AN ANNOTATED CHECKLIST
OF EDITIONS OF THE WORKS OF
BATTISTA GUARINI

compiled by

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INTRODUCTION and SELECT BIBLIOGRAPHY

When Oxford University Press published Michael Cox’s *Dictionary of writers and their works* in 2001, a gremlin succeeded in translating (as good a word as any) *Il pastor fido* into *Fido the shepherd*. A somewhat fuller transmogrification into *Fido the sheepdog* would have been even more rib-tickling but, joking aside, the error is to a certain extent symptomatic of the bibliographical vicissitudes that have befallen Guarini’s masterpiece over the years. Whereas the works of Tasso have received extensive bibliographical coverage, the only attempt hitherto at a listing of editions of Guarini, and then only of editions of the *Pastor fido*, remains that of Vittorio Rossi, who, in his 1886 monograph, *Battista Guarini ed il Pastor fido: studio bibliografico-critico*, listed about 190 editions of the play, including translations and adaptations. This was an entirely respectable total for the 1880s but the availability of later resources, and in particular of on-line individual and collective catalogues, means that the number of editions of the *Pastor fido* alone published in the period up to Rossi’s cut-off date of 1877 can now be increased to about 450, with another 40 or so published since that date, a thoroughly satisfying progression for a work which was branded ‘uninteresting, romantic, and improbable’ in volume 1 of Robert Watt’s *Bibliotheca Britannica* (1824).

This checklist is a work in progress. It is not, nor was it ever intended to be, a full-scale bibliography of Guarini. Rather, it is, as its title suggests, a listing of editions of his works, and not only of the *Pastor fido*, gleaned from sources old and new, printed and electronic, and annotated, to a greater or lesser extent, according to the whim of its compiler. What began as a simple exercise to celebrate the existence, in the Library of the Taylor Institution in Oxford, of what is very possibly the world’s largest collection of editions of Guarini’s masterpiece, has grown over the years to encompass also copies of editions of his works found in the Bodleian and in Oxford college libraries. (With regard to these latter copies, *it is essential that personal application should be made in advance to the librarians concerned by anyone who wishes to consult any of the editions listed here as being in college libraries.*) To these I have gradually added copies in the British Library and in a limited selection of other libraries which I happen to have visited. It goes without saying, of course, that, given that this list contains over 600 entries, there are a very great number of editions which I have not seen and that the details of them which I give are subject to the vagaries of my manifold sources.

Vagaries, certainly. It is an unfortunate fact that, when it comes to electronic sources in particular, one is up against a number of factors which militate against exactitude. How many catalogue conversions are carried out against the clock and in part by inexperienced cataloguers? When there is a general dearth of antiquarian cataloguers and of cataloguers with foreign language skills, is it perhaps not surprising that, in the course of my researches, I came across some interesting examples of miskeying or misinterpretation. Thus it was that I found the imprint of the 1661 French translation ‘A Paris, chez J. Baptiste Loyson, rue S. Jacques prés la Poste, à la Croix Royale’ reduced to ‘A Paris, Jacque a la Cross Royalle’. And the 1733 French translation entitled *Nouvelle traduction françoise du Pastor fido* catalogued as a work by that
alluring but entirely fictitious (though appropriately named) bluestocking, Françoise du Pastor Fido. How often in the course of conversion are the original volumes actually consulted? The British Library’s copy of the 1628 Neapolitan version of *Il pastor fido* is wrongly dated 1828 in the Integrated Catalogue because it was so dated in the printed catalogue. And what if the catalogue being converted consists of hand-written entries? This is presumably the reason behind Zaltieri becoming Fabrari and I particularly like the following entry from the same (Italian) library: ‘Il Pastor fido ... colle ruine edalitre, opere del medesimo... Edussa prefagione...’ Ruinous, indeed! I have managed to avoid some of these ‘ghost’ editions by the application of common sense or by interrogating the libraries concerned when I sensed that a date or some other detail seemed unlikely but no doubt many others remain and I look forward to having some of my entries questioned or corrected. One cannot, of course, dismiss older authorities such as Allacci out of hand but I have allowed myself, while including some older references, to question their validity. I have not, needless to say, included in this list works which even the most prestigious libraries have seen fit to enter up as works of our Guarini. He is not, for example, the author of the *Opuscula* published by Luigi Piacente in 1995, nor did he write *Della gierarchia* or *De ordine docendi ac studendi* or *Della vera sapienza*, and he did not translate the *Menaechmi* of Plautus...

I am myself, however, not entirely blameless when it comes to literal exactitude. I have tried to give titles correctly, while generally shortening them by omitting, for example, the subtitle ‘tragicomedia pastorale’, unless the grammar dictates otherwise, the author statement (‘del molto illustre signor cavaliere Battista Guarini’, ‘dello stesso autore’, etc.) and the privilege statement but I have not attempted any sort of regular transcription of capitals and so on. I have, for the most part, differentiated i and j and u and v according to modern usage and I have also regularised imprints, so that place of publication precedes details of publication/printing, which in turn precede the date, regardless of the order as found on the titlepage. It is hoped that at some future date digitised images of title-pages and engravings can be added to this database and these might even serve to replace some of the descriptions given.

Entries are arranged chronologically, works published in any particular year being arranged alphabetically (for example, *Lettere*, *Pastor fido*, *Rime*) and numbered. Within this sequence, editions of the *Pastor fido* are arranged as follows: Italian texts, arranged by place of publication and, if necessary, publisher (with the notable exception of the first (Venice) edition, which logically precedes editions published with the same date in other Italian cities), followed by bilingual editions, translations and adaptations, arranged by language, and so on. Cross-references are given thus: 1766/1. Undated editions are, for the most part, gathered in separate sequences which appear between century divisions, seventeenth-century ones, for example, appearing between 1600 and 1601, headed 16xx. Where a date is known, with greater rather than lesser certainty, the edition will appear under that date. A list of undated editions is given at the very end of the Checklist, with a cross-reference to their place in the chronological sequence.

Locations and shelfmarks are, generally speaking, self-explanatory. Oxford copies are listed first, followed by those in the British Library (BL) and the Bibliothèque Nationale de France (BNF). (For items published since 1900, in general only one, Oxford location is provided.) A location preceded by an asterisk means that I have
not seen the edition/copy myself, though I may have obtained information other than the bare bones of a catalogue entry from the library itself or from some other library and I here give my grateful thanks to colleagues far and wide, some of them long-suffering, who have provided copies and answered my questions. I have resisted the temptation to multiply locations and references, generally giving, for example, only one (preferably British) location for editions I have not seen, but I have noted which editions appear in the FirstSearch database (or in the printed National Union Catalogue (NUC) if not found therein) and in the database of the Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane e per le Informazioni Bibliografiche (abbreviated to ICCU, with the addition of (EDIT16) for those editions found only in the Censimento nazionale delle edizioni italiane del XVI secolo). I have used the Catalogue collectif de France and other national databases, such as GVK, the German Gemeinsamer Verbundkatalog (and its printed predecessor, Gesamtverzeichnis des deutschsprachigen Schrifttums (GV)), but I list regularly only copies of editions in the Bibliothèque Nationale de France, including those located in the Bibliothèque de l’Arsenal (‘BNFArsenal’) or rue de Richelieu (‘BNFRichelieu’). The Eighteenth Century Short Title Catalogue (ESTC) and Eighteenth Century Collections Online (ECCO) are regularly cited, as are their earlier equivalents (STC and Wing), and the availability of reproductions, whether as microforms or as online resources, are likewise mentioned. (Google’s mass digitization project, which has already digitized the great majority of the Taylorian’s older holdings, for example, means that one may not need to look further than that provider for access to a great many of the copies listed here but I do not list Google as a source, as this and other such providers are constantly changing the face of facsimile provision in the field.) Details of other sources of information, generally printed, which I quote from time to time, will be found at the end of this introduction in the Select Bibliography, which lists most of the books and articles which I found useful from a bibliographical point of view.

The presence of some entries, which give details of texts somewhat removed from the original of Guarini (libretti, for example), may be questioned but I think that they form an interesting sub-culture to the straightforward (or sometimes not so straightforward) area of edition and translation and are, in any case, so often found in catalogues under Guarini’s name. Such indulgences perhaps led me to curb my enthusiasm in other fields and I have not gone out of my way to list other than substantial anthologised selections of Guarini’s poetry, for example. Hints of what may be lost by such a decision may be gleaned from articles such as Daniela Dalla Valle’s ‘Un aspetto della fortuna francese del Pastor fido’ (Studi secenteschi XIV (1973), 189-230), which deals with the enormous success of one particular scene, or from the keying in of the search word ‘Guarini’ in the ECCO database. I have also not attempted to list musical settings of his madrigals and other verse which are, in any case, more than adequately documented elsewhere, in, for example, such volumes as Guarini, la musica, i musicisti (see Select Bibliography). Letters are a different matter, as they normally constitute the first appearance of such isolated pieces of Guariniana, but I have tried not to overegg the pudding.

A word should perhaps be said about the growth of the Taylorian’s collection of editions of Guarini. The nucleus of the collection came to Oxford in 1839, some nine years after the death in September 1830 of Robert Finch, a Balliol man, whose large and varied general library was bequeathed to the University. For many years, from the mid-1840s, the books in the Finch Collection were housed in a room in the newly
built Taylor Institution, as indeed was the Hope entomological collection! A printed catalogue was not published until 1874 but the books had been listed in the Taylorian’s first, handwritten catalogue, begun in 1847, and when, in 1921, the Finch collection was divided among the Taylorian, the Bodleian and the Ashmolean libraries, all the Guarinis remained in the Taylorian. Finch had collected no fewer than 33 different editions, ranging from the *Opere poetiche* of 1601 to a Milan *Pastor fido* of 1828. One edition, bearing the bookplate of Finch’s wife Maria, was held in duplicate. The majority of these volumes bear the special Finch donation bookplate in addition to the Taylorian’s own bookplate. It is, however, not easy to chart accurately the growth of the Guarini collection in the following years, mainly because, in the heady days of improved library finances in the 1970s, many of the volumes were refurbished or rebound and about twenty-five of the original bookplates were not retained. However, from the majority which did survive with the year of acquisition pencilled in and to a certain extent from the Library’s catalogues, it is possible to build up a general picture of the situation. The Library’s first printed catalogue (1861) contains one new edition (1787, listed under *Pastorali*) but unaccountably omits five which were in the 1847 catalogue. It also invents a Paris 1797 edition, dedicated to Joseph Napoleon, which is, in fact, the Rome 1797 edition which actually precedes it in the catalogue. The Library’s second handwritten catalogue, in use from 1870 to 1877, uses as its basis pages from the 1861 printed catalogue, cut up and pasted in, and adds further editions in manuscript. Three bookplates bear the date 1863 and a copy of the 1775 edition was presented by the Revd Dr Wellesley, Principal of New Inn Hall, before 1870. G.W. Kitchin gave a copy of the 1786 Cazin edition to the Library in 1874 and it was in this year, as far as one can tell from the surviving evidence, that Dr Heinrich Krebs, who had been appointed Librarian in 1871 and who was to remain in post for fifty years, began to add systematically to the collection, the years 1875 to 1877 being particularly fruitful. Some of the more desirable editions were purchased during this period. A copy of the first edition of the *Pastor fido* (1590) and of the *Rime* (1598) were acquired in 1875, as was Bodoni’s quarto *Pastor fido* of 1793, while the great four-volume edition of Guarini’s works, published in Verona by Tumermani in 1737-38, followed in 1876. A considerable number of editions, including the first edition of the *Lettere*, were acquired in 1877, which, judging from the proportion of surviving bookplates bearing this date, was possibly the Taylorian’s *annus mirabilis* for Guarini accessions. The year 1881 saw the arrival of two French translations, the Paris 1664-66 edition of De Torche’s translation and the Paris 1595 edition of the translation of Roland Brisset. In an article in *The Academy* in January 1882, Dr Krebs reported that the latter edition predated by three years what was masquerading as the first edition of Brisset’s translation in the 1878 supplement to Brunet’s *Manuel du libraire*. He also pencilled in, in the lower margin of the Library’s copy of the *Manuel*, the following words: ‘Non: la 1e trad. franç. est de l’an 1595.’ He was wrong, of course, as Brisset’s translation was in fact first published in 1593, but, writing from the Taylorian, Krebs adds a paragraph which gives us an invaluable snapshot of the collection as it existed in 1882, noting as he does that ‘the Curators of the above library, with due regard to the considerable collection bequeathed to the university by Robert Finch, and deposited in the Taylor Institution, have now brought together, as a specialty, not less than 126 different editions and versions in various languages of this celebrated pastoral.’ Strangely this article seems to have marked almost the end of Krebs’s interest in Guarini, for very few older editions of the works were added during the remaining forty years of his remarkable tenure or indeed in the years that followed
and it would be another century before collecting began again in earnest. A few editions came into the Library in the 1950s and, when I joined the Library staff in 1971, I was encouraged by the then Librarian, Giles Barber, who had taken up his position the previous year, to scour incoming catalogues of antiquarian and second-hand books for more, a practice which he himself pursued assiduously. (The arrival of such on-line databases as Maremagnum has made the task so much easier.) In the 70s in particular it was sometimes a race between the Taylorian and the University of Birmingham Library to see who could telephone the bookseller first, for the then Professor of Italian, Humphrey Whitfield, was on the lookout for editions to add to Birmingham’s collection. We did not always win, even when the bookseller was based in Oxford! Since 1971 the Library has acquired about 80 editions published before 1900 and I am pleased to say that, since my retirement in 2004, it has, with my (disinterested) encouragement, continued to add to what is, by any standards, a remarkable collection.

