A FALSE GIOLITO IMPRINT OF 1575

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Card number 0295260 of The National Union Catalog: Pre-1956 Imprints provides details of an edition of Gli Asolani by Pietro Bembo (1470-1547) as being edited and annotated by Tomaso Porcacchi (1530-1585), with the imprint on its titlepage of Gabriel Giolito de' Ferrari, Venice, and dated 1575. It gives five locations in the United States of America for copies of this edition of Bembo's famous work, first published in 1505. However, doubts arise concerning the accuracy of this information because no Giolito printing of Gli Asolani with the date 1575 is to be found in the standard bibliographical repertories, notably the Index Aureliensis: Catalogus librorum sedecimo saeculo impressorum, Salvatore Bongi's Annali di Gabriel Giolito de' Ferrari, and the supplement to this latter by Paolo Camerini. It is, though, certain that Giolito published Bembo's Gli Asolani first in 1558, and that some copies of this edition have the date 1560 on the titlepage. Moreover in 1571 Giolito did publish Porcacchi's edition, and copies exist with 1572 in place of 1571 on its titlepage (Figures 1 and 2); Bongi mentions copies with the date 1573 on the titlepage, but I have not traced any. In 1575 Porcacchi's edition of Gli Asolani was reprinted in Venice by Giacomo Vidali (Figure 3). Two of the five locations on card number 0295260 given for the Giolito printing of 1575 should refer to Vidali's, namely: the

1 xlv (1969), 597.
3 (Baden-Baden and Nieuwkoop, 1962 in progress).
5 Bongi, Annali ..., cited in note 4, ii, 56-7, 120, and for copies of this edition see note 25 below; Bongi, p. 57, refers to the possible existence of copies with the date 1559 on the titlepage, but I have not found any.
6 Ibid., ii. 57, 317.
7 Cf. The National Union Catalog ..., xlv (1969), 597 cards n°. 0295261 and 0259263 (there is no 0259262).
Fig. 1
Titlepage of P. Bembo, Gli Asolani (Venice, G. Giolito, 1571), original size.
Trinity College Library, Cambridge, shelf number G. 12. 245 (2).
Published with permission of the Master and Fellows, Trinity College.
Newberry Library, Chicago⁸, and the Library of the University of Chicago⁹. In the case of the other three locations the libraries actually have an edition with the titlepage that bears the imprint of Giolito, Venice, and the date 1575. These are: the Library of the University of Arizona, Tucson, shelf number *858.39 B45a 1575¹⁰; the Library of the University of Michigan, Ann Arbor, shelf number 858 B45as (in due course to be re-numbered as PQ4608.A6 1746)¹¹; the Library of Congress, shelf number YA 3679¹². Apart from these the only other copy which I know with the imprint of Giolito and the date 1575 is my own¹³. In this short study I propose to examine the nature of the Giolito, 1575, edition of Bembo’s *Gli Asolani* and, if I may anticipate, my conclusion is that the imprint is false, the volume actually having been printed in the mid-eighteenth century.

The copy in the Library of Congress has a variant titlepage, but a bibliographical description of the other three copies is as follows:

**GLI ASOLANI DI M. PIETRO BEMBO NUOVAMENTE RISTAMPATI, / E diligentemente corretti. CON Gli argomenti a ciascun Libro, e con le Postille in piedi, che dichiarano i vocaboli più difficili. FATTE DA TOMASO PORCACCHI Da Castiglione Arerino. (Fleuron) IN VENETIA, M.D.LXXV. Appresso Gabriele Giolito. Con licenza de' Superiori.**

I + 204 pp. Duodecimo. A - I⁶. Text in roman type, annotations at the foot in italic type; 42 lines to a page; text 120 x ...
Fig. 2
Titlepage of P. Bembo, *Gli Asolani* (Venice, G. Giolito, 1572), original size. Library of the University of Minnesota, shelf number Z 851B42 OGa.-1572. Published with permission of the Library.
65mm. The titlepage and its verso (blank) are un-numbered. Text: numbered pp. 1-194; on p. 194 at the end of the text is the notice: *Il fine del terzo ed ultimo Libro*. Tavola delle cose notabili e de' vocaboli dichiarati negli Asolani del Bembo: numbered pp. 195-204; on p. 204 at the end of the Tavola is the notice: IL FINE DELLA TAVOLA.

