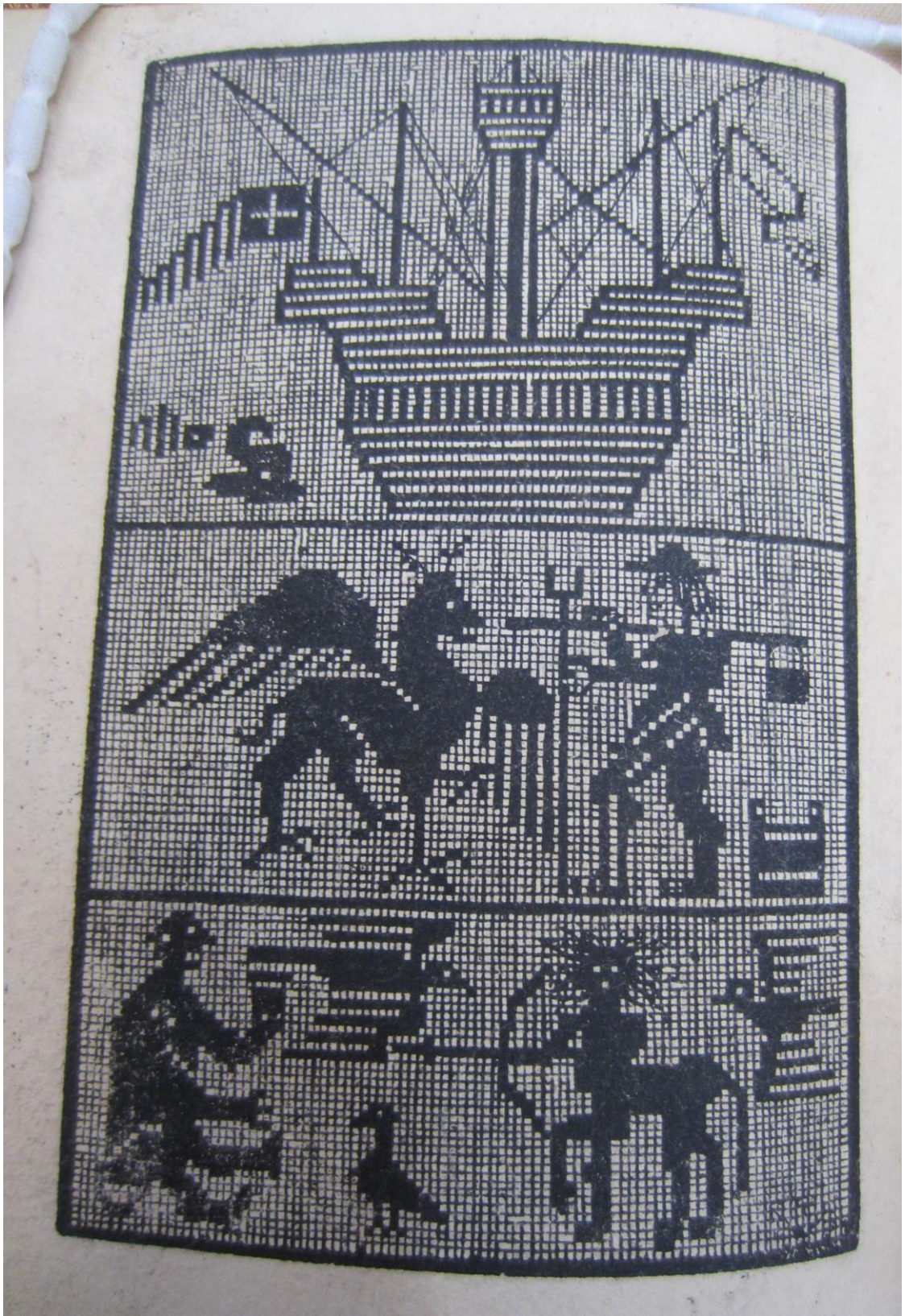


Fig. 5.12 Patterns for a ship, centaurs, and other creatures. *Opera nova universal intitulata corona di racammi...* (Venice: Giovanni Andrea Vavassore and Florio fratello, 1532).

Source: Cini (FOAN TES 758)

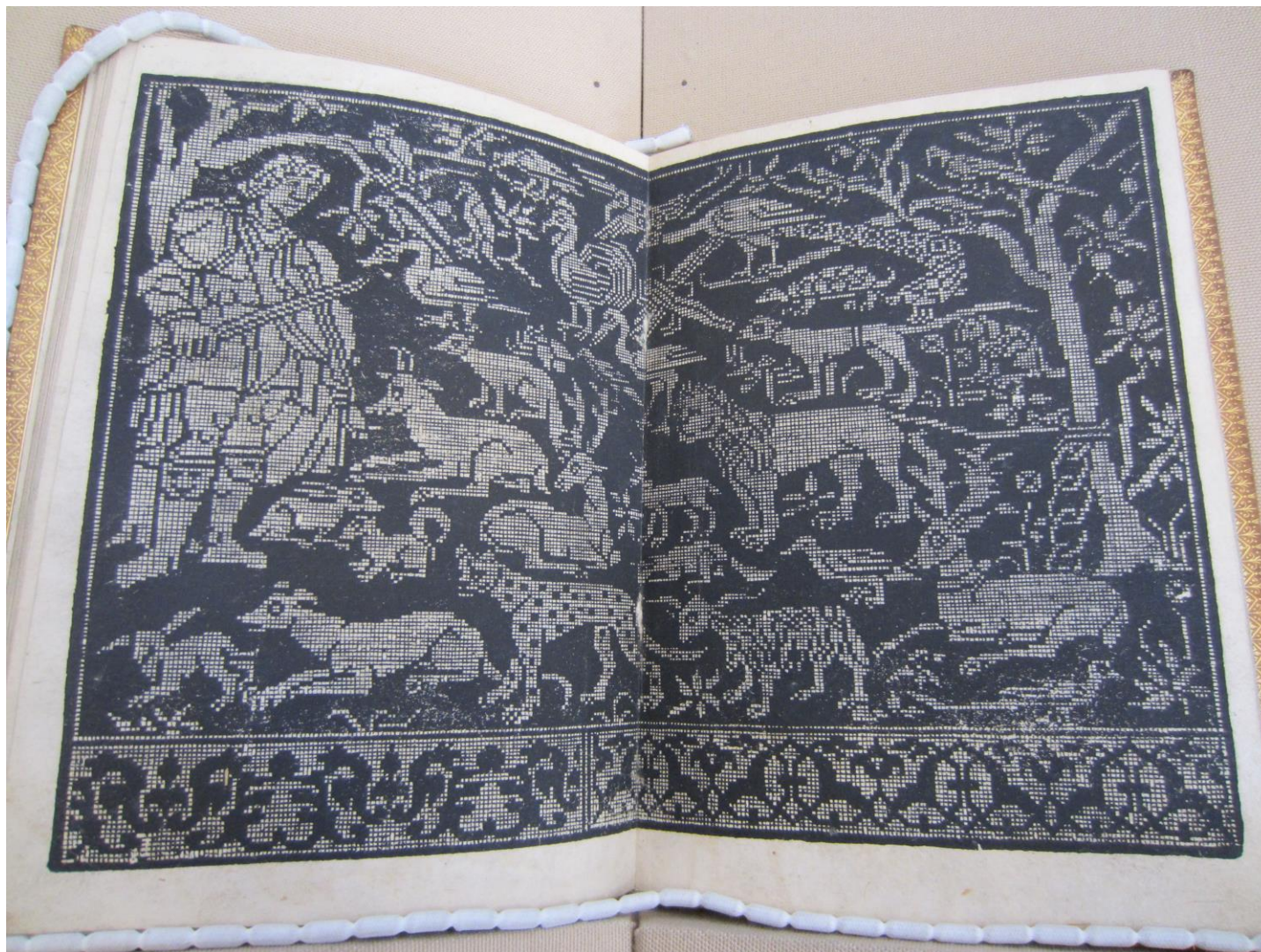


Fig. 5.13 *Orpheus Taming the Beasts.*

*Opera nova universal intitulata corona di racammi...* (Venice: Giovanni Andrea Vavassore and Florio fratello, 1532).

Source: Cini (FOAN TES 758)



Fig. 5.14 Unknown Maker, *Orpheus Taming the Beasts*, linen embroidered lace (*lavis*).  
(Italy, after 1532)

Source: Philadelphia Museum of Art, Philadelphia (1950-112-5)

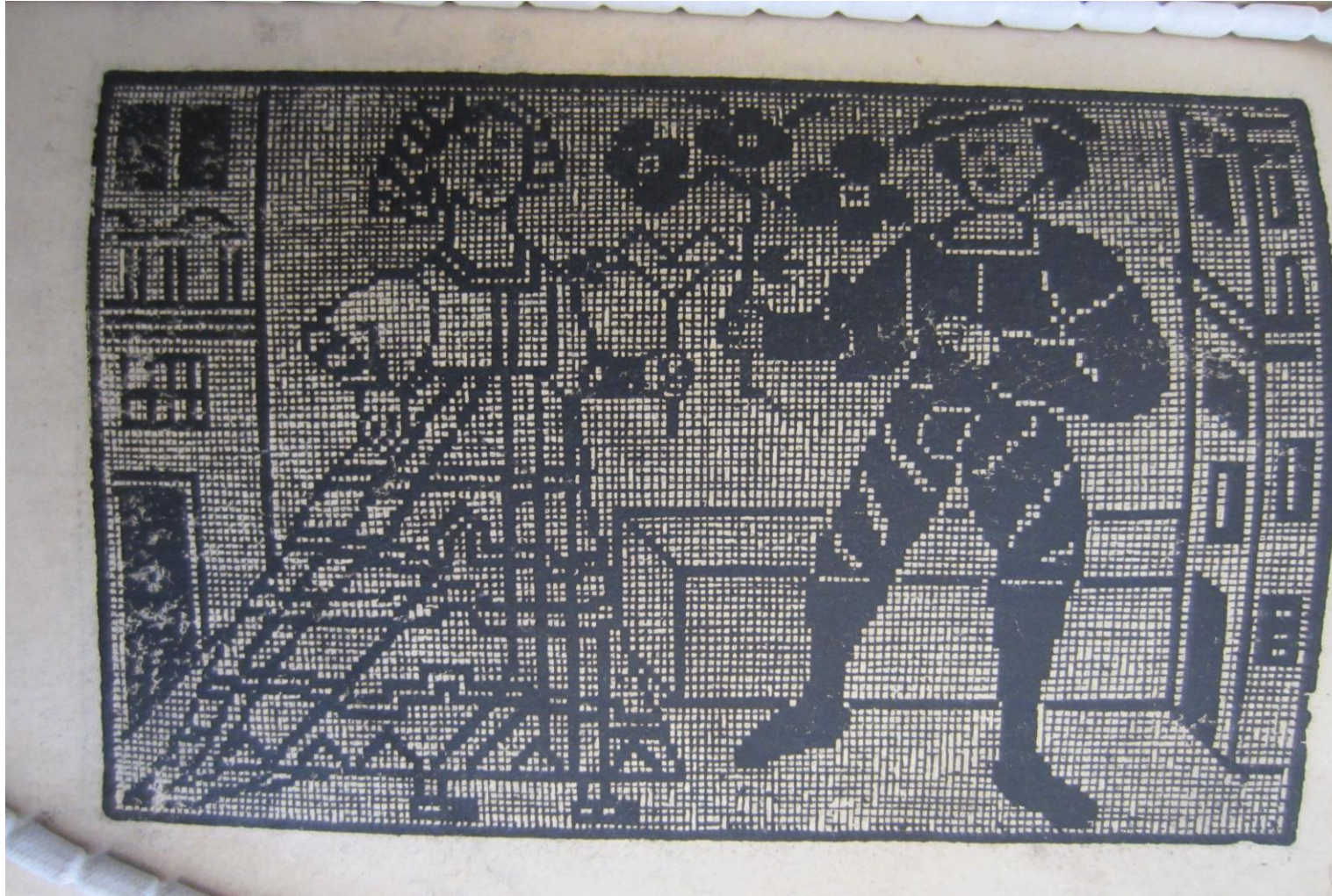


Fig. 5.15 Pattern of Two Sweethearts. *Opera nova universal intitulata corona di racammi...* (Venice: Giovanni Andrea Vavassore and Florio fratello, 1530)  
Source: Cini (FOAN TES 758)

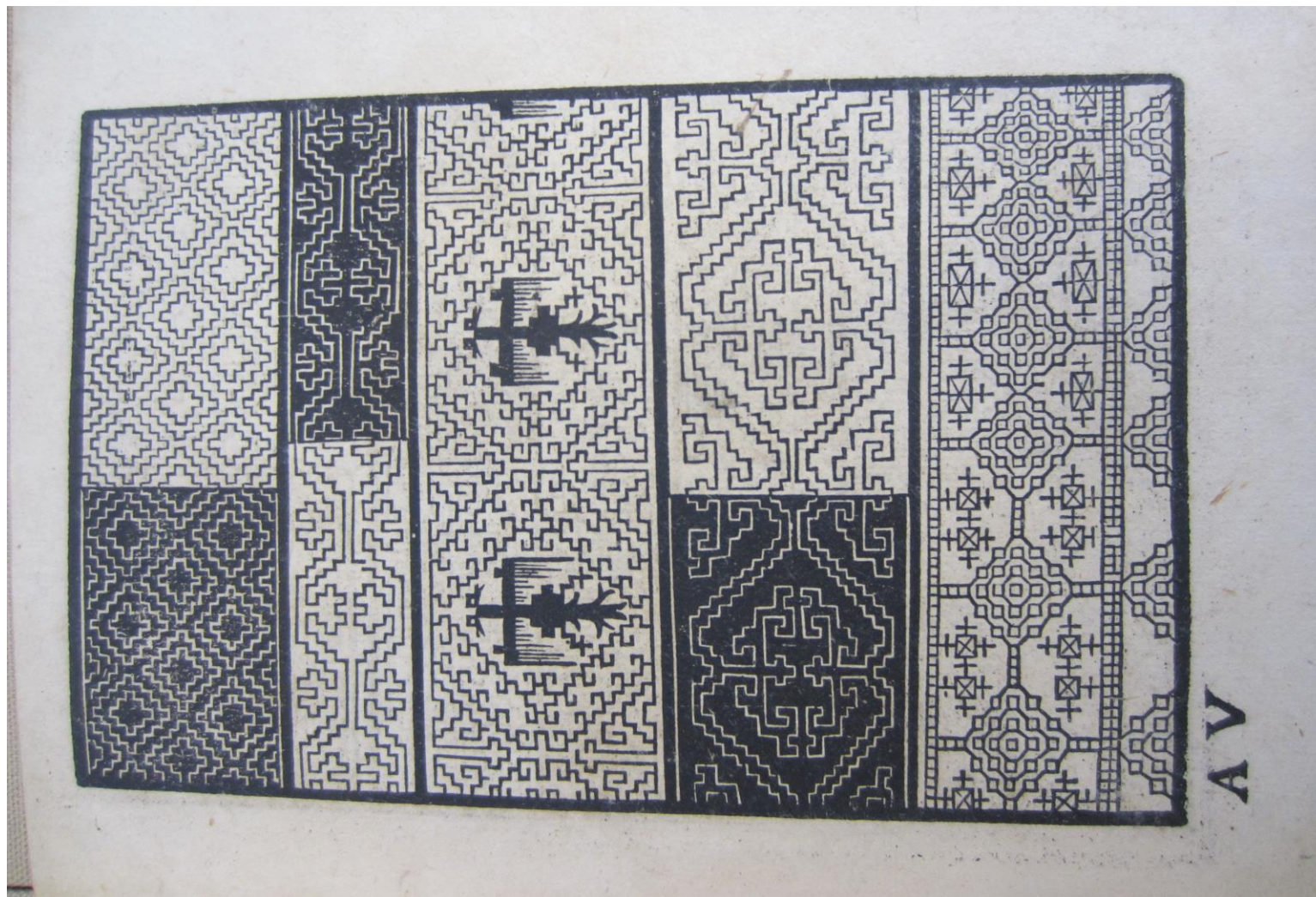


Fig. 5.16 Patterns for lace.

*Opera nova universal  
intitulata corona di  
racammi...* (Venice:  
Giovanni Andrea  
Vavassore and Florio  
fratello, 1530).

Source: Cini  
(FOAN TES 758)



Fig. 5.17 Maker Unknown, belt with a woven love poem (Italy, Sixteenth Century)  
Tapestry-weave band embroidered with silk and metal thread (167 x 6.4cm)

Source: The Metropolitan Museum of Art, New York  
(Fletcher Fund, 1946) (46.156.73)

Fig. 5.18  
A piece of extant embroidery  
and the original pattern with  
the recurring text 'LIBERTA.'

Source: The Metropolitan  
Museum of Art, New York

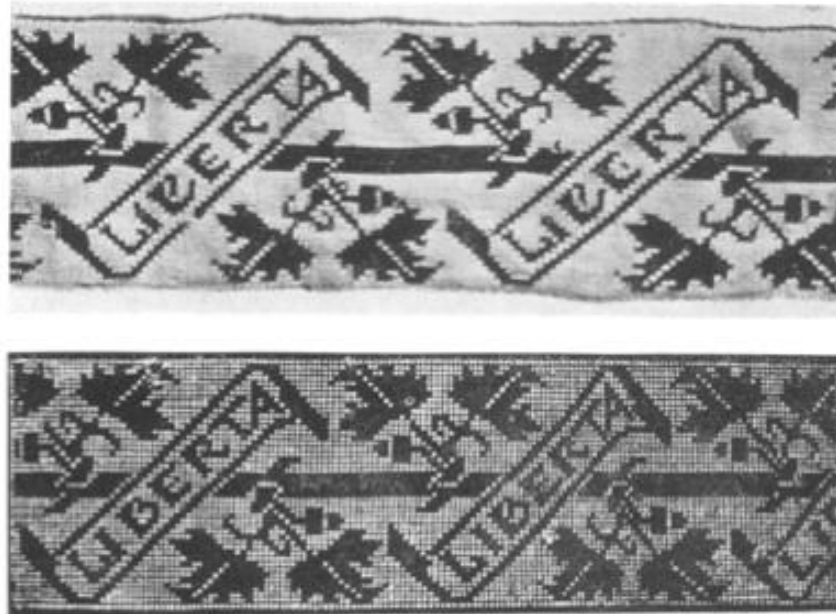




Fig. 6.1 Unknown Designer, woodcut for Canto Ventesimo.  
 Ludovico Ariosto, *Orlando Furioso di M. Lodovico Ariosto. Ornato di nuoue figure, & allegorie in ciascun canto. Aggiuntoui nel fine l'espositione de'luoghi difficili.* (Venice: Giovanni Andrea Vavassore, 1553)

Source: [www.orlandofurioso.org](http://www.orlandofurioso.org)



Fig. 6.2 Unknown Designer, woodcut for Canto Terzodecimo.  
 Ludovico Ariosto, *Orlando Furioso di M. Lodovico Ariosto. Ornato di nuoue figure, & allegorie in ciascun canto. Aggiuntoui nel fine l'espositione de'luoghi difficili.* (Venice: Giovanni Andrea Vavassore, 1553)

Source: [www.orlandofurioso.org](http://www.orlandofurioso.org)



Fig. 6.3 Unknown Designer, woodcut illustration for Canto Trentesimoquinto. Ludovico Ariosto, *Orlando Furioso* (Venice: Vincenzo Valgrisi, 1556)

Source: Biblioteca Nazionale Marciana, Venice



Fig. 6.4 Stock woodcut initials.

Alessandro d'Andrea & Girolamo Ruscelli, *Della Guerra di Campagna di Roma, et del regno di Napoli, nel pontificato di Paolo IV. L'anno 1556 et 57, tre ragionamenti del signor Alessandro Andrea.* (Venice: Giovanni Andrea Vavassore, 1560)

Source: BMCV (G 1898)



Fig. 6.5 Giovanni Andrea Vavassore, *Portrait of Laura Terracina*

Laura Terracina, *La prima parte de' discorsi sopra le prime stanze de canti d'Orlando furioso, della sig. Laura Terracina detta nell'Accademia de gl'Incogniti, Febea.* (Venice: Luigi Vavassore & Giovan Domenico Micheli, 1584).

Source: Folger Shakespeare Library, Washington DC (168-765q)



Fig. 7.1. Albrecht Dürer, *Christ Driving the Money Lenders from the Temple*.

Woodcut from the *Kleine Passion* (Nuremberg, 1508-9)

Source: Harvard Museums, Cambridge, MA.

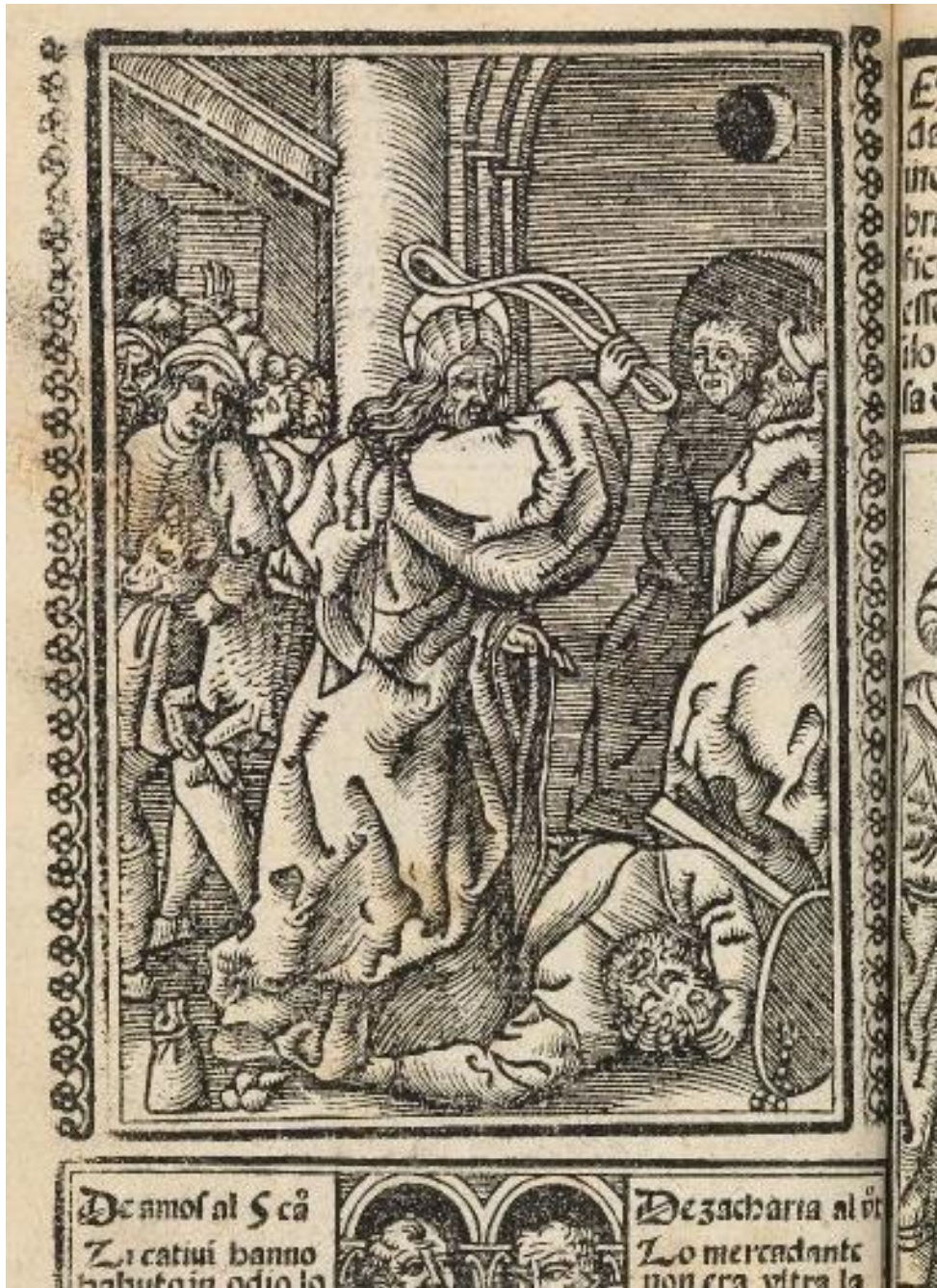


Fig. 7.2 Giovanni Andrea Vavassore, *Christ Driving the Money Lenders from the temple*.

Woodcut from *ONC* (Venice: Giovanni Andrea Vavassore, undated)

Source: Bodleian (DOUCE B 148)

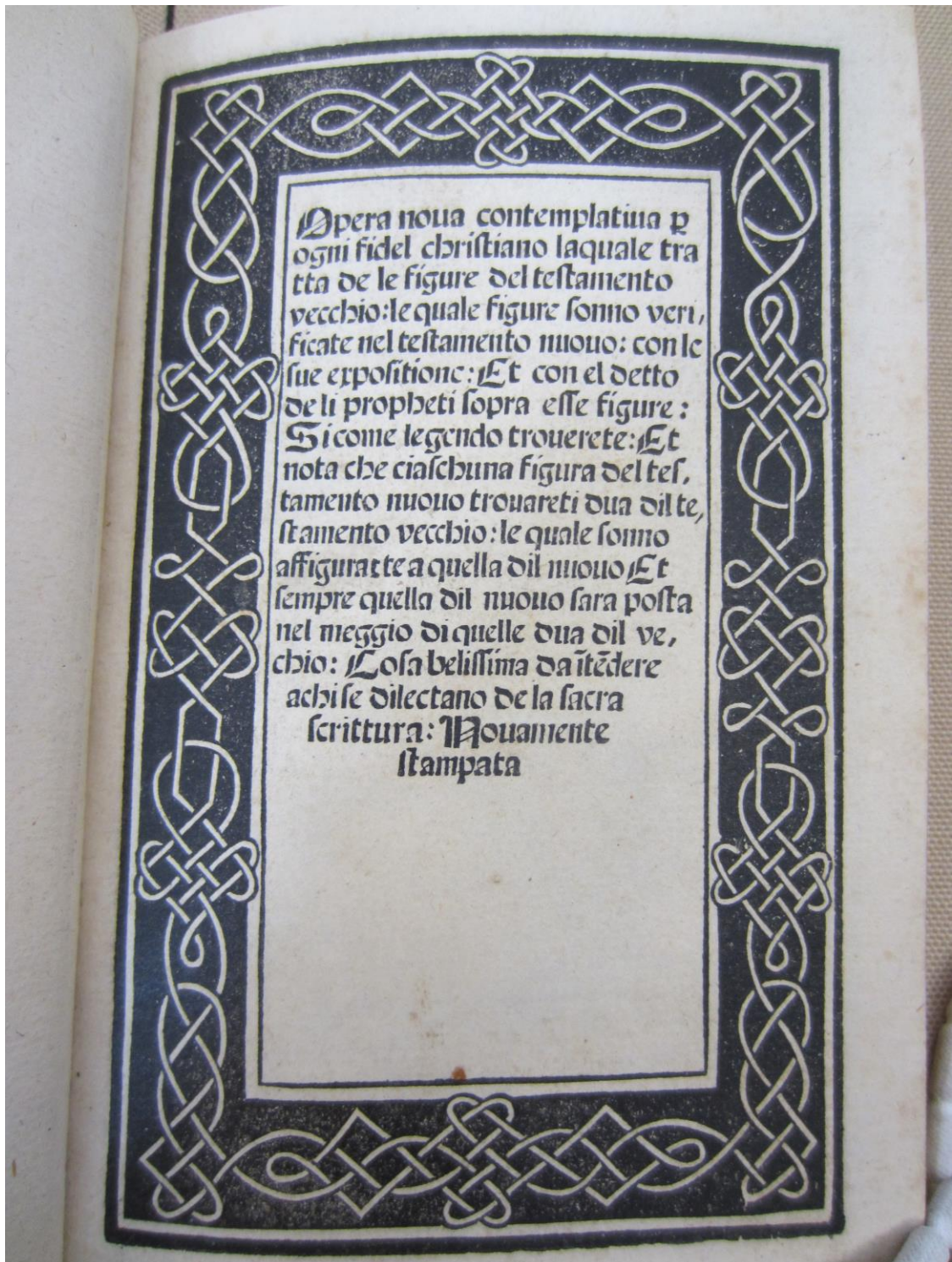


Fig. 7.3 Frontispiece with ornamental border and woodcut text.

ONC (Venice: Giovanni Andrea Vavassore, undated)

Source: Cini (FOAN TES 89)





Fig. 7.5. Page numbers.  
*Opera nova contemplativa* (Venice: Giovanni Andrea Vavassore, undated)

Source: BM (1819, 1609.64.1-118)

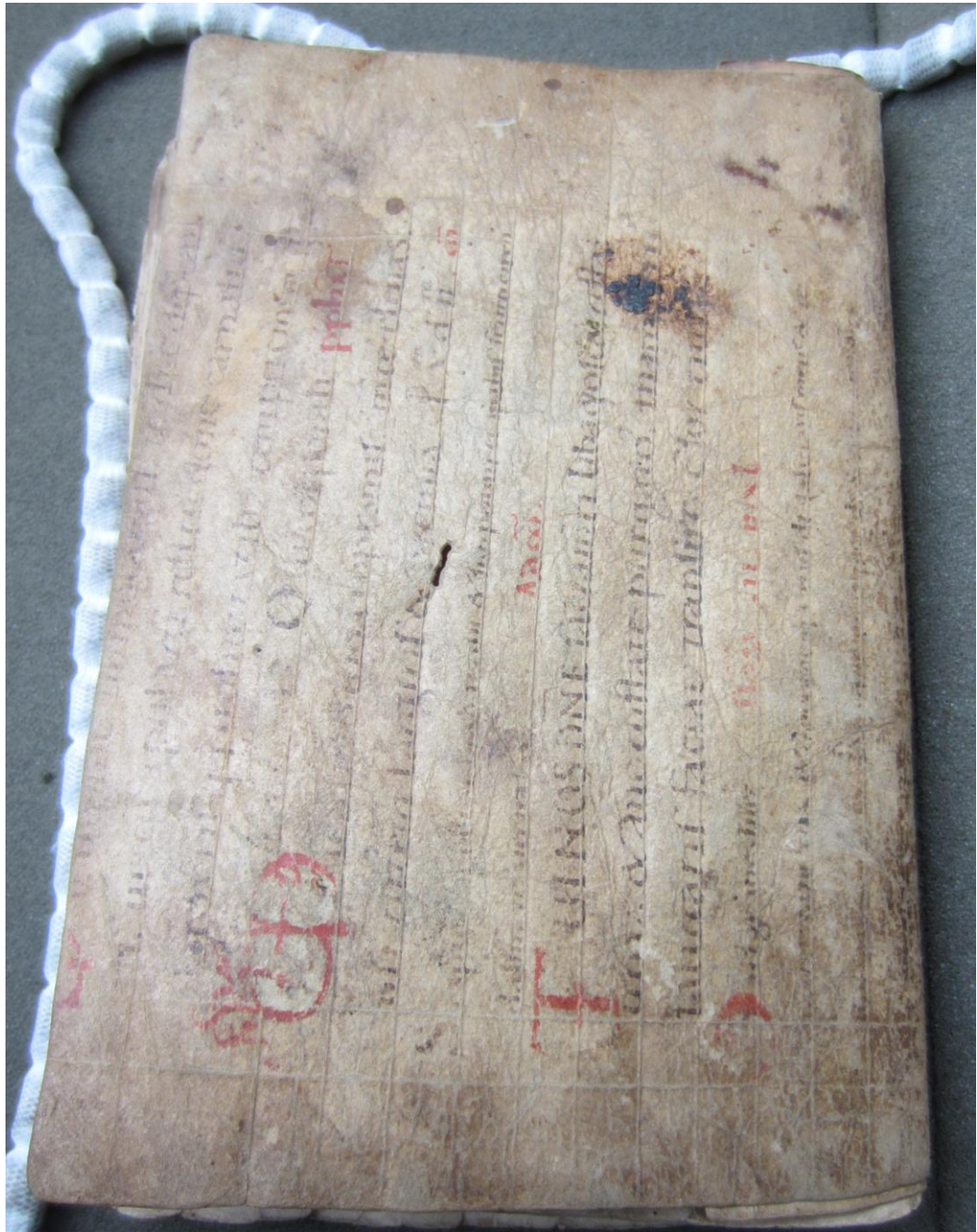


Fig 7.6 Exterior of vellum binding.