I never actually met Professor Whitfield, though I did once travel in the same lift as him in the University Library in Birmingham. We began to correspond in the summer of 1976 after Birmingham had reported missing one particular edition about which I had made enquiries. As it happened, Professor Whitfield had a copy and he kindly lent it to the Library to photograph pages which were missing from the Taylorian’s copy. (In fact, appearances were deceptive and it turned out to be another edition bearing the same date but that is another story.) In June he sent me details of editions in his possession and warned me that if I was thinking of doing a full bibliography of the Pastor fido I would find it ‘a large undertaking’. (Some understatement!) A month later I reported to him that a rough calculation showed that there were in existence about 350 editions, which Humphrey acknowledged to be ‘a staggering total’, saying that, if we had begun corresponding earlier, he might have been even harsher on Rossi in the introduction to his forthcoming parallel text edition of the Pastor fido and of Sir Richard Fanshawe’s translation for underestimating the number of editions published. We exchanged letters again in the following December, following the appearance of his edition, but then there was a long period of comparative silence, broken only in January 1983 (‘I hope … that the obstacles which held you back are done with’) and again in February 1987, when he wrote: ‘I was hoping to see, before I die, the fruits of your investigation into the Pastor fido. (Or are you just a pastor infido?)’ A mention of the Taylorian’s Guarini collection in an article by Giles Barber in Oxford Today in October 1992 brought a swift response from Humphrey. ‘We have quite a few editions, between the University Library & myself, here in Birmingham, and a long time ago I used to exchange information with David Thomas, who was then proposing the first real bibliography of the Pastor Fido. For some reason, which he knows and I do not, he went off the boil. … I’m getting rather old now but I shd have liked to see it and its quite staggering total of editions before I die off. Have you any helpful ideas?’ Giles replied: ‘I was particularly glad to have your comments on the Pastor fido and at once urged David to complete his work. … We must keep the pressure up.’ Giles, who was then President of the Oxford Bibliographical Society, was thinking that perhaps my list might form one of the Society’s Occasional Publications, a proposal which in fact eventually came to naught, but I was, in any case, under no illusion as to the amount of work to be done on it and modestly complained as much in my end-of-year report to him. Already in 1989 Humphrey had wondered if he should send me his ‘reflections on Death since I am driven to think that either one or tother of us will die before you come to the boil
with your master-list of the P.F. bibliografia. Have you now any other excuses for delay?” And on a card written in September 1991, following the publication of a letter of mine about the Library’s founder, Sir Robert Taylor, in The Times, he had returned to the attack: ‘I’m glad to see you springing to the defence of Sir Robert Taylor. And what excuse have you for not rescuing Guarini (he of the Pastor fido) from oblivion? Many years ago you had his bibliography nearing completion. Now you must be reaching the end of your shelf-life and still he languishes in the cupboard?’ A further card in October 1992 followed his letter to Giles and informed me that ‘as you will have found, I have now stirred up interest in your activities as Guarini bibliographer, & - being arrived at the age of 86, am venturing to hope that I might see the fruit on your apple-tree before I take off for Parnassus.’ In February 1993 he was urging me to ‘Speed the plough!’ and in November he wrote on one of his occasional pieces, The Englishness of Canaletto: ‘I’d still like to see your P.F. bibl. before I die.’ Twelve months later, in November 1994, the post brought the following message, written on a photocopy of the cover of another of his occasional pieces, Alberti, Leopardi and the Modus Moriendi: ‘I shd be obliged if you wd accelerate your bibliography of the P.f. in view of this moriendi stuff. I can’t hang around much longer.’ Shortly after this I did at last send off a copy of the first draft of the checklist, the receipt of which he acknowledged when, on the 28th of December 1994, he sent me New Year greetings, confessing: ‘I have only looked v. cursorily at your welcome monument.’ He continued, however, in his typically acerbic manner: ‘My only contribution at present is negative: it was a Fool who told you that B’ham had a 1768 Pavini. It is MDCCCLXVIII (1769). H.’ (I had in fact queried this but had not yet checked up on it.) This was the last time I heard from him. On the 9th of February 1995 his wife died and, eleven days later, he followed her to the grave. But at least I had the satisfaction of knowing that, even though he had looked at my list ‘only v. cursorily’, I was not, at least not totally, the ‘pastor infido’ which, already in 1987, he had begun to think I was becoming. I trust that, from his celestial chair on Parnassus, he will look kindly on the imperfections of this list, which I dedicate to his memory.

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SELECT BIBLIOGRAPHY

I have listed here books and articles most of which are quoted in the notes to the Checklist or given as references and which contain useful bibliographical information, including reproductions.


*Autori italiani del ’600 [AIS]*. See LIBRERIA VINCIANA.


----- *Italian seventeenth century books: indexes of authors, titles, dates, printers and publishers alphabetically and by place, based on the Libreria Vinciana’s Autori italiani del ‘600*. Exeter, Exeter University Library, 1984.


CAVICCHI, Adriano. ‘La scenografia dell’Aminta nella tradizione scenografica pastorale ferrarese del sec. XVI’, in Studi sul teatro veneto fra Rinascimento ed età barocca, a cura di Maria Teresa Muraro (Firenze, Leo S. Olschki editore, 1971), 53-72 (with plates).


*English Short Title Catalogue (ESTC).* [http://estc.bl.uk](http://estc.bl.uk).


FONTANINI (Giusto). See ZENO, Apostolo.


Guarini, la musica, i musicisti, a cura di Angelo Pompilio. Lucca, Libreria Musicale Italiana, 1997. (Contains notably the articles by Fabris and Vassalli, q.v.)


----- *Bibliothèque dramatique de Pont de Vesle*. Paris, Administration de l’Alliance des Arts, Techner, 1847.


KREBS, Heinrich. ‘The earliest French version of Guarini’s “Pastor fido”’, *The Academy* XXI (Jan.-June 1882; n.s. 507, 21 Jan. 1882), 46.


LIBRERIA VINCIANA. *Autori italiani del ’600, a cura di Sandro Piantanida, Lamberto Diotallevi, Giancarlo Livraghi*. 4 vols. Milano, 1948-51. (Abbreviated to AIS.)


PANTANI, Italo. Libri di poesia. (La biblioteca volgare, 1.) Milano, Editrice Bibliografica, 1996.


SERASSI, Pierantonio. La vita di Torquato Tasso. 3. ed. curata e postillata da Cesare Guasti. 2 vols. Firenze, Barbèra, Bianchi, 1858.

Short-title catalogue of books printed in Italy and of Italian books printed in other countries from 1465 to 1600 now in the British Museum [by A.F. Johnson and others]. London, Trustees of the British Museum, 1958. This and the following have been superseded by the English Short Title Catalogue (q.v.) online.


----- Musica, ballo e drammatica alla corte medicea dal 1600 al 1637. Firenze, R. Bemporad & Figlio, 1905.


‘sul Tesin piantàro i tuoi laureti’: poesia e vita letteraria nella Lombardia spagnola (1535-1706): catalogo della mostra, Pavia, Castello Visconteo [by Simone Albonico and others]. Pavia, Edizioni Cardano, 2002.

VASSALLI, Antonio. ‘Appunti per una storia della scrittura guariniana: le rime a stampa prima del 1598’, in Guarini, la musica, i musicisti (q.v.), 3-12.


----- ‘Sir Richard Fanshawe and the Faithfull Shepherd’, Italian studies 19 (1964), 64-82.

WING, Donald. Short-title catalogue of books ... 1641-1700. Originally published in 3 volumes by Columbia University Press, 1945-51. Superseded by the English Short Title Catalogue (q.v.) online.


----- Supplément. See BERGHMAN, G.


1567


The volume, edited by Guarini ("Il Costante") as Secretary of the Academy and dedicated to Marguerite de Valois, was printed in Venice by Comin da Trino (Rhodes, *Studies*, p. 266), an attribution confirmed by Magliani, who tracked down the licenza, which is dated 20 April 1567 (see 1995/1, pp. 6-7). The dedication to Marguerite is dated 1 January 1567. The volume includes 37 of Guarini’s own compositions, 35 sonnets, 1 madrigal, and a long poem composed of 56 stanzze (ff. 10-28). It was reprinted in 1588 (see 1588/1). A reproduction of the title-page appears in Torquato Tasso, *Rime 'eteree*, a cura di Lanfranco Caretti (Parma, Edizioni Zara, 1990) and on the paper wrapper of the first critical edition of the text (1995/1).

ICCU. FirstSearch. Adams A77.

1568


Ff. [8].


ICCU. FirstSearch. Adams G1428.


ICCU.
1572


*Manchester, John Rylands University Library: Bullock 1044.

ICCU. FirstSearch.


*BNF (2 copies): Hz.185, Hz.185 bis.

According to BNF catalogue, the leaves are numbered 29-32 and signed G.

1577


At end: ‘Habita Ferrariæ, In Eccl. Cathedrali Prid. Id. Novemb. 1576.’

ICCU. FirstSearch.


BL: 1074.g.19(1).

At end: ‘Habita Ferrariae. In Ecclesia Cathedrali Prid. Id. Novemb. M.D.LXXVI.’

ICCU.

1582

1. Scielta delle rime del sig. Torquato Tasso. 2 pts. In Ferrara, per Vittorio Baldini, 1582, 4°. Pp. [6], 95, [4]; 93, [3].
BL (2 copies): C.125.d.18, 11426.f.83.

Edited by Guarini and dedicated by the publisher to Lucretia d’Este, Duchess of Urbino.

ICCU. FirstSearch. *Raccolta Tassiana* 1104.


ICCU. *Raccolta Tassiana* 1106.


*Venezia, Biblioteca nazionale Marciana: 87.c.137.


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1586


Although this may be found independently, as here, such examples may simply be separated from the 1596 edition of Guarini’s *Lettere* (see 1596/2). The BL copy, lacking a final leaf G4, is a case in point. The presence of a final blank leaf, on the other hand, would indicate the earlier date.

ICCU. FirstSearch.

*Venezia, Biblioteca nazionale Marciana: Misc 0001 021.

Roman type.


Italic type. At end of text: ‘Habita Ferrariae in Sacra Principis æde XIII. Kl. Feb. MDLXXXVII.’ The three unnumbered pages following the *Oratio* are occupied by a piece addressed to Guarini by Hieronymus Bovius.

ICCU.


*Ferrara, Biblioteca comunale Ariostea: Miscellanea MF272.23.

Guarini’s verse prologue, entitled *Imeneo*, occupies B3-B4v°. For a full discussion of the bibliographical adventure of the pieces, see the article by Laura Riccò in Select Bibliography and for a discussion of the *intermezzi* and a reprinting of the relevant parts of the *Narratione*, see 1985/1.