Apart from the titlepage the setting of all four copies is identical; the titlepage of the copy in the Library of Congress is unlike the other three as described above in that it gives ‘NUOVAMENTE’ for ‘NUOVAMEMTE’, ‘VENEZIA’ for ‘VENETIA’, and omits Con licenza de’ Superiori. (see Figures 4 and 5).

The text of Bembo’s *Gli Asolani* in this edition with Giolito’s imprint and the date 1575 is that of the author’s second edition, which was first printed in 1530. According to the evidence of Porcacchi’s dedication addressed to Count Cesare Locatello (*sic*) and dated 12 June 1571 (it is not in the 1575 printing with Giolito’s imprint), it was the reprinting of *Gli Asolani* which gave the opportunity for him to have printed his contribution on this work’s ‘Vocaboli’. The dedication and ‘Vocaboli’ were first printed in Giolito’s edition of 1571 (some copies of which are dated 1572), and reprinted in Vidali’s edition of 1575. The text which Porcacchi used is that of Bembo’s second edition, and hence it is likely that the printing with Giolito’s imprint and the date of 1575

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15 Cf. Bongi, *Annali ...*, cited in note 4, ii. 317, for the Giolito printings; copies with the date 1571 on the titlepage are in the British Library, shelf number G. 18122 (3), and in Trinity College Library, Cambridge, shelf number G. 12. 245 (2); copies with the date 1572 on the titlepage are in the Library of the University of Kansas, Lawrence, shelf number Summerfield A126, and in the Library of the University of Minnesota, Minneapolis, shelf number Z 851B42 OGa.-1572. In both these issues the dedication is found at ff. ii-v (un-numbered preliminary pages); in the edition published by Vidali in 1575 it is at ff. ii-iv verso (un-numbered preliminary pages).

16 The passage quoted in note 14 is found in the edition of Giolito, 1571 (and likewise 1572), at p. 199, as quoted in note 31 below.
derived from Giolito's publication of 1571 (or 1572), though clearly Vidali's of 1575 cannot be entirely excluded. There is a close correspondence between the words found on the titlepage of the Giolito printing of 1571 (or 1572) and that with Giolito's imprint and the date 1575 (compare Figures 1 and 4); Vidali's titlepage certainly follows that of Giolito of 1571 (or 1572) (compare Figures 3 and 1). Apart from some spelling variants the significant difference is that the group of three copies with Giolito's imprint and the date 1575 has the additional phrase Con licenza de' Superiori.

If one accepts the source as being Giolito's edition of 1571 (or 1572), it does not establish that the imprint and date of the publication deriving from it are genuine: publication of the latter could have been at any time after the appearance of its source. The evidence of the titlepage strongly suggests that the Giolito imprint and the date 1575 are both false. Gabriel Giolito invariably used a printer's device which embodied a phoenix (as in Figures 1 and 2); the fleuron used in place of Giolito's device appears typical of the eighteenth century (compare Figures 7 and 8), and immediately makes one suspicious. The phrase Con licenza de' Superiori presents a further problem which merits consideration.

At least from 1562 printers in Venice were required by the Venetian government to obtain a licence for every book published. This licence was granted by the Dieci Savj on the authority of readers, who had reported that the book was not subversive in terms of the state, or likely to corrupt in terms of the church. In the seventeenth and eighteenth centuries reference to such a licence as having been granted often appeared on the book's titlepage with the words Con licenza de' Superiori, or Superiorum permissu, depending on whether the work published was in Italian or in Latin, and this practice was common over the length of the Italian peninsula. Seemingly books published in Spain comprising a text in Spanish had the Spanish form of the phrase on the titlepage, and used the Latin form for Latin texts, as on the Italian

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17 See the bibliographical descriptions in Bongi, *Annali* ..., cited in note 4, where a printer's device is listed for every genuine edition; for the device of Gabriel Giolito see F. Ascarelli, *La tipografia cinquecentina italiana* (Florence, 1953), Fig. 124.

Gli Asolani
Di M. Pietro Bembo
Nuovamente ristampati, & diligentemente corretti.
Con gli argomenti. A ciascun libro, & con le Postille in margine, che dichiarano i vocaboli più difficili.
Fatte da Thomaso Porcacchi da Castiglione Arreino.

In Vinegia, Appresso Iacomo Vidali. M. D. LXXV.