*Opera nova contemplativa* (Venice: Giovanni Andrea Vavassore, undated)

Source: BM (1819, 1609.64.1-118)

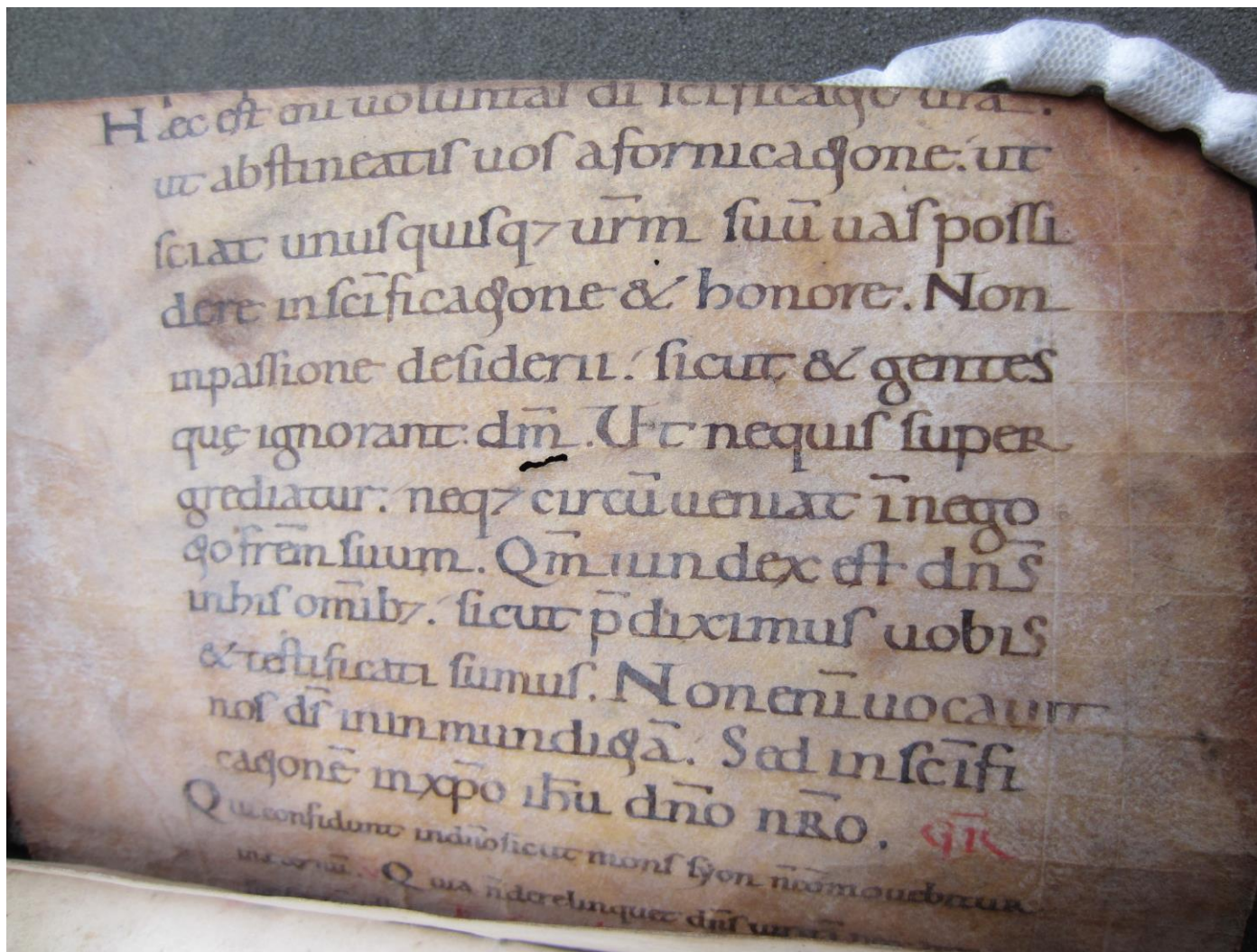


Fig. 7.7 Interior of vellum binding.  
*ONC* (Venice: Giovanni Andrea  
Vavassore, undated)

Source: BM (1819, 1609.64.1-118)

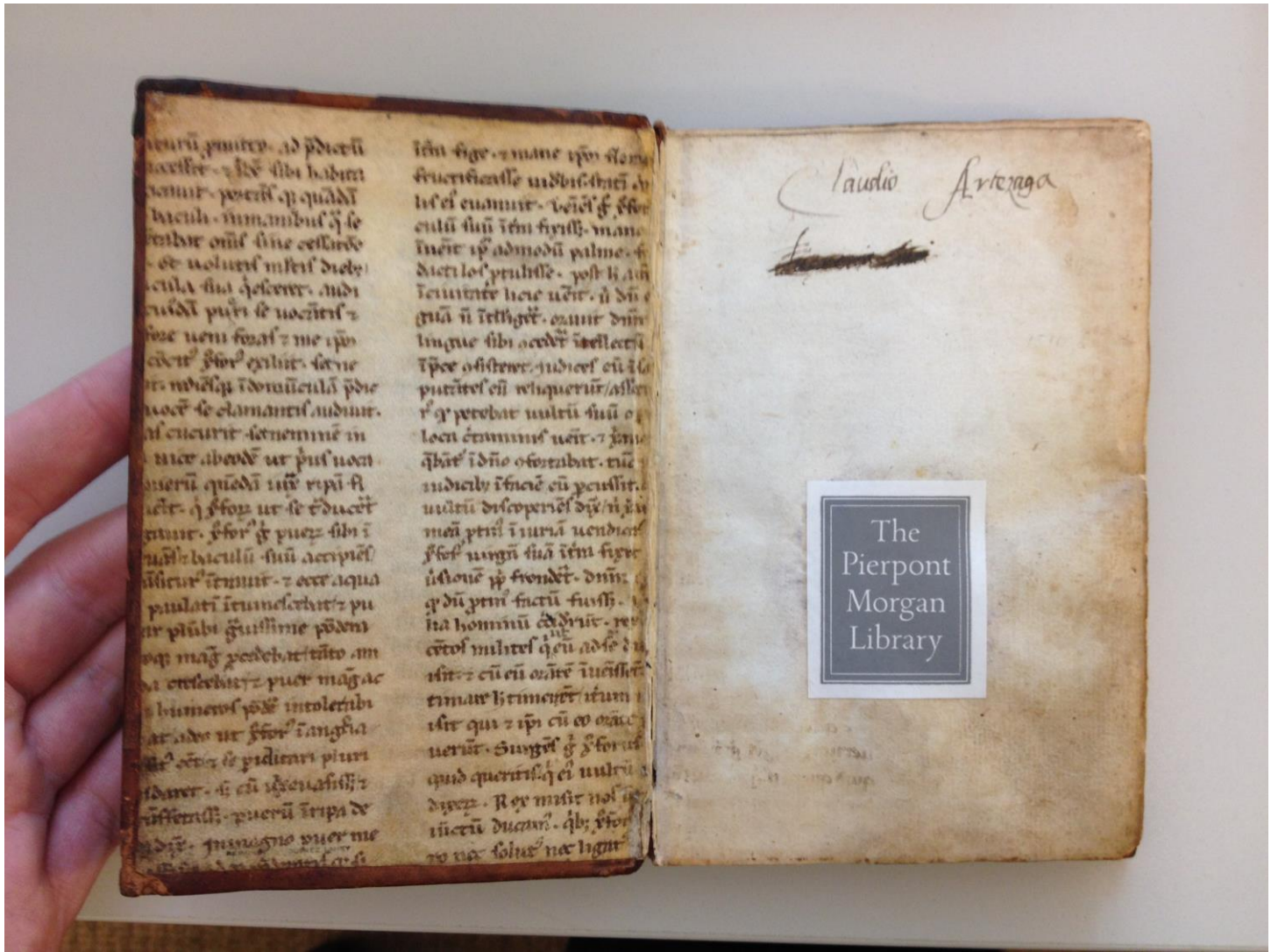


Fig. 7.8. Manuscript Pastedowns from a work of Saints Lives.

ONC (Venice: Giovanni Andrea Vavassore, undated)

Source: The Pierpont Morgan Library, New York (E2 51 E)



Fig. 7.9 The application of coloured pigments to faces.  
ONC (Venice: Giovanni Andrea Vavassore, undated)

Source: FQS (PIANO I G 1471/2)



Fig. 7.10

Application of pigments to  
the nude bodies of Adam, Eve  
and Christ

*Opera nova contemplativa*  
(Venice: Giovanni Andrea  
Vavassore, undated)

Source: FQS (PIANO I G  
1471/2)

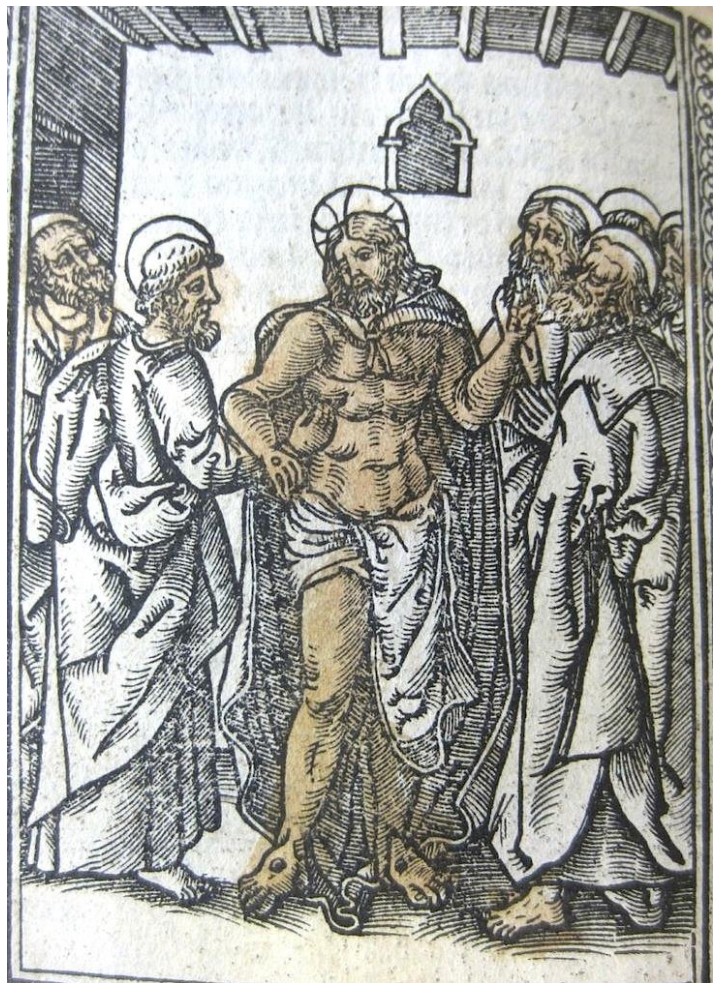




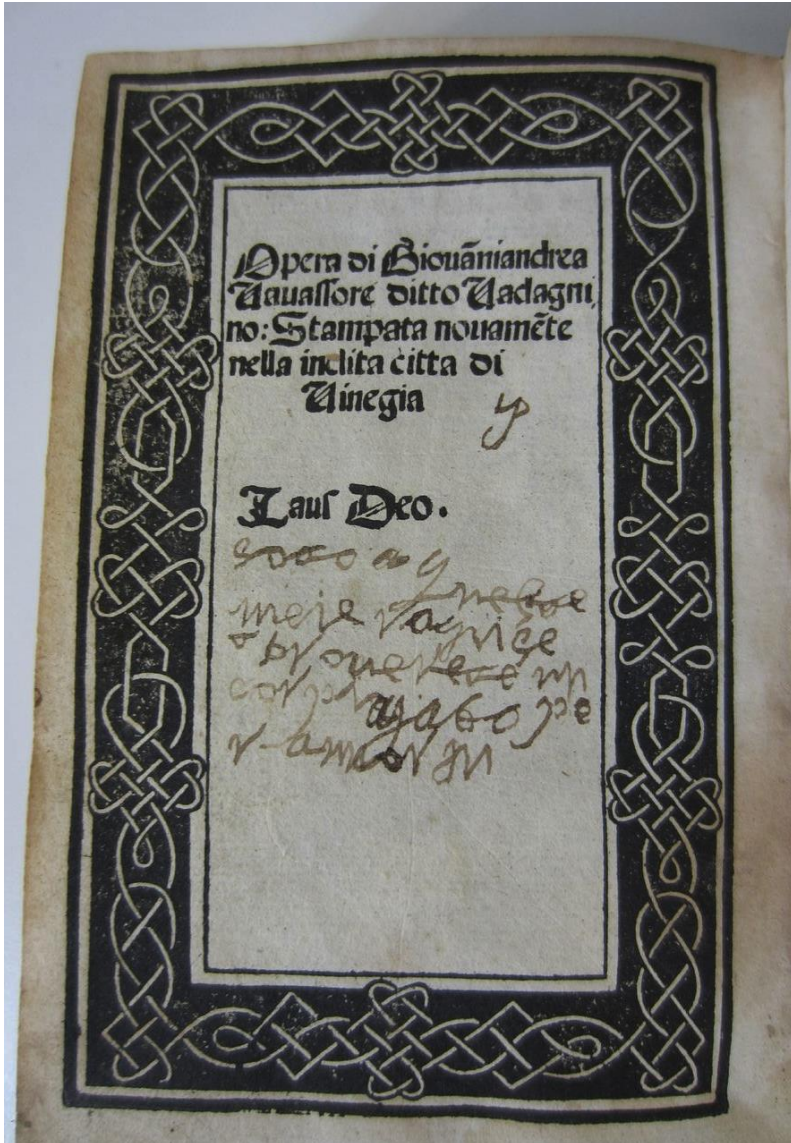
Fig. 7.11 Further examples of the addition of coloured pigments.  
ONC (Venice: Giovanni Andrea Vavassore, undated)  
Source: FQS (PIANO I G 1471/2)



Fig. 7.12 Handwritten colophon in brown ink 'frater aurelius siculus de civitate panormi Memoria'

ONC (Venice: Giovanni Andrea Vavassore, undated)

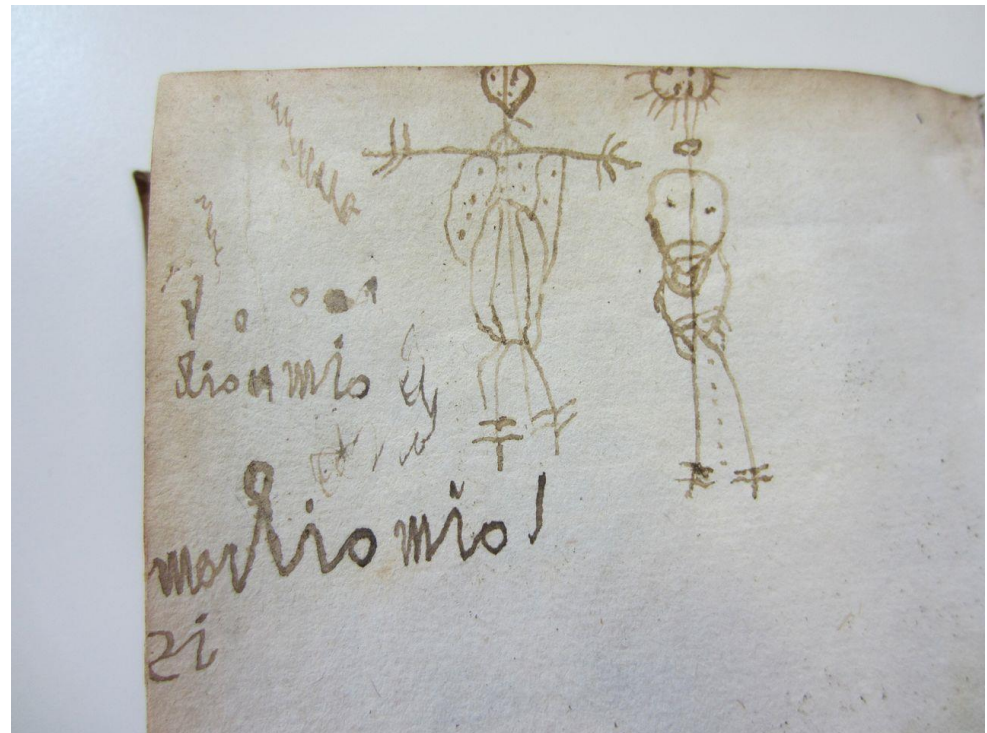
Source: BM (1819,1609.64.1-118)



Left: Fig. 7.13 Colophon with additional writing.  
*Opera nova contemplativa* (Venice: Giovanni Andrea Vavassore, undated)

Below: 7.14 Blank back page, with text and sketches added by the owner.

Source: FQS (PIANO I G 1471/2)



Et legge il Erodo al 17 cã Che Moysse cõduc  
 edo el popolo pel deserto mãco lacqua alloro plagi  
 a penuria: z Moysse cõ la verga laqale tẽcuamão  
 pucosse vna pietra chese dimãda silice: z da q̃sta pi  
 etra subito uscì fora acque abodãtamẽte: q̃sta piet  
 ra sigifica Christo: elq̃ale pnoi sparse acque salutife  
 ra: cioe li sacramẽti dal suo costato: quãdo el pmesse  
 chlogino cõ la sua lãcia ge apse el costato essẽdo icroce



Fig. 7.15 Giovanni Andrea Vavassore, *Water from the Rock*  
*Opera nova contemplativa* (Venice: Giovanni Andrea Vavassore, undated)

Source: Bodleian (DOUCE B 148)

Leggessin lo Exodo al 14 cã Che Pharaone per  
 segritaua li figlioli de Israel cum li charri z cau  
 ali introrno in lo mare rosso dapo li figlioli de  
 Israel: z lo signore fece venire le acque del mare  
 sopra de loro: z così fu liberato el populo suo de  
 le mane de li inimici perseguitanti: Così al presen  
 te per le acque del baptesmo da Christo cōsacrate  
 el populo christiano e liberato dal viculo del peccato  
 originale



Fig. 7.16 Giovanni Andrea Vavassore, *Crossing the Red Sea*  
*Opera nova contemplativa* (Venice: Giovanni Andrea Vavassore, undated)

Source: Bodleian (DOUCE B 148)

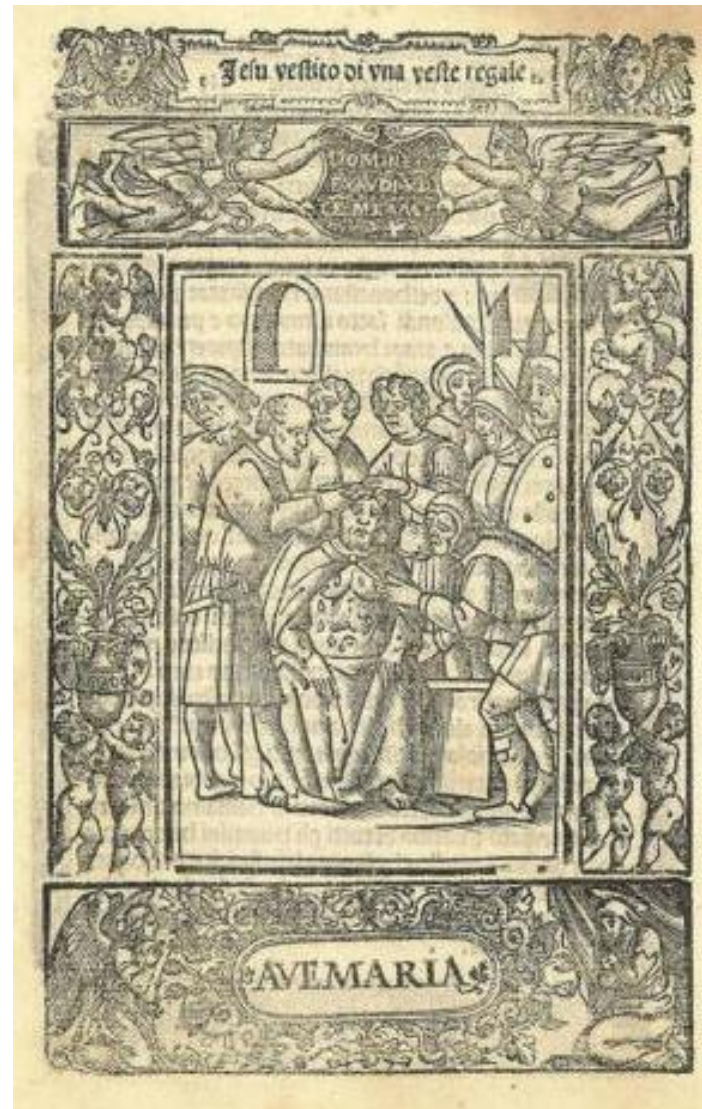


Fig. 7.17 Frontispiece and  
Crowning with Thorns

Alberto da Castello, *Rosario della gloriosa Vergine Maria. Di nuouo stampato, con nuoue & belle figure adornato* (Venice: Pietro de Franceschi, in the Frezzaria at the Sign of the Queen, 1575).

Source: BMCV (INC. I 0048 .1)

# **Meditatione della morte.**



**Meditatio Mortis** composta per Castellanum  
Pierozzi de Castellani. l. V. Doctorem.

**O** Voi che siate in questa valle scura  
Et che cercate al mondo trouar pace  
Guardate questa mia roza figura  
O speme de mortali quanto et fallace  
Che non saccorge quanto poco regna  
Questo mortal ditio: che tanto piace  
Miseri guardate in questa nostra insegna  
Io fui pur come voi ognun lo vede  
La sperienza a chi mal viue insegna  
O ciechi: stolti, ingrati, & senza fe de  
Che siate proprio al vento due fauille  
Che al primo corso vi vien meno il piede  
Io ne potrei contar ben mille & mille  
Potenti in terra di thesoro & stato  
Come fu Celar. Pompeo: & Achille

Fig. 7.18 Giovanni Andrea or Florio Vavassore, Woodcut of Death (f.1v)  
Castellano Castellani, *Meditatione della morte. Meditatio mortis composite  
per Castellanum Pierozzi de Castellani.* (Venice: Giovanni Andrea  
Vavassore detto Guadagnino & Florio fratello, undated)

Source: Cini (FOAN TES 348)

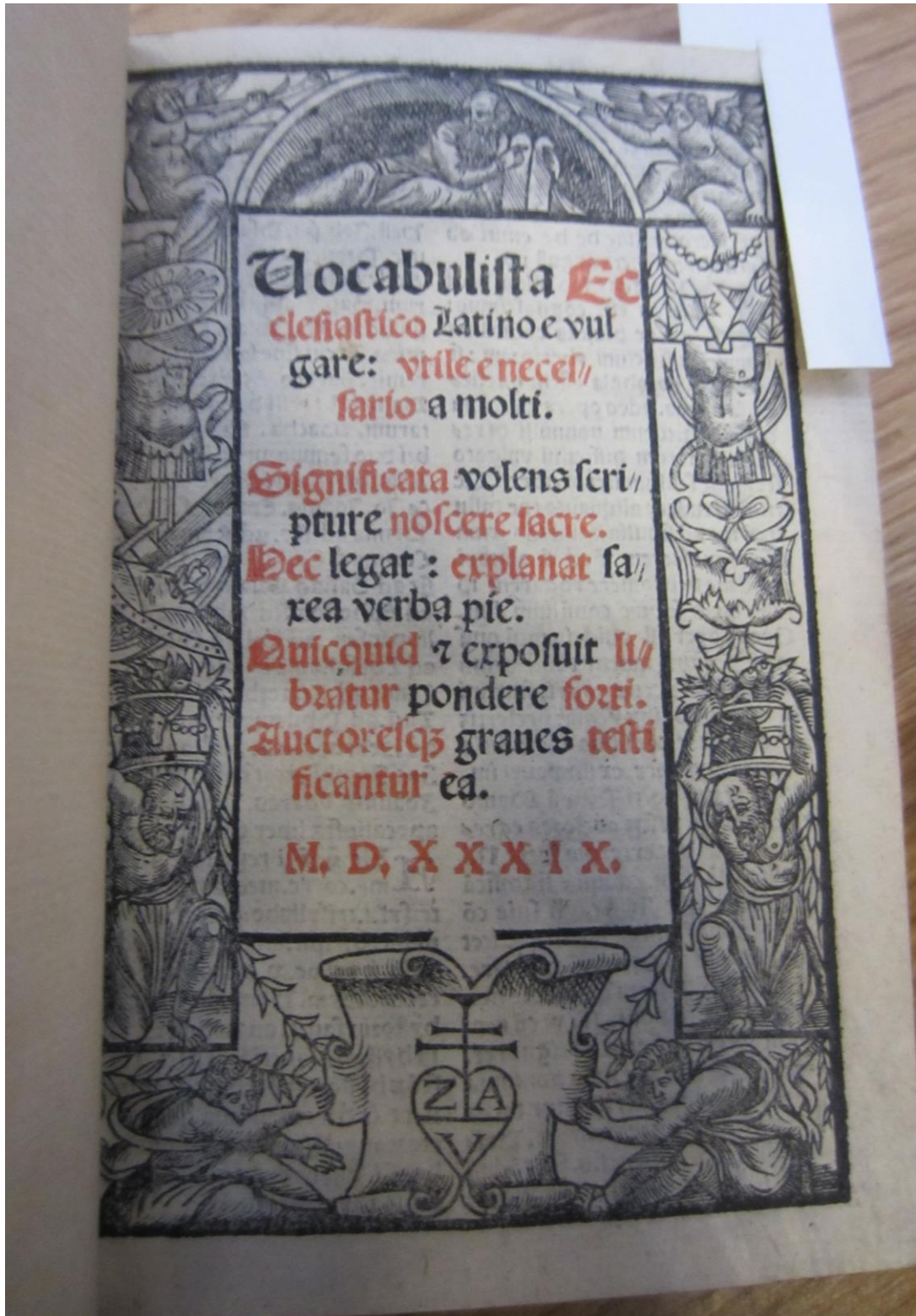


Fig. 7.19 Giovanni Andrea Vavassore, polychromatic frontispiece.  
Giovanni Battista Forte, *Vocabulista Ecclesiastico latino e vulgare* (Venice:  
Giovanni Andrea detto Guadagnino & Florio fratello Vavassore, 1539)

Source: Cini (FOAN TES 619)



Fig. 7.20 Printing with both hand cut lettering and the use of a metal stereotype

*ONC* (Venice: Giovanni Andrea Vavassore, undated).