ICCU. Gamba 1253.


BL (2 copies): 84.b.4, RB.23.a.10706.

Anthology of poems by Angelo Grillo, Tasso, Guarini and others, dedicated to Carlo and Giovanni Spinoli by the editor, Giovanni Battista Licino. The 49 *Rime del s. cavalier Guerini*, one of which is in fact a duplicate, occupy pp. 187-205. The
volume was republished by Ventura in a smaller format in 1592 (see 1592/4). For further details, see Antonio Vassalli’s ‘Appunti’.

ICCU. FirstSearch.

1588


BL (2 copies): 240.f.33, 1481.ddd.1. *BNF*Arsenal: 8º BL.6330.

Reprint of the 1567 edition (see 1567/1), dedicated by the publisher to Cardinal Scipione Gonzaga and again containing the 37 pieces by Guarini.

ICCU. FirstSearch. Adams A78.

2. *Il Verrato ovvero difesa di quanto ha scritto M. Giason Denores*. *Contra le tragicomedie, et le pastorali, in un suo discorso di poesia*. In Ferrara, ad instanza di Alfonso Caraffa, (per Vincenzo Galdura), 1588, 4°. Ff. [2], 57, [1].


*BNF*Richelieu: 8º Re.4179.

The dedication to Jacopo Contarini and Francesco Vendramini is dated 28 April 1588. The copy in All Souls and the second BL copy contain an errata leaf which is not present in the other copies examined. The title-page is reproduced in 1971/1.

ICCU. FirstSearch.

1590


The *editio princeps* of the *Pastor fido* was actually published in December 1589 and, as is the case with the great majority of the early editions and even up to 1656, it bears
a somewhat belated title-page dedication to Carlo Emanuele I, Duke of Savoy, and to the Infanta Catherine on the occasion of their marriage which had taken place on 11 March 1585.

ICCU. FirstSearch. Adams G1430.


ICCU. FirstSearch.


ICCU. NUC.


Adams G1429.


Rossi (Allacci).


*Bergamo, Biblioteca civica Angelo Mai: TASSI. K 5 12/2.

Contains 77 poems by Guarini, the largest number to appear in print before the publication of the *Rime* in 1598 (1598/7).

ICCU.
1591


All Souls: mm.18.3(1). Bodleian: 85 c.55. Queen’s: TT.q.473. BL: 1071.a.20(3); also *Harl.5927(17) (titlepage only). *BNF: Yd.3890. *BNF Arsenal: 8° BL.6597.

Dedicated by Castelvetro ‘All’Ill° & nobile Cavaliere il S. Carlo Blunt’ (i.e. Sir Charles Blount, later 8th Baron Mountjoy and Earl of Devonshire) and containing also Tasso’s *Aminta*. The text of the *Pastor fido* ends on p. 226 and the colophon (p. 298) reads ‘In Londra a XIX. di Giugno M.D LXXXI.’ The final leaf contains the errata. The title-page is reproduced by Lievsay, p. 18.

FirstSearch. STC 12414. Early English books 1475-1640, 298:13; and other microreproductions. EEBO.


*Genova, Biblioteca civica Berio.

ICCU (EDIT16).

1592


*Stuttgart, Württembergische Landesbibliothek: HB 931.

2. *Il pastor fido*. In Tours, appresso Giammetto Metaieri, regio stampatore, M.D.XCII, 12°. Ff. 143, [1].

*BNF Richelieu: 8° Re.4120(1). *Ste Geneviève: Y 8° 156 Inv 3732 Rés.

Contains, on the recto of the final leaf, a sonnet by Roland Brisset, which reappears among the introductory pieces of his translation of 1593, also published by Mettayer (see 1593/2) and, on the verso, a list of errata.

Arbour 1355/1355*. Dalla Valle. ESN. ICCU.


ICCU. FirstSearch.


BL: Cup.405.i.10(1).

Dedicated by Ventura to Pietro Gromelli. Contains, pp. 33-57, 48 of Guarini’s poems.

ICCU.

1593


Contains 158 letters, dating from June 1565 to August 1593, 149 of them by Guarini. Michele’s dedication to the Duke of Urbino, Francesco Maria II Della Rovere, which will reappear in subsequent editions of the Lettere, is dated 20 September 1593 and is preceded by a preface ‘A giudiciosi, e benigni Lettori’. There are two variant issues here: the title-page can bear a woodblock of Ciotti’s Aurora device (as in Bodley’s copy) or an engraving of his Minerva device (as in the other copies seen).

ICCU. FirstSearch. Adams G1426.


First French translation, in prose and verse, by Roland Brisset (1560-1643), dedicated to Madame Claude de Chivray, Dame de la Patrière. The Prologo is omitted. With an address Aux Lecteurs, two commendatory sonnets and, at the end, ‘pour remplir ces pages qui fussent demeurées vuides’, a ‘chanson bocagère imitée de Tasso’. With 5 woodcut illustrations in the text, this is the first illustrated edition of Guarini’s play. The title-page is reproduced by Whitfield in his article ‘La belle Charite’, pl. III.


*Venezia, Biblioteca nazionale Marciana*: C 098C 255 001.

Contains 35 poems by Guarini. See also next entry.

ICCU.


*Milano, Biblioteca nazionale Braidense*.

As above, containing 35 poems by Guarini.

ICCU.

5. *Il Verato secondo ovvero replica dell’Attizzato accademico ferrarese in difesa del Pastor fido, contra la seconda scrittura di messer Giason De Nores intitolata Apologia*. In Firenze, per Filippo Giunti, MDXCIII, 4°. Pp. [12], 302, [6].


Dedicated to Vincenzo Gonzaga, Duke of Mantua. The date is given in the colophon as 1592 (MDXCII) and there follow 4 unnumbered pages of errata. The title-page is reproduced in 1950/1.

ICCU. FirstSearch. Adams G1434.

1594


Avellini & Pullega (p. 173, note 20), quoting Rossi (p. 8, note 3).

2. *Lettere ... Di nuovo in questa seconda impressione di alcune altre accresciute"


With 5 new letters, dating from October 1576 to July 1593.

ICCU. FirstSearch. Adams G1425.


Auxerre, Bibliothèque municipale: BX 1273.

Osanna’s additional dedication, to Carlo Galvagni, is dated 24 November 1594 and occupies 3 of the preliminary pages.

ICCU.


FirstSearch.


FirstSearch.


BL: 11429.c.30.

Dedicated by Ventura to Gio. Paolo Nicolini e fratelli. Ff. 35-40 of the first part contain 32 of Guarini’s poems.

ICCU.

Bodleian: Vet. F1 e.90 (imperfect).

Ventura’s dedication to Figino in the volume is dated Milan, 7 October 1594. Ff. 35-40 of the second part contain the same 32 poems as in the edition above.

ICCU.

8. *Il segretario dialogo ... nel qual non sol si tratta dell’ufficio del segretario, et del modo del compor lettere ma sono sparsi infiniti concetti alla retorica, alla loica & alle morali pertinenti*. In Venetia, appresso Ruberto Megietti, 1594, 4°. Pp. [19], 186.


The dedication to Cardinal Ascanio Colonna is dated 1 November 1594. The title-page is reproduced in 1971/1.

ICCU. FirstSearch. Adams G1432.

**1595**


*Manchester, John Rylands University Library: Bullock 1041.

ICCU. FirstSearch.


Can be found bound with the ‘parte seconda’ of 1596 (see 1596/2).

FirstSearch.

*Cambridge, University Library: CCE.17.10.

ICCU. Avellini & Pullega.


*Torino, Biblioteca nazionale universitaria.

The title-page of the then only known copy, in Turin’s Biblioteca Reale, is mutilated (the publisher’s surname is missing) and Rossi invented the otherwise unknown Antonio Dolce to fill the lacuna. The publisher was in fact Antonio Bianco, also known as Antonio de’ Bianchi. The entry relating to the volume in Cinquecentine piemontesi (vol. 1, p. 220) unfortunately omits an X from the date, which thus becomes 1585 (MDLXXXV).

ICCU.


*Venezia, Biblioteca nazionale Marciana: Dramm 0310.

Cairo & Quilici 3088. Perhaps the same edition as Rossi’s Venetia, n. publ. (quoting Allacci).


Reprint of Brisset’s translation of 1593 (1593/2). With 5 woodcut illustrations in the text (see BNF Banque d’images for Act III woodcut).

FirstSearch. Dalla Valle. ESN

1596

See following entry.


The second part, which has its own title-page (same imprint), pagination and signatures, is entitled *Delle lettere ... parte seconda*, and is often found with earlier editions of the first part. It contains 37 letters, 36 of them by Guarini, 3 sonnets, 2 dialogues and 1 speech. The third part, which also has its own title-page, pagination and signatures, is entitled *Parere sopra la causa del priorato del signor cavaliere Roberto Papafava* and has the imprint In Verona, appresso Girolamo Discipolo ad instantia di Gioan Battista Ciotti senese libraro in Venetia, 1586. In his preface to the ‘parte seconda’, Ciotti explains that ‘Il Parere, che prima doveva essere, è stato l’ultimo che mi sia capitato, & vi si dà, secondo, che l’ho potuto havere, stampato altrove’ (sig. a2vº). He therefore, apparently, employed old stock and used the final blank leaf to print a recent letter, dated 10 July 1596, signing it M and paging it 89-90, i.e. of the ‘parte seconda’ of the *Lettere*, in which position it is normally found. For the *Parere*, see also 1586/1 and the article by Avellini.

ICCU. FirstSearch.


ICCU. NUC.


*Vienna, Österreichische Nationalbibliothek: *38.H.50.


*Birmingham, University Library: d 15.G82.

ICCU.

Reims, Bibliothèque municipale: P 1881 (lacking pp. 75-94).

Brisset’s translation (see 1593/3). Baudrier, relying on information supplied by the then Librarian of the Bibliothèque municipale in Reims, Eugène Courmeau, gives the publisher’s name as Michel Begon but more than half the surname and part of the date are in fact obscured by two very black library stamps, so it is impossible to read the details with any certainty. The name Begon, however, is too short for the typographical balance of the imprint. This is the only work attributed by Baudrier to Begon and we could perhaps hazard a guess that the publisher may in fact be Michel Beublin, who was active in Lyon in the second half of the 1590s (see Baudrier I 44-45). A careful examination of the date, bearing in mind the the spacing required for typographical balance, shows that, while it is almost certainly 1596 (‘M.D.XCVI.’), it is definitely not 1599, as reported to Baudrier.

Baudrier I 29.

1597

1. *Il pastor fido ... Hora in questa nuova decima impressione corretto, et adornato di vaghe figure intagliate in rame, da Cristoforo Paulini.* In Venetia, presso Francò de Franci senese, M.D.XCVII, 8°. Ff. 132.

*Chicago, University of Chicago Library: PQ4626.P4 1597.*

The title-page is engraved and there are 5 signed and numbered engraved illustrations in the text. Possibly the first illustrated edition of the text published in Italy. The engravings by Paulino (this more normal spelling is used, when not abbreviated, on the plates) ante-date the entry in Bénézit (VI, 554) by five years. The costumes of the characters depicted and the general style and composition of the illustrations anticipate the engravings and woodcuts used in editions of the *Pastor fido* well into the 17th century and are, indeed, strikingly similar to the rather more well-known and, it has to be said, more accomplished engravings found in the quarto editions of 1602 (see 1602/4-6), etc.

ICCU (EDIT16).

2. *Il pastor fido ... Hora in questa nuova decima impressione corretto, & di vaghe figure ornato.* In Venetia, presso Francesco de Franceschi senese, M.D.XCVII, 8°. Ff. 132.

With 5 woodcut illustrations in the text. Copies of the Houghton Library copy at Harvard indicate that the setting of the text is identical to that of 1597/1 and that the woodcuts simply replace the engravings. The woodcuts are basically mirror images of Paulino’s compositions.

FirstSearch.


*BNFArsenal: 8° BL.11806.

Contains also Les regrets de Corisque and Les vœux d’Amarillis. The Souspirs are dedicated to Monseigneur, the Vœux to Mademoiselle.

Arbour 2332.

1598


The 200 letters are now arranged by subject matter.

FirstSearch.