Fig. 3
peninsula\textsuperscript{19}. The only known genuine publication of Gabriel Giolito with the words \textit{Con licenza de' Superiori} on its titlepage is of 1572. The work is Cosimo Filiarchi's \textit{Trattato della guerra e dell'unione de' Principi Christiani contro i Turchi ...}, which based some of its argument on Holy Scripture, and hence was of concern to the church. After Gabriel's death in 1578 the Giolito firm continued in business until 1606, and of the few works that referred to a licence on their titlepages published over this period all were of a religious nature (though only some of the religious books were thus distinguished)\textsuperscript{20}. While one might argue that \textit{Gli Asolani} was concerned with morals it was not a religious work, and no genuine sixteenth-century edition of it published in Venice bears the words \textit{Con licenza de' Superiori} on its titlepage, or makes reference to its licence anywhere between its covers. I believe that as far as Venice is concerned, though further research is required to establish the point conclusively, the practice of making reference to a book's licence on its titlepage was extended to cover non-religious works only in 1623, specifically with Andrea Morosini's \textit{Historia Veneta ab anno M.D.XXI usque ad annum M.D. CXV}\textsuperscript{21}. In any event, the implication of \textit{Con licenza de' Superiori} on the titlepage of the publication of Bembo's \textit{Gli Asolani} with Giolito's imprint and the date 1575 is that this latter could not be genuine, and that publication in Venice before 1623 at least is highly unlikely.

The licence was not the copyright, though the two may be confused by some writers on the matter. The phrase \textit{Con privilegio} or \textit{Cum privilegio}, depending on whether the text was in Italian or in Latin, is often found on the titlepage of sixteenth-century


\textsuperscript{20} Bongi, \textit{Annali ...}, cited in note 4, ii. 324-5, 425-6, 427-8, 429-30, 457-8, 460-1.

\textsuperscript{21} This work, ed. P. Morosini (Venice, 1623), was published with the words \textit{Superiorum permissu}; for this publication and the background of events that resulted in the reference to the licence being printed in it see Brown, \textit{The Venetian Printing Press ...}, cited in note 18, p. 164.
printings, including those published by Gabriel Giolito. This phrase on its titlepage indicated that the publisher had a copyright to protect the work specified on the titlepage from the sale of rival or clandestine editions in the state which had granted the copyright, or privilege as it is commonly termed. It was possible for publishers, or for authors, and especially those with influence like Pietro Bembo, to obtain a privilege for more than one state, and in such cases the phrase Con privilegii or Cum privilegiis was that printed on the titlepage. Porcacchi’s edition of Bembo’s Gli Asolani first printed by Giolito in 1571 did not have the protection of any privilege, nor did Giolito’s earlier publication of the work in 1558. On 22 March 1530 Bembo’s revised edition of his Gli Asolani, indicated as ‘EDITION SECONDA’, was printed in Venice by the Da Sabbio brothers together with three of his Latin works, and all were granted a ten-year privilege by the Venetian government. When this expired, Bembo having sought in vain to obtain its renewal, publishers in Venice (city and state) could consider the text of Gli Asolani as being unprotected by copyright. As early as 1539 what appears to be an illegal edition of Gli Asolani was printed without an imprint, probably in Venice; it was reissued with the date 1540, but still without an imprint so

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22 Cf. the bibliographical descriptions in Bongi, Annali ..., cited in note 4; for instance, ii. 216-7, under 1548, lists both Paolo Diacono, Della origine et fatti de re longobardi and P. Bembo, Rime, as being Con privilegio.


24 Bembo, Gli Asolani (Venice, G.A. da Sabbio e Fratelli, 2nd ed., 1530) was protected by the privileges of five states, see note 26; P. Bembo, Historiae Venetiae libri xii (Venice, Sons of Aldo Manuzio, 1551) was protected by the privileges of five named states, while others were not specifically named, see C.H. Clough, “Pietro Bembo’s L’Histoire du Nouveau Monde”, in The British Library Journal, iv (1978), 17 n. 40.

25 For the 1571 edition see notes 6 and 15; for that of 1558 see note 5, while copies of this latter edition are in the British Library, shelf number 12330. aaa. 36 (1), and in the Beinecke Library, Yale University, shelf number Hd28 30r.