Source: Bodleian (DOUCE B 148)

**Fioretto di tutta la Bibia hysto**  
*riato, & di nouo in lingua Tosca corretto* **Con certe**  
*predicationi, tutto tratto del testamēto vecchio*  
**Cominciando da la creatione del mondo**  
*infino alla Natiuita di Iesu Christo.*



Fig. 7.21 Giovanni Andrea Vavassore, Frontispiece  
 Anonymous, *Fioretto di tutta la Bibia hystoriato, & di nouo in lingua toska corretto. Con certe predicationi, tutto tratto del Testamento Vecchio cominciando da la creatione del mondo insino alla natiuita di Iesu Christo* (Venice: Giovanni Andrea Vavassore detto Guadagino, 1552)

Source: Cini (FOAN TES 249)

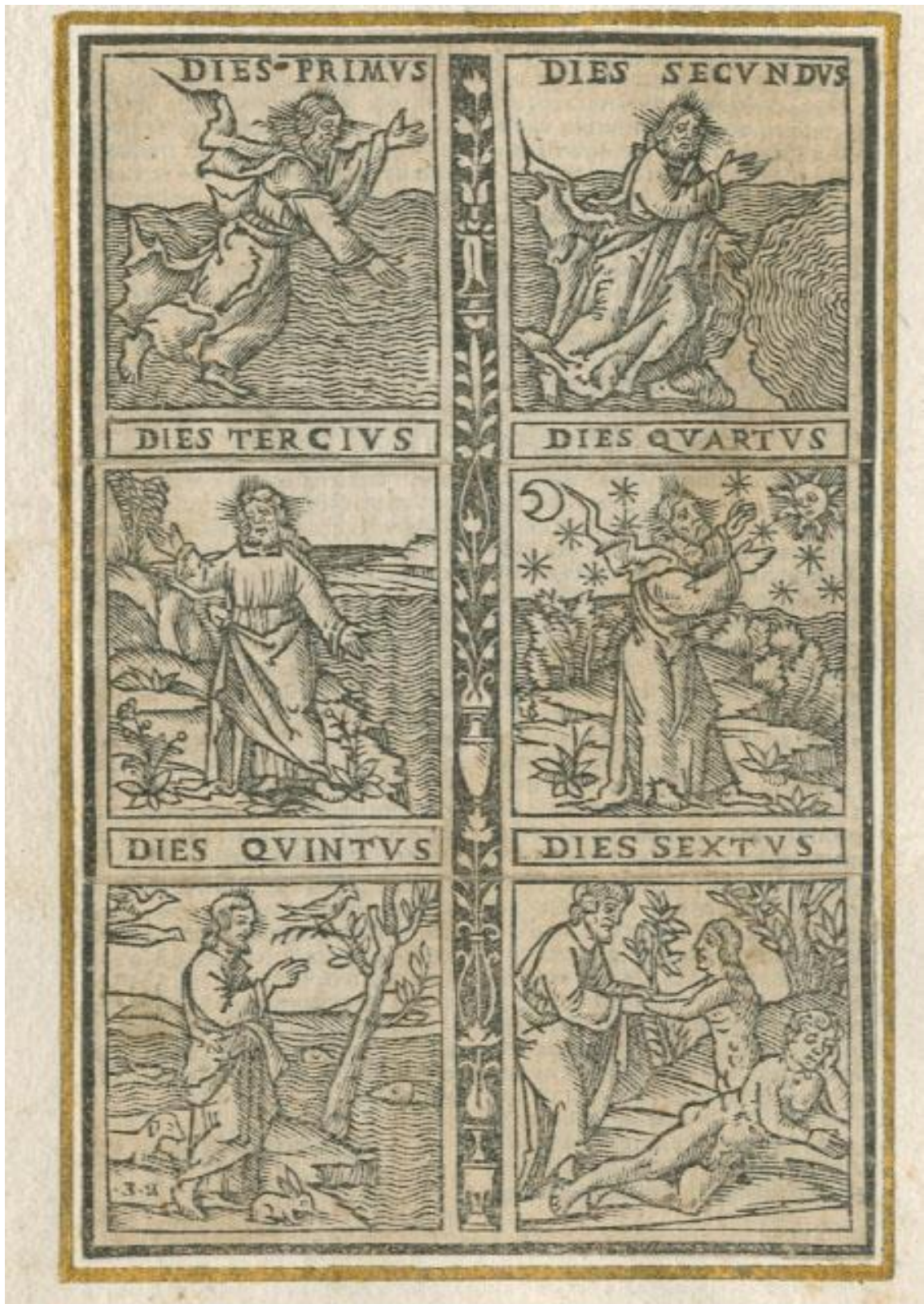


Fig. 7.22 Giovanni Andrea Vavassore, *I sei giorni della creazione*. Woodcut (Venice, 1552).

Source: Biblioteca Panizzi, Emilia Romagna



Fig. 7.23

Giovanni Andrea Vavassore, three miniature woodcuts:  
*Adam and Eve cast out of the Garden*  
*Jacob's Ladder*  
*The Ark of Noah*

Anonymous, *Fioretto di tutta la Bibbia hystoriato, & di nouo in lingua toska corretto. Con certe predicationi, tutto tratto del Testamento Vecchio cominciando da la creatione del mondo insino alla natiuita di Iesu Christo* (Venice: Giovanni Andrea Vavassore detto Guadagno, 1552).

Source: Cini (FOAN TES 249)

NAVE EVANGELICA  
ESPOSTA PER LA RELIGIONE  
DAL REVERENDO SACERDOTE  
BERNARDINO SCARDEONE  
DEONO PADOVANO.



Fig.7.24 Giovanni Andrea Vavassore, frontispiece.  
Bernardino Scardeone, *Nave Evangelica eposta per la religione dal reverendo sacerdote Bernardino Scardeone Padovano* (Venice: Giovanni Andrea Vavassore, 1551).

Source: Newberry (Case 3A 423)



Fig. 7.25 *The Presentation of Christ at the Temple.*

Left: Alberto da Castello, *Rosario della gloriosa Vergine Maria*. (Venice: Luigi Vavassore & Giovan Domenico Micheli, 1576)

Source: BMCV (INC. I 0048 .1)

Right: Giovanni Andrea Vavassore, *Opera nova contemplativa* (Venice: Giovanni Andrea Vavassore, undated)

Source: Bodleian (DOUCE B 148)

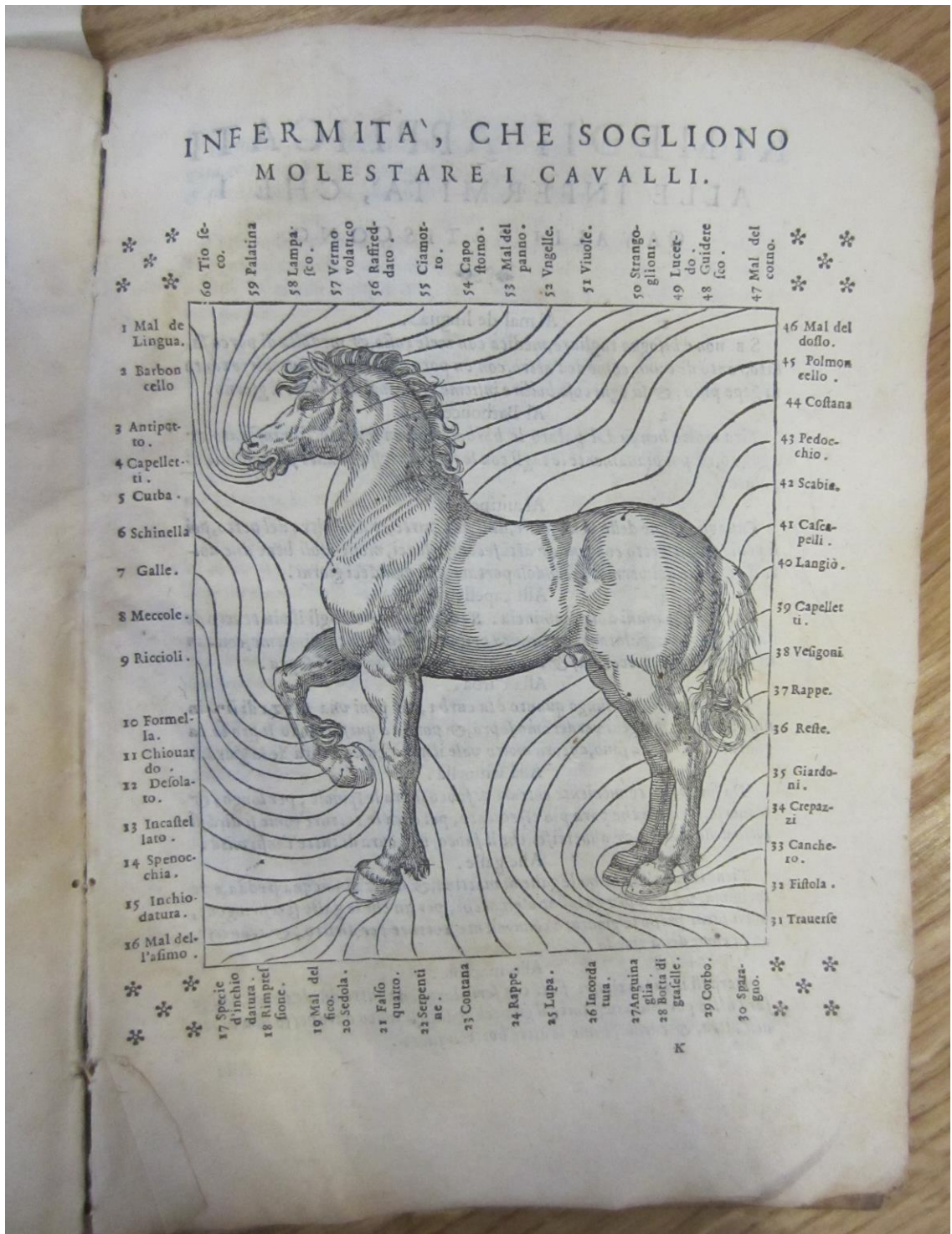


Fig. 8.1 Luigi Vavassore (?), woodcut showing the possible causes of illnesses in horses.

F. Grisone, *Ordini di Cavalcare, et modi di conoscere le nature de' Caualli, di emendare i lor vitij, & d'ammaestrargli per l'uso della Guerra, & giouanmento de gli huomini*. (Venice: heirs of Luigi Vavassore & Gio. Domeico Micheli, 1584).

Source: Cini (FOAN TES M 012)



Fig. 8.2 The Vavassore Workshop after an unknown woodcutter, *View of Venice*.

Francesco Sansovino, *Delle cose notabili della città di Venezia* (Venice: heirs of Luigi Vavassore & Gio. Domenico Micheli, 1583)

Source: Cini (VE 02 1583 01)

## Appendix 1

### Catalogue of Works by the Vavassore Workshop

The entries listed below are arranged in chronological order, and feature the following information: title, author (where known), a physical description (with f. denoting the number of printed pages), publication details, any relevant references, and a brief description.

The printers' marks referred to here are described and illustrated in Appendix 2.

1. *Lamento di Fiorenza qual supplica la santita del papa adunirsi con essa lei, con inuocatione di tutte le potentie christiane: con la guerra & quando si rese con patti et conuentioni fatti con la santita di nostro signore & maesta cesarea.*

Bernardino Zoppo.

Venice: Vavassori detto Guadagnino, undated (*Stampato in Venetia: per Giouanni Andrea Vauassore detto Guadagnino*)

f.4, 4°

USTC 864456; Edit16 CNCE 63345.

This short illustrated pamphlet was produced in reaction to the Siege of Florence, which took place between 24 October 1529 and 10 August 1530. Another edition of Zoppo's lament, printed by Agostino Bindoni (Edit16 CNCE 63346) is also undated, though it is likely that they were published soon after the siege ended. The edition published in Pesaro for the street singer Ippolito Ferrarese dates from 26 July 1531 (CNCE 37860).

2. *Libro della vita civile composto da Mattheo Palmieri cittadino fiorentino.*

Matteo Palmieri.

f.99, 8°

Publication details missing (uncertain attribution to Vavassore, and undated)

USTC 846351; Edit16 CNCE 47212; attributed in The British Museum, *Short Title Catalogue of Books Printed in Italy and of Italian Books Printed in Other Countries from 1465-1600* (London, 1986) 486.

An edition of the Florentine writer Matteo Palmieri's 'On Civic Life.' The text takes the form of a dialogue, set in a villa outside Florence during the plague, and was written between 1431 and 1438.

3. *Questi strambotti scrisse di sua mano in proposito di ciascaduno amatore il nobile messer Leonardo Justiniano.*

Leonardo Giustiniani.

f.2, 4°

Publication details missing (uncertain attribution, and undated)

USTC 833575; Edit16 CNCE 66366; for the attribution to Vavassore see K. Wagner & M. Carrera, *Catalogo di libri a stampa in lingua italiana della Bibliotecca Colombina di Siviglia* (Modena, 1991) 405.

A very short illustrated pamphlet of *strambotti*, verses comprising of eight lines each, on the subject of love.

4. *Sventurato pelegrino.*

Leonardo Giustiniani.

f.2, 4°

Venice: Guadagnino di Vavassori, undated (*Venezia: per Guadagnino di Vavassori*)  
USTC 833576; Edit16 CNCE 66364.

A short illustrated pamphlet telling the story of the 'Hapless Pilgrim' by the poet Leonardo Giustiniani.

5. *Confessione del beato frate Iacobo della Marcha de lordine [sic] & observantia de sancto Francescho.*

Giacomo della Marca.

f.8, 8°

Venice: Giovanni Andrea Vavassore & Florio fratello, undated (*Venezia: per Giovanni Andrea Vavassore & Florio fratello*)

USTC 832654; Edit16 CNCE 39649.

A short octavo pamphlet of the confessions of San Giacomo della Marca, and Italian Franciscan, preacher and inquisitor who died in 1476, after several attempts by heretics to poison him. This work is undated, but was probably printed to mark his feast day, observed by the Franciscan order on 28 November.

6. *Commentario de le cose de Turchi. De Paolo Iovio.*

Paolo Giovio.

f.32, 8°

Venice: Giovanni Andrea & Florio Vavassore, undated (*Venezia: Giovanni Andrea Vovassere [sic] detto Guadagnino & Florio fratello*)

USTC 833156; Edit16 CNCE 21159; D.E. Rhodes, 'Commentaries on the State of the Turks, and the Life of Scanderbeg. Some problems of authorship and typography examined,' *La Bibliofilia* 113:1 (2011) 49-62.

A commentary on the State of the Turks by the historian and collector Paolo Giovio, written before his death in 1552.

7. *Opera nova doue si contiene madrigali, sonetti, canzoni & villanelle. Tutte cose honeste, et degne ad ogni elevato spirito. Nouamente da Zan Fritada, & il figliuolo del Fortunato poste in luce.*

Zan Fritada.

f.4, 8°

Publication details missing, and undated.

USTC 805028; Edit16 CNCE 68265; attributed to Vavassore by I. Pantani, *La Biblioteca Volgare I: Libri di poesia*. (Milan, 1996) p.319, n.5210.

An illustrated collection of madrigals, sonnets, songs, and villanelle (a pastoral, ballad-type poem that can be sung) intended to elevate the spirit. Zan (or Joan) Fritada was a street entertainer in Venice as recorded by Ben Jonson, Tomaso Garzoni and other visitors to Venice around 1600.

8. *Historia de le buffonarie del Gonella.*

Unknown Author.

f.2, 4°

Venice: Giovanni Andrea Vavassore detto Guadagnino, undated (*Venezia: per Giouanni Andrea Vauassore detto Guadagnino*)

USTC 802518; Edit16 CNCE 22566; A. Segarizzi, *Bibliografia delle stampe popolar italiane della r. Biblioteca nazionale di S. Marco di Venezia* (Bergamo, 1913) Vol 1.

The history of Gonella, a famous buffoon of the Ferrarese court under Marchese Niccolò III. His life and unfortunate death have been discussed in a book by Carlo Ginzburg, see *Jean Fouquet – Ritratto del buffone Gonella* (Modena, 1996).

9. *L'assedio di Pavia con la rotta et presa del re christianissimo MCCCCXXV.*

Unknown Author.

f.4, 4°

Venice: Giovan Andrea Vavassori ditto Guadagnino, undated (*Venezia: per Giouan Andrea Vauassori ditto Guadagnino*)

USTC 802493; Edit16 CNCE 3286; *GOR* vol.1 n.157.

A short pamphlet concerning the Battle of Pavia, which was fought on the morning of 24 February 1525 between the Kingdom of France and the combined forces of Spain and the Holy Roman Empire. The work is undated, but it is likely that Vavassore issued it shortly after news of the battle had reached Venice. Another identical edition, also undated, was issued by Giovanni Andrea in concert with Florio (USTC 803122; Edit16 CNCE 63111).

10. *La historia de tutte le guerre fatte e del fatto d'arme fatto in Gerredada col nome de tutti gli condutteri. Fatta nouamente.*

Unknown Author.

f.4, 4°

Venice: Giovanni Andrea Vavassore detto Guadagnino, undated (*In Venetia: per Giouanni Andrea Vauassore detto Guadagnino*)

USTC 802519; Edit16 CNCE 22599.

An illustrated wartime pamphlet in *ottava rima*, which provides a history of the Italian wars and a list of feats of arms by various *condutteri* involved.

11. *El fatto d'arme fatto in Romagna sotto Ravenna. Con el nome de tutti li signori & capitanei che furno morti feriti & presi de luna & de l'altra parte.*

Unknown Author.

f.4, 4°

Publication details missing, undated.

USTC 802507; Edit16 CNCE 18614; attributed to Vavassore in *GOR* vol.1 n.96 p.73.

A poem in *ottava rima* on the Battle of Ravenna, which occurred on 11 April 1512. All the surviving editions of this poem are undated, but it eventually became part of a much longer poem known as the 'Horreous Wars of Italy' (*Guerre horrende d'Italia*).

12. *El lachrimoso lamento che fa el gran maestro de Rodi con li suoi cavaglieri a tutti gli principi de la christiantà nella sua partita. Con la presa di Rodi.*

Giorgio Falconetti (attributed).

f.4, 4°

Venice: Giovanni Andrea Vavassore, undated (*Venetia: Vavassori*)

USTC 802528; Edit16 CNCE 63310; *GOR* v.1 p.183-5 n.70-2.

A poetic lament concerning the Siege of Rhodes, which occurred between June and December 1522. The Venetians played a decisive role in supporting the Knights of St John, but ultimately the Ottomans were successful in capturing the island. This short quarto pamphlet includes a miniature view of the island of Rhodes, similar to the larger map produced by Vavassore in 1522. Like many wartime poems it is

undated, but it was probably produced shortly after the Siege ended and disseminated in 1523. It exists in other, similarly undated, editions, described in the *GOR* (USTC 802711; Edit16 CNCE 63304).

13. *La guerra crudele fatta da Turchi ala citta di Negroponte con el lamento di quel suenturato populo negropontino.*

Unknown Author.

f.4, 4°

Venice: Giovan Andrea Vavassore detto Guadagnino, undated (*Venezia: per Giouan Andrea Vauassore detto Guadagnino*)

USTC 802532; Edit16 CNCE 22105; *GOR* vol.1 p.155, n.11.

A short vernacular pamphlet on the 'cruel war' waged by the Turks on the island of Negroponte, with a lament for the people who were lost when the Venetian forces failed to break the siege. The battle had taken place in July 1470, but this episode had a profound effect on the Venetian collective memory, and this undated lament in *ottava rima* was probably printed in response to the later Siege of Rhodes. The first page features a small woodcut view of Negroponte. This copy is in Gothic type, whilst another survives in Roman type (USTC 802533; Edit16 CNCE 22106; *GOR* vol.1 p.156, n.12).

14. *La presa e lamento di Roma & le gran crudeltade fatte drento: con el credo che ha fatto li romani: con vn sonetto, & vn successo di Pasquino. Nouamente stampato.*

Unknown Author.

f.4, 4°

Venice: Giovan Andrea Vavassori ditto Guadagnino, undated (*Veneiza: per Giouan Andrea Vauassori ditto Guadagnino*)

USTC 802551; Edit16 CNCE 60680; *GOR* vol.1, p.115, n.185.

A poem in *ottava rima* dedicated to the loss and lament of Rome during the Sack of Rome on 5 May 1527. As well as a lament of the fate of the Romans that day, it also notes the success of the 'talking statue' Pasquino at expressing their discontent. The pamphlet includes a small woodcut illustration on f.1. Though undated, it was probably produced and disseminated shortly after the Sack. Two further undated editions also survive (USTC 802552; Edit16 CNCE 61570; *GOR* vol. 1 p.116, n.186 and USTC 762911; Edit16 CNCE 63120; *GOR* vol.1 p.117 n.187).

15. *Lassedio [sic] de Napoli. Et la gloriosa vittoria del conte Filippo Doria. Contra larmata cesarea sopra Salerno historialmente con la presa de tutti li capitani e la morte de don Ugo vice re de Napoli.*

Unknown Author.

f.4, 4°

Venice: Giovanni Andrea Vavassore detto Guadagnino, undated (*Venezia: per Giouanni Andrea Vauassore detto guadagnino*)

USTC 803386; Edit16 CNCE 63148; *GOR* vol.1 n.195.

A short pamphlet on the 1527 Siege of Naples, and the victory of Count Filippo Doria against the French. The author is unknown and the pamphlet undated, but it is likely that Vavassore issued the pamphlet shortly after the Siege occurred in 1527.

16. *Lamento del duca Galeazo da Milano: composto per Lorenzo dalla Rota fiorentina.*

Lorenzo dalla Rota.

f.2, 4°

Venice: Giovanni Andrea Vavassore detto Guadagnino, & Florio fratello, undated (Venezia: per Gioianni Andrea Vavassore detto Guadagnino & Florio fratello)  
A short lament for the life of Duke Galeazzo Maria Sforza, who was assassinated on 26 December 1476. Written by the fifteenth century Florentine poet Lorenzo dalla Rota, this pamphlet is undated.

17. *Non espetto giamai con tal desio. Signora mia ferma il tuo desio. Sappi che tanto grande fu el desio. Sbandito in questo loco solitario. Sonnetto che insegna a far fioli. Faccia ogn'un mentre che puo. Io mi parto, torno e vo. Questo lassa far a mi. Pietacara signora. Tut e lamenti al torto. Con pianto e con dolore. Una littera d'amore. Dui sonetti dil Seraphino.*

Antonio Tebaldeo.

f.4, 4°

Venice: Giovanni Andrea Vavassore detto Guadagnino, undated (*Venezia: per Gioianni Andrea Vauassore detto Guadagnino*)  
USTC 802542; Edit16 CNCE 39362.

A collection of Italian poems by various authors, compiled by the Ferrarese poet Antonio Tebaldeo (d.1537). Published with illustrations, it presents a number of sonnets and letters intended to teach the reader how to invoke desire, and to make sons, as well as love letters and several poems by the poet and musician Aquilano Serafino. Another undated edition is recorded as USTC 764327; Edit16 CNCE 76493.

18. *Opera nova contemplativa per ogni fidel christiano laquale tratta de le figure del Testamento Vecchio: le quale figure sonno verificate nel Testamento Nuovo: con le sue expositione: et con el detto li propheti sopra esse figure Novamente stampata.*

Unknown Author.

f.64, 8°

Venice: Giovanniandrea [sic] Vavassore detto Vadagnino, undated (*Stampata novamente nella inclita citta di Vinegia: opera di Giuoanniandrea Vauassore detto Vadagnino*)

USTC 802942; Edit16 CNCE 39368; H.M. Adams, *Catalogue of books printed on the Continent of Europe, 1501-1600 in Cambridge Libraries* Vol. II (Cambridge, 1967) p.308 n.229; D'Essling, *Les Livres a Figures Venitiens* Vol. III (Florence, 1914) p.112-5.

An illustrated bible, comprising of 120 illustrations: 80 of which are intended to show scenes from the Old Testament, and 40 from the New Testament. The text included above and below the woodcut images has also been cut into the block. The work is undated, though Adams estimated a date of c.1540. There are an extraordinary number of surviving editions of this devotional blockbook, and I have thus far traced copies in the collections of: The Pierpoint Morgan Library (E2 51 E), New York Public Library (KB 1530); Metropolitan Museum of Art (31.54.706); Harvard University Houghton Library (Typ 525 30.865); Columbia University Library (Z241.3.V47); Newberry Library (Vault Wing ZP 535.V47); Williams College Chapin Library (b1836450); McGill University Library (Z241 B6 V38 1530); Lehigh University Library Pennsylvania (SC R 092 O612o); BNF (FRBNF31550743); Fondazione Giorgio Cini (FOAN TES 89); Fondazione Querini Stampalia (Piano I G 1471-2); Biblioteca Museo Correr (2 copies, INC. I 117 and Inc. I 0048.2); Biblioteca Nazionale Marciana (Rari Ven. 0656); British Library (3

copies, 691.a.18; C.17.a.11 and C.189.a.5); The Bodleian Library (2 copies, Broxb. 23.2 and Douce B 148); and The British Museum (1819, 1609.64.1-118).

19. *Historia celeberrima di Gualtieri marchese di Saluzo il quale elesse di maritarsi in Griselda contadina...*

Unknown Author.

f.4, 4°

Venice: Guadagnino di Vavassori, undated (*Venezia: per Guadagnino di Vavassori*) USTC 802515; Edit16 CNCE 48792.

A short undated pamphlet which tells the story of Gualtieri, marquis of Saluzo, who marries the peasant Griselda, in prose.

20. *Varii componimenti di diversi auttori, sopra la vittoria dell'armata della santissima Lega.*

Unknown Author.

f.4, 4°

Venice: Giovanni Andrea Valvassore, undated (*Venezia: Giovanni Andrea Valvassore*)

USTC 804950; edit16 CNCE 39639; D.E. Rhodes, 'La battaglia di Lepanto e la stampa popolare a Venezia. Studio bibliografico,' *Miscellanea Marciana* vol.10-11 (1995-6) 30.

A collection of writings by several authors, compiled in a short quarto pamphlet to celebrate the victory of the army of the Holy League in the Battle of Lepanto, on 7 October 1571. This work is undated, but as Denis Rhodes has argued, must have been published shortly after news of the victory.

21. *La Grande battaglia delli gatti e de li sorci. Stampata novamente.*

Unknown Author.

f.4, 4°

Venice: Giovanni [sic] Andrea Vavassori ditto Guadagnino, undated (*In Venetia: per Giouani Andrea Vavassori ditto Guadagnino*)

USTC 805004; Edit16 CNCE 21561.

A short vernacular pamphlet on the 'great battle' between cats and mice, with illustrations.

22. *Historia perché se dice le fatto el becco a locha.*

Unknown Author.

f.4, 4°

Venice: Vadagnino de Vavassori, undated (*stampata per Vadagnino de Vavassori*) USTC 802522; Edit16 CNCE 64822; Sander, 1942, n.849.

History of a bill of Lucca, contained in a short vernacular pamphlet.

23. *Historia de Bradiamonte sorella di Rinaldo de Montalbano.*

Unknown Author.

f.4, 4°

Venice: Giovanni Andrea Vavassore detto Guadagnino & Florio fratello, undated (*Venezia: per Giouani Andrea Vavassore detto Guadagnino & Florio fratello*)

USTC 800680; Edit16 CNCE 7413.

The story of Bradiamonte, sister of Rinaldo of Montalbano, as told in a chivalric poem of the sixteenth century published in a short, undated, pamphlet. Bradiamonte

first appeared in Boiardo's *Orlando Inammorato* and Ariosto's *Orlando Furioso*, but popular poems continued on the story of this Christian heroine.

24. *Opera nova universal intitulata corona di racammi: doue le venerande donne & fanciulle trouaranno di varie opere per fare colari di camisiola & torniamenti di letti entemelle di cuscini boccasini, schufioni cordelli di piu sorte: et molte opere per reccammatori & per dipintore & per oreuesi de le quale opere o vero esempli ciascuno le potra pore in opera secondo el suo bisogno.*

Unknown Author.

f.26, 4°

Venice: Giovanni andrea [sic] Vavassore detto Guadagnino, undated (*Nouamente stampata ne la inclita citta di Vineggia: per Giouanni andrea Uauassore detto Guadagnino*)

USTC 802547; Edit16 CNCE 68268.

A collection of patterns for embroidery and lace for use by 'venerable' women and girls, allowing them to make collars, camisoles, bedspreads, pillows and other items, as well as other designs that can be adapted to meet their needs. The volume is comprised of woodcut designs, with the only text on the title page. The workshop also published several other collections of printed patterns, but this edition is undated.

25. *Specchio interiore.*

Battista da Crema.

f.98, 4°

Venice: Giovanni Andrea and Florio Valvassori, undated (*Venezia: Gioanni Andrea e Florio Valvassori*)

USTC 812861; Edit16 CNCE 4636.

The 'interior mirror', an illustrated quarto volume intended to encourage self-reflection by the Dominican Battista da Crema.

26. *Incomenza li prouerbi de Schiavo de Baro ad amaestrare vno giovane. E la b c disposto. Et sonetti morali. Con vnalaude: et vno soneto da far belle le donne. Con una lettera d'amore. Et vno testamento che fa lamatore nel partire. Et uno capitol de partenza. Stampati novamente.*

Schiavo de Baro.

f.4, 4°

Venice: Giovanni Andrea Vavassore, undated (*Venezia: per Giouanni Andrea Vauassore*)

USTC 802525; Edit16 CNCE 66178.

A collection of letters, proverbs and poems for young men by Schiavo de Baro. Contained in a quarto pamphlet, these include a sonnet for beautiful women, a love letter, and assistance in starting a romance.

27. *Predica damore [sic] nouamente stampata.*

Unknown Author.

f.4, 4°

Venice: Giovanni Andrea Vavassore detto Guadagnino, undated (*Stampata in Venetia: per Giouanni Andrea Vauassore detto Guadagnino*)

USTC 802550; Edit16 CNCE 66735.

An illustrated pamphlet in quarto format, entitled the 'sermon of love.'

28. *Crudelta damore* [sic] *nouamente composto, per Giouambattista Verini fiorentino, alla sua diua, & aesemplo de tutti gli amanti.*

Giovanni Battista Verini.

f.28, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino & Florio fratello, undated (*Stampato in Venetia: per Giouanni Andrea Vauassore detto Guadagnino & Florio fratello*)

USTC 862921; Edit16 CNCE 67775.

A short treatise by the Florentine calligrapher Giovanni Battista Verini on the 'Cruelty of Love', including examples of his writing to his (unnamed) love, intended for use as a model by all lovers.

29. *Capitolo de la morte, il qual narra tutti li homeni famosi incominciando ne la Bibia fin al testamento nouo. Con il famosi morti nel tempo moderno.*

Unknown Author.

f.4, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino & Florio fratello, undated (*Venezia: per Giouanni Andrea Vauassore detto Guadagnino & Florio fratello*)

USTC 802602; Edit16 CNCE 9155.

A small pamphlet containing a list of deaths of 'famous men' from the Bible, from both the Old Testament and the New, as well as 'famous deaths from modern times' (including writers like Petrarch and Dante). The author is unknown and so is the date, but this pamphlet represents one of several printed *momento mori* that were in circulation in the first half of the sixteenth century.

30. *Meditatione della morte. Meditatio mortis composite per Castellanum Pierozzi de Castellanis.*

Castellano Castellani.

f.4, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino & Florio fratello, undated (*Venezia: per Giouanni Andrea Vauassore detto Guadagnino & Florio fratello*)

USTC 819325; Edit16 CNCE 9939.

A short pamphlet encouraging meditation on death, by the Florentine poet and playwright Castellano Castellani. After graduating in Canon Law from the University of Pisa, Castellani fell under the spell of Savonarola, who inspired some of his best-known religious poetry. A small woodcut of the figure of death upon a horse is included below the title.

31. *Le deuotissima istoria de li beatissimi sancto Pietro & sancto Paulo apostoli de Christo con el loro maryrio* [sic] *& morte e come furno miracolosamente trovati li loro corpi in vn pozzo.*

Unknown Author.

f.4, 8°

Venice: Guadagnino di Vavassori, undated (*Venezia: stampata per Guadagnino di Vauassori*)

USTC 802565; Edit16 CNCE 49635.

A popular religious pamphlet on the lives of the apostles St Peter and St Paul, including their martyrdom and death. This edition includes a woodcut portrait of the apostles on the f.1 below the title. The pamphlet is undated, but was probably

produced to celebrate a feast of St Peter and St Paul, which takes place on 29 June. The titlepage is printed in black and red inks.