*Piacenza, Biblioteca comunale Passerini Landi.

ICCU.


Rossi (Allacci).

4. Il pastor fido ... Hora in questa nuova undecima impressione corretto, & di vaghe figure ornato. In Venetia, presso Francesco de Franceschi senese, M.D.XCVIII, 12°. Ff. 132.
BL: 1342 b. 2.

With 5 woodcut illustrations in the text, as found in 1597/2.


Rossi, and Arbour 2565, both quoting Brunet II 572, where it was thought that this might have been the first edition of the French translation. Possibly an error for 1595, though a Mettayer edition dated 1598 is recorded in the *Catalogue des livres de la bibliothèque de M. Favart* (Paris, Librairie Tross, 1864), p. 116 (no. 1510). This, too, is referred to by Arbour but he does not provide any independent evidence of a 1598 edition published by Mettayer. In addition Arbour’s foliation/pagination statement (VIf. – 141p. – IIIf.) must be faulty and would seem to based on the edition published by Mettayer’s brother-in-law Marc Orry in the same year (see next entry), which, however, he does not list. Neither Brunet nor the Favart catalogue provide details of the pagination/foliation.


*BNF*Richelieu: Rés. 8° Re.4141..

Brisset’s translation, with 5 woodcut illustrations in the text.

Horn-Monval 894. Strauch Ngatoum.


First edition, dedicated to Cardinal Pietro Aldobrandini. The title-page, which is engraved, is reproduced in 1950/1 and in 1971/1. Ciotti’s dedication to the Cardinal is dated 28 May 1598 and is followed by a poem to him by Guarini and an address *A benigni lettori* by the printer. The text is followed by two indexes and (f. (140)r°) by a list of errata.

Before this collected edition, a large number of Guarini’s poems had been published in a variety of publications, beginning with the *Rime de gli Academici Eterei*, which contained 37 (see 1567/1). Later anthologies, which included the largest number of his verses, have been listed here; see 1587/4, 1590/6, 1592/4, 1593/3 and 4, and 1594/6 and 7. For a full listing of the *Rime* published before 1598, see Antonio Vassalli’s article, ‘Appunti per una storia della scrittura guariniana: le rime a stampa prima del 1598’ in *Guarini, la musica, i musicisti, a cura di Angelo Pompilio* (Lucca 1997), pp. 3-12. See also *Rime e Lettere di Battista Guarini: atti del Convegno di studi, Padova, 5-6 dicembre 2003, a cura di Bianca Maria Da Rij* (Alessandria, Edizioni dell’Orso, 2008), especially the article by Chiara Martinelli.
ICCU. FirstSearch. Pantani 2487.

8. **Rime.** In Venetia, presso Gio. Bat. Ciotti, 1598, 12°. Ff. [6], 77, [7].

*Roma, Biblioteca universitaria Alessandrina.

Pantani 2488.


ICCU.


*BNF Richelieu: 8° Re.4140.

Enlarged edition of 1597/3, containing in addition *L’epithalame du fidèle berger* and *L’adieu de Coridon abandonnant son amie.*

Arbour 2566.

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1599


*Birmingham, University Library: 15.G82.

ICCU. FirstSearch.


With 5 woodcut illustrations in the text, that for Act V being signed ‘BV: F.’. Copies are generally followed by one of the 1599 issues of the *Rime*, published by Ciotti (see below). The copy listed in FirstSearch and that in the *Biblioteca Statale Isontina in
Gorizia are accompanied by Baldini’s printing of Alessandro Guarini’s *Prologo et intermedi del Pastor fido*, written for the November 1598 performance of the play given in Mantua in the presence of the Queen of Spain (see 1599/7 and Lisa Sampson, ‘The Mantuan performance of Guarini’s *Pastor fido*’, in Select Bibliography).

ICCU. FirstSearch.

3. *Il pastor fido* ... *Hora in questa nuova duodecima impressione corretto, & di vaghe figure ornato*. In Venetia, presso Francesco de Franceschi senese, M.D.XCIX, 12°. Ff. 132.

*Eton, Eton College Library: C.1.n.3.3.21(b).

4. *Il pastor fido* ... *Hora in questa nuova duodecima impressione corretto, & di vaghe figure ornato*. Venetia, heredi di Francesco de Franceschi senese, 1599, 12°. Ff. 132.

*New Haven, Yale University Library: Hd25 229b (bound with 1599/10).

FirstSearch.


Baudrier I 29. For arguments against both the date and the publisher’s name, see 1596/6.


*Nuremberg, Stadtbibliothek: Phil.1601.8°.

Brisset’s translation. Cf 1600/11.


*Gorizia, Biblioteca statale Isontina.

Attributed to Alessandro Guarini. See also next entry.

ICCU. Sartori 19203.

*Imola, Biblioteca comunale.

ICCU (EDIT 16).


*Torino, Biblioteca nazionale universitaria.

ICCU. Pantani 2489.


*New Haven, Yale University Library: Hd25 229b (bound with 1599/4).


*Bergamo, Biblioteca civica Angelo Mai: TASSI. B 2 38/2.

ICCU. Pantani 2491.


See 1599/2 and 1600/5.

ICCU. Pantani 2492.
1600


BL: 9930.f.49. *BNF: Lb 35.763.

The *Dialogo* occupies ff. (23)v°-(24)v°.

ICCU. FirstSearch.


The dedication to Leonardo Mocenigo, Bishop of Ceneda, is dated 30 September 1599. Guarini’s letter to Pola, which forms the basis of the work, occupies ff. 9r°-10r°. The verso of the final leaf has a list of errata. Reprinted in 1626 (see 1626/1).

ICCU. FirstSearch.


ICCU. FirstSearch.


Taylorian: 102 b.15.

The *Rime* are not, in fact, present. Pantani 2493 also allows only for the *Pastor fido* but the copy in the *Biblioteca nazionale universitaria in Turin* is followed by the *Rime* of 1599 (see 1599/9). For a discussion of some of the copies in Italian libraries, see the article by Martinelli (pp. 115-116).

ICCU. FirstSearch.

*Edinburgh, National Library of Scotland: Newb.49(1).

With 5 woodcut illustrations and 2 blank leaves following the text of the *Pastor fido*. The second part consists of the *Rime*, which have their own title-page (see 1599/12), foliation and signatures.

FirstSearch. Pantani 2493.


*Ferrara, Biblioteca comunale Ariostea.*

ICCU.


*BNF: 16° Yd.175.

The title-page is partly engraved and there are 5 woodcut illustrations in the text.


ICCU.


*New Haven, Yale University Library: Hd25 197f.

NUC.


*Cambridge, University Library: Peterborough.E.4.11(1).
Brisset’s translation. The additional poems occupy pp. 199-227. Edition shared with the L’Oyselet brothers (see next entry).

FirstSearch.


*BNArsenal*: 8° BL.6624.

Brisset’s translation. The additional poems occupy pp. 199-227. Edition shared with Claude Le Villain (see previous entry).

Arbour 3053. Strauch Ngaoum.

12. *Il segretario dialogo* ... *nel quale non sol si tratta dell’ufficio del segretario, et del modo del compor lettere, ma sono sparsi molti concetti alla retorica, loica, morale, & politica pertinenti*. In Venetia, appresso Ruberto Megietti, 1600, 4°. Pp. [19], 186.


ICCU. FirstSearch.

16xx


The volume’s imprimatur appears on the verso of the engraved frontispiece, which depicts a shepherd playing a pipe. Probably published in Genoa in the first half of the 17th century. The preface, entitled simply *Lettore*, is signed by Giovanni Domenico Peri (1564-1639). The text ends on p. 231 (verso blank), the final 8 pages consisting of a sort of subject index entitled *Indice delle cose più degne con alcune dichiarationi*.


Late 17th century (ca. 1680? Rossi says 1696). With engraved title and 9 plates..

FirstSearch. Michel.


Late 17th century (ca. 1690?). The ‘nuova aggiunta’ comprises ‘Facetie, moti & burle di diversi signori e persone private, con epitafi giocosi’; cf. Elsevier’s 1678 edition (1678/1). With engraved frontispiece and 6 plates, which are all a mirror image of those in the Elsevier edition.

ICCU. Michel.


The imprimatur is signed ‘I. de Ang. Archiep. Urb. Vicesg.’, which dates the edition to the years 1660-1667, when Jacobo de Angelis was Archbishop of Urbino (BNF catalogue on-line, quoting Conrad Eubel’s Hierarchia catholica medii aevi IV 353). With engraved title and 6 plates for the Pastor fido and 5 plates for Tasso’s Aminta, which, with his Amore fuggitivo, occupies the second part. The third part consists of Guarini’s Rime. The composition of the copies examined is complex. The setting of the Aminta, for example, differs in the two Oxford copies. There are a few small differences in sig. C and the whole of sig. D (pp. 73-84) exists in a different setting in each copy, the ornament on the final page being different in each case: in Bodley’s copy the ornament is a design featuring leaves and a flower emerging from a circlet, which is present also on p. 138 of the Pastor fido, while in the Taylorian copy it is a single rose-type flower, with two berries pointing upwards. In the first BL copy the Aminta does not follow exclusively either the pattern of the Bodleian or of the Taylorian copy. The Rime are the same as in the Taylorian copy except for the last two leaves of the Tavola (sig. G1-2), which are in a different setting, with the final ornament being a basket of fruit. The second BL copy, for its part, lacks the Aminta, while the Rime are of the same setting as the Bodleian copy except for the final two leaves of the Tavola, which are in yet another setting, with the final ornament being the same rose-type flower as in the Taylorian copy but printed the other way up, with the two berries hanging down.

Taylorian: Vet.Ital.II.A.184 (lacking the second part).

Rossi attributes to Filippo de’ Rossi both a dated (see 1648/1) and an undated edition. This undated edition uses the same designs for title and plates as Succetti’s edition of 1649 (see 1649/1). Engraved title and 6 plates for the Pastor fido and 5 plates for Tasso’s Aminta, which, with his Amore fuggitivo, occupies pp. 223-300 of the first part; the second part, where present, as in *Toulouse, Bibliothèque municipale (Fa D 9080), is devoted to Guarini’s Rime, which have a divisional title and their own pagination and signatures.


The titlepage is partly engraved. Reghettini’s dedication, to Giacomo Litegato, is dated 20 September 1612. Probably a reissue of 1613/3, omitting the date on the titlepage.


Verse translation by Roeland van Engelen, omitting the Prologo and the Argomento and dated by Verkuyl to ca. 1653. With a preface Aan den onverdeelden leser signed ‘R.V.E.’. The text ends on p. 210, the remaining 4 unnumbered pages being occupied by 2 poems and a prose anecdote, all in French. The (undated) Brussels privilege is pasted in at the bottom of p. 210. The engraved frontispiece/title, by C. van Coukercken after ‘A. Diepenbeck’ (Abraham van Diepenbeeck), is reproduced by Verkuyl as a frontispiece to his monograph and on the volume’s dustjacket.

FirstSearch. Verkuyl 10.


*Munich, Bayerische Staatsbibliothek: Res/4 P.o.it.402.
First edition of a new German verse translation by Hans Assmann Freiherr von Abschatz (1646-1699). Dated by Dünnhaupt to ca 1672. The text will be republished in 1704 (see 1704/2).

Dünnhaupt I 168.


*Halle, Universitätsbibliothek: Di 3061 d(1).

German prose translation, by August Bohse (Talander). With 8 plates and an additional engraved title-page, where the legend at the bottom reads ‘Impensis Johannis Birckneri Bibliop;’. Dünnhaupt dates this edition to 1697 but Bohse’s Vorrede an den Leser is dated 25 April 1699. 6 images from the edition, including the Vorrede, are available at http://vd17.bibliothek.uni-halle.de/pict/2006/3:682805M/

Dünnhaupt I 736-7.


Taylorian: Arch.12º.It.1696.

Swedish verse translation by Gunno Eurelius (Dahlsterna) (1661-1709), dated by Klemming to ca. 1696. Actually paginated (1)-205, 204-267. With a dedication to Matthias Iser, a commendatory poem by M. Lagerström, 2 further commendatory sonnets, a shortened version of the title (*Den trogna heerden på svänska öfwersatt af Gunno Eurelius*, then the imprint as above), an address Till den gunstige läsaren, and a list of errata. According to Klemming, not all copies have all the preliminary pieces. Tay’s copy, for example, does not have the 2 leaves with the commendatory sonnets and the short title. The text was given a modern edition in 1920-28 (see 1920/1).