26 A copy of the 1530 edition is in the British Library, shelf number G.10471. The edition was printed in folio, and has no titlepage, being blank where this would be; on the verso of this blank leaf are the words ‘EDITION SECONDA’. The imprint and date are at the end of the text, and below are details of privileges from five states; the leaves are un-numbered. For the ten-year privilege granted the edition by the Venetian government see Bongi, Annali ..., cited in note 4, i. 218-9.
probably was illegally for sale in the first months of that year before the copyright had expired \(^{27}\). Comin da Trino's edition was published in Venice with his imprint and the date 1540 and hence presumably it was offered for sale after the expiration of the copyright \(^ {28}\). One suspects that the two issues without an imprint, and which certainly were not from Comin's press, represent a rival's illegal attempt to corner the market before copies of Comin's edition were legally on sale. In the autumn of 1539 Bembo had left the Veneto for Rome in consequence of his promotion to the cardinalate. A printer in Venice, therefore, might have supposed that Bembo was unlikely to have become aware of the illegal publication of his *Gli Asolani* until the copyright had actually expired, and in any case the punishment for infringement was usually little more than the destruction of the stock of the illegally printed work, always supposing the publisher and his stock could be traced \(^ {29}\). No edition of *Gli Asolani* after that

\(^ {27}\) I know only one copy of the 1539 issue, which is that in the Biblioteca Ubaldo Mazzini, La Spezia, shelf number A.19.1.21. I am indebted for information concerning this copy to Prof. Carlo Tivegna, Director of the Library. The work appears to be a conscious imitation of that printed in Venice by G.A. da Sabbio e Fratelli, 1530, for, like that edition, it has no titlepage, being blank where this would be; on the verso of this blank leaf are the words 'EDITION SECONDA', with the date added as 'M.D.XXXX'. One may suppose that it was intended to appear as though it were a legitimate reissue by the Da Sabbio brothers (cf. note 26). I know only one copy of the 1540 issue, that in Brighton Public Libraries, shelf number BC177.6 B42 in Cabinet. I am indebted for information concerning this copy to Mr. J.N. Allen, Chief Librarian of the Libraries. This appears to be the identical setting of the 1539 issue as far as the text is concerned; on the verso of the blank leaf where the title would normally appear are the words 'EDITION TERZA' and the date 'M.D.XXXX'. Trinity College Library, Cambridge, shelf number G.12.244 (2) contains a portion (from signature Eii to N[viii]) of either the 1539 or 1540 issue. H.M. Adams, *Catalogue of books printed on the continent of Europe 1501-1600 in Cambridge Libraries* (Cambridge, 2 vols., 1967), i. 109 n. 580 errs in allocating this fragment to Comin da Trino's edition of 1540 (for which see note 28). The copies of the two issues with no imprint have a different setting from that of Comin's edition and, unlike it, are without foliation numbers.

\(^ {28}\) A copy of this edition is in the British Library, shelf number 1074.f.28. This edition has a titlepage headed 'GLIASOLANI DI MONSIGNOR P. BEMBO', and at the foot of the page is 'IN VENETIA MDXL'; on the verso of this titlepage are the words 'EDITION SECONDA'. The imprint is found at f.104 as a colophon. Clearly this edition was consciously modelled on that published in 1530 by the Da Sabbio brothers (for which see note 26).

\(^ {29}\) For Bembo's promotion and his transference to Rome see C. Dionisotti, "P. Bembo", in *Dizionario biografico degli italiani*, viii (1966), 144-5. As far as
Fig. 5
Library of Congress, shelf number YA 3679.
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published in Venice in 1530 by the Da Sabbio brothers was granted a privilege by the Venetian government, and none claimed such a privilege. Works of Bembo that were first published by his literary executors following his death in 1547, including his Lettere, his history of Venice in both its Latin and its Tuscan versions, as well as his revised text of his Prose, were granted privileges by the Venetian government; but Gli Asolani was not included in these privileges. Accordingly, the fact that the edition of Gli Asolani, bearing what has been shown to be a false imprint of Giolito and a false date of 1575, does not have 'Con privilegio' on its titlepage throws no light on its publication.