32. *Historia & vita de sancto Alessio.*

Unknown Author.

f.4, 4°

Venice: Giovanni Andrea Vavassore detto Guadagnino, undated (*Venezia: stampata per Giouanni Andrea Uauassore detto Guadagnino*)

USTC 802954; Edit16 CNCE 22901; Cioni, 1963, p.93, n.6.

A hagiographical poem or song on the life of Sant Alessio (St Alexis) by an unknown author. Popular in the sixteenth century, this short pamphlet tells the story of this Eastern saint who came to be venerated as a Roman “man of God.”

33. *Historia de la regina Oliva.*

Francesco Corna.

f.4, 4°

Venice: Giovanni Andrea Vavassore detto Guadagnino, undated (*Venezia: per Giouanni Andrea Vauassore detto Guadagnino*)

USTC 802568; Edit16 CNCE 22563.

A popular religious work in the sixteenth century, attributed to the Cremonese poet Francesco Corna. A long and convoluted story, Oliva is alternately referred to as queen and martyred saint.

34. *Meditationi deuotissime di santo Bonaventura cardinale sopra la passione del nostro Signore Iesu Christo. Nouamente [sic] historiate & in lingua tosca corrette.*

St Bonaventura.

f.63, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino & Florio fratello, undated (*In Venetia: per Giouanni Andrea Vauassore detto Guadagnino & Florio fratello*)

USTC 803139; Edit16 CNCE 39653.

A short octavo volume of meditations on the life of Christ, an apocryphal work by the Franciscan theologian (d.1274) Bonaventura da Bagnorea. Mark 2 is included on the colophon.

35. *Scongiuro amoroso inconstringer [sic] la sua innamorata doue e quando a lui piace, seguita le sette allegrezze damore [sic] con vn capitolo che tratta del significato di collori, et vno capitolo de la donna essendo bella e non hauendo amor in se quello che siassimilia con altri capitoli e soneti cosa piaceuole e noua.*

Unknown Author.

f.6, 8°

Venice: Ioanne Andrea Vavassore detto Guadagnino & Florio fratello, undated (*Stampata in Venetia: per Ioanne Andrea Vauassore detto Guadagnino & Florio fratello*)

USTC 803053; Edit16 CNCE 73453.

A short collection of Italian sonnets on love, with sections on the seven joys of love, the importance of colour, on beautiful women, and others. The author is unknown and the pamphlet undated.

36. *Madre mia marideme: che non posso piu durar. Con ellamento che ella fa dapoi che le maridata.*

Unknown Author.

f.2, 4°

Venice: Giovanni Andrea Vavassore ditto Guadagnino, undated (*In Venetia: per Gioan [sic] Andrea Vauassore ditto Guadagnino*)

USTC 802573; Edit16 CNCE 60569.

A short, illustrated quarto pamphlet containing a popular song for women.

37. *Legenda de li sette dormienti liquali per volontà diuina dormirono trecento settanta tri anni. Nuouamente stampata.*

Unknown Author.

f.4, 4°

Venice: Giovanni Andrea Valvassori, undated (*Stampata a Venezia da Giovanni Andrea Valvassori*)

USTC 802951; Edit16 CNCE 63473; A. Cioni, *La poesia religiosa. I cantari agiografici e le rime di argomento sacro* (Florence, 1963) p.132 n.2.

A popular religious work by an unknown author that circulated in the sixteenth century, concerned with the legend of seven sleepers, who slept for 373 years. This pamphlet is undated, but Alfredo Cioni attributed to it a date of 1540.

38. *Libro chiamato La Spagna.*

Unknown Author.

8°

Venice: Andrea Vavassore, undated (*Venezia: Andrea Vavassore*)

USTC 804736; Edit16 CNCE 70440; M. Catalano, *La Spagna poema cavalleresco del escolo XIV edito ed illustrato da Michele Catalano* (Bologna, 1939-40).

An edition of the popular fourteenth century chivalric poem, published in Italian. By an unknown author, it is concerned with Charlemagne's campaign in Spain, and was published in many editions.

39. *Hystoria de Hyppolito et Lionora.*

Author Unknown.

8°

Venice: Giovan Andrea Vavassore detto Guadagnino, undated (*Venezia: per Giouan Andrea Vauassore detto Guadagnino*)

USTC 802527; Edit16 CNCE 52433; Segarizzi, 1913.

A fifteenth-century novella about the love between Ippolito Buondelmonti and Leonora Bardi, who like the later Romeo and Juliet were caught between a family feud. The two fall in love, and thanks to Leonora's aunt are able to marry (*per verba*, a promise of marriage that in the Renaissance was legally married) before Ippolito is apprehended. The story ends happily, and was extremely popular throughout the fifteenth and sixteenth centuries. The author is unknown, but it is often attributed to Leon Battista Alberti.

40. *La novella de dui preti & vno cherico inamorati duna donna. Et vna canzone morale di patientia de Faustin Terdotio.*

Pietro Saul Faustino.

f.4, 4°

Venice: Guadagnino, undated (*Venezia: stampata per Guadagnino*)

USTC 802279; Edit16 CNCE 68180; M. Sander, *Le livre à figures italien depuis 1467 jusqu'à 1530* (Milan, 1942-3) n.5868.

A short pamphlet in prose, in which two priests and a clerk fall in love with one woman. It also includes a moral song on patience by Faustino, a poet and cleric from Rimini. The work is undated, though Max Sander suggested a date between 1520 and 1530, based on other works issued by the Vavassore workshop in that decade.

41. *Libro chiamato Altobello, nel quale si contiene molte bellissime battaglie, & altre degne cose come ne la presente opera si contiene. Nouamente reuisto, et con molta diligentia coretto.*

Unknown Author.

f.152, 8°

Venice: the heirs of Guadagnino, undated (*In Venetia: appresso gli eredi del Guadagnino*)

USTC 801267; Edit16 CNCE 1283.

An illustrated and revised edition of the chivalric romance *Altobello*, which circulated in numerous editions throughout the sixteenth century.

42. *Strambotti noui sopra ogni proposito. Composti per lo eccellentissimo & famoso poeta Seraphino da laquila. Con vna epistola agionta nouamente.*

Serafino Aquilano.

f.4, 4°

Venice: Giovanni Andrea Vavassore detto Guadagnino, undated (*Venezia: per Giouanni Andrea Vauassore detto Guadagnino*)

USTC 764759; Edit16 CNCE 77157; British Library, *Short-title catalogue of books printed in Italy and of Italian Books* (London, 1986) 185.

A collection of *strambotti* (Italian verses) by the poet and musician Serafino of Aquila, printed in a short quarto pamphlet.

43. *Lunario al modo de Italia calculato. Composto nella citta de Pesaro per lo excellenitissimo [sic] doctore maestro Camillo de Leonardis e da quello reuisto. E agiontoui li zorni de la luna quelli che son boni a far qualche tuo effecto & quali sono rei.*

Camillo Leonardi.

f.24, 8°

Venice: Giovanni Andrea Vavassori ditto Guadagnino, 14 April 1530 (*Stampato in Venetia: per Giouanni Andrea Vauassori ditto Guadagnino, 1530 adi XIII Aprile*)

USTC 837917; Edit16 CNCE 72873.

A small illustrated octavo edition of Camillo Leonardo's almanac, which enabled the purchaser to calculate the lunar months, eclipses, and religious festivities. This was an incredibly popular work, and reached buyers through the hands of street performers like Ippolito Ferrarese, who had a version printed for him in Venice in December 1532 (see Petrella, 2013, 208).

44. *Libro del gigante Morante: & de re Carlo: & de tutti li paladini: & del conquisto che Orlando fece de la citta de Sannia.*

Unknown Author.

f.40, 8°

Venice: Gioan Andrea Vavassore detto Guadagnino, 12 March 1531 (*Stampata in Veneggia [sic]: per Gioan Andrea Vauassore detto Guadagnino, 1531. adi. XII.*

*Mazo [sic]*)

USTC 800718; Edit16 CNCE 66275; Cutolo, 1944.

A short illustrated volume of the chivalric poem in four *canti*, part of the Carolingian cycle (or Matter of France) written in the sixteenth century. By an unknown author, this work continues the adventures of Orlando, introduced by Ariosto and taken up by many writers of chivalric poetry and prose. It is clear that it remained popular, for the workshop under the Sign of the Hippogriff issued an identical edition in 1583 (USTC 801397; Edit16 CNCE 20969).

45. *Lo illustre poeta Cecco Dascoli con commento novamente trovato & nobilmente historiato revisto & emendato, & da molte incorrethione extirpato, & dal antique suo vestigio exemplato.*

Cecco d'Ascoli.

f.116, 8°

Venice: Giovanni Andrea Vavassore ditto Guadagnino, 1532 (*In Venetia: per Giouanni Andrea Vauassore ditto Guadagnino, 1532*)

USTC 821424; Edit16 CNCE 10658.

This small volume is a collection of poems by the fourteenth century astrologer and poet Cecco d'Ascoli. Printed in the vernacular with illustrations, it includes a newly discovered commentary, and has been revised and corrected. Giovanni Andrea republished this edition on 26 June 1536 in concert with Florio (USTC 821425; Edit16 CNCE 10660); and by himself in 1546 (USTC 821427; Edit16 CNCE 10661). All three editions include mark 1 on the colophon.

46. *Esemplario di lauori: che insegna alle donne il modo et ordine di lauorare e cusire et racammare et finalmente far tutte quelle opere degne di memoria le quali po fare vna donna virtuosa con laco in mano. Et vno documento che insegna al compratore acciaio sia ben seruito.*

Unknown Author.

f.24, 4°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1 August 1532 (*Stampato in Veneggia: per Giovanni Andrea Vauassore detto Guadagnino, 1532 adi primo Agosto*)

USTC 763221; Edit16 CNCE 75514.

A short quarto volume of patterns for embroidery and lace. Specifically targeted towards (virtuous) women, this book is comprised of full-page designs that could be pinned directly onto cushions or fabric, or copied onto another sheet of paper. The only text can be found on the frontispiece. It also contains a document intended to facilitate the purchase of high quality lace and embroidered fabrics. This edition was reprinted by Giovanni Andrea in concert with Florio on 10 November 1540 (USTC 800707; Edit16 CNCE 78497).

47. *La vita di Esopo historiata.*

Francesco del Tuppo.

f.72, 8°

Venice: Zoanne Andrea Valvassore decto el Guadagnino, 8 March 1533 (*Stampata in Venetia: per Gioanni [sic] Andrea Vauassore detto Guadagnino, ne lanno del Signore 1533 adi VIII marzo*)

USTC 826181; Edit16 CNCE 60402.

A small illustrated volume that provides a biography of the Greek fabulist Aesop, with text in both Latin and Italian. It was republished by the workshop in 1538 in the

same format (USTC 826180; Edit16 CNCE 39415). Mark 1 can be found on the colophon of both editions.

48. *Rosario de Virtù extratto: Da multi Philosophi: Theologi & altri eccellenti Authori. Opera vtillissima per sequitare virtute. Nouamente stampata.*

Leon Battista Alberti.

f.24, 8°

Venice: Giovanni Andrea Vavassori ditto Guadagnino, 1534 (*Stampato in Venetia: per Giouanni Andrea Vauassori ditto Guadagnino nel anno 1534*)

USTC 800774; Edit16 CNCE 39376.

A short octavo manual featuring extracts from a number of philosophers, theologians and ‘other excellent authors’ on the subject of virtue. Giovanni Andrea reprinted this edition in concert with Florio in 1541 (USTC 800925; Edit16 CNCE 71456).

49. *Alberto Magno. De le virtu de le herbe & animali: & pietre preciose: & de molte maravegliose cose del mondo.*

Albertus Magnus.

f.32, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1534 (*Stampata in Venetia: per Giouanni Andrea Vauassore detto Guadagnino, 1534*)

USTC 763507; Edit16 CNCE 75430.

A short edition of the virtues of herbs, animals, precious stones, and of many other things in the world. This is a vernacular translation of the *Liber aggregationis*, a herbal attributed to the theologian and Dominican philosopher Albertus Magnus (d.1280). The workshop under Vavassore & Micheli issued another identical edition of Magnus’ treatise in 1583, this time diligently corrected and reprinted (*diligenza ristampata & corr.*) (USTC 805830; Edit16 CNCE 40141).

50. *Herbolario volgare, nel qual e le virtu de le herbe: & molti altri simplici se dechiarono: con alcune belle aggiunte nouamente di latino in volgare tradutto.*

Arnaldus de Villanova.

f.180, 8°

Venice: Gioanni [sic] Andrea Vavassore detto Guadagnino & fratelli, 27 July 1534 (*Stampato ne la inclita citta di Venetia: per Gioanni Andrea Vauassore detto Guadagnino & fratelli, 1534. Adi 27 Luio*)

USTC 764271; Edit16 CNCE 76427.

A vernacular edition of Arnaldus de Villanova’s thirteenth century *Herbarius*, a dictionary of herbs and plants. This edition includes illustrations of many plants, alongside their names in both Latin and Italian. The workshop reprinted this volume later in the same year, on 15 November 1534 (USTC 800724; Edit16 CNCE 22579).

51. *Speculum confessorum & lumen conscientie continens plena norma consistendi & examinandi commissa scelera complectens omnes & singulos casus conscientiae occurrentes & necessarios edittu per venedrandum & exemplarem fratrem Matheum Corradonum de Cilento Ordini minorum regu obser.*

Matteo Corradone.

f.55, 8°

Venice: Giovanni Andrea Vavassore and brothers, 20 November 1535 (*Venetiis: per Ioannem Andream dictum Guadagninum & fratres de Vauassoribus, 1535 die XX mense Nouembris*)

USTC 824175; Edit16 CNCE 13958.

This small octavo volume is a manual for preparing confession written by the Franciscan friar Matteo Corradone. Intended to act as a 'mirror' for reflection on the self, its chapters break down sins into categories and provide scripts for faithful Catholics intending to confess. This was a popular volume, republished by the workshop several times. By Giovanni Andrea and Florio in 1536 (USTC 824177; Edit16 CNCE 13959), on 20 November 1538 (USTC 824166; Edit16 CNCE 13524) and on 13 November 1543 (USTC 824180; Edit16 CNCE 13961); and by the workshop under Giovanni Andrea alone on 24 May 1546 (USTC 824182; Edit16 CNCE 15760); in 1553 (USTC 824184; Edit16 CNCE 13965) and 1564 (USTC 824189; Edit16 CNCE 13971). All except the 1564 are octavo editions, which is in 16°; and only the 1538 is printed with both red and black inks.

52. *Opera noua piaceuole la quale insegna di far varie compositioni odorifere per far bella ciaschuna donna. Et etiam dio agiontoui molti secreti necessarij alla salute humana como in la tabula se contiene: intitolata Venusta. Eustachio Celebrinus Vtinensis.*

Eustachio Celebrino.

f.16, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino & brothers, 1535 (*Stampata ne la inclita citta di Venegia: per Giouanni Andrea Vauassore detto Guadagnino & fratelli, 1535*)

USTC 765090; Edit16 CNCE 77531.

A short pamphlet in octavo of recipes to enable women to create beautiful scents and perfumes.

53. *Recettario di Galeno ottimo e probato a tutte le infirmita, che accadeno a huomini, & a le donne di dentro, & di fuori li corpi, con rimedio di conservar la sanita e prolongar la vita, con molte ricette contra la peste e altre cose noue agionte. Tradotto in volgare p. maestro Zuane saraceno medico dignissimo, ad instantia del sacro imperatore.*

Claudius Galenus (Galen).

f.63, 8°

Venice: Giovan Andrea detto Guadagnino & brothers Vavassore, 1536 (*Stampato in Vinegia: per Giouan Andrea detto Guadagnino & fratelli de Vauassore, 1536*)

USTC 765089; Edit16 CNCE 77530.

An octavo illustrated edition of Galen's medical treatise, translated into Italian by Giovanni Saracino, a medical doctor from Piedmont. It is unclear whether this vernacular edition was intended for medical students or ordinary people, for it includes remedies, treatments and recipes intended to improve the health and prolong the lives of both men and women, as well as remedies intended for use against plague. The workshop under Giovanni Andrea alone reissued this edition in 1547 (USTC 831400; Edit16 CNCE 39417).

54. *Opusculo de trenta documenti del reuerendo padre don Pietro da Luca canonico regolare, da essere obseruati da le persone desiderano esser spirituale & veri christiani.*

Pietro da Lucca.

f.24, 8°

Venice: Giovanni Andrea detto Guadagnino & brothers Vavassore, 1536 (*Impressi per Giouanni Andrea detto Guadagnino & fratelli de Vauassore, 1536*)  
USTC 848624; Edit16 CNCE 66682.

A short vernacular pamphlet comprised of thirty documents by the church prior Pietro da Lucca (d.1522), intended for the use of people wanting to live spiritual and Christian lives.

55. *Sermoni da morti et da sposi latini et volgare.*

Caio Baldassarre Olimpo Alessandri.

f.32, 8°

Venice: Giovan Andrea detto Guadagnino & brothers Vavassore, 1536 (*In Vinegia: per Giouan Andrea detto Guadagnino & fratelli de Vauassore, 1536*)

USTC 808568; Edit16 CNCE 963. On Olimpo and his works, see S. Venezian, *Olimpo da Sassoferrato. Poesia popolare marchigiana nel sec. XVI* (Bologna, 1921).

A short octavo volume in both Latin and Italian, including a collection of sermons on the topic of death by Alessandri, a poet and monk in the first half of the sixteenth century. One of several publications issued by the workshop on the topic, aimed at encouraging the faithful to consider their mortality and the importance of dying well. Giovanni Andrea printed an identical edition of the sermons in 1550, this time without Florio (USTC 808581; Edit16 CNCE 981).

56. *Artis notarie tempestatis huius speculum solis illustratum radiis, summo studio: et consumatis vigiliis editum, atque compositum per ingeniosissimum virum Leonem Speluncanum in utroque iure peritissimum. Opus collectum et in lucem nuperrime restitutum a notario Alexandro de Aquila Pomariceo...*

Leone Spelungano.

f.261, 4°

Venice: Giovanni Andrea detot Guadagnino and brothers Vavassore, 21 April 1536 (*Venetiis: per Ioannem Andream dictum Guadagninum et fratres de Vauassoribus, 1536 die XXI mense Aprilis*)

USTC 857220; Edit16 CNCE 39659.

A collection of texts on the art of the notary, originally compiled by the fourteenth century attorney and notary Leone Spelungano. This quarto edition was edited by Alessandro Pomarico, a notary born in Aquila and active in the sixteenth century. The workshop reissued this text several times in the years that followed, but always in the smaller octavo format. In 1538 (USTC 857223; Edit16 CNCE 39658) and 1541 (USTC 857221; Edit16 CNCE 39388) Giovanni Andrea and Florio printed further editions (which feature both mark 1 and mark 2); with Giovanni Andrea alone issuing another in July 1552 (USTC 857225; Edit16 CNCE 49373) this time with mark 3 on the frontispiece and mark 1 on the colophon.

57. *Libro del maestro & del discipolo chiamato el Lucidario nel quale se deschiara molte sententie de la sacra scrittua: nouamente reuisto: & da molti errori espurgato, & in lingua Toscha ridotto.*

Honorius Augustodunensis.

f.56, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1537 (*In Venetia: per Giouanni Andrea Vauassore detto Guadagnino, 1537*)

USTC 835834; Edit16 CNCE 62702.

A small volume of the writings of Honorius Augustodunensis, a popular twelfth century Christian theologian. In Italian, this newly revised and corrected edition is concerned with his interpretation of the scripture. A second edition of this work was published by the Vavassore workshop in June 1547, this time printed with both red and black inks and with mark 2 on the colophon (Edit16 CNCE 62701).

58. *Tractatus rabby Samueli, errorem Iudeorum indicans.*

Samuel Marochitanus.

f.28, 8°

Venice: Giovanni Andrea detto Guadagnino & brothers Vavassore, 1537 (*In Venetia, per Giouanni Andrea detto Guadagnino et fratelli de Vauassore, 1537*)

USTC 854413; Edit16 CNCE 39660.

A short octavo volume written by the eleventh century Hebrew writer and convert to Christianity, Samuel Marochitanus (or Samuel Rabbi), on the errors of the Jews.

59. *Opera vtilissima a qualunche fidel Christiano. Intitulata spechio de la santa madre Ecclesia. Con la sua tabula Nouamente Stampata.*

Unknown Author.

f.50, 8°

Venice: Giovanni Andrea Vavassori, 1538 (*Venezia: per Giovanni Andrea Valvassori, 1538*)

USTC 870067.

A short devotional book intended to be 'useful to any Christian,' with a woodcut image of the Virgin on the title page.

60. *Rinaldo appassionato nel quale si contiene molte battaglie de arme & damore: nouamente con diligentia reuisto & con la giunta stampato.*

Ettore Baldovinetti.

f.56, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1538 (*Stampato in Veneggia: per Giouanni Andrea Vauassore detto Guadagnino, 1538*)

USTC 812071; Edit16 CNCE 4010.

An octavo edition of Ettore Baldovinetti's vernacular poem on the passions of Rinaldo. This chivalric tale is concerned with Rinaldo's battles and loves, and includes small woodcut illustrations.

61. *Libro nel qual si tratta del parto de l'huomo e de tutte quelle cosec he cerca esso parto accadeno. E delle infermità che pono accadere a i fanciulli co'tutti i suoi rimedi posti particolarmente co' gran diligenza di latino nella volgare lingua tradotto, e stampato.*

Eucharius Rösslin.

f.64, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1538.

M. H. Green, 'The sources of Eucharius Rösslin's 'Rosegarden for Pregnant Women and Midwives' (1513)' in *Medical History* 53:2 (2009) 167-192.

An illustrated octavo edition of the *Rosegarden*, a book about childbirth which became a standard text for midwives. Written in 1513 by the German physician Eucharius Rösslin, Vavassore's Italian edition was translated from an earlier Latin copy published by Bernardino Bindoni in 1536. Not included on either Edit16 or

USTC, I have traced one copy of this medical textbook to the Library of Congress (RG91.R717 Toner Coll.).

62. *Seraphino. Opere dello elegantissimo poeta Seraphino Aquilano con molte cose aggiunte di nouo. Sonetti. CLXV. Egloghe. III. Epistole. VII. Capitoli. XX. Disperate. III. Stramboti. XXVII. Barzelette. XIX.*

Aquilano Seraphino.

f.148, 8°

Venice: Giovanni Andrea Vavassori detto Guadagnino, 16 April 1539 (*Stampata in inlita citta di Venetia: per Giouanni Andrea Vauassori detto Guadagnino, 1539. Adi XVI aprile.*)

USTC 855967; Edit16 CNCE 47796.

A collection of poems by the fifteenth century poet and musician Serafino Aquilo, including sonnets, epistles, eclogues, *strambotti* and jokes.

63. *Dieci canti di Sacripante di messer Lodouico Dolce, quai seguitano Orlando Furioso nouamente ristampati, & con cogni diligentia corretti.*

Lodovico Dolce & Ludovico Ariosto.

f.48, 8°

Venice: Giovanni Andrea Vauassore detto Guadagnino & brothers, 1539 (*In Vinegia: per Gioanni Andrea Vauassore detto Guadagnino & fratelli, 1539*)

USTC 827039; Edit16 CNCE 38640.

Ten chivalric poems by Lodovico Dolce concerning Sacripante, a character in both Boiardo's *Orlando Innamorato* and Ariosto's *Orlando Furioso*. Mark 1 can be found on both the frontispiece and the colophon of this edition. The workshop issued another copy of Dolce's poems in 1545, this time with mark 2 on the colophon (Edit16 CNCE 39514).

64. *Vocabulista ecclesiastico latino e vulgare: vtile e necessario a molti.*

Giovanni Bernardo Forte.

f.56, 8°

Venice: Giovanni Andrea detto Guadagnino & brothers Vavassore, 1539 (*In Venetia: per Giouanni Andrea detto Guadagnino, & fratelli de Vauassore, 1539*)

USTC 830361; Edit16 CNCE 39251.

A dictionary of ecclesiastical language in both Latin and Italian. This text was reprinted by the Vavassore workshop in 1550 (USTC 830367; Edit16 CNCE 41305), and was popular enough to support its simultaneous publication by many printers in Venice, and in other Italian cities. Mark 1 is included on the frontispiece.

65. *Arcadia di messer Giacompo Sanazzaro nobile Napolitano. Nuouamente con la gionta ristampata, & con somma diligenza corretta.*

Jacopo Sannazzaro.

f.64, 12°

Venice: Giovanni Andrea Valvassori, 1539 (*In Viengia: per Giouanni Andrea di Vauassori detto Guadagnino, 1539 del mese d'aprile*)

USTC 854670; Edit16 CNCE 39382.

A revised and corrected edition of Sannazzaro's pastoral poem of 1480, first published in Naples in 1504. His vernacular prose instituted the idea of Arcadia, or Utopia, as an idyllic land in European literature. Mark 2 is included on this edition. The workshop issued further editions of Sannazzaro's *Arcadia*, this time in octavo

format, in 1543 (USTC 854672; Edit16 CNCE 62387), 1549 (Edit16 CNCE 64081) and 1559 (USTC 854691; Edit16 CNCE 39439).

66. *La Pazzia*.

Unknown Author.

f.24, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, & Florio fratello, 12 August 1541 (*Stampata in Vineggia: per Giouanni Andrea Vauassore detto Guadagnino, & Florio fratello, 1541 adi XII agosto*)

USTC 762357; Edit16 CNCE 39655; Paola Malaguti, 'La Pazzia' on *Banca Dati 'Nuovo Rinascimento'* (<http://www.nuovorinascimento.org>).

An octavo edition of a popular book of prose; frequently reprinted in Venice (and elsewhere) during the 1540s, 1550s, and 1560s. It is in part a translation, and in part an adaptation to an Italian social context, of Erasmus' bestseller *Praise of Folly*.

Paolo Malaguti has suggested that Vianesio Albergati, Ortensio Lando and Claudio Tolomei are all possible authors. Giovanni Andrea and Florio issued another edition of *La Pazzia* on 11 June 1543 (USTC 762356; Edit16 CNCE 39654); with Giovanni Andrea printing another alone in 1547 (USTC 762335; Edit16 CNCE 39424).

67. *Cecaria. Tragicomedia del Epicuro Napolitano intitolata la Cecaria, con vn bellissimo lamento del Geloso con la Luminaria. Nuouamente con ogni dilligentia reuista & corretta.*

Marcantonio Epicuro.

f.32, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino and Florio fratello, 1541 (*In Vinegia: per Giouanni Andrea Vauassore detto Guadagnino et Florio fratello, 1541*) Edit16 CNCE 18153.

A 'tragicomedy' written in the 1520s or 1530s by the Epicuro of Naples; this play is concerned with the meeting of three blind men, who are given the opportunity to describe (in the play) their many misfortunes and their ideal women. It concludes with the appearance of a 'sacerdote d'Amour,' whose presence miraculously restores their sight. Mark 1 appears on the frontispiece, and mark 2 on the colophon. This edition was reprinted in 1543 (Edit16 CNCE 18154).

68. *Opera amorosa che insegna a componer lettere, & a rispondere a persone d'amor ferite, ouer in amor viuenti, in thosca lingua composta, con piacer non poco, & diletto di tutti gli amanti, la qual si chiama il rifugio di amanti.*

Giovanni Antonio Tagliente.

f.28, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino & Florio fratello, 1541 (*Stampata in Venetia: per Giouanni Andrea Vauassore detto guadagnino, & Florio fratello*)

USTC 857996; Edit16 CNCE 64062.

A short manual for composing love letters, written in the vernacular by the Venetian teacher of writing Giovanni Antonio Tagliente.

69. *Practica Lanfran. aurea & excellens iudicibus, aduocatis, notarijs, practicisque omnibus, oppido quam necessaria iudiciaria practica...domini Lanfranci de Oriano Brixani, cum apostillis clarissimorum virorum dominorum Benedicti Vadi Forosempronensis, & Celsi Hugonis Bissuti Cabillonensis Burguni aliasque quot*

*quote Bartolomeus Cepola, & post eum Thomas Ferretius Brixienis scripsere propellet...*

Lanfranco Oriano.

f.95, 4°

Venice: Giovanni Andrea Vavassore & Florio fratello, October 1541 (*Impressum Venetiis: per Ioannem Andream Vauasorium cognomina Guadagninum & Florium fratrem eius, 1541 mensis Octobris*)

USTC 845424; Edit16 CNCE 39656.

A collection of treatises on the practice of law for advocates, judges, and notaries. Compiled with Lanfranco Oriano, a doctor of Law in fifteenth century Padua and Ferrara, it also includes the work of Bartoloemo Cipolla, Celse Hugues Descousu, Tommaso Ferrazzo, and Benedetto Vadi. Mark 2 is included on the colophon.

70. *Le Satyre.*

Lodovico Ariosto.

f.32, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino and Florio fratello, 1541 (*In Vineggia: per Giouanni andrea Vauassore detto Gadagnino [sic] et Florio fratello, 1541*)

USTC 810615; Edit16 CNCE 2621.

A small volume including the seven poems or *Satires* written by Ariosto between 1517 and 1525. Each poem centres around an imaginary dialogue between Ariosto and a real life figure, and are a reflection of the poet's personal experience. The workshop published another edition in 1549, with corrections (Edit16 CNCE 2657).

71. *Il Nennio. Nel quale si ragiona di nobilita. Del magnificio dottor di leggi & cavalier di Cesare m. Giouambattista Nenna da Bari.*

Giovanni Battista Nenna.

f.96, 8°

Venice: Andrea Vavassore detto Guadagnino & brothers, 1542 (*Impresso in Vinegia: per Andrea Vauassore detto guadagnino & fratello, 1542*)

USTC 844477; Edit16 CNCE 47090.

A short volume on the rights of the nobility by Giovanni Battista Nenna, a doctor of law and knight of the golden spur, as well as the Sforza ambassador at the coronation of Carlo V of Bologna. The workshop reissued this volume a year later in 1543 (USTC 844478; Edit16 CNCE 60726). Mark 1 appears on the frontispiece of both editions.