1601


*BNF Richelieu: 8° Re 4182.

The authorisation for printing (printed on verso of title-page) is dated 4 May 1601. In this, the first edition of the Compendio, the preface is incorrectly headed A’ beingni lettori and p. 64 begins ‘nalmente quella cara catena’. (See 2008/1, which is based on the *BNF Richelieu copy.) This I shall call Type A. A reprint of the text of the Compendio, whose title-page is also dated 1601, corrects this error to A’ benigni lettori and here p. 64 begins ‘mai, di maniera’ (Type B). This version is found with one or other of the 4° editions of the Pastor fido of 1602, sometimes with a title-page dated 1601 (see, for example, 1602/4 and 1602/6) but more frequently with a title-page dated 1602, while the original, incorrect version can also reappear with a title-page dated 1603 (see, for example, the BL copy of 1603/1).

ICCU. FirstSearch. Michel.


Taylorian: 102 B. 5.

The title-page is partly engraved and there are 5 woodcut illustrations in the text. The pagination is very erratic. The second part is entitled Rime ... Di nuovo in questa sesta impressione corrette & accresciute. The imprint, which is engraved, is dated 1602.

FirstSearch.


*BNF: K.3198.

ICCU.


*Erlangen, Hauptbibliothek: H00/G.N.A 619.
5. *Rime*  *Di nuovo stampate, & corrette*. In Piacenza, appresso Giovanni Bazachi, 1601, 12°. Ff. 65, [6].

*Ferrara, Biblioteca comunale Ariostea.*

ICCU.


Taylorian: Vet. Ital. II A. 151(1).

The imprint is engraved. The copy examined is bound with a copy of G.B. Leoni’s *Madrigali* (same publisher, same date).

FirstSearch.

1602


Generally found with one of Ciotti’s 1602 quarto editions of the *Pastor fido* (see below). There are two distinct settings, one where, as in the original edition of 1601 (see 1601/1), the preface is incorrectly headed *A’ beingni lettori* and p. 64 begins ‘nalmente quella cara catena’ [Type A] and one where the preface is correctly headed *A’ benigni lettori* and where the text of p. 64 begins ‘mai di maniera’ [Type B].

ICCU. FirstSearch.


*Vicenza, Biblioteca civica Bertoliana.*

ICCU.


*New Haven, Yale University Library: 1998 1354 (imperfect).*

NUC.
4. **Il pastor fido** ... *Ora in questa XX. impressione di curiose, & dotte Annotationi arricchito, & di bellissime figure in rame ornato. Con un Compendio di poesia tratto da i duo Verati, con la giunta d’altrre cose notabili.* In Venetia, appresso Gio. Battista Ciotti, MDCII, 4° (8s). Pp. [32], 488, [12], 64.


The definitive version of the *Pastor fido*, with Guarini’s own annotations, this edition has an engraved portrait of the author by Lukas Kilian (1579-1637). The title-page is partly engraved and there are 6 full-page engravings by Francesco Val[legio] or Valesio, only one of which, however, that to Act II, is actually signed. It has been argued that the costumes and scenery depicted were based on the staging of Giovanni Battista Aleotti, *detto* ‘l’Argenta’, for the 1598 production of the play at the court of Mantua. See Adriano Cavicchi, ‘La scenografia dell’*Aminta* nella tradizione scenografica pastorale ferrarese del sec. XVI’, in *Studi sul teatro Veneto fra Rinascimento ed età barocca, a cura di Maria Teresa Muraro* (Firenze, Leo S. Olschki, 1971), 53-72, especially pp. 63-68. But see also Lisa Sampson’s article ‘The Mantuan performance of Guarini’s *Pastor fido* and representations of courtly identity’, *Modern Language Review* 98/1 (January 2003), 65-83, especially p. 80 and n. 53. The BL copy, on large and thick paper, was a presentation copy to the Doge of Venice, Marin Grimani.

The pagination of the volume is somewhat erratic, running 1-52, 55-63, 62-63, 66-78, 77-124, 124-126, 128-488, with a large number of individual errors which do not affect the general sequence. The pagination in the BL copy runs somewhat differently, however: 1-52, 55-63, 62-63, 66-78, 77-136, 139-140, 139, 142-143, 142, 145-193, 196, 193, 196-488. Unless otherwise indicated, the accompanying *Compendio* in the copies examined is Type A of 1602, as identified above.

In Act II, scene ii, at the bottom of p. 96, there is a printed slip bearing the words of a missing line of text (‘E tal’hor non ti bacia. Sil. nè mi bacia,’) pasted in over the catchword ‘E talho’. This correction will be repeated in the paginated ‘XXVII. impressione’ (see next entry) but the error will be rectified in the foliated version of the ‘XXVII. impressione’ (see 1602/6), in which the line is set as part of the text and appears at the top of f. 65.

The reason for this edition being designated as Ciotti’s ‘XX. impressione’ is unclear and the designation of the following editions as ‘XXVII. impressione’ even more so. Was it simply a publisher’s ploy? The popularity of the 4° editions of 1602 may have demanded extra printings but perhaps not as many as Ciotti seems to claim. And why was the 1625 edition (1625/1) also dubbed ‘XXVII. impressione’, when Ciotti had already issued a ‘xxx impressione’ in 1606 (1606/5) and again in 1609 (1609/3)?

ICCU. FirstSearch. Italian books 1601-1700, reel 59, item 8. Gallica.
5. *Il pastor fido* ... *Ora in questa XXVII. impressione di curiose, & dotte Annotationi arricchito, & di bellissime figure in rame ornato. Con un Compendio di poesia tratto da i due Verati, con la giunta d’altrre cose notabili.* In Venetia, appresso Gio. Battista Ciotti, MDCII, 4º (8s). Pp. [32], 488, [12], 64.

Taylorian: 102 a. 28.

Same composition and same illustrations as in 1602/4 but with a new title-page, partly engraved as before. The accompanying Compendio in the copy seen is Type B of 1602, as identified above. The title-page of the ‘XXVII. impressione’, the portrait of Guarini and the engraving for Act III are reproduced in 1950/1 and in 1971/1.

ICCU.


Same title-page as in 1602/5 and same plates but with a different setting of the text and foliated rather than paginated. The Compendio accompanying the first of Tay’s copies is dated 1601, though a 1603 imprint appears to be more common and it has been suggested that this edition therefore dates from that year. It is a 1603 edition which accompanies the other copies listed. It should be noted that the BL copy of the Pastor fido is a very peculiar mixture of the foliated and the paginated editions, mainly in fact the latter, made up as follows: ff. (1)-16, pp. 1-66 (or rather, as is normal, 1-52, 55-63, 62-63, 66), ff. 49-88, pp. 145-488. There are, in addition, two copies of the portrait, an extra proof, if it were needed, that this copy was made up from two separate editions. The plates of this bastard copy are, in addition, somewhat crudely coloured by hand. As noted above (see 1602/4), the line omitted in the other 4º editions of 1602 has been restored.

ICCU.


*Cambridge, St John’s College Library: Ee.19.22.

Bruni & Evans 2631.

8. *Il pastor fido* ... *Nuovamente ricorretto, & di vaghe figure con diligenza adornato.* In Venetia, & in Treviso, appresso Fabritio Zanetti, 1602, 12º.
*Lincoln, Lincoln Cathedral Library.

*Cathedral libraries catalogue 2: G1150.*


Bodleian: Mal. 221(1). Taylorian (2 copies): 102 c. 20, 102 c. 21 (lacking gathering C). BL: C. 34, e. 28 (lacking G2-4).

Entered in the Stationers’ Register on 16 September 1601. First English translation, in verse, dedicated by Waterson to Sir Edward Dymoke. Long attributed to Sir John Dymoke, this anonymous translation has recently been ascribed, with more conviction, to Sir Edward’s younger brother, Tailboys (see 1993/1). The Prologo and the Argomento are not translated and there are two prefatory sonnet, one by Samuel Daniel and one by the translator.

FirstSearch. STC 12415. Early English books 1475-1640, 1025:04; and other micro-reproductions. EEBO.


First Spanish translation, in verse, by Cristóbal Suárez de Figueroa (1571?-1644?). With a dedication to Balthasar Suárez de la Concha and 4 commendatory pieces in praise of the translator. On the identification of ‘Cristoval Suarez’ with Cristóbal Suárez de Figueroa, see the article by Ángeles Arce in the Select Bibliography. A new translation by Figueroa will appear in 1609 (see 1609/8) and the 1602 version will be republished in 1622 (see 1622/4).

ICCU. FirstSearch. Palau 109455.


See 1601/2.

ICCU.


The imprint is engraved and it is impossible to be certain that the date is actually 1602. It could be 1605. See, however, 1604/3.

1603


BL: 836.h.19(3).

Can be found alone, as here, but more often accompanies one of the 1602 4° editions of the *Pastor fido* (see for example 1602/6). The copy seen is of Type A, with the incorrect heading to the preface (see 1601/1).

FirstSearch.

2. *La idropica.* In Venezia, per Giambatista Ciotti, 1603, 8°.

Allacci (probably an error for 1613).


ICCU. FirstSearch. Michel.

4. *Il pastor fido ... Nuovamente ricorretto, espurgato, & con le figure a suoi lochi, con diligenza adornato.* In Treviso, appresso Fabritio Zanetti, 1603, 12°. Ff. 132.

*Edinburgh, University Library: De.1/1.52.

With 5 woodcut illustrations in the text.

ICCU.


Taylorian: 102 a. 2.
With engraved title and 5 woodcut illustrations in the text. The *Rime* have a divisional title, p. (213), where they are described as ‘Di nuovo in questa settima impressione corrette, & accresciute’.

FirstSearch.

1604


*BNF: Rés. Ye.586. BNFArsenal (2 copies): 4º BL.3287(2), 3288(2).

Engraved frontispiece-title. Italian text (*Dialogo di Minerva, e Giunone*), preceded by French translation by Philippe Desportes. Following *Les rencontres des Muses de France et d’Italie* (A Lyon, par Jaques Roussin, 1604), which has its own pagination (pp. 91). Title in BNF Banque d’images and whole text available on Gallica.


Avellini & Pullega (p.174 and note 25), though according to Zeno (p. 200 n.), Ciotti’s seventh edition was published in 1606 (see 1606/1). Quondam also lists a 1604 edition, again without providing a location.


*Birmingham, University Library: d 16.G82.

The second part has its own title-page (*Rime … In questa settima impressione correte*) which bears the date 1602. The copy in *Trento, Biblioteca comunale (quoted by Martinelli, p. 125, n. 13)* is accompanied by the ‘settima impressione’ of 1605.

Michel.


*Perugia, Biblioteca comunale Augusta.*
5. _Il pastor fido_. In Venetia, appresso Marc’Ant. Zalteri [i.e.Zaltieri], 1604, 24°. Pp. 239.


Michel.


Rossi, following Allacci. Perhaps an error for 1609.

1605

1. _In praestanda sanctissimo D. N. Paulo V. P. M. pro civitate Ferrariae obedientia ... oratio_. Romæ, apud Aloisium Zannettum, MDCV, 4°. Pp. 7.

BL: 805.d.44.

ICCU.

2. _In praestanda sanctissimo D. N. Paulo V. P. M. pro civitate Ferrariae obedientia ... oratio_. Romæ & Ferrariae, apud Victorium Baldinum typographum cameralem, MDCV, 4°. Pp. 7.

*Roma, Biblioteca universitaria Alessandrina.*

ICCU.

3. _In praestanda sanctissimo D. N. Paulo V. P. M. pro civitate Ferrariae obedientia ... oratio_. Venetiis, apud J. B. Ciot. senensem, 1605, 4°. Pp. 8.


FirstSearch.

4. _Orazione ... Al santiss. N. S. Papa Paulo V. nel render a S. Santità ubbidienza per la città di Ferrara. Traslatata dal latino nel volgare nostro idioma_. In Ferrara, per Vittorio Baldini stampatore camerale, 1605. 4°. Ff. [4].
*Roma, Biblioteca universitaria Alessandrina.