There are, though, modifications on the titlepage bearing the false imprint and date that do not conform to sixteenth-century practice. Nuovamente is found instead of Nuovamente, and most strikingly Gabriele for Gabriel, the latter being found consistently in Gabriel Giolito's genuine imprints. Indeed the spelling of the entire text has undergone some revisions, while the typefaces used throughout the volume are not those found in any of the nine publications listed by Bongi as genuinely published by Giolito in 1575. The titlepage bearing the false imprint and date was printed independently of the first sheet, as the bibliographical description of the volume provided above indicates. The points concerning the spelling and the typefaces of the text are important, since one might conjecture that the titlepage had been added to sheets printed in the sixteenth century, and that the edition was a hybrid, which is not the case. In Giolito's genuine printing of Gli Asolani of 1571 (and 1572), as also in Vidalis's of 1575, the dedication to Locatello follows after the titlepage, and thereafter

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one can tell, the publisher who contravened the privilege granted to Bembo's Prose in 1525 merely had the copies which he had printed sequestered and destroyed, see V. Cian, Un decennio della vita di M. Pietro Bembo (1521-1531) (Turin, 1885), pp. 56-7.

30 Bongi, Annali ..., cited in note 4, i. 219-21, and for the privileges for Bembo's History see also Clough, "Pietro Bembo's L'Hist0ire ...", cited in note 24, pp. 10-11.

31 For the form Gabriel see the bibliographical descriptions in Bongi, Annali ..., cited in note 4. For the modernisation of the text cf. the passage from the edition with a false imprint and date in note 14 above with the text in the genuine edition of Giolito, printed in 1571 (and 1572): "La onde egli con questa imaginatione destatosi; et levatosi buona pezza v' havea pensato; et tuttavìa, quando il sopragiunsi, vi pensava ... ", at p. 199. For the editions printed by Giolito in 1575 see Bongi, ii. 346-53.
GLI ASOLANI
DI
M. PIETRO BEMBO
NUOVAMENTE RISTAMPATI,
Ediligentemente corretti
CON
Gli argomenti a ciascun Libro, e con le
Postille in piedi, che dichiarano
i vocaboli più difficili.
FATTE
DA TOMASO FORCACCHI
Da Castiglione Aretina.

N VENETIA, MDCCXXXVI.
Appresso Gabriele Giolito.
Con licenza de' Superiori.

Fig. 6
Library of Louisiana State University, shelf number 858 B422a.
Published with permission of the Library.
is printed the *Tavola delle cose notabili et de vocaboli dichiarati negli Asolani del Bembo*\(^{32}\). In the volume with a false imprint and date the dedication is omitted and the Tavola placed at the end of the work\(^{33}\) — again something that does not conform to sixteenth-century practice. It is difficult to see why the dedication was omitted, unless perhaps it was because the publisher of the reprinted edition believed such a dedication was only to be found in the first edition; in fact it was reprinted in all the subsequent genuine sixteenth-century editions of *Gli Asolani* that drew on Porcacchi's work. Another possibility is that the publisher of the edition with a false imprint had a mutilated copy, which lacked the dedication, as his source. The dedication occupies seven pages in Giolito's edition of 1571 (and likewise that of 1572), six in the edition of Vidali of 1575. Hence the titlepage, its blank verso, and the entire dedication set for printing for the edition with a false imprint would have occupied only some ten pages, less than half a signature of a duodecimo format. Accordingly there is no reason to suppose that the omission of the dedication in the edition with a false imprint was the consequence of a cancelled preliminary signature. The conclusion is that the titlepage was printed independently of the first signature, and an explanation of this oddity may be that the publisher was not anxious for the titlepage with its false imprint and date to be set and printed by the compositor of the text.

There remains one further piece of evidence that is particularly important. This is a copy of Bembo's *Gli Asolani* in the Library of Louisiana State University, Baton Rouge, shelf number 858 B422a, which is almost identical with the four copies that have the false imprint of Giolito and the false date of 1575\(^{34}\). Like them it is printed on rather thick paper which has the same watermarks\(^{35}\); the typefaces and actual setting of the text are identical. The titlepage corresponds to that of the group of three with *Con*