72. *Rime della diua Vittoria Colonna de Pescara inclita marchesana, nouamente aggiuntoui XXIII sonetti spirituali, et le sue stanze, et uno triumpho de la croce di Christo non piu stampato con la sua tauola.*

Vittoria Colonna.

f.53, 8°

Venice: Giovanni Andrea Vavassore and Florio fratello, 18 January 1542 (*Stampati in Venetia: per Giouanni Andrea Vauassore detto Guadagnino et Florio fratello, 1542 adi XVIII Zenaro*)

USTC 823524; Edit16 CNCE 14910.

A small volume of poems by Vittoria Colonna, the marchioness of Pescara. This collection is concerned with spiritual or devotional poems, including one concerned with the triumph of Christ on the cross. Giovanni Andrea reprinted this edition in

1546, this time without Florio (USTC 823539; Edit16 CNCE 14914). Mark 1 is included on the frontispiece, and mark 2 on the colophon, of both editions.

73. *Stanze on lode della menta. Stampate nuouamente, con diligentia, et historiate.*

Luigi Tansillo (attributed)

f.16, 8°

Venice: Giovanni Andrea Valvassori, 1543 (*Venetiis: Giovanni Andrea Valassori, 1543*)

USTC 803056; Edit16 CNCE 73240.

A short pamphlet containing part of a larger collection of love poems attributed to Tansillo. The volume includes mark 2 on the frontispiece and 1 on the colophon.

74. *Di Ruggero di Bartolomeo Horiuolo. Canti quatro.*

Bartolomeo Oriolo.

f.52, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino & Florio fratello, 1543

(*Venezia: per Giouanni Andrea Vauassore detto Guadagino et Florio fratello, 1543*)

USTC 845452; Edit16 CNCE 51752.

A short illustrated volume of four lyric poems by Bartolomeo Oriolo. This edition was reprinted by the brothers again the following year in 1544 (USTC 845451; Edit16 CNCE 60997). Mark 1 is included on the frontispiece and mark 2 on the colophon.

75. *Epistole, evangelij et lettio...*

Author unknown, attributed to 'The Catholic Church.'

Physical description unknown.

Venice: Giovanni Andrea detto Guadagnino, & Florio fratello de Vavassore, 4

January 1543 (*Stampate ne la inclita citta di Venegia: p Giouani [sic] Andrea detto Guadagnino, & Florio fratello de Vavassore, nel anno del Signore 1543 adi quattro zenaro*)

USTC 820287; Edit16 CNCE 61252.

A collection of readings, gospels and epistles approved by the church and published in January 1543. Edit16 lists the 'Catholic Church' as its author.

76. *Tre primi canti di Marfisa del diuino Pietro Aretino. Nuovamente stampati et historiati.*

Pietro Aretino.

f.52, 8°

Venice: Giovanni Andrea Vavassore ditto Guadagnino, & Florio fratelli, 1544

(*Stampata in Vinegia: per Gioanne [sic] Andrea Vauassore ditto Guadagnino & Florio fratelli, nelli anni del Signore 1544*)

USTC 810319; Edit16 CNCE 2452.

An illustrated octavo edition of the *Marfisa*, a collection of short chivalric poems written by Aretino at the court of Mantua in 1526. Mark 2 is included on the colophon.

77. *Libellus de imitationi Christi, qui dicitur Ioannis Gerson.*

Johannes Gerson.

f.176, 16°

Venice: Giovanni Andrea Valvassore, 1544 (*Venetijs: in edibus Bernardini Bindoni, Giovanni Andrea Valvassore, 1544*)

USTC 803075; Edit16 CNCE 71530.

A pocket-sized Latin edition of the popular thirteenth century work *De Imitatione Christi*, attributed variously to Johannes Gerson and Thomas a Kempis. This edition was edited by Bernardino Bindoni and published by Vavassore in 1544. Mark 1 is included on one of the pages (Y8v).

78. *Confessionario di frate Cherubino di Firenze de lordine de Predicatori, della Congregatione [sic] observante di santo Marcho di Firenze.*

Cherubino da Firenze.

f.28, 8°

Venice: Giovanni Andrea Vavassore & Florio, 1544 (*Stampato in Venetia: per Gioanni [sic] Andrea Vavassore detto Guadagnino & Folrio [sic] fratello, 1544*)

USCT 821895; Edit16 CNCE 11053.

A collection of confessions and sermons by Cherubino of Florence, a Dominican friar in Florence. Mark 1 is included on both the frontispiece and colophon.

79. *Rime di monsignor P. Bembo.*

Pietro Bembo.

f.48, 8°

Venice: Giovanni Andrea Valvassori, 1544 (*In Vinetia: Giovanni Andrea Valvassori, 1544*)

USTC 813405; Edit16 CNCE 5019.

A short volume containing lyric poetry by Bembo, predominantly concerned with love and physical desire. Another identical edition of Bembo's *Rime*, which features Mark 1 on the frontispiece, is undated (USTC 813395; Edit16 CNCE 5009)

80. *Formulario ottimo et elegante, il quale insegna il modo del scriuere lettere messiuue et responsiuue, con tutte le mansioni sue a li gradi de le persone conueneuoli. Et oltre di cio alcune nuoue et breuissime oration a diuersi ambasciatori, de prencipi attissime et necessarie, et di nuouo corrette.*

Bartolomeo Miniatore.

f.48, 8°

Venice: Giovanni Andrea detto Guadagnino, & Florio fratello de Vavassore, 1544 (*Stampato in Vinegia: per Giouanni Andrea detto Guadagnino, & Florio fratello de Vauassore, 1544*)

USTC 842844; Edit16 CNCE 54310; Maria Cristina Arocella, 'Il Formulario di epistole missive e responsive di Bartolomeo Miniatore: un secolo di fortuna editorial,' *La Bibliofilia* 113:3 (2011) 257-92.

A manual for writing elegant letters, in Latin and Italian, which includes advice for ambassadors and princes as well as others of lower rank. Mark 1 is included on both the frontispiece and colophon. Vavassore reprinted this title, without Florio, in the same format in 1555 (USTC 842847; Edit16 CNCE 43401); and Luigi Vavassore printed it in partnership with Giovanni Domenico Micheli in 1583 (USTC 84260; Edit16 CNCE 72784).

81. *Discorsi ne quali si ragiona di quanto far debbono i gentilhuomini ne' seruigi de' lor signori per acquistarsi la gratia loro.*

Pellegro Grimaldi Robbio.

f.168, 8°

Venice: Giovanni Andrea Valvassore detto Guadagnino and Florio fratello, 1544  
(*Venetia: per G.A. Valvassore detto guadagnino et Florio fratello, 1544*)

USTC 834677; Edit16 CNCE 21822.

A small volume of discourses on the behaviour and speech of gentlemen, written in Italian by Pellegrino Grimaldi Robbio.

82. *Comedie nuovamente di latino in volgare tradotte.*

Publius Terentius Afer, edited by Giovanni Padoano.

f.168, 8°

Venice: Giovanni Andrea Vavassore & Florio, August 1544 (*Venetia: per G.A. Valvassore detto Guadagnino et Florio fratello, 1544*)

USTC 858726; Edit16 CNCE 27856.

An Italian edition of the comedies of the classical playwright Publius Terentius Afer. Mark 1 appears on the frontispiece. This edition was published in partnership with Giovanni Padovano, a printer active in Venice between 1531 and 1553, whose workshop was located in the parish of San Moisè (see Edit16 CNCT 32).

83. *Aurelii Vinati viri quam eruditissimi in elegantiarum sex libros Laurentii Vallae disertissimi epithomata nuper recognita.*

Aurelio Bienato.

f.56, 8°

Venice: Giovanni Andrea Vavassore 1545 (*Venetis: per Ioannem Andream Vauassorem, 1545*)

USTC 814498; Edit16 CNCE 6058.

A small illustrated volume of the 'erudite and elegant' writings of the fifteenth century scholar Aurelio Bienato.

84. *Fior de gli essempi.*

Francesco Pelliccioli.

Physical Description Unknown.

Venice: Giovanni Andrea & Florio Vavassore, 1545 (*Venezia: per Giovanni Andrea & Florio fratello di Vauassore, 1545*)

A. Lotz, *Bibliographie der Modelbücher* (Stuttgart, 1963) 152, no. 84.

A collection of embroidery patterns designed by Francesco Pelliccioli. This edition is recorded in Lotz's comprehensive catalogue of pattern books, but I have been unable to trace any surviving copies in the many library catalogues I have consulted.

85. *Aldi Pii Manutii Institutionum grammaticarum libri quatuor. Addito in fine De octo partium orationis constructione libello Erasmo Rotherodamo auctore. Quae quoque libro continentur hanc voluenti chartam statim se offerunt.*

Aldo Manuzio.

f.226, 8°

Venice: Giovanni Andrea Vavassore & Florio, 1545 (*Venetis: per Ionnem Andream Vauassorem, cognomina Guadaginum, & Florium fratrem eius, 1545*)

USTC 840323; Edit16 CNCE 65345.

A volume containing four books on grammar, written by Aldo Manuzio the elder. Text from Erasmus is also included, and the volume includes passages in Latin, Greek and Hebrew. Giovanni Andrea reprinted this title in 1550, without Florio

(USTC 840337; Edit16 CNCE 73480). This volume includes Mark 1 on both the frontispiece and colophon.

86. *Marfisa bizara di Giovan Battista Dragoncino da Fano.*

Giovanni Battista Dragoncino.

f.48, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 6 February 1546 (*Stampato in Vinegia: per Giouanni Andrea Vauassore detto Guadagnino, a di VI de febrario 1546*)

USTC 827732; Edit16 CNCE 65796.

The most successful of Dragoncino's works, the *Marfisa bizara* is a poem in 14 *canti*. It was first published in Venice in 1531, and centred on the love affairs of Marfisa, daughter of Ruggiero of Pisa and Galaciella, a character in Aretino's *Orlando Furioso*. This short illustrated edition was published in February 1546.

87. *Francisci Pharaonii de re literaria benemerentis Institutiones grammaticae, denuo ex manuscripti codicis [sic] fideliter, recognitae, & mendis undecunque ad amussim expurgatis, typis excusae, cum illustrium dictionum indice. Eiusdem libellus metricae artis. Haec denuo sunt addita. Eiusdem Pharaonij uita luculentissime conscripta nuperrime cum epicedio. Marci Panclareni Basilij Siculi Mamertini, de numero heroici carminis artificio compendiaria institutio, in calce operis.*

Francesco Faraoni.

f.212, 8°

Venice: Giovanni Andrea Vavassore, 1546 (*Venetijs: per Ioannem Andream Vauasorium cognomina Guadagninum, 1546*)

USTC 828787; Edit16 CNCE 42205.

A small textbook of Latin grammar by Francesco Faraoni. The short section at the end of the volume was written by Faraoni's pupil Marco Basilio Panclareno, who practically applies the grammatical rules to a number of short heroic poems.

88. *Vita, gesti, discorsi, lettere di M. Aurelio imperatore sapientissimo filosofo, & oratore eloquentissimo, con le alte & profonde sue sentenze tradotta di spagnuolo in lingua Toscana per Mambrino Roseo da Fabriano. Con la noua gionta che nel spagnuolonon erano, & una litera dil medesimo auttore di nouo aggioutoui. Nouamente ristampata, & dal medesimo auttore con somma diligenza da nouo riconosciuta.*

Antonio de Guevara.

f.177, 8°

Venice: Giovan Andrea Vavassore detto Guadagnino, 1546 (*In Venetia: per Zuan Andrea Vauassore detto Guadagino, 1546*)

USTC 835202; Edit16 CNCE 39410.

An edition of the life, speeches, and letters of the 'wise philosopher and eloquent speaker' Marcus Aurelius. Translated from the Spanish version written by Antonio de Guevara into Italian by Mambrino Roseo. Another octavo edition of this book was also published by Vavassore, and is undated (USTC 835331; Edit16 CNCE 73965).

89. *Tractatus de indiciis homicidij ex proposito comissi & de alijs indicijs homicidij & furti ad legem finalem. ff. de quaestionibus. Marci Antonii Blanci Patauini.*

Marcantonio Bianchi.

f.112, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1546 (*Venetiis: apud Ioannem Andream dictum Guadaginum, 1546*)

USTC 814407; Edit16 CNCE 5729.

A small Latin volume on the laws of theft and manslaughter written by Marcantonio Bianchi, a lawyer and student at Padua (d.1548). Mark 1 is included on the colophon, and on the frontispiece another mark associated with the Venetian editor Tommaso Botietta (active 1543-46 at the Sign of the Lion and the Bear). It depicts two small boys, one has climbed the tree and another holds a broken branch. The motto reads 'Do not be arrogant' (*Noli altum sapere sed time*).

90. *Libro della Regina Ancroia. Nouamente ristampato et con somma diligentia reuisto et corretto.*

Author Unknown.

f.292, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1546 (*Venetia: per Giouanni Andrea Vauassore detto Guadagnino, 1546*)

USTC 800923; Edit16 CNCE 39413.

A fifteenth century chivalric poem in the *ottava rima* form, the author of which is unknown. This small octavo volume features miniature woodcut illustrations and is printed with red and black inks. Mark 1 is included on the colophon.

91. *I quattro libri della humanita di Christo, di m. Pietro Aretino.*

Pietro Aretino.

f.112, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1547 (*In Vineggia: per Giouanni Andrea Vauassore detto Guadagnino, 1547*)

USTC 810423; Edit16 CNCE 2467.

A biographical retelling of the life of Jesus in Italian, according to the canonical gospels. Written by Pietro Aretino in 1534, this was part of his bid for a cardinal's hat.

92. *Augustini Dathi scribae Senensis Elegantiolae in pristinum statum redacte. Contraque vulgatam multorum opinionem de nouem verbis eiusdem libellus. Nec non flosculorum, addito insuper libello clarissimi oratoris Laurentii Vallensis Napoli nuperrime inuento.*

Agostino Dati.

f.64, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1547. (*Venetiis: Givannem [sic] Andream Vavassorem cognomina Guadagninum, mense Augusto 1547*)

USTC 825506; Edit16 CNCE 16042.

A Latin textbook of rhetoric by the Siense scribe and writer Agostino Dati. This 1547 edition also includes 'newly discovered' transcriptions/accounts of the elegant and effective speeches of Lorenzo Valla, a humanist and professor of rhetoric in Rome in the first half of the fifteenth century.

93. *El successo de tutti gli fatti che fece il duca di Borbone in Italia, con il nome de li capitani, con la presa di Roma. Per Eustachio Celebrino composto. Nuouamente stampato.*

Eustachio Celebrino.

f.16, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1547 (*Stampata in Venetia: per Giouanni Andrea Vaussore [sic] detto Guadagnino, 1547*)

USTC 821500; Edit16 CNCE 10710.

A short pamphlet by the *poligrafo* and woodcutter Eustachio Celebrino of Udine, this edition concerns the fate of Charles III, Duke of Bourbon, in the Sack of Rome in 1527.

94. *Valerii Maximi, Dictorum factorumq. memorabilium libri nouem. A Sebastiano Corrada emendati & illustrati.*

Valerius Maximus, edited by Sebastiano Corradi.

f.216, 8°

Venice: Giovanni Andrea Vavassore, 1547 (*Venetiis: apud Ioannem Andream Vavassorem cognomina Guadagninum, 1547*)

USTC 861792; Edit16 CNCE 39420.

A Latin edition of the works of the first-century Latin historian Valerius Maximus, edited and amended by the sixteenth century grammarian and writer Sebastiano Corradi. This edition seems to have been published by the Vavassore workshop for/in association with Bartolomeo Imperatore, for the latter's mark (a Roman centurion next to a globe with an eagle) appears on the frontispiece (see Edit16 CNCT 519).

95. *M. T. Ciceronis Libri tres de officiis. Item, De amicitia. De senectute. Paradoxa et De somnio Scipionis. Cum D. Erasmi, Philippo Melan. ac Barptolemaei [sic] Latomi annotationibus.*

Marcus Tullius Cicero.

f.264, 8°

Venice: Giovanni Andrea Vavassore, 1548 (*Venetiis: Ioannem Andream Vavassorem cognomina Guadagninum, 1548*)

USTC 822307; Edit16 CNCE 12284.

A Latin octavo edition of Cicero's essay *De Officiis* (On Duties, or Obligations) divided into three books. This 1548 edition includes the commentaries and annotations of Erasmus, Bartholomaeus Latomus and Philippis Melanchthon, and was printed by the Vavassore workshop for Francesco and Bartolomeo Imperatore, a printing partnership active in Venice at the churches of San Basso and San Antonio until 1556 (see Edit16 CNCT 691). Their mark, depicting a Roman centurion next to a globe with an eagle, is included on the frontispiece.

96. *Elucidarius. Poaticus [sic] continens historias poeticas fabulas, insulas, regions, vrbes, fluuios, montesque insigniores, atque huiusmodi alia, omnibus adolescentibus in poesi versantibus maxime necessaries collectore, Herman Torentino. Addita sunt synonyma quaedam poetica ad id vtilissima per Ioannem Rauisium ex variis autoribus diligenter selecta.*

Hermannus Torrentius (Herman van der Beeke).

f.92, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1548 (*Impressum Venetiis: Gioannem Andrea Vauassorem cognominem Guadaninum, 1548*)

USTC 859723; Edit16 CNCE 39428.

A historical, geographical and mythological dictionary compiled by Torrentius, a Dutch professor of rhetoric at Groningen. First printed in 1498, it was frequently

reprinted across Europe. Mark 1 is included on the frontispiece of Vavassore's 1548 edition.

97. *Dieci canti di Sacripante di messer Lodovico Dolce, quai seguitano Orlando Furioso nouamente ristampati, & con ogni diligentia corretti.*

Lodovico Dolce & Ludovico Ariosto.

f.48, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1548 (*In Vinegia: per Giouanni Andrea Vauassore detto Guadagnino, 1548*)

USTC 827042; Edit16 CNCE 39636.

A reprint of the 1539 edition of Dolce's poems, this time published by Giovanni Andrea alone. This copy includes Mark 1 on the frontispiece, and Mark 2 on the colophon.

98. *Corona pretiosa la qual insegna la lingua greca volgare & literale, et la lingua latina, & il volgar italico con molta facilità & prestezza, nuouamente emendata.*

Stefano Nicolini da Sabbio.

f.60, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1548 (*Venetiis: Ioannem Andream Vavassorem cognominie Guadagninum, 1548*)

USTC 844597; Edit16 CNCE 13356.

A textbook by Stefano Nicolini da Sabbio, a humanist and typographer active in Venice in the first half of the sixteenth century, which includes translations of Greek and Latin into the vernacular 'for quick and easy consultation.'

99. *Orlando furioso... Con alcune stanze del s. Alvigi Gonzaga... et nel fine una breve esposizione.*

Ludovico Ariosto and Luigi Gonzaga, detto Rodomonte.

f.269, 8°

Venice: Giovanni Andrea Vavassorio detto Guadagnino, 1548 (*In Vinegia: appresso Giouanni Andrea Vauassorio detto Guadagnino, 1548*)

USTC 810644; Edit16 CNCE 2649.

A small illustrated edition of Ariosto's popular chivalric poem, with some stanze by Luigi Gonzaga, a poet and leader of Sabbioneta.

100. *Orlando Furioso con un canto novamente aggiunto per Niccolo Eugenio seguitando la material dell'Ariosto.*

Ludovico Ariosto and Nicolò Eugenio.

2 volumes, 4°

Venice: Giovanni Andrea Valvassore detto Guadagnino, 1549 (*In Venegia: appresso Giouanni Andrea Valuassore detto Guadagnino, 1549*)

USTC 810648; Edit16 CNCE 2653.

A quarto edition of Ariosto's poem, split between two volumes. Alongside the original *canti* is a new poem by Nicolò Eugenio, a Venetian writer who provided the commentary for many editions of the *Orlando Furioso*. On the frontispiece is an oval cornice containing a depiction of Charity (Carità) surrounded by children.

101. *Le Satyre di m. Lodovico Ariosto nuouamente con somma diligentia corrette.*

Ludovico Ariosto.

f.32, 8°

Venice: Giovanni Andrea Vavassore, 1549 (*Stampata in Vinegia: per Giouani [sic] Andrea Valuassore detto Guadagnino, 1549*)

USTC 810534; Edit16 CNCE 2657.

A small volume including the seven poems or *Satires* written by Ariosto between 1517 and 1525. Each poem centres around an imaginary dialogue between Ariosto and a real life figure, and are reflection of the poet's personal experience. This newly revised and corrected edition follows an earlier one issued by the Vavassore workshop in 1541. Mark 1 is included on the frontispiece, and Mark 2 on the colophon.

102. *I miracoli della gloriosa Vergine Maria hystoriatu, novamente corretti, e in lingua tosca ridutti. Con diecisette [sic] miracoli aggiornati li quali non sono nelli altri.*

Author Unknown.

f.64, 16°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1 December 1549 (*Stampata i [sic] Venetia: per Giovanni Andrea Valvassore detto Guadagnino, 1549 a di primo decembrio*)

USTC 800891; Edit16 CNCE 39430.

A very compact volume of the miracles of the Virgin Mary, with illustrations. The author is unknown, but as the title proclaims that it has been diligently revised and translated into the vernacular, it is probably a copy of an earlier text. It also claims to include 17 miracles not discussed in other works.

103. *Sermoni da morti et da sposi latini & volgari.*

Caio Baldassare Olimpo Alessandri.

f.32, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1550 (*Stampato in Venetia: per Giouanni Andrea Valuassore detto Guadagnino, 1550*)

Silvia Venezian, *Olimpo da Sassoferrato. Poesia popolare marchigiana nel sec XVI*. (Bologna, 1921); Edit 16 CNCE 981.

A short book of sermons on death, written by the poet, philosopher and friar Caio Baldassare Olimpo Alessandri of Sassoferrato. A second edition of this work, it has been newly amended ('novamente emendati') and contains instructions for confessors.

104. *Quarte rime della signora Laura Terracina. Detta Phebea ne 'Academia de gli Incogniti.*

Laura Terracina.

f.75, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1550 (*In Vinegia: appresso Gio. Andrea Valuassorio [sic] detto Guadagnino, 1550*)

USTC 858860; Edit16 CNCE 39432.

An octavo edition of the poetry of the Neapolitan noblewoman and poet Laura Terracina, first published in 1548 by the Giolito. This edition includes a woodcut portrait of the poetess on the verso of the frontispiece.

105. *Amore pregonero di m. Mario Di Leo da Barletta nel quale dimostra quanto siano poche le forze dello amore.*

Mario De Leo.

f.40, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1550 (*Stampata in Venetia: per Giouanni Andrea Valuassore detto Guadagnino, 1550*)

USTC 8266657; Edit16 CNCE 17184.

A short volume of poems by Mario De Leo on the forces of love, entitled 'the prisoner of love.' Mark 1 appears on the frontispiece.

106. *Regulae musice plane venerabilis fratris Bonaventure de Brixia ordinis minorum.*

Bonaventura da Brescia.

f.23, 8°

Venice: Giovanni Andrea Valvassore detto Guadagnino, 1550 (*Stampato in Venetia: per Giouanni Andrea Valuassore detto Guadagnino, 1550*)

USTC 816103; Edit16 CNCE 6931.

A treatise on music in Italian by the musician and writer Bonaventura of Brescia, written in the second half of the fifteenth century, with a woodcut depicting a group of monks reading music on the frontispiece.

107. *Esemplario nouo di piu di cento variate mostre di qualunque sorte bellissime per cusire intitulado Fontana de gli esempli.*

Unknown Author.

f.14, 8° oblong.

Venice: Giovanni Andrea Valvassore detto Guadagnino, 1550 (*Venezia: nouamente stampato per Giouanni Andrea Valuassore detto Guadagnino, 1550*)

USTC 803411; Edit16 CNCE 40452.

An unusual oblong edition of patterns for lace and embroidery, with text printed on the titlepage only. The designs are not attributed to a particular author.

108. *Antonij Mancinelli Regule constructionis longe ceteris clariores, cum quibusdam additionibus nuper ab ascension adiunctis, & nunquam aplius impressis. Summa Decinationis. Summa Lexicon. Palladius soranus ad illum. Non oblique...*

Antonio Mancinelli.

f.60, 8°

Venice: Giovanni Andrea Valvassore detto Guadagnino, 1550 (*Venezia: per Giovanni Andrea Valvassore detto Guadagnino, 1550*)

A short grammar textbook by the fifteenth century writer Antonio Mancinelli, with commentary and corrections by Domenico Palladio.

109. *Comoediae sex, iam ultimo denique tersiores, ac omnibus longe synceriores in lucem prodeunt. Catalogus eorum qui in has comoedias tam erudite, quam cum summon iudicio commentati sunt Philippi Melanchthonis in singulas planissima argumenta. D. Eras. Roterodami annotationes.*

Publius Terentius Afer.

f.211, folio.

Venice: Giovanni Andrea Vavassore for Bernardino Bindoni, 1550 (*Impressum Venetiis: per Bernardinum de Bindonis: apud Ioanneam Andream Valvassorium cognomina Guadagninum, 1550*)

USTC 858742; Edit16 CNCE 39431.

A folio volume of the classical comedies of the Roman playwright Terence, with commentary and annotations by Erasmus of Rotterdam and the theologian

Melanchthon. This folio edition was published by Vavassore in collaboration with Bernardino Bindoni, and mark 3 is included on both the frontispiece and colophon.

110. *Poemata Omnia. Post omnes omnium editions summa denuo vigilantia recognita, & scholiis doctissimi illustrata.*

Quintus Horatius Flaccus.

f.160, 8°

Venice: Giovanni Andrea Vavassore, 1551 (*Venetijs: per Ioannem Andrea Valvassorium, cognomina Guadagninum, 1551*)

USTC 835901; Edit16 CNCE 54031.

A collection of lyric poetry by classical poet Quintus Horatius Flaccus, published in Latin in 1551. Mark 3 is included on the frontispiece, and Mark 1 on the colophon.

111. *Naue euangelica esposta per la religione dal reuerendo sacerdote Bernardino Scardeone padouano.*

Bernardino Scardeone.

f.83, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1551 (*In Vinegia: appresso Giouan Andrea Valuassorio, detto Guadagnino, 1551*)

USTC 855471; Edit16 CNCE 39434.

A treatise on the Catholic Church and its role by the Paduan writer and priest Bernardino Scardeone. The frontispiece features a woodcut of an 'Evangelical Ship' in which the church acts as an intercessor between the teachings of Christ and the faithful.

112. *Egloga pastorale di Lylia. Nella quale si contiene vn sententioso parlare, & notabili essempli. Et vna canzona a ballo che comincia. Ogni cosa vince Amore. Nouamente stampata nel anno MDLI.*

Unknown Author.

f.8, 8°

Venice: Giovanni Andrea Valvassore detto Guadagnino, 1551 (*In Venetia: per Giouanni Andrea Valuassore detto Guadagnino, 1551*)

USTC 800980; Edit16 CNCE 39529.

A short pamphlet by an unknown author, featuring an eclogue (a poem in a classical style, on a pastoral subject), as well as tips and examples of sententious talk; a beautiful song to accompany dancing, and a treatise on love.

113. *Libro dei sette savi. Erasto doppo molti secoli ritornato al fine in luce. Et con somma diligenza dal greco fedelmente tradotto in Italiano.*

Unknown Author.

f.141, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1551 (*In Vinegia: appresso Giovanni Valvassorio detto Guadagnino, 1551*)

USTC 803525; Edit16 CNCE 39433.

An octavo edition of collected short stories, all of early (eleventh and twelfth century) Eastern origin and later widespread in Italy and Europe. This work provides one of the first examples of a frame narrative, used to convey a story within a story, used by Boccaccio in the *Decameron*. This work was reissued by the workshop in 1552 (USTC 803558; Edit16 CNCE 39435) and 1556 (USTC 803802; Edit16 CNCE 39438).

114. *Fioretto di tutta la Bibia hystoriato, & di nouo in lingua tosca corretto. Con certe predicationi, tutto tratto del Testamento Vecchio cominciando da la creatione del mondo insino alla natiuita di Iesu Christo.*

Unknown Author.

f.83, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1552 (*Stampato in Vinegia: per Giouanni Andrea Valuassore detto Guadagnino, 1552*)

USTC 800989; Edit16 CNCE 63881.

A small illustrated edition of the popular medieval Catalan chronicle compiled from various sources, including the Vulgate, the *Elucidarium*, and apocryphal gospels.

This work circulated very widely under a variety of titles in the fourteenth and fifteenth centuries, and remained popular until the mid-sixteenth century.

Menocchio, the Friulian miller at the centre of Ginzburg's microhistory *The Cheese and the Worms*, had a copy of the *Fioretto*. Though many authors have been suggested, the author is still unknown. This edition has been translated into Italian, is printed using both red and black inks, and features Mark 3 on the frontispiece.

115. *Quinte Rime della signora Laura Terracina detta Phebea nell'Academia de gl'Incogniti.*

Laura Terracina.

f.69, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1552 (*In Vinegia: appresso Gio. Andrea Valvassorio detto Guadagnino, 1552*)

USTC 858864; Edit16 CNCE 39437.

The second volume of the *Rime* or poems of Laura Terracina, originally published for the first time in 1549 in Florence. Mark 3 appears on the frontispiece, and the text is illustrated. Vavassore had published the first volume of her poems in 1550.

116. *Aldi Pii Manutii Institutionum graamaticarum libri quatuor. Addito in fine De octo partium orationis constructione libello...*

Aldo Manuzio.

f.243, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1552 (*Venetiis: Ioannem Andream Valvassorium cognomina Guadagninum, 1552*)

USTC 840340; Edit16 CNCE 65343.

An updated edition of Manutius' grammatical textbook, first published by Vavassore in 1545, featuring treatises by Pythagorus and Phocylides, an introduction to the language of Hebrew, and William Lilly's 'Construction of the Eight Parts of Speech' (1540). Mark 3 is printed on the sheet that precedes the frontispiece.

117. *Della Bradamante gelosa i cinque primi canti, di m. Secondo Tarentino.*

Secondo Tarentino.

f.72, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1552 (*In Vineggia: Gio. Andrea Valvassorio detto Guadagnino, 1552*)

USTC 858088; Edit16 CNCE 73691.

A short octavo volume comprised of five *canti* by the sixteenth century poet Secondo Tarantino. The poems focus on the jealousy of Bradamante, the sister of Rinaldo and one of the heroines in Boiardo's *Orlando Innamorato* and Ariosto's *Orlando Furioso*. Mark 3 is included on the frontispiece.