Translation of the above oration by Guarini’s son, Alessandro.

ICCU.


The title is partly engraved. The portrait of Guarini and the 6 plates are as found in Ciotti’s quarto editions of 1602 (see 1602/4-6).

NUC (the Boston copy, accompanied by the 1603 edition of the *Compendio*).


Taylorian: 102 a. 38. BL: 11715.e.29.

The title is partly engraved. The portrait of Guarini and the 6 plates appear as in the foliated edition above.


With engraved title and 5 woodcut illustrations in the text. The *Rime* have a divisional title, p. (213), where they are described as ‘Di nuovo in questa settima impressione corette, & accresciute’.

Michel.


ICCU.
9. *Rime* ... *Di novo in questa settima impressione corrette con diligenza.* In Venetia, presso Gio: Bat: Ciotti, 1605, 12°. Ff. 76, [7].

See 1604/3, note and 1606/3.

1606


ICCU. FirstSearch. Michel.

2. *Lettere* ... *Ottava impressione (?)*. In Venetia, presso Gio. Battista Ciotti, 1606.

Avellini & Pullega (p. 174 and note 26), though according to Zeno, Ciotti’s eighth edition was that published in 1615 (see 1615/1).

3. *Opere poetiche* ... *Nelle quali si contengono il Pastor fido ... sonetti, madrigali, & alcune ottave.* In Venetia, presso Gio: Bat: Ciotti, 1606, 12°. Pp. 240, ff. 76, [7].


The second part of the copy in *Göttingen is occupied by the Rime of 1605 but other combinations are possible. The copies in *Weimar (Dd 8 : 1073) and *Wolfenbüttel (A:199.6 Poet), for example, have the Rime of 1608, as does the copy in Cambridge.*

FirstSearch. Bruni & Evans.


*BNF: Yd.8193. *BNF Richelieu: Re.4123.

With 5 woodcut illustrations (see BNF Banque d’images).

5. *Il pastor fido* … *Hora in questa xxx impressione coretto, & di vaghe figure ornato.*  

Taylorian: 102 b. 12.

The title is partly engraved and there are 5 woodcut illustrations and 1 other woodcut (of an urn with flowers) in the text.

FirstSearch.


*León, Biblioteca pública: FA.6588(3).*

1607

1. *Il pastor fido.*  

*Paris, Bibliothèque de la Sorbonne.*

Michel.

2. *Il pastor fido* … *Novamente ricorretto, & di vaghe figure con diligenza adornato.*  
In Venetia, & in Treviso, presso Aurelio Reghettini, 1607, 12°.  Ff. 132.

*Edinburgh, National Library of Scotland: Newb.129.*

With 5 woodcut illustrations in the text.

3. *Il pastor fido* … *Di nuovo in questa picciola impressione corretto, & di vaghe figure ornato.*  
In Venetia, Zaltieri, 1607, 12°.  Pp. 239.

*Bochum, Universitätsbibliothek: ERN4938.*


Published on the occasion of the marriage of Philip II Duke of Pommerania-Barth to Sophia of Schleswig-Holstein-Sonderburg on 10 March 1607. See Bethke, pp. 77-83.
1608


The titlepage is engraved and there are 5 woodcut illustrations in the text. The *Rime* have their own section title where they are described as ‘Di nuovo in questa undecima impressione corette & accresciute’.

Michel ['Gio. Battista Giunti’ in error].


Queen’s: T.g.207.

FirstSearch.


*Ravenna, Biblioteca comunale Classense.

The imprint forms part of the engraved ornamental border. Can be found alone or forming part of the *Opere poetiche* of 1606 (see 1606/3).

ICCU. FirstSearch.

1609

1. *Il barbiere, risposta di Serafin Colato da San Bellino, barbiere, all’invettiva uscita contra il cavalier Guarino sotto il nome di Pier Antonio Salmone, nella qual risposta si scuoprono le mensogne, & le falsità del vero autore della invettiva*. [N. pl., 1609], 4°. Pp. [4], 218, [1].

*BNF: K.3419(5). *BNF Arsenal: 4° BL.2462.
2. Manifesto ... per occasione delle cose passate, e scritte sopra la venerabil’ arca del benedetto vescovo, & martire san Bellino. In Ferrara, per Vittorio Baldini stampator camerale, M.DC.IX, 4°. Ff. [4].


ICCU. Michel.


The title-page is partly engraved and there are 5 engraved illustrations in the text.

FirstSearch.


*BNFArsenal: 8º BL.6626.

Parallel Italian and French texts, utilising Brisset’s translation. Dedicated ‘A Monsieur Jacquelin conseiller du Roy, et thresorier des bastimens de sa Majesté’. The privilège is dated 12 December 1608 and the achevé d’imprimer 17 August 1609. The titlepage, which is engraved, is by Léonard Gaultier. The foliation runs as follows: 1-10, 12-279, 281-300, 331-341. At the end is a ‘Chanson boscagere, imitee du Tasso’. The titlepage is reproduced in Dalla Valle, ‘Un aspetto’, opposite p. 208.


Edition of Brisset’s translation, shared, as in 1600, with Pierre L’Oyselet (see next entry). According to Strauch Ngatoum, the illustrations are taken from Pautonnier’s edition of 1606 (see 1606/4). Pp. 270-275 are wrongly numbered 260-265.

Horn-Monval 897. Strauch Ngatoum.


*BNF: Yd. 3920.

Edition of Brisset’s translation, shared, as in 1600, with Claude Le Villain (see previous entry).


St John’s: K.Scamm.1β|xx.7.8(2). BL (2 copies): 1071.g.14, G.10662.

A new translation, in verse, by Cristóbal Suárez de Figueroa, dedicated on the titlepage to ‘Don Vincencio Gonçaga Duque de Mantua, y de Monferrato, &c.’ (i.e. Vincenzo Gonzaga, whose eldest son, Francesco, had, the previous year, married the daughter of the original dedicatees of the Pastor fido) and with a short preface Al letor. The aprobación is dated 1 August 1609. See 1602/10 for Figueroa’s earlier translation.

FirstSearch. Palau 109455, note.


Dedicated to Girolamo Porzia, Bishop of Adria.

ICCU. Michel.

*Modena, Biblioteca Estense universitaria: M.V.L.141.*

1610


*Wolfenbüttel, Herzog August Bibliothek: A: 138.3 Eth. (6).*


With 5 woodcut illustrations in the text.


Magdalen: I.6.7; *BNF: Yd.3892.*

Parallel Italian and French texts, utilising Brisset’s translation. The titlepage, which is reproduced by Whitfield in his article ‘La belle Charite’, pl. III, is, apart from the change of date, the same as that of 1609/5, while the privilège and achevé d’imprimer are repeated from that edition, as is the dedication. The leaves in the copy examined are numbered (1)-10, 12, 13, 15-279, 281-300, 331-341. The text ends on f. 339 r° and is followed by the ‘Chanson boscagere imitee du Tasso’.

5. [Pastor fido: Italian & French]. *Il pastor fido, ou le berger fidele, faict italien et français pour l’utilité de ceux qui desirent apprendre les deux langues*. Rouen, 1610, 12\(^{o}\).

Arbour 5807 (quoting Goujet VIII 68).


See 1610/3.

**1611**


*Madrid, Real Biblioteca: IX/5267.

*Catálogo de la Real Biblioteca* XII, p. 261.


The title-page is engraved and there are 5 woodcut illustrations in the text. The date is actually written ‘16ii’. The *Rime* have their own titlepage, pagination and signatures and are described as ‘Di nuovo in questa duodecima impressione correte con diligenza’. The imprint here reads: ‘... Giunti, & Gio. Battista Ciotti, MDCXI.’ Michel.


See previous entry.

**1612**

1. *La idropica*. In Venetia, per Giambattista Ciotti, 1612, 8\(^{o}\).
Allacci (no doubt an error for 1613).


*Cambridge, University Library: S*.6.68(G).

FirstSearch. Bruni & Evans.


*Paris, Bibliothèque Mazarine: 8º 44886 (‘la date est douteuse’).*

In theory a new edition of 1610/4, the date on the engraved title-page being clumsily altered from 1610. But if the date was intended to be 1612, there would have been no need to alter the second ‘1’ and it is the ambiguity of the alteration which has given rise to the date being read as both 1612 and 1622. Listed by Whitfield and by Michel (‘la date est douteuse; certains lisent: 1622’) but disputed by Strauch Ngatoum, who points out that Matthieu [I] Guillemot died in 1610; she assigns it rather to Matthieu [II] Guillemot with the date 1622 (see 1622/2). The Mazarine’s on-line catalogue is itself muddled, adding, in a confused echo of Michel, but non-sensically, ‘certains lisent 1612’!

1613


The title-page, which is partly engraved, is reproduced in 1950/1 and in 1971/1. The 4-page dedication, to Cesare d’Este, is by Gregorio de’ Monti, who also signs the short address *A’ benigni lettori*. The *licenza* is dated 22 June 1613, the work was registered on 5 July, and the dedication is dated 4 October 1613. The final, unnumbered leaf bears a list of errata (verso blank).

ICCU. FirstSearch. Michel. Italian books 1601-1700, reel 123, item 3.
2. *Il pastor fido ... Di nuovo in questa ultima impressione ricorretto, & di vaghissime figure adornato.* In Ferrara, per Vittorio Baldini, stamp. camer., MDCXIII. Pp. 236.


With 5 woodcut illustrations in the text, that for Act V being signed, as in Baldini’s 1599 edition (1599/2), ‘BV: F.’.

NUC.

3. *Il pastor fido.* In Treviso, appresso Angelo Reghettini, MDCXIII, 12º. Ff. 132.

*Soest, Stadtarchiv und Wissenschaftliche Stadtbibliothek: It 1003.

The title-page is partly engraved. Reghettini’s dedication to Giacomo Litegato is dated 20 September 1612. Cf. the (probably later) undated edition at 16xx/6, 1617/2, etc.

Rossi (quoting Allacci).

4. *Il pastor fido.* Venetia, 1613, 8º.

*München, Bayerische Staatsbibliothek: P.o.it.481 d.


Leeds, Brotherton Library: Special Collections Italian E-9 GUA (lacking final leaf).

Edition of Brisset’s translation, shared, as in 1600 and 1609, with Pierre L’Oyselet (see following). With 5 woodcut illustrations in the text.


*Roma, Biblioteca nazionale centrale Vittorio Emanuele II.

Edition shared with Claude Le Villain (see previous).

ICCU.
1614


*BNF Arsenal* (2 copies): 8° BL.7486 and 7487.

ICCU. Michel.


The volume, which is dedicated to Cardinal Serra by the printer Vittorio Baldini, is foliated and paginated as follows in the Oxford copies: ff. (1)-8, pp. 9-40, ff. 41-48, pp. 49-72, 71-78, 81-306, [2]. The pagination in the BL copy runs slightly differently: 49-72, 71, 74, 75, 74, 75, 78, 79, 78, 81-306. On the disputed attribution of the intermezzi, see Spera, p. 118, n. 30.

ICCU. FirstSearch.

3. *Il pasto r fido ... nuovamente ristampata e ricorretta*. In Viterbo, per il Discepolo, 1614, 12°. Pp. 226.

*BNF Arsenal.*

Michel.

1615


Michele’s 1593 dedication to the Duke of Urbino is still present but it is preceded by a new dedication to Leone Strozzi by a new editor, Girolamo Canini, dated 1 March 1615. 3 new letters are added to the 200 of Michele’s 1598 edition. The pagination actually runs 1-80, 79-90, 92, 92-411, 414-428.

*Erfurt, Universitäts- und Forschungsbibliothek Erfurt/Gotha: Poes 8° 00383/04(01).


With 5 woodcut illustrations in the text.

FirstSearch.


BL: 11429.aaa.8(1).

With 5 woodcut illustrations in the text.


*Roma, Biblioteca universitaria Alessandrina: N b 203.

Franchi, p. 84.

7. *Rime* ... *Aggiuntovi in questa impressione le rime di diversi eccellenti ingegni nella morte dell’autore*. In Venetia, appresso Gio. Battista Ciotti, MDCXV, 12°. Ff. 77, [7].