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32 See above at note 15.
33 See the bibliographical description above at p. 42.
34 *The National Union Catalog ...*, xlv (1969), 597 card no. 0295266. I am indebted for information concerning this copy to Mr. D.B. McKeon, Curator, E.A. McIlhenny Library, Louisiana State University, Baton Rouge.
35 There appear to be two watermarks; signatures A to C have paper with a watermark of a circle that encloses what may be an anchor; signatures D to I have paper with a watermark of a saint (possibly St. Andrew) with a St. Andrew's cross on both flanks.
licenza de' Superiori below the printer's false imprint in all save one particular, and this is its date: 'M.D.CCCXXXVI' instead of 'M.D.LXXV' (see Figure 6). It seems most improbable that a typesetter in 1575 would have made a date error in composition of two centuries into the future, just as no typesetter in 1746 with honest intent would have claimed to have been working for Gabriel Giolito de' Ferrari of Venice, who had been dead for a century and a half. It has already been suggested that the edition with the false imprint of Giolito and false date of 1575 was likely to have been printed subsequent to 1622. The earliest date of ownership found in any of the copies is 1748, as will be considered below. The fleuron appears typical of the eighteenth century, while the typefaces, linguistic modifications, and the use of the phrase Con licenza de' Superiori, could all be of that century. On the evidence of the copy in the Library of Louisiana State University my assumption is that all five known copies were printed at the same time and in 1746. In short, the date 1746 found on the titlepage of the copy in the Library of Louisiana State University, though a typesetter's error, faithfully indicates the year when the type of the edition was set. Why was this titlepage not destroyed by the individual guilty of perpetrating the fraud? I can offer no explanation beyond remarking that it is an oversight such as this which has resulted in the exposure of many crimes.

In terms of their titlepages the five copies can be grouped into three states. There is the titlepage with the date 1746 (the copy in the Library of Louisiana State University). Its setting above the fleuron is identical with what was presumably the corrected definitive state as exemplified by three copies (that in my possession, that in the Library of the University of Arizona, and that in the Library of the University of Michigan). However, in these the type below the fleuron was reset when the date was changed from 'MDCCXXXVI.' to 'M.D.LXXV' (see Figures 6 and 4). The fifth copy (that in the Library of Congress) indicates resetting above and below the fleuron, notably 'NUOVAMEMTE' for 'NUOVAMENTE', 'VENEZIA' for 'VENETIA', and the omission of Con licenza de' Superiori. (see Figure 5). There appears to be no way of resolving conclusively the order of these three states, and I merely speculate that the setting of the copy in the Library of Congress may be the first, that with the date 1746 the second, the three copies representing the third and definitive issue.
IL MERCURIO ERRANTE
Delle Grandezze di Roma, tanto antiche, che moderne
DI PIETRO ROSSINI ANTIQUARIO,
In questa Nona Edizione migliorato, ed accresciuto, con l'aggiunta delle Fabbriche fattevi fin'al presente:
DIVISO IN DUE PARTI,
LA PRIMA
Contiene Palazzi, e Chiese,
LA SECONDA
Ville, Giardini, Termi, Acque, Teatri, Cerchie, Archi Trionfali, Guglie, Sepolcri, ed altre Antichità, e cose singulari di Roma:
PART E L.

IN ROMA MDCCCLXXI.
Nella Libreria di Fanfani Amidei al Corso.
Nella Stamperia di Lorenzo Capponi.
Con licenza de' Superiori.

Fig. 7
Titlepage of G. P. Rossini, Il Mercurio... (Rome, L. Capponi, 1771), original size.
Where was the edition of 1746 printed? Only one of the five copies, that in the Library of Congress, bears testimony of its provenance prior to this century. Its front free flyleaf bears the inscription ‘S.B. Valafrati’ and the date below ‘1748’. The titlepage has on it handwriting of ownership which appears to be of the eighteenth century signifying it belonged to Fra Giovanni of the Order of Trinitarians, who was attached to the Order’s Chapter in Rome36 (see Figure 5). A fleuron found on the titlepage of the ninth edition of Giovanni Pietro Rossini’s Il Mercurio ..., published in Rome in 1771, is clearly an elaboration of that in Bembo’s Gli Asolani of 1746 (compare Figures 6 and 7). This may strengthen a case that the latter was also printed in Rome. Fleurons, though, were cut to order and re-sold as stock in trade, so too much cannot be made of the Rome association. In the mid-eighteenth century Venice was the centre in Italy for cheaply printed non-religious texts. Among the publishers producing these was Simone Occhi, for instance, who in 1760 printed an edition of Sannazaro’s Poemata that seems of the same class as the 1746 printing of Gli Asolani (see Figure 8); another similar example is provided by Francesco Pitteri’s printing of Guarini’s Il Pastor Fido, dated 1738. Of course I am not suggesting that either Occhi or Pitteri was responsible for the 1746 edition of Bembo’s Gli Asolani, but wish to indicate by analogy that it is possible the 1746 edition was actually printed in Venice.