118. *Contradictiones Auicennae excerptae per Actium Philippum Pellinigerum Troianum atrium & medicinae doctorem, equitem ac poetam laureatum...*

Iacopo Gilippo Pellenegra.

f.40, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1552 (*Venetiis: apud Ioannem Andream Valvassorium cognomina Guadagninum, 1552*)

USTC 847374; Edit16 CNCE 39436.

An illustrated Latin textbook featuring excerpts from the medical texts of Avicenna, and discussion of its errors, compiled by Pellenegra, a doctor and medical professor at the University of Padua (d.1553). Mark 3 is included on the frontispiece.

119. *Orlando furioso di m. Lodovico Ariosto. Ornato di nuove figure, & allegorie in ciascun canto. Aggiuntoui nel fine l'espositione de'loughi difficili.*

Ludovico Ariosto.

2 volumes, 8°

Venice: Giovanni Andrea Valvassore detto Guadagnino, 1553 (*In Venetia: per Gio. Andrea Valuassore detto Guadagnino, 1553*)

USTC 810667; Edit16 CNCE 2676.

A small illustrated edition of Ariosto's epic poem, split between two volumes. Whilst other Vavassore editions include commentaries and short works by sixteenth century poets, this one includes a reading aid at the end, which provides explanation of difficult passages, including allegories, fables, and difficult vocabulary.

120. *Orlando furioso di m. Lodovico Ariosto. Ornato di nuove figure, & allegorie in ciascun canto. Aggiuntoui nel fine l'espositione de'loughi difficili.*

Ludovico Ariosto.

2 volumes, 4°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1553 (*In Venetia: per Gio. Andrea Valuassore detto Guadagnino, 1553*)

USTC 810668; Edit16 CNCE 2675; Falaschi, 1979, 227-51.

A larger quarto edition of Ariosto's epic poem, issued by the workshop in 1553 with a *privilegio* intended to protect Vavassore's investment of time and money on the illustrative multi-narrative woodcuts. In two volumes with an index list. The workshop reprinted this edition in 1554 (USTC 810676; Edit16 CNCE 2681), 1556 (USTC 810687; Edit16 CNCE 2696), 1558 (USTC 810698; Edit16 CNCE 2707), 1559 (USTC 810707; Edit16 CNCE 2715) and 1562 (USTC 810724; Edit16 2732).

121. *Andreae Tirquelli regii in senatu Parisensi consiliarii Tractatus Le mort saisit le vif.*

André Tiraqueau.

f.96, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1554 (*Venetiis: apud Io. Andream Valvassorium, cognomento Guadagninum, 1554*)

USTC 859080; Edit16 CNCE 39440.

A short edition of 'Le mort saisit le vif' (The Dead Seize the Living) by the sixteenth century French jurist and politician André Tiraqueau. The treatise, presented in French and Latin, is essentially concerned with the customary law to do with the inheritance of property, in which the goods of the deceased pass immediately to an

heir. The workshop reissued this edition in 1555 (USTC 859087; Edit16 CNCE 52041). Mark 3 is included on the frontispiece of both editions.

122. *La hystoria di Florindo e Chiarastella.*

Unknown Author.

f.4, 4°

Venice: Giovanni andrea Vavassore, 1555 (*Venezia: Giavanni [sic] Andrea Valvassore detto Guadagnino, 1555*)

USTC 803721; Edit16 CNCE 19278.

A quarto pamphlet containing the story of Florindo, a poor peasant boy who marries Princess Chiarastella and becomes King of Spain in the fulfillment of a prophecy. Written in the last decades of the fifteenth century, this remained a popular tale and was printed by many printers active in Venice and Florence in the second half of the sixteenth century.

123. *Tractatus cessante causa cessat effectus.*

André Tiraqueau.

f.216, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1556 (*Venetiis: Ioannem Andream Valvassorium, cognomina Guadagninum, 1556*)

USTC 859088; Edit16 CNCE 39441; G. Saponi, *Antichi testi giuridici (secoli XV-XVIII) dell'Istituto di Stora del dritto Italiano* (Milan, 1977).

A lengthy treatise on civil law – more specifically on causation – written by the French jurist André Tiraqueau and published as a Latin textbook in 1556. The third edition of Tiraqueau published by the workshop.

124. *Orlando furioso Aggiuntoui nel fine l'espotione de'loughi difficili.*

Ludovico Ariosto.

f.236, 8°

Venice: Giovanni Andrea Valvassore, 1556 (*In Venetia: per Gio. Andrea Valuassore, 1556*)

USTC 810685; Edit16 CNCE 2695.

An illustrated edition of Ariosto's epic poem, including the exposition of difficult sections, fables, allegories, and vocabulary, this time condensed into a single octavo volume. The workshop reissued this edition in 1563 (USTC 810730; Edit16 CNCE 2737).

125. *Methodus generalis, et compendiaria, ex Hippocratis, Galeni, et Avicennae placitis deprompta, ac in ordinem redacta. Ad omnes morbos recta ratione curandos, summè utilis, & necessaria. Alfonsi Bertottii Fanensis opera hinc inde collecta; & in commune studiosorum usum in lucem edita.*

Alfonso Bertocci.

f.155, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1556 (*Venetiis: Ioannem Andream Valvasorium cognomento Guadagninum, 1556*)

USTC 814242, Edit16 CNCE 5617.

A Latin textbook compiled by medical doctor Alfonso Bertocci for students and for common use. This small volume includes the methods and teachings of Hippocrates, Galen, and Avicenna, as well as symptoms and cures of common diseases. Mark 3 is included on the frontispiece.

126. *Institutione d'un re christiano raccolta principalmente dalla sacra Scrittura, & da' sacri dottori, per il maestro Filippo della Torre. Nuouamente in lingua spagnuola in italiano tradotta, per Alfonso di Vlloa.*

Felipe de la Torre.

f.80, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1557 (*In Vinegia:*

*Gian'Andrea Valvassori, detto Guadagnino, 1557*)

USTC 859712; Edit16 CNCE 45056.

A collection of religious texts taken from scripture and other sacred writers, originally compiled by the sixteenth century Spanish theologian Felipe de la Torre. Translated into Italian from Spanish by Alfonso Ulloa. Mark 4 is included on the frontispiece. The workshop produced an identical edition a year later in 1558 (USTC 859713; Edit16 CNCE 53944).

127. *Oratione di m. Marcantonio Moritio da Fermo, studente in Padua, nella morte dell' eccellentissimo m. Francesco Frizimeliga paduano. Da lui recitata in Santo Agostino a XV. Di Maggio MDLVII.*

Marcantonio Morizi.

f.6, 4°

Venice: Giovanni Andrea Valvassori, 1558 (*In Venetia: per Giovanni andrea Valvassori, 1558*)

USTC 843633; Edit16 CNCE 69106.

A printed record of a lecture given by Marcantonio Morizi, a student of the University of Padua, to commemorate the death of Francesco Frizimeliga at the church of Santo Agostino on 15 May 1558.

128. *Discorso della vera beatitudine sopra le parole dell'Apocalisse Beati mortui qui in Domino moriuntur.*

Raffaele Bonello.

f.24, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1558 (*In Venetia: Gioan Andrea Valuassori, detto Guadagnino, 1558*)

USTC 816170; Edit16 CNCE 6946.

A small Italian edition on the seven beatitudes in the Apocalypse of St John, inspired by a sermon delivered by Raffaele Bonello, preacher and Archbishop of Ragusa.

129. *Partitiones oratoriae, quibus rhetorica omnia Aristotelis praecepta breuiter, et dilucide explicantur.*

Iacopo Brocado.

f.137, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1558 (*Venetijs: apud Ioannem Andream Valvassorem, cognomento Guadagninum, 1558*)

USTC 816936; Edit16 CNCE 7617.

A small Latin volume of Aristotle's *Rhetoric*, providing a condensed version of the ancient treatise accompanied by the brief commentary of Iacopo Brocado, a Venetian heretic expatriated in 1568. Mark 4 is included on the frontispiece.

130. *Nuoua selua di varia lettione di Gaudentio Merula, divisa in cinque libri; tradotta di latino in lingua italiana con due tauole copiosissime.*

Gaudenzio Merula.

f.510, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1559 (*In Venetia: per Gio. Andrea Valuassori detto Guadagnino, 1559*)

USTC 842230; Edit16 CNCE 39508; Ausonio Zappa, 'Gaudenzio Merula e le sue opere letterarie e geografiche' in *Bollettino Storico per la provincia di Novara* 49 (1958) 169-218.

An Italian translation of Merula's earlier 1550 encyclopedic books (published by Giolito) on a diverse range of topics, including philosophy, astronomy, astrology, cosmography, architecture, sculpture, painting and botany. Printed in 1559, this illustrated volume was authorised for publication by the inquisitor Felice Peretti, the future Pope Sixtus V. The workshop reprinted this octavo volume in 1561 (USTC 842228; Edit16 CNCE 58618) and again in 1562 (USTC 842229; Edit16 CNCE 53483). Mark 4 is included on the frontispiece of each edition.

131. *Poemata Tridentina.*

Antontio Sebastiano Minturno.

f.50, 8°

Venice: Giovanni Andrea Vavassore, 1559 (*Venetiis: Io. Andream Valvassorem, 1559*)

USTC 842878; Edit16 CNCE 36348.

A collection of Latin poems by Minturno, Bishop of Ugento, based on the meetings of the Council of Trent. The workshop republished this volume in 1564, the year after the Council's closing (USTC 842889; Edit16 CNCE 58843). Mark 4 is included on the frontispiece of the 1564 edition.

132. *Della guerra di compagna di Roma, et del Regno di Napoli, nel pontificato di Paolo III l'anno MDLVI et LVII, tre ragionamenti del signo Alessandro Andrea, nuouamente mandati in luce da Girolamo Ruscelli.*

Alessandro D'Andrea and Girolamo Ruscelli.

f.140, 4°

Venice: Giovanni Andrea Vavassore, 1560 (*In Venetia: per Gio. Andrea Valvassori, 1560*)

USTC 825408; Edit16 CNCE 15959.

Three accounts of the military campaign that occurred between the Papal States and the Kingdom of Naples under Philip II of Spain (1556-57), written by the military captain Alessandro D'Andrea of Naples. Edited by the *poligrafo* Girolamo Ruscelli. Mark 4 can be found on the colophon.

133. *Nuouo Petrarca di m. Lodovico Paterno, distinto in quattro parti. La prima & seconda, in vita & in morte di M. Mirtia. La terza de'varij soggetti, & la quarta de'Trionfi.*

Lodovico Paternò.

f.624, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1560 (*In Venetia: per Gioan' Andrea Valvassori, detto Guadagnino, 1560*)

USTC 847018; Edit16 CNCE 47272.

A new illustrated edition of the work of Petrarch, by the Piedmontese poet Lodovico Paternò. This volume is separated into four parts, the first and second on the life and

death of Mirtia; the third a collection of poems on various subjects; and the fourth is the *Triumph*. Mark 4 is included on the frontispiece.

134. *Nuouo Petrarca di m. Lodouico Paterno, distine in quattro parti. La prima & seconda, in vita & in morte di M. Mirtia. La terza de'varii soggetti, & la quarta de'Trionfi.*

Lodovico Paternò.

f.624, 8°

Venice: Giovanni Andrea Valvassore detto Guadagnino, 1560 (*In Venetia: appresso Gioan' Andrea Valuassori, detto Guadagnino, 1560*)

USTC 847019; Edit16 CNCE 39511.

Identical to the above entry of Paternò's new entry of Petrarch, this time called the 'Rime.' Both were illustrated editions published in the same year. Mark 4 appears on the frontispiece.

135. *Le nuoue fiamme di m. Lodouico Paterno, partite in cinque libri. Il primo di sonetti, & canzoni pastorali. Il secondo di stanze. Il terzo di elegie. Il quarto di nenie, & tumuli. Et l'ultimo di egloghe marittime, amoroze, lugubri, illustri & varie.*

Lodovico Paternò.

f.154, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1561 (*In Venetia: per Gio. Andrea Valuassori, detto Guadagnino, 1561*)

USTC 847020; Edit16 CNCE 47273.

A large collection of the poems of Paternò, divided into five books, and exploring such poetic forms as sonnets, pastoral songs, elegies (laments), and other poems for various occasions and with many sentiments. Mark 4 is included on the frontispiece.

136. *Orlando furioso di m. Lodouico Ariosto ornato di nuoue figure & allegorie in ciascun canto; aggiuntoui nel fine l'Espositione de'loughi difficili; et emendato secondo l'originale del proprio autore.*

Ludovico Ariosto.

f.274; 4°

Venice: Giovanni Andrea Vavassore, 1561 (*In Venetia: per Gio. Andrea Valvassori, detto Guadagnino, 1561*)

USTC ; Edit16 CNCE 60882.

A later edition of Ariosto's epic poem, which includes the multi-narrative woodcuts published for the first time by the Vavassore workshop in 1553. This edition has been condensed into a single quarto volume, and includes the commentary of Lodovico Dolce.

137. *Dittionario volgare et latino: nel quale contiene, come i vocaboli italiani si possano dire, et esprimere latinamente. Per m. Filippo Venuti da Cortona, nuoamente [sic] raccolto, et mandato in luce.*

Filippo Venuti.

f.212, 8°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1561 (*In Venetia: per Gio. Andrea Valuassori detto Guadagnino, 1561*)

USTC 862418; Edit16 CNCE 71184.

An octavo edition of Venuti's popular Latin-Italian dictionary, published several times by the Vavassore workshop, as well as by other contemporary printers. The

Vavassore workshop reissued this volume in 1562 (USTC 764664; Edit16 CNCE 77048), 1564 (USTC 862419; Edit16 CNCE 60277), 1567 (USTC 862422; Edit16 CNCE 49714) and 1568 (Edit16 CNCE 48246). In 1569 a newly revised and updated edition, which was slightly longer than the original at f.276, was published (USTC 862427; Edit16 CNCE 71804). Mark 4 is included on the frontispiece.

138. *Il principe di Gio. Battista Pigna... nel qual si descrive come debba essere il principe heroico, sotto cui governo un felice popolo, possa tranquilla & beatamente vivere.*

Giovanni Battista Pigna.

f.71, 4°

Venice: Giovanni Andrea Valvassore, 1561 (*In Venetia: appresso Giovanni Andrea Valuassore, 1561*)

Edit16 CNCE 70932.

A description of a heroic prince and the tranquil lives of his people, by Giovanni Battista Pigna, a professor of rhetoric and Greek and secretary to the Este court.

139. *Della materia medicinale libri quattro. Nel primo & secondo de quali si contengono i semplici medicamenti con le figure delle herbe & con le loro virtù ritratte dal natural, & la maniera di conoscerle & di conseruarle. Nel terzo s'insegna il modo di preparare, et comporre i medicamenti secondo l'uso de i medici approuati, cosi antichi come moderni. Nel quarto et vltimo son poste le malattie che vengono al corpo humano, con i loro rimedi contenuti nel presente uolume. Con le tauole de' nomi delle herbe per ordine d'alfabeto in diuerse lingue.*

Francesco Sansovino.

f.332, 4°

Venice: Giovanni Andrea Valvassore, 1561 (*In Venetia: appresso Gio. Andrea Valuassori detto Guadagnino, 1561*)

USTC 804144; Edit16 CNCE 40198.

A substantial quarto volume on the role of herbs in medicine (a herbal). Written by Francesco Sansovino, the work is split into four sections: the first two are illustrated with pictures of herbs, arranged alphabetically, alongside the ways to identify and store them. The third is concerned with preparing medicines, and includes recipes approved by doctors both ancient and modern. The fourth provides instruction on the kind of illnesses and ailments these medicines can be used to treat. Mark 4 is included on the frontispiece. This work was reissued by the workshop in 1562 (USRC 804202; Edit16 CNCE 36862).

140. *L'antidoto christiano del Mutio iustinopolitano.*

Girolamo Muzio.

f.31, 4°

Venice: Giovanni Andrea Valvassore, detto Guadagnino, 1562 (*In Venetia: Gio. Andrea Valuassori, detto Guadagnino, 1562*)

USTC 84409; Edit16 CNCE 39523.

Written during the Council of Trent, Muzio's text lays out his arguments against the Reformation, restating the importance of the sacraments and the Catholic Church's teachings on the interpretation of scripture, the sacraments, and the issue of transubstantiation – as well as condemning Martin Luther as a heretic. Mark 4 is included on the frontispiece of the volume.

141. *Il bullingero riprouato del Mutio iustinopolitano.*

Girolamo Muzio.

f.93, 4°

Venice: Giovanni Andrea Valvassori, 1562 (*In Venetia: appresso Gio. Andrea Valvassori, detto Guadagnino, 1562*)

USTC 844010; Edit16 CNCE 39527.

One of Muzio's short *operetti* written and published in 1562-3 on the controversies surrounding the Council of Trent – others included *L'antidoto christiano* (above), *L'Heretico infuriate* (Rome, 1562) and *De Romana ecclesia tractatus* (Pesaro, 1563). As such, its chapters deal variously with the justification of faith and good works, the interpretation of scripture, the authority of the church and the papacy, and the meetings and members of the Council. Mark 3 is included on both the frontispiece and colophon.

142. *La historia di Gaio Sallustio Crispo, nuovamente tradotta dal Signor Paulo Spinola segvendo i migliori testi, e conservando le figure, e le forme del dire, con tanta diligenza, che nella favella italiana non s'è veduto ancora sì bel ritratto di perfetto scrittore latino. Le postille del dottor Valvassori brevemente comprendono la forma e l'artificio. Le Sentenze morali scelte con la dichiarazione de' vocaboli antichi.*

Gaius Sallustius Crispus.

f.224, 8°

Venice: Gio. Andrea Valvassori, detto Guadagnino, 1563.

USTC 854282; Edit16 CNCE 39565; W. Capezzali, *Annali delle edizioni delle opera di Gaio Sallustio Crispo (sec. XV-XVI)* (L'Aquila, 2004).

An edition of writings by the ancient Roman historian Gaius Sallustius Crispus, translated into the vernacular by the Genovese nobleman Paolo Spinola. Giovanni Andrea's nephew Clemente Vavassore has also provided brief commentary and an explanation of the ancient vocabulary. Mark 4 is included on the frontispiece.

143. *Antonii Sebastiani Minturni episcopi Vxentini, De officiis Ecclesiae praestandis, orationes Tridentinae. Habes hic omnia, quae per sexdecim ferè menses Pio III pont. max. in s. Synodo Tridentina disceptata sunt: nempe an iure diuino episcopa munera teneantur, episcopi instituantur, utraque potestate afficiantur, presbyteris praeficiantur, residere denique cogantur.*

Antonio Sebastiano Minturno.

f.177, 8°

Venice: Giovanni Andrea Valvassore, 1564 (*Venetiis: apud Io. Andream Valuassorem, 1563*)

USTC 842883; Edit16 CNCE 39546.

A small Latin volume written by Minturno, poet and Bishop of Ugento, and dedicated to Pope Pius IV. Published by Vavassore to mark the close of the Council of Trent, the workshop had already printed Minturno's *Poemata Tridentina* some five years earlier. This volume includes Mark 4 on the frontispiece.

144. *L'arte poetica del sig. Antonio Minturno, nella quale si contengono i precetti heroicic, tragici, comici, satyrici, e d'ogni altra poesia: con la dottrina de'sonetti, canzoni, & ogni sorte di rime thoscane, doue s'insegna il modo, che tenne il Petrarca nella sue opere. Con le pastille del dottor Valuassori, non meno chiare, che breui. Et due tauole, l'una de' capi principali, l'altra di tutte le cose memorabili.*

Antonio Sebastiano Minturno.

f.453, 4°

Venice: Giovanni Andrea Valvassore, 1564 (In Venetia: per Gio Andrea Valuassori, 1564)

USTC 842884; Edit16 CNCE 39536.

Minturno's *Art of Poetry* including the precepts of heroic, tragic, comic, satiric and every other types of poetry; whether in the form of sonnets, songs, and all rhymes as used by Petrarch. This volume includes the brief commentary of Giovanni Andrea's nephew Clemente Vavassore, as well as two indexes to facilitate easy consultation of the text. Mark 4 appears on both the frontispiece and colophon. Another edition is also dated 1564 (Edit16 CNCE 59706), with Mark 4 on the frontispiece only.

145. *Antonii Sebastiani Minturni, Epigrammata, et elegiae.*

Antonio Sebastiano Minturno.

f.15, 8°

Venice: Giovanni Andrea Valvassore, 1564 (*Venetiis: apud Io. Andream Valvassorem, 1564*)

USTC 842886; Edit16 CNCE 49513.

A short collection of Latin epigrams – satirical, witty poems of one line or stanza – by Antonio Minturno. Mark 4 is included on both the frontispiece and colophon.

146. *Antoniii Sebastiani Minturni Poemata. Ad illustriss. Principem. m. Antonium Columnam.*

Antonio Sebastiano Minturno.

f.38, 8°

Venice: Giovanni Andrea Valvassore, 1564 (*Venetiis: apud Io. Andream Valvassorem, 1564*)

USTC 842888; Edit16 CNCE 39558.

A collection of Latin poems by Antonio Minturno, dedicated to Prince Antonio Columno.

147. *D. Basilij Magni, archiepiscopi Caesareae Cappadociae, De moribus orationes XXIII a Simone magistro ac sacri palatii quaestore ex eius scriptis olim in unum congestae. Nunc primum in lucem editae. Stanslao Iloiuo interprete. In quibus praeter eruditionem plane admirandam, ratio normaue optima, qua mores christiane componendi sint, continetur.*

Basil of Caesarea and Symeon Metaphrastes.

4 volumes, 8°

Venice: Giovanni Andrea Valvassore, 1564 (*Venetijs: apud Io. Andream Valvassorem, 1564*)

USTC 857866; Edit16 CNCE 16203.

A four-volume collection of 24 Latin orations by Saint Basil, archbishop of Cappadocia; with commentary by the tenth century Byzantine Symeon Metaphrastes of Constantinople, compiled in the sixteenth century by the Polish humanist Stansilaw Iowski.

148. *Antonii Sebastiani Minturni, Poemata, ad Consaluum Pyretium, summi consilij apud catholicum regem virum primarium.*

Antonio Sebastiano Minturno.

f.45, 8°

Venice: Giovanni Andrea Valvassore, 1564 (*Venetiis: apud Io. Andream Valvassorem, 1564*)

USTC 842887; Edit16 CNCE 49516.

A further collection of poems dedicated to the meetings of the Catholic Church at the Council of Trent, specifically those under Pope Pius IV, who died in 1565. Mark 4 is included on both the frontispiece and final page of this short volume.

149. *La morale filosofia breuemente descritta per due filosofi; Epitteto stoico, Aristotele peripatetico. Doue si insegna tutta quella perfettione alla quale si peruiene col lume della natura. Et il trattato di Plutarco dell'amor de'genitori uerso i figliuoli. Opere nuouamente di greco ridotte in volgare da m. Giulio Ballino.*

Epictetus.

f.167, 8°

Venice: Giovanni Andrea Valvassore, 1564 (*In Venetia: Gio. Andrea Valuassori, 1564*)

USTC ; Edit16 CNCE 18143.

Separated into three sections, this volume presents the writings of Epictetus and Aristotle on nature, and Plutarch's advice for parents. Giulio Ballino, a translator and editor in Venice, translated the texts from the Greek. Mark 4 appears on the frontispiece to each of the sections of this volume; which was reprinted exactly the following year (USTC 828170 and Edit16 CNCE 18144).

150. *Hieronimi Osorii De iustitia libri decem. Hic explicantur omnia, quae de fide & actionibus, meritis & gratia, libera hominis uoluntate, & praesensione atque praescriptione diuina hactenus disceptata sunt: et, falsis opinionibus euulsis, omnes ad piè credendum, & benè uiuendum, instituuntur.*

Jerónimo Osório.

f.156, 4°

Venice: printed by Giovanni I Griffio for Giovanni Andrea Valvassori, 1564 (*Venetijs: apud Ioan. Andream Valuassorem, Ioan Gryphius excudebat, 1564*)

USTC 845590; Edit16 CNCE 39575.

An edition of the Portuguese humanist Jerónimo Osório's Latin text on justice and the ten commandments, which focuses on the question of man's free will and their application to living well together. Mark 5 is included on the frontispiece.

151. *Q. Marii Corradi Epistolarum libri VIII. Index eorum, ad quos missae sunt epistolae.*

Quinto Mario Corrado.

f.227, 8°

Venice: Giovanni Andrea Valvassore, 1565 (*Venetiis: Ioannem Andream Valvassorem, 1565*)

USTC 824160; Edit16 CNCE 13517.

A collection of the Latin letters of Quinto Mario Corrado, a priest and writer from the Brindisi region, and professor at the University of Salerno. Mark 4 appears on the frontispiece.

152. *Ciceronianae phrases ad rectam Latine loquendi normam apprime utiles authore Hieronymo Capharo.*

Girolamo Cafaro.

f.323, 8°

Venice: Io. Andream Valvassorem, 1565.  
USTC 817558; Edit16 CNCE 8226.

A small textbook edition of the phrases from the works of Cicero. Compiled by Girolamo Cafaro, a professor of grammar, rhetoric and Latin, it was intended for use in learning to correct Latin. The workshop reissued this volume in 1569 (USTC 817562; Edit16 CNCE 8230) and in 1576, in partnership with Micheli (USTC 817571; Edit16 CNCE 8239). Mark 4 is included on the frontispiece of both editions.

153. *Satire di cinque poeti illustri, di nuouo raccolte e poste a luce. Con vna lettera de Paterno, doue si discorre della latina, et thoscana satira: et s'insegnano allcuni auuertimenti necessarii intorino allo scriuere delle moderne satire.*

Lodovico Paternò.  
f.120, 12°

Venice: Giovanni Andrea Valvassore, 1565 (*In Vinegia: per Giouanni Andrea Valuassori, 1565*)

USTC 804430; Edit16 CNCE 39582.

A pocket-sized edition of satirical poems collated and presented by Lodovico Paternò. As well as examples of work by five poets, this edition includes a discourse by him on the nature of Satire in both Latin and the vernacular; making it a manual for the writing of modern satire. Mark 4 is included on the frontispiece.

154. *Nuouo spicilegio volgare, et latino, nel quale si contiene, come i uocaboli italiani si possono dire, et esprimere latinamente: per m. Filippo Venuti da Cortona. Con un dittionario delle uoci latine simile a quello del Calepino, co' numeri, per ritrouar nel uolgare, la loro significantione. Aggiunto dal medesimo in questa nuoua impressione.*

Filippo Venuti.  
2 vols, 8°

Venice: Giovanni Andrea Valvassore, 1565 (*In Venetia: appresso Gio. Andrea Valuassore detto Guadagnino, 1565*)

USTC 763420; Edit16 CNCE 75320; E. Zanzanelli & V. Pratissoli, *Le cinquecentine della Biblioteca Panizzi* (Regio Emilia, 1995) p.363 n.6079.

A collection of writings compiled by Filippo Venuti, in both Italian and Latin; with an index of vocabulary in both languages to facilitate quick and easy translation. The workshop reissued the work in 1566 (USTC 862421; Edit16 CNCE 58693), 1568 (USTC 862425; Edit16 CNCE 60136), 1569 (USTC 862427; Edit16 CNCE 71804) and 1572 (USTC 763420; Edit16 CNCE 75320). Mark 4 is included on the frontispiece of both volumes.

155. *Le prediche del gran Basilio, arcivescouo di Cesarea di Cappadocia, già raccolte da' suoi scritti per Simone, maestro, & camerlingo del sacro palagio, et hora nuouamente trapportate [sic] nella Toscana fauella da M. Giulio Ballino.*

St Magnus Basilius.  
f.258, 8°

Venice: Giovanni Andrea Valvassore, 1566 (*In Venetia: Giovan'Andrea Valvassori, 1566*)

USTC 812763; Edit16 CNCE 4586.

A collection of the sermons of Basil of Caesarea, the Greek bishop of Cappadocia (modern-day Turkey), presented in Italian by the Venetian editor Giulio Ballino.

Mark 4 is included on the frontispiece, which indicates that it was printed with a privilege (*con gratia, e privilegio*).

156. *Orlando furioso di m. Lodouico Ariosto con cinque nuoui canti del medesimo. Ornato di figure, et con queste aggiuntioni. Vita dell'auttore scritta per Simon Fornari... Argomenti ad ogni canto di m. Gio. Mario Verdizzotti. Annotationi, imitationi, et avertimenti sopra i loughi difficili di m. Lodovico Dolce, et d'altri... Dichiaratione d'histoire et di fauole di m. Thomaso Porcacchi.*

Ludovico Ariosto.

f.662, 4°

Venice: Giovanni Andrea Valvassore, 1566 (*In Venetia: Gio. Andrea Valuassori detto Guadagnino, 1566*)

USTC 810740; Edit16 CNCE 2749.

A substantial single volume edition of Ariosto's epic poem. This edition includes commentary and contributions by a number of editors and scholars, including Lodovico Dolce (on the annotations and difficult sections); Simon Fornari (a life of the author), Giovanni Mario Verdizzotti (on the topics in each canto); and Tommaso Porcacchi (a description of its history and the fables). The multi-narrative woodcuts first issued in the 1553 Vavassore edition are also present. This edition was reprinted identically in 1567 (USTC 810746; Edit16 CNCE 2753).

157. *Ornamento delle belle & virtuose donne.*

Unknown Author.

f.45, 4°

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1566 (*In Venetia: Giouanni Andrea Vauassore detto Guadagnino, 1566*)

Lotz, 1969, p.183 n.108; Witcombe, 2004, 291.

A quarto book containing patterns for lace and embroidery making, published by Vavassore in 1566 after an earlier edition by Matteo Pagano (1554).

158. *Corona de le mostre.*

Armenio Corte.

Physical Description Unknown.

Venice: Giovanni Andrea Vavassore detto Guadagnino, 1566.

Lotz, 1967, p.182 no.107.

The final surviving pattern book issued by the workshop, this time comprised of patterns by Armenio Corte. Although this work was recorded in Lotz's 1563 catalogue, I have been unable to identify any surviving copies in the library catalogues I have consulted.

159. *Rosario della gloriosa Vergine Maria.*

Alberto da Castello.

f.260, 8°

Venice: Giovanni Andrea Valvassore, 1567 (*In Vinetia [sic]: Giouanni Andrea Valuassori, 1567*)

USTC 804566; Edit16 CNCE 37260.

An octavo edition of Castello's popular text devoted to the Virgin Mary, printed here without illustrations.