See 1616/2.

Michel.
1616

1. Opere poetiche ... Nelle quali si contengono il Pastor fido, & le Rime. Et in questa nuova impressione aggiuntovi varie poesie in morte dell’autore. In Napoli, appresso Lazaro Scoriggio, 1616, 16º. Pp. 317, 192 [i.e. 188], [14], 86.

Taylorian: Vet.Ital.II.A.150.

With 5 woodcut illustrations in the text. The Rime and the Varie poesie have their own titlepages but the signatures of these two parts are continuous. The imprint of the Rime, which is engraved, states that they were printed ‘ad istanza di Pietro Ant: Sofia’. They are actually paged (1)-92, 97-192.

ICCU. FirstSearch.

2. Opere poetiche ... Nelle quali si contengono il Pastor fido, & le Rime. Et in questa nuova impressione aggiuntovi varie poesie in morte dell’autore. 3 pts. Venetia, dal Ciotti, 1616, 12º. Pp. 240, ff. 77, [7], pp. 72.

Taylorian: Vet.Ital.II.A.156.

With partly engraved title and woodcut illustrations in the text. At end of the first and third parts: ‘Corretto dal Signor Pietro Petracci con pubblica autorità.’ The Rime and the Varie poesie have their own title-pages and signatures, the Rime being dated 1615. It was on the basis of this 1615 title-page that Michel (p. 93) assigned the imperfect copy of the Opere poetiche at Perpignan, which lacks the general title, to 1615. I was able to establish the truth in 2007 and the Library’s catalogue has been emended accordingly.

FirstSearch.


*Trieste, Biblioteca civica Attilio Hortis.

With 5 woodcut illustrations in the text.

ICCU. Franchi, p. 89 (quoting AIS 4078, a copy in which the woodcut to Act II is coloured by hand and which is no doubt that mentioned by Francesco M. D’Orazi on p. 19 of the introductory essay of the book he edited on printing in Ronciglione in the 17th and 18th centuries – see Select Bibliography - and which is reproduced on the cover of the volume itself).

See 1616/1.


*Trieste, Biblioteca civica Attilio Hortis.

ICCU.


See 1616/1.


See 1616/2.

1617

1. *Il pastor fido.* Piacenza, Bazachi, 1617, 12°.


2. *Il pastor fido.* In Treviso, appresso Angelo Reghetini, MDCXVII, 12°. Ff. 132.

Cardiff, University Library: sc.PQ4626.PZ.

The title-page is partly engraved. As in this publisher’s earlier editions (16xx/6, 1613/3), the dedication, to Giacomo Litigato, is dated 20 September 1612 and is signed Angelo Righettini, which becomes the more regular spelling of the name.


A fairly loose adaptation, in 7 acts and in verse, by Theodore Rodenburgh, who sets the action of his play in The Hague. ‘A cette fin il a escamoté avec soin tous les éléments pastoraux’ (Verkuyl, p. 498). It was reissued as part of Rodenburgh’s composite _Amstels-Eglantier_ (Amsterdam, Paulus van Ravesteyn, 1618) and was reprinted in 1635 (see 1635/1).

FirstSearch. Verkuyl 2.

4. _Il segretario_. Bologna, Benacci, 1617.

Longo, p. 199 (no location given).

1618

1. _Opere poetiche ... Nelle quali si contengono il Pastor fido, & le Rime. Et in questa nuova impressione aggiuntovi varie poesie in morte dell’autore_. In Venetia, dal Ciotti, 1618, 12°. Pp. 240, ff. 77, [7].

Christ Church: Wf.8.25 (imperfect).

Partly engraved title and engraved illustrations in the text. The imprint is engraved and, in the copy seen, the final figure in the date having been changed in ink to 8, it is virtually impossible to tell what the original figure was; it looks rather like a 6 but it is just possible to divine the tail of a possible 5. The copy in *Zadar University Library, Croatia (2453/A-1-1), having been similarly altered, I assign to this edition the later date. The Christ Church copy lacks sig. K (pp. 97-120), which is replaced by pp. 97-120 from another work, Ridolfo Campeggi’s _Poesie_. The _Rime_ have a divisional title and their own pagination. The _Varie poesie_ are not present.


*Milano, Biblioteca comunale Sormani (with 1618/4).

ICCU. FirstSearch. Michel.


*BNF: 8º Yth.68173.
Translation in prose and verse by Govert vander Eembd, based on the French translation of Roland Brisset.

FirstSearch. Verkuyl 3.


The second part has its own title-page, pagination and signatures. The actual title is *Varie poesie di molti eccellenti autori. In morte del m. illustre signor cavalier Battista Guarini*. The imprint is virtually identical to that of the main title.

ICCU. FirstSearch. Michel, p. 95.

4. *Rime* ... *Di nuovo stampate, & corrette*. In Piacenza, appresso Alessandro Bazachi, 1618, 12°. Ff. 65, [6].

*Copenhagen*, Kongelike Bibliotek: 174:2, 135 00620.

1619

1. *Il pastor fido*. Treviso, Angelo Righettini, 1619, 16°.

*Milano*, Biblioteca nazionale Braidense: TT.VI.17.


With engraved title and 5 woodcut illustrations in the text. The *Rime* have their own section title (p. [281]), where they are said to be ‘Di novo in questa sesta impressione corrette, & accresciute’. The pagination actually runs 1-96, 93-115, 118-457.

FirstSearch. Michel, p. 93.


*Milano*, Biblioteca comunale Sormani.


First German translation, in verse, by Eilger Mannlich.

ICCU. Goedecke II.376.

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1621


*BL: C.130.a.24.*

With partly engraved title and 5 woodcuts in the text. The *Rime* have a divisional title and separate foliation but the signatures are continuous. (There are in fact only 8 unnumbered leaves before foliation begins on f. 10.) The *Varie poesie* also have a divisional title and have their own pagination and signatures.

ICCU. Michel.


*Macerata, Biblioteca comunale Mozzi-Borgetti.*

Dedicated on the title-page ‘al molt. illust. sig. e padron mio colendissimo il signor Antonio Ricci, nobile maceratese’.

ICCU.


With woodcut portrait of Guarini and 6 full-page woodcut illustrations signed with the monogram TBS[culpisit]. The woodcut illustrating Act IV is the same as that for Act III and the woodcut for Act V is the same as that for Act I. The Rime have their own title-page, p. (199): Rime ... Di nuovo in questa impressione corrette, & accresciute (same imprint as general title). A certain number of variations in errors of pagination occur in the copies examined, the principal difference being that the final numbered page may be numbered, as in the Bodleian copy, ‘362’.

ICCU. FirstSearch. Michel.

4. Il pastor fido et le Rime ... Agiertovi di nuovo le rime de diversi nobili ingegni in morte dl. autore. In Venetia, impi. per il Ciotti, (1621), 18º. Pp. 431 [i.e. 445], [16].


Engraved title. The date is deduced from the Rime, which have their own (printed) title-page on the leaf following p. 264: Rime ... Aggiuntovi in questa impressione le rime di diversi eccellenti ingegni nella morte dell'autore. In Venetia, appresso Gio. Battista Ciotti, MDCXXI. The signatures, however, are continuous. The pagination is somewhat erratic, the main sequence running thus: (3)-264, [14], 261-375, 380-431.

ICCU. FirstSearch.

1622

1. Il pastor fido ... Di nuovo ristampato, e ricorretto. In Viterbo, appresso Agostino Discep. [i.e. Discepolo], 1622, 12º. Pp. 236.

*Gubbio, Biblioteca comunale Spelleriana.

ICCU.


Parallel Italian and French texts, utilising Brisset’s translation and the *privilège* and *achevé d’imprimer* of 1609/5 and 1610/4. With the dedication to Monsieur Jacquelin and followed by the ‘Chanson bocagere, imitée du Tasso’ (there is no accent on ‘imitée’). The Taylorian copy is foliated 1-10, 12-300, 332-341, while the BL copy, like the Richelieu copy, is foliated 1-9, 11-300, 332-341. The engraved title-page is by Léonard Gaultier. See also the arguments put forward in 1612/3 against this edition being dated 1612.


With the same engraved title-page as 1622/1 but with a different setting of the text and foliated 1-11, 13-310. In the reference to the ‘Chanson bocagere, imitée du Tasso’ at the end of the volume, there is an acute accent on the word ‘imitée’. There is no *privilège*. The 2 Arsenal copies apparently differ in their first gathering (‘composition et bandeau du 1er cahier différents’ – BNF on-line catalogue, confirmed by Strauch Ngatoum).

FirstSearch. Strauch Ngatoum.


A reprinting of the 1602 version of Cristóbal Suárez de Figueroa (see 1602/10). In the colophon Macarano’s forename is spelled Hernando. Bove’s dedication, to Juan Battista Valenzuela Velázquez, ‘Consejero Collateral de Su Magesdad Catholica, Regente la Regia Cancellaria del Reyno de Napoles’, is dated 16 October 1622. There are 4 commendatory sonnets in Spanish and a short address to the reader.

ICCU. FirstSearch. Palau 109445 (note).
1623


With an additional engraved title-frontispiece by Jean Picart. Only edition of the verse translation by Antoine de Giraud, omitting the Prologue. The volume is dedicated ‘A la Reyne mere du Roy’ (i.e. Marie de Médicis) and there is a short address *Au Lecteur.* The privilège is dated 24 February 1623 and the second part is occupied by Giraud’s own poems.


1624


*Iesi, Biblioteca comunale.

Sartori 18053.


Taylorian: Arch.12º.It.1624.

Brisset’s translation, with the dedication to Claude de Chivry, Dame de la Patriere, and 5 woodcut illustrations in the text. The pagination runs 1-252, 255-371.

FirstSearch. Marsan, p. 499.
1625

1. *Il pastor fido ... Ora in questa XXVII. Impressione ...* Venetia, G.B. Ciotti, 1625, 4º. Pp. [32], 487.

*Cambridge, Trinity College Library: G.10.99.


Parallel Italian and French texts, utilising Brisset’s translation. With the dedication to Monsieur Jacquelin and, at the end, the ‘Chanson bocagere, imitee du Tasso’. The foliation runs 1-11, 13-300, 332-34[1]. La Vallière’s date of 1605 is obviously an error for 1625 (it follows the 1623 edition in his list, t. 3, p. 249), while Marsan (p. 155) appears to suggest a Guilleminot reprint in 1625 (‘réimpress. en 1622 et 1625’). However, the list of Guarini editions in his bibliography (pp. 498-499) clearly gives the 1625 edition to Ouyn.


1626


Tamo’s dedication to Alessandro Roia is dated 21 January 1626. Slightly altered reprint of 1600/1. Here, Guarini’s letter to Pola occupies pp. 11-12.

2. *Il pastor fido ... Di nuovo ristampato, & con somma diligenza corretto.* In Venetia, per il Spineda, 1626, 12º. Ff. 120.

*BNF: Yd.3897. *BNFArsenal: 8º BL.6615.

ICCU. Michel.
1627

1. *Il pastor fido, et le Rime ... Agiontovi di nuovo le rime de diversi nobili ingegni in morte dell’autore.* In Venetia, appresso Gio. Antonio Giuliani, MDCXXVII, 18º. Pp. ‘431’ [=433, i.e. 435], [15].

Avignon, Bibliothèque municipale: 8º 10103.

There are numerous pagination errors but the basic sequence runs (1)-143, 142-264, (265-278), 279-‘431’. The *Rime* have their own title-page, p. (265), but pagination and signatures are continuous. The title reads: *Rime ... Aggiuntovi in questa impressione le rime di diversi eccellenti ingegni nella morte dell’autore.* In Venetia, appresso Gio. Antonio Giuliani, MDCXXVII.

ICCU. Michel.

2. *Il pastor fido, & le Rime ... Et in questa nuova impressione aggiuntovi varie poesie in morte dell’autore.* In Venetia, appresso Nicolo Misserini, MDCXXVII, 24º. Pp. 222, ff. 76 [i.e. 75], [6], pp. 24.