One may wonder: why the false imprint and the false date? I can only speculate here, too, as to the answer. Perhaps the work was printed to deceive inexperienced collectors, possibly above all young Englishmen on the Grand Tour. This, at least, may explain why so few copies appear to be extant, as those duped were likely to destroy the fake, and not publicise their deception. It seems legitimate to draw a parallel with the imitation ‘Parker 51’ fountain pens that were sold as a bargain in Italian piazze to many British tourists in the early 1950s, but which already are virtually forgotten: I doubt if more than one or two of these latter fakes lasted till 1960!

36 I have been unable to find anything concerning this Fra Giovanni or about the Chapter of the Order of Trinitarians in Rome. For the Order in general see P. Deslandres, L’Ordre des trinitaires (Paris-Toulouse, 2 vols., 1903), and H. Heimbucher, Die Orden und Kongregationen der Katholischen Kirche (Paderborn, 3rd. ed., 2 vols., 1933-4).
Fig. 8
It is legitimate, also, to consider why Bembo’s *Gli Asolani* was chosen to be faked, rather than one of Aretino’s works. I suspect that what determined the matter was what the publisher happened to have available in 1746. Perhaps he possessed a copy of the Giolito edition of 1571 (or of 1572) and, on being offered a generous sum for it, thought that he could make a considerable profit by printing and selling fake copies of it. There is evidence that Bembo’s literary work enjoyed something of a vogue in the first half of the eighteenth century, in testimony of which there was the elegant folio edition in four volumes of his complete works published in Venice in 1729. Moreover in the sixteenth century Bembo had been one of the authors more frequently published in Venice, and hence a familiar name to collectors, yet not one whose editions were accurately listed for them. A guide like Giusto Fontanini’s *Dell’ Eloquenza italiana ... Aggiuntovi un catalogo delle opere più eccellenti ...* (Rome, 1706), for example, indicates only a few of the many printings in Venice of Bembo’s *Gli Asolani*. Interestingly enough, too, in the sixteenth century there had appeared editions of some of Bembo’s published works that contravened an existing copyright — the example of *Gli Asolani*, issued in 1539 and again in 1540 as considered above, is testimony. The faker in 1746 might always have hoped that if the worst came to the worst, and the collector was not deceived into thinking he had a genuine publication of Giolito, he might have believed he had a rare copy of a sixteenth-century illicit printing. It

37 Published by F. Hertzhauser.

38 There were at least six editions of this work by 1737, published in either Rome or in Venice, usually supplemented with information concerning sixteenth-century publications that had been located since the previous edition had appeared.

39 For an unauthorised printing of 1525 of Bembo’s *Prose* see note 29 above; for clandestine issues of 1539 and 1540 of Bembo’s *Gli Asolani* see above pp. 47-8.

I considered that the edition of Bembo’s *Historiae Venetae libri xii* (Paris, M. Vascosan, 1551) was unauthorised in Clough, “Pietro Bembo’s *L’Histoire ...*”, cited in note 24, pp. 9-11. Dr. Elizabeth Armstrong of Oxford has suggested to me that it may have been published under a business agreement with Gualteruzzi and the Aldine Press in Venice. She has indicated that Vascosan was at the top of his profession in 1551, and hence it would have been folly for him to have claimed a privilege he did not possess; moreover, he had had other contact with the Aldine Press in the previous decade. Her conclusion, which I accept, is that it was likely that Vascosan had bought the rights for France, perhaps for a limited period, and hence the number of copies printed was small.
was in Venice above all that sixteenth-century editions of Bembo's works were most likely to be common in the eighteenth century, and hence there it would have been relatively easy to pass the faked copies into circulation. Significantly the parchment binding, with the author and title indicated in ink on the spine, is virtually identical on all the five copies; it appears to be eighteenth-century, and likely enough a part of the original deception. The uninformed today might easily mistake the binding for late sixteenth-century.

All in all it appears likely that the edition with the false Giolito imprint and the false date of 1575 was actually printed in 1746, possibly in Venice. The publisher's name still remains a mystery the resolution of which may lie in the chance discovery of the typefaces, or the decorated initials, or the fleuron, as used in the faked edition, in some contemporary publication that bears a genuine imprint. One may hope that other eighteenth-century printing fakes will come to light, for it is hard to believe that the one considered in this study is unique.