160. *La prima [-seconda] parte de' discorsi sopra le prime [-seconde] stanze de' canti d'Orlando Furioso, della s. Laura Terracina detta nell'Academia de gl'Incogniti, Febea...*

Laura Terracina.

2 volumes, 8°

Venice: Giovanni Andrea Valassore detto Guadagnino, 1567 (*In Venetia: per Gio. Andrea Valuassori detto Guadagnino, 1567*)

USTC 858884; Edit16 CNCE 73202.

An enormously popular work by the Neapolitan poetess Laura Terracina, frequently reprinted in Venice and elsewhere until 1608. The work represents a commentary on and dialogue with Ariosto's *Orlando Furioso*, with Terracina taking the first octavo of each of Ariosto's cantos and incorporating them into her own, before ending them with a verse from Ariosto. This edition was printed by the workshop as two octavo volumes, six years after its original publication by Gioltio. Mark 4 appears on the frontispiece of both volumes. The work was reissued in 1584 by the Vavassore in partnership with Giovanni Domenico Micheli (USTC 858891; Edit16 CNCE 40143).

161. *La quarta et ultima parte de'secreti del reuerendo donno Alessio piemontese. Nella quale si contengono diuersi medicamenti, ueri, & approuati, tolti tutti da' principali autori della medicina. Nuouamente dati in luce a beneficio di ciascuno. Con la tauola da trouare i rimedi con ogni facilità.*

Girolamo Ruscelli.

f.135, 8°

Venice: Giovanni Andrea Valvassore detto Guadagnino, 1568 (*In Venetia: Gio. Andrea Valvassori detto Guadagnino, 1568*)

USTC 853909; Edit16 CNCE 54036.

A book of secrets, containing diverse medicines and remedies taken from the writings of many principal authors on medicine 'to the benefit of all'. This volume – which includes an index of remedies and conditions for ease of references – was compiled by the *poligrafo* Girolamo Ruscelli, from an original text by Alessio Piemontese. Mark 4 is included on the frontispiece.

162. *Consiliorum excellentissimi iureconsulti d. Gerardi Mazzoli de Liazaris patricii Reginensis antea singulariter impressorum, nunc in unum collectorum, decas prima. Index copiosissimus, & numeri cuique consilio appositi.*

Gherardo Mazzioli de'Leazzari.

f.74, folio.

Venice: Giovanni Andrea Valvassore, 1568 (*Venetii: apud Io. Andrea Valuassorem, cognomine Guadagninum, 1568*)

USTC 841701; Edit16 CNCE 39594.

This illustrated folio volume represents a collection of legal texts, previously printed separately and collected together by the patrician Gherardo Mazzioli de'Leazzari. Mark 4 is included on the frontispiece.

163. *Rainaldi Corsi iureconsulti Indagationum iuris libri III. Cum indice locuplentissimo.*

Rinaldo Corso.

f.164, 8°

Venice: Giovanni Andrea Valvassore, 1568 (*Venetijs: apud Io. Andream Valvassorem, 1568*)

USTC 824255; Edit16 CNCE 13996.

A collection of lectures of Rinaldo Corso (found of the Accademia Filogariti) on law, published in Latin. Mark 4 is included on the frontispiece.

164. *Tractatus Francisci Herculani Perusini iureconsulti, & equitis Laurentani de cautione de non offendendo.*

Francesco Ercolani.

f.187, 8°

Venice: Giovanni Andrea Valvassore detto Guadagnino, 1569 (*Venetii: apud Io. Andream Valuassorem cognomine Guadagninum, 1569*)

USTC 828326; Edit16 CNCE 18252.

Ercolani's treatise addresses the Roman law of interdict, a category of orders or prohibitions that were issued by a magistrate and addressed to a particular person. Their intent was, like a modern restraining order, to give immediate protection to the threatened interest raised by the complainer. They were also used to protect public interests, such as waterways, which may explain why the workshop issued three further editions of Ercolani's treatise in 1571 (see USTC 828328; Edit16 CNCE 18254), 1573 (USTC 828329; Edit16 CNCE 18255; posthumously issued with the colophon, 'Valvassorem') and 1580 (USTC 828330; Edit16 CNCE 18256, by Luigi Vavassori and Giovanni Domenico Micheli). Mark 4 is included on the frontispiece of every edition.

165. *Memoriale della vita christiana. Nuouamente tradotta in lingua italiani da un r. Padre della compagnia di Giesu.*

Luis de Granada.

2 volumes, 12°

Venice: Luigi Valvassori & Oratio Salviani, 1569 (*Venetia: appresso Luigi Valuassori, & Oratio Saluiani, 1569*)

USTC 838906; Edit16 CNCE 40117.

A tiny duodecimo volume of Louis of Granada's *A Memorial of a Christian Life*, translated into Italian from the original Portuguese (*Memorial de la Vida Cristiana*, first published in Lisbon in 1565) by the Gesuati. The Gesuati was a lay order founded to spread the word of God, active in Venice from the early sixteenth century. Oratio Salviani was a publisher active in Naples, and the two volumes of Granada's text were simultaneously published in Naples by Gioseppe Cacchi for Salviani and Vavassore and sold there (see Edit16 CNCE 52933).

166. *Q. Marii Corradi Vritani De lingua Latina ad Marcellum Corradum fratrem libri XII.*

Quinto Mario Corrado.

f.328, 8°

Venice: Giovanni Andrea Valvassore, 1569 (*Venetijs: apud Andrea Valvassorem, 1569*)

USTC 824162; Edit16 CNCE 13519.

A substantial octavo volume on the Latin language, written by the priest and professor Quinto Mario Corrado. Mark 4 is included on the frontispiece.

167. *Francisci Hotomani tempestate hac nostra iurisconsultissimi [sic] In quatuor libros Institutionum iuris ciuilis eruditissima commentaria.*

François Hotman.

f.291, folio.

Venice: Giovanni Andrea Valvassori & Giacomo Piccaglia, 1569 (*Venetii: apud Giovanni Andrea Valvassori & Iacobum Piccaium, 1569*)

USTC 835987; Edit16 CNCE 22977.

A large folio edition of a Latin legal textbook by François Hotman, a judge of German origin who was a professor at many universities including Paris, Strasbourg and Geneva. Vavassore's name appears alongside that of Giacomo Piccaglia, a printer active in Venice for just a year (1569-70).

168. *Discorsi predicabili del r.p. Sebastiano Avezzano de Cesena Carmelitano. Sopra alcuni passi della Sacra Scrittua, iquali [sic] si leggono fra l'anno nella santa Chiesa. Con tre prediche...*

Sebastiano Avezzano.

f.305, 8°

Venice: Giovanni Andrea Valvassore detto Guadagnino, 1569 (*In Venetia: appresso Gio. Andrea Valuassori detto Guadagnino, 1569*)

USTC 811583; Edit16 CNCE 3530.

A collection of the writings of Sebastiano Avezzano, a member of the Carmelite order in Cesena. This substantial volume includes passages from the Bible, arranged to follow the church calendar. Three of Avezzano's sermons are also included. Mark 4 can be found on the frontispiece.

169. *Officinae Iulii Barbarani Officinae tomi tres. Promptuarium rerum electarum, in re praesertim Romana. Index titolorum omnium.*

Guilio Barbaran.

f.848, 4°

Venice: Giovanni Andrea Valvassore detto Guadagnino, 1569 (*Venetii: apud Ioannem Andrea Valuassorem cognomine Guadagninum, 1569*)

USTC 812216; Edit16 CNCE 4128.

A substantial legal textbook in Latin, compiled by the judge and writer Giulio Barbaran. Mark 4 appears on the frontispiece.

170. *La seconda parte del memoriale della vita christiana del reverdo padre frate Luigi di Granata: la quale contiene i tre trattati, promessi nella prima parte; cioè Dell'oration uocale. Dell'oration mentale. Dell'amor di Dio. Nuouamente tradotta in lingua Italiana da unreverendo padre della compagnia di Giesu.*

Luis de Granada.

f.774, 12°

Venice: Luigi Valuassori, 1570 (*In Venetia: appresso Luigi Valuassori, 1570*)

USTC 838919; Edit16 CNCE 72942.

Another pocket-sized edition of Louis of Granada's *A Memorial of a Christian Life*, translated into Italian from the original Portuguese (*Memorial de la Vida Cristiana*, first published in Lisbon in 1565) by the Gesuati. The Gesuati was a lay order founded to spread the word of God, active in Venice from the early sixteenth century. This volume includes Mark 4 on the frontispiece.

171. *Il choro pontificale del Mutio iustinopolitano; nel qual si leggono le vite del beatissimo papa Gregorio et di XII altri santi vescoui: cioè di S. Nicolo, s. Ambosio, s. Spiridione, s. Giouanni Chrisostomo, s. Athanagio, s. Porphirio, s. Basilio, s. Eutichio, s. Gregorio Nazianzeo, s. Agostino, s. Martino, s. Malachia. Da questa*

*historia si può apprendere, quali debbano essere le attinoui del perfetto christiano. Con una copiosa tauola tratta dalle annotationi.*

Girolamo Muzio.

f.334, 4°

Venice: Giovanni Andrea Valvassore, 1570 (*In Venetia: appresso Gio. Andrea Valvassori, detto Guadagnino, 1570*)

USTC 844024; Edit16 CNCE 39623.

A collection of the lives of Saints and holy bishops, notably an account of the life of Pope Gregory XII (the Venetian Angelo Correr), intended to be an aid to Christian life. This volume is annotated, but it is unclear whether the annotations are by Valvassore or an unnamed editor. Mark 4 is included on the frontispiece.

172. *Della historia sacra del Mutio iustinopolitano libro primo [-secondo]... Con due tauole, l'vna de capitoli, l'altra delle cose notabili.*

Girolamo Muzio.

2 volumes, 4°

Venice: Giovanni Andrea Valvassore, 1570 (*In Venetia: appresso Gio. Andrea Valvassori, detto Guadagnino, 1570*)

USTC 844025; Edit16 CNCE 39617.

Two volumes on the history of the Catholic Church, including chapters devoted to the lives and works of various saints and the apostles; and the history and significance of the Sacraments. Muzio explicitly states in his opening letter that his work responds to the threat of heretics who have challenged the Catholic Church. Mark 3 is included on the frontispiece of both volume 1 and volume 2, which were issued at the same time.

173. *Auvertimenti morali del Mutio iustinopolitano. I quali sono il prencipe giouinetto. Introduttione alla virtù. Le cinque cognitioni, a signor che vada a corte. Reggimento di stato. La orecchia del prencipe. Il cauallero. Trattato della giustitia della Guerra. Discorso di guerra al papa. Due trattati di matrimonio. Institutione di sposa eccellente. Quattro consolatorie di morte. La poluere. Ne' quali si contengono molte cose appartenenti al viuer non meno christiano, che ciuile...*

Girolamo Muzio.

f.243, 4°

Venice: Giovanni Andrea Valvassore detto Guadagnino, 1571 (*In Venetia: appresso Gio. Andrea Valvassori, detto Guadagnino, 1571*)

USTC 844026; Edit16 CNCE 39626.

A selection of treatises written by Girolamo Muzio on a variety of topics, including virtue, attending court, speaking with Princes, chivalry, war, and marriage. There are also instructions about choosing the best bride, and the value of a good Christian life and death. The workshop reissued the text in 1572 (Edit16 CNCE 3964) alongside an epistle of Pope Pius V; and in 1575 (this time under Luigi and Micheli, USTC 844034; Edit16 CNCE 47051).

174. *Il gentilhuomo del Mutio iustinoopolitano. In questo uolume distinto in tre dialoghi si tratta la materia della nobilità: & si mostra quante ne siano le maniere: qual sia la uera: onde ella habbia hauuto origine: come si acquisti; come si conserui; & come si perda. Siparla della nobilità de gli huomini, & delle donne, delle persone priuate, & de' signori. Et finalmente tra la nobilità delle arme, & delle lettere si disputa qual sia la maggiore. Con la tauola delle cose notabili.*

Girolamo Muzio.

f.287, 4°

Venice: Giovanni Andrea Valvassore detto Guadagnino, 571 (*In Venetia: appresso Gio. Andrea Valvassori, detto Guadagnino, 1571*)

USTC 844028; Edit16 CNCE 47053.

A manual for nobles, written by Girolamo Muzio. Composed of three dialogues, it deals with the ways of the nobility, their origin and preservation; noble men and women at home and in public; and arms and heraldry. Notably, Muzio's dialogues of the gentleman contain a fictional travel account comparing Venice with New Mexico. Mark 4 is on the frontispiece.

175. *Lettere catholiche del Mutio iustinopolitano, distite in quattro libri. Il primo contien cose scritte in material del Vergerio, dopo le Vergeriane. Il secondo, & il terzo contengono lettere a diuersi personaggi in varij soggetti di religione. Il quarto ha le riposte all'heretico Betti, & a Proteo suo consorte. Vi si aggiungono le Malitie bettine; nelle quali dannansi le false allegationi, & interpretationi, che usa il Betti in un suo libro. Con tauole, et sommarij di ciascuna lettera.*

Girolamo Muzio.

f.440, 4°

Venice: Giovanni Andrea Valvassore detto Guadagnino, 1571 (*In Venetia: appresso Gio. Andrea Valvassori, detto Guadagnino, 1571*)

USTC 844029; Edit16 CNCE 39630.

A collection of Catholic writings by Muzio, separated into four sections. The first contains material written by Pier Paolo Vergerio, the papal nuncio to Germany and religious reformer instrumental to the Ecumenical Council. Books two and three contain various writings on religion, whilst the fourth book concerns the conduct of a number of heresy trials. Mark 4 is included on the frontispiece of the first section.

176. *Ordini di caualcare, et modi di conoscere nature de'caualli... Del sig. Federico Grisone... Aggiungeuisi vna scielta di notabili auuertimenti, per fare eccellenti razze, & per rimediare alla infermità de' caualli.*

Federico Grisone.

2 volumes, 4°

Venice: Giovanni Andrea Valvassore detto Guadagnino, 1571 (*In Venetia: appresso Gio. Andrea Valvassori detto Guadagnino, 1571*)

USTC 834712; Edit16 CNCE 21845; now available in translation, see F. Grisone, *Federico Grisone's 'The Rules of Riding': An Edited Translation of the First Renaissance Treatise on Classical Horsemanship* edited by E. M. Tobey (Arizona, 2014).

Federico Grisone's seminal text 'The Rules of Riding,' in two illustrated volumes. The illustrations are predominantly diagrams of the training bits designed by Grisone, whilst others demonstrate the anatomy of the horse and offer various remedies for the illnesses that might affect them. This edition was reprinted by the heirs of Luigi Valvassori and Giovan Domenico Micheli in 1584 (USTC 834714; Edit16 CNCE 21847).

177. *Rosario della gloriosa Vergine Maria.*

Alberto da Castello.

f.260, 12°

Venice: Valvassore, 1572 (*In Venetia: appresso Valvassori, 1572*)

USTC 808336; Edit16 CNCE 65114.

A pocket edition of Alberto da Castello's rosary of the Virgin Mary, which includes woodcut illustrations of scenes from the life of the Virgin.

178. *Dittionario volgare, et latino, nelquale [sic] si contiene, come i vocaboli italiani si possono dire, et esprimere latinamente: per m. Filippo Venuti da Cortona. Con un dittionario dele voci latine simile a quello del Calepino, co' numeri per ritrovar nel volgare, la loro significatione. Aggiunto dal medesimo in questa nuova impressione.* Filippo Venuti.

2 volumes, 8°

Venice: Giovanni Andrea Valvassore, 1572 (*In Venetia: appresso Gio. Andrea Valuassore detto Guadagnino, 1572*)

USTC 862429; Edit16 CNCE 59318.

A new edition of Filippo Venuti's Italian-Latin dictionary, published by the workshop several times in the 1560s. This edition is in two volumes, one Italian-Latin dictionary, and one Latin-Italian dictionary; and cross-references the extensive dictionary compiled by the fifteenth century lexicographer issued by many Venetian printers in the 1560s and 1570s (see Edit16 CNCA 2388 'Ambrogio Calepino'). An identical edition was reissued by the workshop under Luigi Vavassore in 1574 (USTC 862430; Edit16 CNCE 48245); and with Giovanni Domenico Micheli in 1576 (USTC 862431; Edit16 CNCE 67791), 1582 (USTC 862434; Edit16 CNCE 49838) and 1584 (USTC 862436; Edit16 CNCE 67790).

179. *Paridis de Puteo Neapolitani, iureconsulti clariss. Tractatus, super reassumptione instrumentorum. Recens editus cum summaris elegantissimis, & repertoriis. Per Joan. Bapt. Ziletum Venetum editis.*

Paride Dal Pozzo.

f.125, 4°

Venice: Giovanni Andrea Valvassore, 1572 (*Venetis: apud Joan. Andream Valuassorem, 1572*)

USTC 825313; Edit16 CNCE 15889.

A Latin edition of the legal writings of Paride dal Pozzo, a lawyer from Naples who was councilor to Alfonso of Aragon, presented in a textbook by Giovanni Battista Ziletti. Mark 4 can be found on both the frontispiece and colophon.

180. *Selua odorifera del Mutio iustinopolitano; nella quale si contengono discorso se si conuenga ragunar concilio. Tratto della comunione de' laici, et delle mogli de' cherici. Antidoto christiano. Catholica disciplina di precipi. L'heretico infuriato. Discorso sopra il concilio, et per la vnion d'Italia. Il Bulingero riprouato. Trattati tre della santa eucharistia. Riposta alla apologia anglicana. De Romana Ecclesia. Oue si insgena christianamente viuere ributtando la heretica prauità. Con vna copiosa tauola di tutte le cose notabili.*

Girolamo Muzio.

f.291, 4°

Venice: Giovanni Andrea Valvassore detto Guadagnino, 1572 (*In Venetia: appresso Gio. Andrea Valuassori, detto Guadagnino, 1572*)

USTC 844032; Edit16 CNCE 47055.

A collection of writings by Girolamo Muzio, which forms an attack on the Protestantism spread by Martin Luther in northern Europe, including 'the heretic engraged.' It is concerned with such issues as the clergy having wives, treaties on

the importance of the Eucharist and transubstantiation, and the problem of heretical behaviour. Mark 4 appears on the frontispiece.

181. *P. Terentius Afer, a M. Antonio Mureto locis proper innumerabilibus emendatus. Additamenta, Trenetij vita ex Aelio Donato. Argumenta in fabula, & scenas. Annotationes in margine adscriptae. Observatio variae lectionis. Editio postrema.*

Publius Terentius Afer.

f.167, 8°

Venice: at the Hippogriff, 1573 (*Venetijs: apud Hippogrphium, 1573*)

Edit16 CNCE 40136.

A small Latin edition of a play by the classical playwright Publius Terentius Afer, with the corrections of the fourth century grammarian Aurelius Donatus. It also includes marginal annotations by the sixteenth century French philologist Marc Antoine Muret. Mark 5 is included on the frontispiece. This edition was reprinted in 1575 (USTC 858791; Edit16 CNCE 40135).

182. *Publii Birgillii Maronis Opera, additamenta, Maronis vita, argumenta, scholia in margine adscripta, omnia ad fidem castigatissimorum exemplarium quam diligentissime restituta.*

Publius Vergilius Maro.

f.240, 4°

Venice: at the Hippogriff, 1573 (*Venetiis: apud Hippogryphium, 1573*)

USTC 862837; Edit16 CNCE 40134; C. Kallendorf, *A Bibliography of Venetian Editions of Virgil, 1470-1599* (Florence, 1991).

An illustrated quarto edition of the works of Virgil, with the commentary and corrections of an anonymous editor.

183. *Rosario della sacratissima vergine Maria madre di Dio, nostra signora; dall'opere del r.p.f. Luigi di Granata dell'Ordine de' predicatori; raccolto per il r.p.f. Andrea Gianetti da Salò, dottore theologo dell'istesso Ordine, & prouinciale di Terra Santa. Con la confirmatione di Pio V & institutione della festa da n.s. papa Gregorio XIII.*

Luis de Granada.

f.342, 12°

Venice: The Vavassori, 1574 (*In Venetia: appresso i Valuassori, 1574*)

USTC 838948; Edit16 CNCE 40133.

A printed rosary dedicated to the Virgin Mary, including writings of Luis de Granada's 'Order of Preachers' (Ordine de'predicatori). From its title, it seems that the volume was originally intended to coincide with the beginning of Pope Gregory XIII's papacy, which began in May 1572.

184. *Singularia in iure pontificio atque caesareo, ad subtiliores quaestiones ac frequentiores, quae in foro versantur, causas, tam veterum, quam recentiorum iurisconsultorum sententijs receptissimis comprobata, reuerendissimi episcopi ac clarissimi iurisconsulti do. Pauli Fusci Rauellensis, studio atque ordine alphabetico compilata. Et nunc primum in lucem edita.*

Paolo Fusco.

f.460, 4°

Venice: Luigi Valvassore & Giovanni Domenico Micheli, 1574 (*Venetijs: apud eredi di Luigi Valvassore e Giovanni Domenico Micheli, 1574*)

USTC 831204; Edit16 CNCE 20054.

A substantial quarto volume on pontifical law, in Latin, written by the jurist and bishop of Ravello Paolo Fusco. This edition was published by Vavassore's great nephew Luigi in partnership with Micheli, alongside Altobello Salicato, a printer and bookseller who worked with numerous publishers in Venice in the second half of the sixteenth century, including Domenico Nicolini da Sabbio and Francesco Rampazetto (see Edit16 CNCT 39). Mark 5 can be found on the frontispiece.

185. *Consiliorum seu responsorum excellentissimi iureconsulti, d. Gerardi Mazolli de Leazaris Regiensis... liber primus. Opus eruditissimum, & omnibus, praesertim forum agentibus, perutile ac necessarium. Cum indice rerum omnium insignium locupletissimo.*

Gherardo Mazzoli de'Leazzari.

f.303, folio.

Venice: heirs of Alvise Valvassore and & Giovanni Domenico Micheli, 1575 (*Venetiis: apud haeredes Aloysij Valuassorios & Ioan. Dominicum Michealem, 1575*)

USTC 841703; Edit16 CNCE 60976; Saponi, 1977.

A folio collection of 'erudite works' compiled by Gherardo Mazzoli de'Leazzari, a magistrate in Lucca and Officer of Bills in Florence. This Latin volume includes Mark 5 on the frontispiece, and was reprinted by the workshop again in 1593 (USTC 841705; Edit16 CNCE 72368).

186. *Tractatus Matthei Bruni Ariminensis, iurisc. clariss. de cessione bonorum, nunc denuo ab ipso auctore copiosius illustratus. Secunda editio. Cum indice quaestionum et materiae locorum insignium locupletissimo.*

Matteo Bruni.

f.152, 4°

Venice: heirs of Alvise Valvassori, and Giovan Domenico Micheli, 1575 (*Venetiis: apud haeredes Aloysij Valuassoris, et Ioannem Dominicum Michaelem, 1575*)

USTC 817021; Edit16 CNCE 7689.

A quarto edition of a Latin treatise by Matteo Bruni, a sixteenth century jurist and podestà of Rimini and Ravenna. Mark 5 can be found on the frontispiece.

187. *Rosario della sacratissima et gloriosa Vergine Maria. Con le stationi, & indulgentie delle chiese di Roma per tutto l'anno. Di nuouo ristampato; et di bellissime figure ornato.*

Alberto da Castello.

f.256, 8°

Venice: heirs of Luigi Valvassori, & Gio. Domenico Micheli, 1576 (*In Venetia: presso I Valuassori, & Micheli, 1576*)

USTC 763824; Edit16 CNCE 75767.

A new edition of the Dominican Alberto da Castello's *Rosary* of the Virgin Mary, this time printed by the posthumous workshop with an addition of the 'stations and indulgences' of the Roman Church for the year. It is also illustrated with Vavassore in partnership with Giovan Domenico Micheli who issued another 8° edition of the *Rosario* in 1578 (USTC 808337; Edit16 CNCE 40138), this time with 'bellissime figure ornato.'

188. *P. Virgilii Maronis poetae Mantuani Vniversum poema, cum absoluta Seruui Honorati Mauri grammatici, & Badij Ascensij interpretationi, Probi & Ioannis Viuis in Eclogas allegorijs, quibus accesserunt Ludouici Coelij Rhodigini, Ioan. Scoppae Parthenopaei, Iacobi Consantij Fanensis, Francisci Campani Colensis, Iacobi Crucij Bonon. necnon alterius docti hominis lucubrationes & annotationes in loca difficiliora. Elegantissimae praeterea librorum omnium figurae, argumenta, lectionum denique varietates, quas et Ioannes Pierius et alii doctissimi viri hactenus obseruarunt. Quae non, ut antea, plurimis foedata mendis, sed acri studio emendate atque omni, quantum licuit, ex parte expolita, emisimus...*

Publius Vergilius Maro.

f.389, folio.

Venice: at the Hippogriff, 1578 (*Venetiis: apud Hippogryphium, 1578*)

USTC 862854; Edit16 CNCE 48261.

This illustrated folio volume of the works of Virgil includes a variety of commentaries and responses from a great number of humanist scholars, including Josse Bade, Francesco Campana, Giacomo della Croce, Giacomo Costanzi, Lodovico Ricchieri and Juan Luis Vives. This substantial edition was published by the Vavassore workshop in concert with Pietro Dusinelli, a Venetian printer establishing himself in the trade in 1578 (and active until 1598). Mark 5 can be found on the frontispiece.

189. *Libro d'arme et d'amore chiamato Leandra; nella quale troverai come Leandra si gittò giuso d'una torre per amore di Rinaldo, & poi narra tuttili gran fatti delli baroni di Francia, & primamanete d'Orlando, e di Rinaldo. Novamente ristampata.*

Pietro Durante.

f.143, 8°

Venice: Guadagnino in the Frezzaria, at the sign of the Hippogriff, 1579 (*Stampato in Venetia: per il Guadagnino in Frezzaria, all'insegna de Hyppogriffo, 1579*)

USTC 827974; Edit16 CNCE 63452; Alessandro Cutolo, *I romanzi cavallereschi in prosa e in rima del fondo Castiglioni presso la Biblioteca Braidense di Milano*. (Milan, 1944).

A chivalric story combining the themes of war and love between Leandra and Rinaldo. Like many authors in the sixteenth century, Durante draws on characters established in Ariosto's *Orlando Furioso*, including Orlando and his cousin Rinaldo. This illustrated edition was published in 1579.

190. *Dittionario volgare, et latino.*

Filippo Venuti.

f.90, 16°

Venice: heirs of Luigi Valvassore & Giovanni Domenico Micheli, 1580 (*Venetiis: apud haeredes A. Valuassoris, & Ioannem Dominicum Michaellem, 1580*)

USTC 862433; Edit16 CNCE 40139.

A much abbreviated, pocket-sized edition of Venuti's earlier Latin-Italian dictionary.

191. *Viaggio da Venetia al Santo Sepolchro et al monte Sinai. Piu copiosamente descritto de gli altri: con disegni di paesi, città, porti, & chiese, et il santi luoghi. Con moltre altre santimonie, che qui si trouano diseguate, & descritte, come sono nelli luoghi loro proprii.*

Niccolò Poggibonsi.

f.96, 8°

Venice: the heirs of Luigi Valvassori & Giovanni Domenico Micheli at the Sign of the Hippogriff, 1580 (*In Venetia: appresso gli heredi di Luigi Valuassori, e Gio. Domeneco [sic] Micheli al segno di Hippogriffo, 1580*)

USTC 765021; Edit16 CNCE 77439.

A late illustrated edition of Niccolò Poggibonsi's account of his pilgrimage from Venice to the Holy Land; it includes a list of the countries, cities, ports and churches on the route to Jerusalem. Also among the pages are several full page woodcut views of the cities on this route. The partnership between Vavassore and Micheli also reissued this title in 1583 (USTC 805851; Edit16 CNCE 72828) and 1587 (USTC 806278; Edit16 CNCE 40140), with the Vavassore publishing it independently in 1587 ((USTC 806277; Edit16 CNCE 39454). Mark 5 is included on the frontispiece of all editions.

192. *Lunario, et pronostico di Hercole della Rouere astrologo bolognese. Calculato per le tauole prutenice al meridiano dell'inclita città di Venetia, all'hore, et minuti del commune horologio, sopra la dispositione dell'anno MDLXXXII. Nel quale si vedono le mutationi de tempi, le feste mobile, con li giorni atti al coltiuare, edificare, & dare medicine, con molt'altre particolar cose vtili, & necessarie alla flobotomia.* Hercole Della Rovere.

f.10, 4°

Venice: in the Frezzaria, at the sign of the Hippogriff, 1581 (*In Venetia: in Frezzaria, al segno dell'Hippogriffo, 1581*)

USTC 826356; Edit16 CNCE 37153.

This illustrated pamphlet is a lunar chart by the Bolognese astrologer Hercole della Rovere, calculated in the city of Venice. In it are a series of tables that enables the owner to accurately calculate the lunar cycle, and therefore the moveable festivals and feast days in the year 1581. Della Rovere claims that the work has many uses, including the ability to calculate the best days to perform bloodletting. Mark 5 can be found on the frontispiece.

193. *Apolonio de Tiro historiato, et nuouamente ristampato.*

Unknown Author.

f.40, 8°

Venice: the workshop of Guadagnino in the Frezzaria, at the sign of the Hippogriff, 1581 (*In Venetia: alla botega [sic] del Guadagnino, in Frezzaria, al segno del Hippogriffo, 1581*)

USTC 805644; Edit16 CNCE 2174.

A small illustrated edition of an ancient novella about the hunt for, and persecution of, the eponymous hero Apollonius of Tyre. A popular story in the medieval period, Vavassore's nephew issued this newly printed edition in 1581.

194. *Stephani Plazonis Secunda editio Donati. Nouiter correcti, & emendati, varijsque & multis erroribus antea plena, nunc illustrata. Vna cum tractatu de generibus nominum, et de formation praeteritorum, supinorum ad cognitionem grammatices preneccessario [sic].*

Stefano Piazzoni.

f.136, 8°

Venice: at the Hippogriff, 1581 (*Venetii: apud Hippogryphium, 1581*)

USTC 848241; Edit16 CNCE 17660.

A small grammar textbook compiled by the Venetian grammar professor Stefano Piazzoni, with a commentary and corrections by the Aelius Donatus of Rome. The two form a kind of dialogue throughout the volume. Mark 5 is included on the frontispiece.

195. *Ardor d'amore nouamente composto per il morigerato giouane Gio. Battista Verini fiorentino alla sua diua Gleba. Con vna confessione d'amore, & un capitol di uarie opinioni.*

Giovanni Battista Verini.

f.24, 8°

Venice: at the Sign of the Hippogriff in the Frezzaria, 1582 (*In Venetia: all'insegna dell'Hippogriffo in Frezzaria, 1582*)

USTC 862929; Edit16 CNCE 69729.

A short book on expressing love written by the Florentine calligrapher, poet and bookseller Giovanni Battista Verini, dedicated to his Gleba.

196. *Modo nouo da intendere la lingua zerga, cioè parlar forbesco. Di nouo ristampato per ordine di alfabetto. Opera non men piaceuole, che utilissima. Con un capitolo & quattro sonetti in lingua zerga, nouamente posti in luce.*

Antonio Brocardo.

f.24, 8°

Venice: at the Sign of the Hippogriff in the Frezzaria, 1582 (*In Venetia: all'insegna dell'Hippogriffo in Frezzaria, 1582*)

USTC 816930; Edit16 CNCE 71091; F. Ageno, 'A proposito del Nuovo modo de intendere la lingua zerga.' *Giornale storico della letteratura italiana* 136 (1958) 37-91.

A glossary of the slang used by Italian thieves, including a dictionary of terms in both zerga and Italian. Vavassore and Micheli printed another edition of this work in 1584 (USTC 816932; Edit16 CNCE 70822). Mark 5 is included on the frontispiece.

197. *Attila flagelum [sic] Dei, tradotto in ottaua rima, per Rocho de gli Ariminesi.*

Rocco degli Ariminesi.

f.32, 8°

Venice: heirs of Luigi Valvassore & Giovan Domenico Micheli, 1583 (*In Venetia: per li heredi di Luigi Valuassore, e Giouan Dominico [sic] Micheli, 1583*)

USTC 805793; Edit16 CNCE 3364.

A chivalric poem from the sixteenth century, written in *ottava rima* by the Paduan Rocco degli Ariminesi.

198. *La rappresentatione et festa di Joseph figliuolo di Jacob.*

Unknown Author.

f.10, 4°

Venice: heirs of Valvassore, 1583 (*Venezia: eredi del Valvassore, 1583*)

USTC 805840; Edit16 CNCE 62167; A. Cioni, *Bibliografia delle sacre rappresentazione* (Florence, 1961).

A short pamphlet concerning Joseph, son of Jacob, presumably printed to commemorate a religious festival or event.

199. *I quattro libri di Gio. Gerson, ne'quali si tratta della imitatione di Christo Giesu, del dispregio del mondo, e delle sue vanità. Dove tutto l'ordine della vita*

*humana chiaramente si comprende. Di nuouo corretto, & con somma diligenza ristampato.*

Johannes Gerson.

f.105, 8°

Venice: the heirs of Luigi Valvassori & Giovan Domenico Micheli at the Sign of the Hippogriff, 1583 (*In Venetia: per gl'heredi di Luigi Valuassori, e Giouan Domenico Micheli, al segno dell'Hippogriffo, 1583*)

USTC 805813; Edit16 CNCE 41759.

An illustrated octavo edition of the popular *Imitation of Christ*, here in four books by Johannes Gerson. Mark 5 is included on the frontispiece.

200. *Vita, passione e morte, della gloriosa vergine, e martire Catherina. Della vera historia ridotta in ottava rima, dal Papagno de Bisceglie. Ad vile, deuotione de gli deuoti della vergine santa Catherina.*

Papagno da Bisceglie.

f.24, 8°

Venice: the heirs of Luigi Vavlassori & Giovan Domenico Micheli at the Sign of the Hippogriff, 1583 (*In Venetia: per gl'heredi di Luigi Valuassori, e Giouan Domenico Micheli, al segno dell'Hippogriffo, 1583*)

USTC 846693; Edit16 CNCE 8309; Baldacchini, 1980.

A short work in *ottava rima* by the poet Papagno of Bisceglie, concerning the life, passion and death of St Catherine, for use by those devoted to the cult of this holy virgin.

201. *Le vie, o cerimonie di Hierusalem, le quai si dicono essere state composte, et ordinate dal glorioso santo Agostino.*

Unknown Author.

f.20, 4°

Venice: heirs of Luigi Valvassori & Giovanni Domenico Micheli, 1583 (*In Venetia: per gl'heredi di Luigi Valuassori, e Gio. Domenico Micheli, 1583*)

USTC 805852; Edit16 CNCE 72739.

A short volume on the streets and ceremonies of Jersualem, included in the writings of St Augustine.

202. *Opera del p. Cherubino da Spoleti. Della vita spirituale.*

Cherubino da Spoleto.

f.39, 8°

Venice: the heirs of Luigi Valvassori, & Giovanni Domenico Micheli, 1583 (*In Venetia: per gl'heredi di Luigi Valuassori, e Giouan Domenico Micheli, 1583*)

USTC 821919; Edit16 CNCE 11078.

A short illustrated work on living a spiritual life, by the fifteenth century Franciscan Cherubino of Spoleto.

203. *Viridarium poetarum tum Latino, tum Graeco, tum vulgari eloquio scribentium. In laudes serenissimi atque potentissimi d.d. Stephani regis Poloniae, magni duci Lituaniae, Russiae, Prussiae, Semogitiae, Klouiae, Liboniaeque domini, ac principis Transilvaniae. In duos libros diuisum.*

Unknown Author.

2 volumes, 4°

Venice: Sign of the Hippogriff, 1583 (*Venetis: ad signum Hyppogriphi, 1583*)

USTC 805853; Edit16 CNCE 45041.

Two volumes of poems in Latin, Greek and Italian, written by an anonymous poet in praise of King Stephen of Poland. The second of the two volumes was published by Domenico and Giovanni Battista Guerra, two Friulian brothers who printed books in Venice until 1600 (see Edit16 CNCT 155).

204. *Delle cose notabili della città di Venetia, libri II. Nè quali amplamente, e con ogni verità si contengono. Usanze antiche. Habiti & vestiti. Nuouamente riformati, accresciuti, & abbelliti. Con la tauola copiosa.*

Francesco Sansovino.

f.215, 8°

Venice: heirs of Luigi Valvassori & Gio. Domenico Micheli, 1583 (*In Venetia: presso gli heredi di Luigi Valuassori, & Gio. Domenico Micheli, 1583*)

USTC 854831; Edit16 40142; G. Melzi, *Dizionario di opere anonime e pseudonime di scrittori italiani* (Milan, 1848) Vol.1 260-1.

A new and amended octavo edition of Sansovino's description of 'The Nobility of Venice' including information about the city, as well as the clothing and habits of its noble inhabitants. With illustrations, including a view of the city of Venice repurposed from the 1518 Zoppino edition of Poggibonsi's account of his pilgrimage between Venice and the Holy Land. Mark 5 is included on the frontispiece.

205. *Frottole e canzone diuurse, le quali sono a pie d'vn colle adorno, quando le vaghe stelle, la pastorella, con la tramutatione, et che fastu quì la bella.*

Author Unknown.

f.4, 8°

Venice: the workshop of Guadagnino at the Sign of the Hippogriff, 1584 (*In Venetia: dalla bottega del Guadagnino al sengo del Hippogriffo, 1584*)

USTC 801396; Edit16 CNCE 42914.

A short pamphlet of collected short songs or *frottole*, on a variety of subjects.

206. *M. Tullii Ciceronis epistolae, familiares dictae. Additamenta & scholia in margine adscripta. Ciceronis vita. Argumenta singularum epistolarum. Artificio oratorium. Observatio variae lectionis. Berva Graeca, Latinis expressa. Index priorum nominorum. Omnia denuo, ad fidem castigatissimorum exemplarium, quam diligentissime restituta.*

Marcus Tullius Cicero.

f.268, 8°

Venice: at the Hippogriff, 1584 (*Venetia: apud Hyppogriffum, 1584*)

A collection of works by and about Cicero, including an account of his life, writing letters, and oratory skills, with words in Greek and expressions in Latin. A new edition with sections and commentary by an anonymous editor. Mark 5 can be found on the frontispiece.

207. *La Annunciazione della Madona [sic] Con li deuoti saluti che faceua santo Bernardo alla Vergine Maria.*

Unknown Author.

f.4, 8°

Venice: Workshop of Guadagnino at the Sign of the Hippogriff, 1584 (*In Venetia: alla bottega del Guadganino al segno dell'Hippogriffo, 1584*)

USTC 805862; Edit16 CNCE 1951; Cioni, 1963.

An illustrated octavo pamphlet in devotion to the Virgin Mary; probably produced to mark the feast of the annunciation in 1584.

208. *Capitolo in lingua venetiana. Sopra il mal francese.*

Unknown Author.

f.4, 8°

Venice: the workshop of Guadagnino, 1584 (*In Venetia: dalla bottega del Guadagnino, 1584*)

USTC 805872; Edit16 CNCE 9167.

A short octavo pamphlet on the French disease, in Venetian dialect.

209. *Vilanelle napolitane sententiose, e belle, ne piu poste in luce. E di piu agiontoui sette ottave tramuttate sopra vna ottava dell'Ariosto.*

Unknown Author.

f.4, 8°

Venice: the workshop of Guadagnino at the Sign of the Hippogriff in the Frezzaria, 1584 (*In Venetia: in Frezzaria dalla bottega del Guadagnino al Segno dell'Hippogriffo, 1584*)

USTC 801462; Edit16 CNCE 67859.

A short work featuring *villanelle*, a form of secular vocal music that originated in Naples in the mid sixteenth century. The author is unknown, but this illustrated pamphlet includes eight songs, one derived from Ariosto.

210. *La Confessione di Santa Maria Maddalena.*

Unknown Author.

f.4, 8°

Venice: the workshop of Guadagnino at the Sign of the Hippogriff, 1585 (*In Venetia: dalla bottega del Guadagnino al segno del Hippogriffo, 1585*)

USTC 805979; Edit16 CNCE 13074; L. Baldacchini, *Bibliografia delle stampe popolari religiose del XVI-XVII secolo. Biblioteche Vaticane, Alessandrina*. (Florence, 1980).

A short pamphlet on the confessions of St Mary Magdalene, perhaps printed to commemorate her feast day on 22 July.

211. *Il successo dell'impresa della Goletta, et di Tunisi, fatta da sultano Selino XIII imperatore de'Turchi l'anno 1574. Doue si descriue quanto in quella successe, co'nomi, cognomi, et patrie di molti valorosi capitani morti, e presi, et del loro gran valore. Con la coronatione di sultano Amurat III di questo nome, ilquale [sic] successe nel imperio per la morte di detto Selino suo padre del medesimo anno 1574. Composta in ottava rima per Rihauto Academico Aretino.*

Rihauto.

f.157, 16°

Venice: heirs of Luigi Valvassori & Gio. Domenico Micheli at the Sign of the Hippogriff, 1585 (*In Venetia: per gli heredi di Luigi Valuassori, & Gio. Domenico Micheli, al sego del Hippogriffo, 1585*)

USTC 852563; Edit16 CNCE 40146.

An epic poem composed in *ottava rima* by Rihauto of the Academy of Aretino, published as a pocket-sized edition in 1585. The poem recounts the success of Sultan Selino XIII at Tunis in 1574, with a list of the names, surnames and homelands of the captains who died there, along with an account of the coronation of the Sultan

Amurat III who succeeded his father in that year. Mark 5 is included on the frontispiece.

### Works Illustrated by Giovanni Andrea Vavassore

212. *Apochalypsis Ihesu Christi. Hoc est reuelatione fatta a sancto Giohanni [sic] euangelistia cum noua expositione in lingua volgare composta per el reuerendo theologo... frate Federico veneto Ordinis predicatorum cum chiara dilucidatione atuttu soi passi cosa utilissima.*

Fra Federigo da Venezia.

f.16, 4°

Venice: Alessandro Paganino, 1516 (*Venezia: impressa per Alex. Pag., 1516*)

Edit16 CNCE 6007.

An Italian edition of the Apocalypse told to St John, with full-page woodcuts by Giovanni Andrea Vavassore and other woodcutters. This thesis examines the three proposed to be cut by Vavassore's hand, which are signed "Z.A." (Fig. 3.1), "Z.A.D" (Fig. 3.5b) and "Zovan Adrea" (Fig. 3.6b)

213. *Thesauro spirituale volgare in rima et hystoriato. Composto nouamente a diuote persone de Dio & della gloriosa Vergine Maria: a consolatione de li catholichi et deuoti christiani.*

Unknown Author.

f.40, 8°

Venice: Niccolò Zoppino & Vincenzo di Paolo, 24 September 1518 (*Impressa in Venetia: per Nicolo Zopino [sic] & Vincentio compagni, 1518 adi XXIII del mese de settembre*)

USTC 800463; Edit16 CNCE 67662.

A spiritual dictionary in rhyme, intended to aid the devoted Christian in their worship of both God and the Virgin. Printed with a frontispiece and woodcut illustrations signed "Zovan Andrea de Vavasori F."

214. *Viaggio da Venetia al sancto speulchro & al monte Synai piu copiosamente descritto de li altri con disegni de paesi, ciatde, porti, & chiesie...*

Niccolò Poggibonsi.

f. 124, 8°

Venice: Niccolò Zoppino & Vincenzo di Paolo, 21 September 1518 (*Venezia: nouamente stampato per Nicolo ditto Zoppino e Vincentio compagno, 1517 Adi XIX de Setembrio*)

USTC 800481; Edit16 CNCE 61050.

An early edition of a guidebook for pilgrims travelling from Venice to the Holy Land, listing the points of interest to be found along the way. Featuring woodcuts, including a view of Venice, signed 'Z.A.' For the most recent work on this title, see Kathryn Blair Moore, 'The Disappearance of an Author and the Emergence of a Genre: Pilgrimage Guidebooks between Manuscript and Print', *Renaissance Quarterly* 66:2 (2013) 357-411.

215. *El quinto libro dello innamoramento di Orlando nouamente stampato & diligentemente coretto.*

Matteo Boiardo.

f.86, 4°

Venice: Niccolò Zoppino & Vincenzo di Paolo, 22 June 1521 (*Stampato in Venetia: per Nicolò Zopuno e Vicentio compagno, 1521 a di xxii de zugno*)

Edit16 CNCE 75484; Atzeni, 2010.

The fifth book of Matteo Boiardo's late fifteenth century epic poem, published in a new edition with corrections by the Venetian poet Niccolò Agostini. Includes various full quarto page woodcuts signed "Z.A."

216. *Canzoniere et Triumpho di messer Francesco Petrarca. Historiato et diligentemente coretto.*

Francesco Petrarca.

f.193, 8°

Venice: Niccolò Zoppino & Vincenzo di Paolo, 4 December 1521 (*Impresso in Venetia: per Nicolo Zopino e Vicentio compagno, nel 1521 adi IIII di decembro*)

Edit16 CNCE 37509.

An octavo edition of the songs and triumphs written by Petrarch, diligently corrected and presented by an anonymous editor. The work features a number of full page woodcuts intended to illustrate the triumphs described by the poet, signed by "Z.A."

217. *Li successi bellici seguiti nella Italia dal fatto d'arme di Gieredada del MCCCCCIX fin al presente MCCCCXXI cosa bellissima & nova stampata con licentia & privilegio nella illustrissima signoria di Venetia. Item sub pena excommunicationis late sententie come nel breve appare & historiate.*

Niccolò degli Agostini.

f.132, 4°

Venice: Niccolò Zoppino & Vincenzo di Paolo, 1 August 1521 (*Venezia: stampata per Nicolo Zoppino & Vincenzo da Venetia compagni, 1521 die I. Augu.*)

USTC 807985; Edit16 CNCE 450.

A poem in *ottava rima* concerning the military successes of Gieredada in Italy from 1509 to 1521, written by the Venetian writer Niccolò degli Agostini. Published with a license and a privilege from the Senate in Venice, it includes a woodcut of the siege of Padua by Vavassore signed "Z.A."

218. *La vita del glorioso apostolo & euangelista Ioanni composta dal venerabile padre frate Antonio de Adri de lordine de frati minori della obseruatia...*

Antonio da Atri.

f.64, 8°

Venice: Niccolò Zoppino & Vincenzo di Paolo, 4 March 1522 (*Stampata in Venetia: per Nicolo Zopino e Vincentio compagno, 1522 adi IIII de marzo*)

A short octavo volume on the life of the apostle and evangelist John, written by the sixteenth century Franciscan Antonio da Atri. With a woodcut portrait, signed by "Z.A.V."

219. *T. Liuius Patauinus historicus duobus libris auctus: cum L. Flori epitome. Addito indice copioso, & Leonardo Aretino de primo bello punico. Ac imaginius res gestas exprimentibus.*

Titus Livius.

f.295, folio.

Venice: Melchiore Sessa the Elder & Pietro Ravani, 3 May 1520 (*Impressaeque Venetiis: Melchiorem Sessan & Petrum de Rauanis socios, 1520 die III Maii*)

USTC 838285; Edit16 CNCE 30060.

A large folio edition of the *Decades* of the classical historian Titus Livius, with commentaries by the fifteenth century humanist Leonardo Bruni, and the jurist and editor Lucas Panaetius. With various woodcuts signed by Vavassore, including a portrait of Livy, signed “Z.A.”

220. *Libro o vero Cronicha di tutte le guerre de Italia, incomenzando dal mille quatrocento [sic] nonataquattro fin al mille cinquecento decedoto. Narrando tutte le guere [sic] si del reame de Napoli, come de Lombardia et re duchi e signori del stato suo scazati. E quelcita e castelli son bruiate & sachizati. Azonteui molte cose de le quale non erano in la prima impressione. Et in piu corrette. Nouamente stampate.*

Unknown Author.

f.40, 4°

Venice: Paolo Danza, 1 March 1522 (*Stampato in Venetia: a petition de Paulo Danza, 1522, Adi I Marzo*)

Edit16 CNCE 22117.

A shorter and earlier version of the popular *Guerre orrende d'Italia*, this quarto volume focuses on the wars in Naples and Lombardy. With small woodcuts signed “Z.A.”

253. *Guerre horrende de Italia. Tutte le guerre de Italia comenzando dala venuta il re Carlo del mille quatrocento novantaquattro fin al giorno presente. Nouamente stampate in ottava rima. Et con diligentia corrette.*

Unknown Author.

f.58, 4°

Venice: Paolo Danza, 18 March 1534 (*Stampate nella inclita citta de Vinegia: per Paulo Danza, 1534. Adi XVIII. dil mese di marzo*)

USTC 802668; Edit16 CNCE 22120; *GOR* 1:141-2; and Marco Villoresi, “Il mercato delle meraviglie: strategie seriali, rititolazioni e riduzioni dei testi cavallereschi a stampa fra Quattro e Cinquecento” in *idem, La fabbrica dei cavalieri. Cantari, poemi, romanzzi in prosa fra medioevo e Rinascimento* (Rome: Salerno, 2005) pp.130-74, especially 156.

A “monster” text comprised of narrative passages and short poems by street singers and venders like Ippolito Ferrarese and Eustachio Celebrino, on the subject of the “horrendous wars” of Italy. Published in ottava rima, with illustrations signed “Z.A.”

## Appendix 2

### On Printing Devices

Printers' devices, in one form or another, appear on books and pamphlets of every type and length, as well as on some of the cartographic works produced and sold by the Vavassore workshop. Although a number of large catalogues of printers' marks have been compiled (including, most recently, one of sixteenth century Italian examples by Giuseppina Zappella) the vast majority of scholarship on the print industry features little, if any, discussion on such identifying devices.<sup>1</sup> However, just as the dolphin and anchor is still synonymous today with the publications issued by the Aldine press, printers' marks served a number of purposes in the Renaissance. Firstly, such marks acted as visual identification for the printer, his business, and his family. They might also function as free advertising for the shop: a reminder to the consumer that, of all the bookshops and stalls to buy from in the Merceria, Frezzaria, and around the Rialto, they should buy from theirs. Finally, a printers' mark could act as both a kind of guarantee of quality of the book, and (albeit less successfully) as one of the first forms of copyright for the book's contents.<sup>2</sup>

The sixteenth century has been called the "golden era of the printers' mark," both in Italy and across Europe.<sup>3</sup> In the early years of printing, devices were composed of very simple, standard designs that could be personalised with initials, friezes and geometric figures. As the sixteenth century progressed, they began to reflect the art and interests of the day: sibyls, monsters, saints and martyrs, religious symbols, classical figures, mythological creatures and legendary animals, and scientific instruments.<sup>4</sup> The Vavassore workshop made use of at least five distinct devices during its activity between c.1515 and c.1593.

Among the five, two devices are variations of one another. The first mark (Fig.

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<sup>1</sup> See H. W. Davies, *Devices of the Early Printers, 1457-1560: Their History and Development* (London, 1935); J. Moran, *Heraldic Influence on Early Printers' Devices* (Leeds, 1978) and G. Zappella, *Le Marche dei Tipografie degli editori italiani del cinquecento* (Milan, 1986).

<sup>2</sup> See Davies, 1935, 1-15.

<sup>3</sup> Zappella, 1986, 5.

<sup>4</sup> Ibid. 6

1) is a basic orb and double cross (or cross of Lorraine) motif that had been the most prevalent symbol in the fifteenth century, and continued to be used into the sixteenth. This represents the most widely used of the marks adopted by the Vavassore press. The cross is, of course, a religious symbol intended to express the printers' piety. The orb below it, separated into three parts, contains the initials 'Z.A.V.'. This simple device – varying in shape from circle to heart – appears on both frontispieces and colophon pages, and was certainly the first device to be used by the press, for it appears on the earliest of the Vavassore publications.



Fig. 1. Double Cross of Lorraine and initials 'Z.A.V.' presently variously in a shaded box with foliage, and on a scroll held by putti.

The second mark (Fig. 2) takes this symbol and encases it within a rectangular shaded box, creating a kind of heraldic crest by placing alongside it a castle with three towers, and surrounding that with a combination of foliage and creatures. This more ornate device is the symbol of Giovanni Andrea working in concert with his brother Florio, and therefore appears on fewer publications, and only within the period of their collaboration. All of these publications are illustrated books, with one exception: it also appears in the top left hand corner of the portolan chart of the Eastern Mediterranean published in 1539. The castle with three towers was also the device of Antonio Zanchi, a printer from Bergamo who would have been active in Venice for almost a decade by the time Vavassore arrived there.<sup>5</sup> I have not found any evidence of the two workshops working together and, as Zanchi was only active until 1519 (and

<sup>5</sup> See D. E. Rhodes, 'Antonio Zanchi of Bergamo, Printer and Publisher at Venice and Mantua', *Gutenberg-Jahrbuch* (1956) 141-44. Zanchi also applied for a very early *privilegio* from the Senate on 16 June 1506. See Fulin, 1882, n.157, 83.

some of that time in Mantua) this seems to have been coincidental. Given the number of printers active in Venice during the sixteenth century, it is unsurprising that some devices were reused.



Fig. 2. The first mark is elaborated with the addition of a castle with three towers and two crossed wheat sheaves, and encased within a crest. This mark was employed by Giovanni Andrea in collaboration with Florio.

The third mark is more religious in tone, for it depicts the archangel St Michael slaying Satan as a dragon in the last days (Fig. 3). Rather than a stand-alone mark – for it does not explicitly refer to Vavassore, or include his signature – it seems that this woodcut image of the archangel was used in conjunction with the devices discussed above. Printed at the centre of an otherwise blank sheet, these decorative pages were placed at the front of volumes ahead of their title pages. This woodcut only appears in publications produced within a short window of time: between 1551 and 1556. The San Michele mark appears on a variety of different types of book, many of which are secular: including the poems of Laura Terracina, a medical compilation of the works of Hippocrates, Galen and Avicenna; and a 1553 quarto edition of the *Orlando Furioso*. Why might Vavassore have chosen to include this device for such a short period of time? Rather than trying to forge connections between what appears to be an otherwise unrelated group of publications, the inclusion of the San Michele woodcut makes sense only when it is considered as Vavassore's response to the events occurring in Venice during these years. Although Venice had remained quite free of epidemics after the

outbreak of typhus in 1527-9, the lagoon faced an outbreak of deadly plague in the 1550s.<sup>6</sup> The image of the archangel – a spiritual warrior, responsible for carrying the souls of the deceased to heaven – seems to have been employed for its protective qualities in this time of crisis; a purpose underlined by its inscription, which invokes San Michele to “defend us in order that we may not perish in the great judgment.”<sup>7</sup>



Fig. 3. St Michael (San Michele) the Archangel, used on publications issued by the workshop between c.1551 and 1556.

Continuing along the timeline of devices employed by the Vavassore workshop, the penultimate design features two hands, emerging from the clouds, holding a spear around which a snake and a vine are entwined (Fig. 4). This mark began appearing on Vavassore publications from c.1559 until after Giovanni Andrea’s death in 1572;

<sup>6</sup> This particular epidemic reached its peak in 1555-6. See Pullan, 1964, 411.

<sup>7</sup> ‘*Sancte Michael Archangele defende nos in pretio vt non pereamur in tremendo iudicio.*’

roughly coinciding with the time the workshop began printing books with the protection of the *privilegio*.<sup>8</sup> It more often appears on its own, though is occasionally accompanied by the motto ‘In utrunque’ – translating from the Latin as ‘in both.’ The device is not, however, unique to the workshop. Around the same time, Venetian printers like Vincenzo Valgrisi and Francesco Bindoni were using similar symbols that incorporated the heavenly hands and the snake (Fig. 5).<sup>9</sup> The connection between Vavassore and Valgrisi is particularly worthy of consideration, as the latter flouted the 1553 *privilegio* protecting the woodcuts used to illustrate Vavassore’s edition of the *Orlando Furioso*. Valgrisi was also continually connected with heterodox printing around the time Vavassore was brought before the Inquisition for engaging in heterodox discussions about the Bible and having banned titles in his shop. Remarkably similar devices were also used outside of Venice, including by the Estienne workshop in France which was known for printing works in Greek, Latin and Hebrew (Fig. 6).<sup>10</sup> The use of such similar devices in print workshops across Europe suggests that this symbol had become a fashionable means of demonstrating the quality of the works one produced. It also serves as a reminder of the inherent portability of books, and their capacity to transmit ideas (and imagery) across large distances.

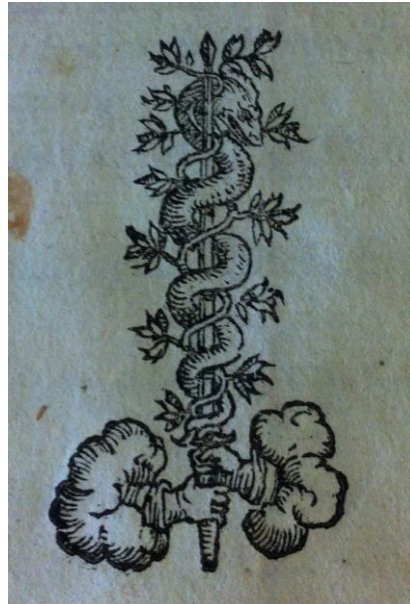


Fig. 4. Printing device used by the Vavassore workshop after 1559.

<sup>8</sup> As noted in Chapter Six, surviving archival documents confirm that Vavassore applied for copyright privileges in 1553, 1560 and 1566; whilst surviving books suggest the granting of further *privilegi* to him.

<sup>9</sup> Edit16 CNCM 77 records this mark on 61 editions published by Francesco Bindoni between 1550 and 1586.

<sup>10</sup> ‘Printers’ Marks’: an exhibition at Memorial University Libraries Newfoundland, Canada; see <http://www.library.mun.ca/qeii/FirstSpace/PrintersMarks.php>.

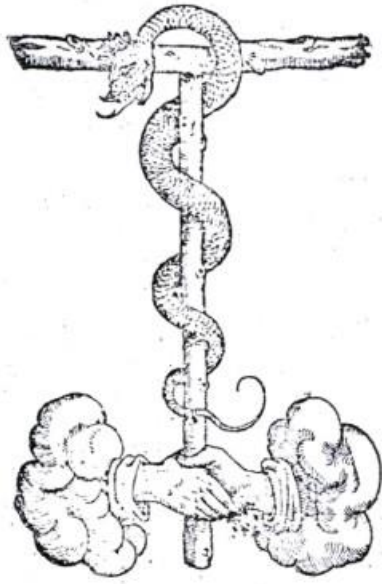


Fig. 5 Printing device of Vincenzo Valgrisi, active in Venice between 1539-1573.



Fig. 6 Device of Robert I Estienne (or Robert Stephanus) of the French Estienne press, active until 1559.

The fifth and final mark belongs to the period of the posthumous press, when the workshop was in the hands of Giovanni Andrea's nephew Alvise, and a short time later, under his sons Luigi and Guiliano (Fig.7). Unlike the shops of Gabriele Giolito at the Sign of the Phoenix, and Matteo Pagano at the Sign of the Ship, no records survive about the sign under which Vavassore sold his printed wares. Perhaps, because of its immediately recognisable location at the Ponte dei Fuseri, Vavassore's shop did not need one. However, after Alvise took control of the business in 1572, the premises in the Frezzaria began operating as "the workshop of *Guadagnino* at the Sign of the Hippogriff."<sup>11</sup> A creature of legend, this seems a particularly apt choice of symbol for the Vavassore workshop, for the hippogriff was first named and described by Ludovico Ariosto in the *Orlando Furioso* of 1516.<sup>12</sup> Ariosto's poem accounts for a large number

<sup>11</sup> The colophon of an octavo *La Annunciazione della Madona* [sic.] reads 'In Venetia: dalla bottega del Guadagnino al segno dell'Hippogriffo, 1584.' Five other publications attest to the location of the workshop in the Frezzaria.

<sup>12</sup> 'For him a filly to griffin bore;  
Hight hippogryph. In wings and beak and crest,  
Formed like his sire, as in the feet before;  
But like the mare, his dam, in all the rest.' Ludovico Ariosto, *Orlando Furioso*, Canto IV XVIII.

of editions and volumes produced by the workshop, and must have been one of its biggest commercial successes.



Fig. 7. The mark of the hippogriff, adopted by the Vavassore workshop from 1573 until its close in 1593.

Taken together, the printers' marks included in Vavassore volumes offer a sense of the priorities and evolution of the workshop. Beginning with a basic design, the devices used to decorate the frontispieces and colophons of editions issued by the Vavassore workshop gradually became more ornate, adopting contemporary trends and motifs as a means of demonstrating the quality of the titles produced by the workshop.

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