With 5 woodcut illustrations in the text. The *Rime* have a divisional title and separate foliation but the signatures are continuous. There are only 8 unnumbered leaves before foliation begins on f. 10. The *Varie poesie* are paginated and signed separately.

FirstSearch.

1628


BL: 163.a.16 (lacking pp. 239-240). *BNFRichelieu: 8º Re.4171.

Version in the Neapolitan dialect, omitting the *Argomento* and the *Prologo* and greatly reducing the choruses. Basile transports the scene to ‘Porchiano luoco de Napole, mmiezio âlo Pascone iustu commo Arcadia, e li luoche suoe’. Among the introductory pieces is a 4-page preface entitled *A li quatto de lo muolo de Napole*. The translation was reprinted in 1785 (see 1785/2) and, in a modern critical edition, in 1997 (see 1997/2). The entry in the BL catalogue gives the date wrongly as 1828.
and spells ‘napolitana’ as ‘napoletana’. The text is available as an eBook from Project Gutenberg (eBook #17835).

FirstSearch. Michel. Italian books 1601-1700, reel 59, item 10.

1629

1. *Il pastor fido ... Nuovamento ristampato, & ricorretto.* In Venetia, appresso Ghirardo Imberti, 1629, 12°. Pp. ‘210’ [= 238].

*New Haven, Yale University Library: Hd25 204D.*

With 5 woodcut illustrations in the text.

ICCU. FirstSearch.

2. *Il pastor fido ... Di nuovo ristampato, & con somma diligenza corretto.* In Venetia, appresso Pietro Usso, 1629, 12°. Ff. 118.

BL: 11429.de.6.

With 5 woodcut illustrations in the text.

ICCU.

1630


*Egham, Royal Holloway, University of London: 854.Gua (Cupb. S).*

1631

1. *Il pastor fido.* In Trevigi, appresso Angelo Righettini, 1631, 12°. Ff. 132.

*Torino, Biblioteca del Seminario arcivescovile.*
ICCU. Rossi (quoting Allacci): ‘Aurelio Righettini’.

1632

1. *Il pastor fido ... Con le Rime*. In Ronciglione, ad instanza di Pompilio Totti, 1632, 24°. Pp. 219, 128, [12].

*Soest, Stadtarchiv und Wissenschaftliche Stadtbibliothek: 5 R 12.8.*

Dedicated on the title-page to Giacomo Boncompagni, duca di Sora. With an additional engraved title and 6 engraved plates, signed ‘L.C.’. The *Rime* have their own titlepage and pagination but the signatures are continuous.

Michel.


See above.

1633


Printed by Augustine Matthewes. This reprint of Dymoke’s translation is dedicated by John Waterson, son of the publisher of the original edition of 1602 (see 1602/9), Simon Waterson, to ‘the truly enobled, Charles Dymock, Esquire’, grandson of the original dedicatee, Sir Edward Dymoke.

FirstSearch. STC 12416. Early English books 1475-1640, 1878:13. EEBO.
1635

1. [Pastor fido: Dutch]. Trouwen batavier. t’Amstelredam, gshedruct by Joost Broersz., boeck-drucker by de Nieuwe kerck inde Gravestraet, anno 1635, 4º. Ff. [56].


Reprint of Rodenburgh’s adaptation of 1617 (see 1617/3).

Verkuyl 6.

1636


*BNF Arsenal: 8º BL.6616. *Rouen, BM.

Michel.


*Paris, Bibliothèque Mazarine: 8º 22076.

Michel.

3. [Pastor fido: German]. Pastor fido ... Der getreue Hürte genant ... In Italianischer Sprachen beschrieben, anjetzo aber in das HochTeusche auffs fleissigste versetzt, und mit Kupfferstücken zum Druck verfertiget. [Erfurt], in Verlugung Johan Birckners B., Schleussingen, gedruckt durch Peter Schmiden, im Jahr 1636, 12º. Pp. [48], 408.


Second German translation, in prose and verse, by Statius Ackermann, with some contributions in verse by Paul Fleming (see Schwarz, pp. 144-152). The additional engraved title (Pastor fido ... Der getreue Hürte genandt. Schleussingen. Anno 1636. Impensis Johannis Birckneri Bibliop:) and 7 plates are included in the pagination. The volume is dedicated to Johann Georg I, Elector of Saxony, and
Ackermann adds a 12-page address *An wolaffectionirten Leser*. Reprinted in 1663 (see 1663/4).

FirstSearch. Dünnhaupt II 1511.

1637


Taylorian: 102.A.16.

With 5 woodcut illustrations in the text. As in the Misserini edition of 1627 (1627/2), the *Rime* have a divisional title and separate foliation but the signatures are continuous. Again, there are only 8 unnumbered leaves before foliation begins on f. 10, here confusingly paged ‘229’. The *Varie poesie* are paginated and signed separately.

ICCU. FirstSearch.


Only edition of the prose translation attributed by the abbé de Marolles to the Chevalier de Bueil and by Barbier to Marans. The *Prologue*, the *Argument* and the list of characters are omitted, as are the choruses. There is an address from *L’Auteur à sa Maistresse* and the *privilege* is dated 11 September 1637, the *achevé d’imprimer* being dated 18 September. The title-page is reproduced by Whitfield in his article ‘La belle Charite’, pl. IV.


1638


BL: 638.a.32. *BNF: Yd.3898.
The *Rime* have their own titlepage, p. (227), but pagination and signatures are continuous. The title reads: *Rime ... Aggiuntovi in questa impressione le rime di diversi eccellenti ingegni nella morte dell'autore*. In Venetia, appresso i Giunti, M.DC.XXXVIII.

Michel.


*BNF: 8° Yth.68174.*

Translation in prose and verse by J.V.D.M.D.H., initials which, according to Verkuyl, are possibly those of Joan Vechters, Daniel Mostert and an unidentified third person. List of errata at end.

FirstSearch. Verkuyl 8.


Rossi (probably an error for 1628).

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1639

1. *Il pastor fido ... Con le Rime ... Nuovamente ristampato, & con somma diligenza corretto.* N. pl., M.D.C.XXXIX, 24°. Pp. [16], 280, 158, [14].


With additional engraved title by Baret after Le Brun and 5 plates by Baret. The *Rime* have their own title-page (*Rime ... M.DC.XXXIX*), pagination and signatures.

ICCU. FirstSearch. Michel.

2. *Il pastor fido*. In Trevigi, appresso Girolamo Righettini, M.DC.XXXIX, 12°. Ff. 132..

*Cracow, Biblioteka Jagiellońska.*

*Lonato, Biblioteca della Fondazione Ugo da Como.

ICCU.


See 1639/1.

1640

1. **Il pastor fido ... Ora in questa nuova impressione di bellissime figure in rame ornato.** In Amsterdamo, appresso Lodovico Elzevier, 1640, 32°. Pp. 285 [i.e. 235].


Printed by Joan Blaeu. The engraved title-page is signed ‘Cor. Cl. Dusend’ (i.e. Cornelis Claezoon Duysend) and there are 5 plates in the text. Paginated (1)-144, 195-285.

ICCU. FirstSearch. Michel. Willems 969.

2. **Il pastor fido & le Rime ... In questa nuova impressione aggiuntovi varie poesie in morte dell’autore.** In Roma, appresso Antonio Landini, si vendono in Piazza Navona all’insegna della Palla d’oro, 1640, 24°. Pp. 399.


With additional engraved title (with dedication to the ‘capitano Pauolo Filippucci nobile maceratese’) and 5 plates. The **Rime** have their own title-page, p. (241), but the pagination and signatures are continuous. The title reads: **Rime ... Aggiontovi in questa impressione le rime di diversi eccellenti ingegni nella morte dell’autore.** In Roma, appresso Antonio Landini, si vendeno in Piazza Navona all’insegna della Palla d’oro, 1640. Two of the four copies recorded by ICCU (in Gubbio and Perugia) have an additional 6-page dedication by the printer to Paolo Filippucci which is not present in the Taylorian’s copy.

ICCU. FirstSearch. Michel.
1642


*Trieste, Biblioteca civica Attilio Hortis.*

ICCU suggests an alternative imprint, ‘In Verona, appresso il Merlo’, but does not state if this is from an actual title-page.

ICCU.

1644

1. *Il pastor fido ... In quest’ultima impressione con diligenza corretto*. In Roma, per il Marciani, si vendono in Navona all’insegna del Morion d’oro MDCXXXIV, 8°. Pp. 239.

*Passau, Staatliche Bibliothek: S nv/Lf (b) 40.*


*Torino, Biblioteca storica della Provincia di Torino: R.c.152.*

ICCU.

1646


*BNF: 8° Yth.68172.*

Reprint of the 1638 translation by J.V.D.M.D.H. (see 1638/2).

Verkuyl 11.
1647


Verse translation by Sir Richard Fanshawe (1608-1666), dedicated to Charles, Prince of Wales, the future Charles II, and with a poem To the authour of this translation by John Denham.  The translation, which ends on p. 216, is followed by 2 poems by Fanshawe.  With 1 plate and a portrait of Guarini, based on Kilian’s (see 1602/4), by Thomas Cross the Elder.  The portrait, title-page and plate depicting the river-god Alpheus are reproduced in 1964/2, while a photographic reproduction of the whole text up to p. 216 (based in fact on a 1648 edition) will be found in 1963/1.

Rossi (p. 320) cites an earlier reference by Cittadella (p. 98) to an edition published by ‘Rawort’ in 1647 of an English translation by the fantastical Nicoly Frampated!

FirstSearch.  Wing G.2174.  Early English books 1641-1700, 146:8; and other microreproductions.  EEBO.

1648

1. Il pastor fido, e Rime.  Roma, Filippo de’ Rossi, 1648, 12º.

Rossi (‘coll’Aminta del Tasso’).  The catalogue of the Sunderland Library at Blenheim records this edition (p. 257) as 48º and also records a Roma 1648 edition of Tasso’s Aminta.  See 16xx/5 for Rossi’s undated edition.

2. [Pastor fido: English].  Il pastor fido.  The faithfull shepheard with an addition of divers other poems concluding with a short discourse of the long civill warres of Rome. ... By Richard Fanshawe, Esq.  London, printed for Humphrey Moseley, and are to be sold at his shop at the Princes Armes in S. Pauls Church-yard, 1648, 4°.  Pp. [20], 312.

A reissue of the 1647 edition, with a new title-page, a second dedication to the Prince of Wales, a short note, *The printer to the reader*, an index and, following the translation of the *Pastor fido*, the additional works, mainly poems, by the translator, which occupy pp. 225-312.

As the earlier title-page and prelims are normally retained, there is often some confusion as to how the volume should be bound. There is also a wide variety of combinations of corrected and uncorrected sheets. Again with Cross’s portrait of Guarini and 1 plate.

ICCU. FirstSearch. Wing G.2175. Early English books 1641-1700, 868:9; and other microreproductions.


Foliated 1-11, 13-310. Parallel Italian and French texts, utilising, for the last time, the translation of Roland Brisset. With the dedication to M. Jacquelin and followed by the ‘Chanson bocagere, imitee du Tasso’.


1649


Taylorian: Vet.Ital.II.A.171. Worcester: CC.5.17 (lacking the *Rime*).

With engraved title and 6 plates. The date appears only at the end of the *Rime*, which occupy the second part.

ICCU. FirstSearch. Rossi (quoting Zeno’s ‘Giovanni Meccelli’).
1650


The *Elogio historico del Cavalier Guarini, al Signor Bertrand Moras* occupies 5 pages of the prelims.

Rossi (Graesse), like Michel, does not differentiate between this issue and the next, with its expanded imprint. Michel. Dalla Valle.


Bodleian: Toynbee 723. BL: 85.b.4(1).

Dalla Valle.


With engraved frontispiece. The *Rime* have their own title-page, p. (209), but pagination and signatures are continuous. The title reads: *Rime ... Aggiuntovi in questa impressione le rime di diversi eccellenti ingegni nella morte dell’autore.* Venetia, appresso li Guerigli, M.DC.L.


First edition of a new translation into Dutch verse by David de Potter, dedicated by the publisher to Lucas van Neck and with an engraved portrait of Guarini based on that of Kilian (1602). The text ends on p. 249, the final pages being occupied by ‘Nae-reden over den Getrouwen herder’.

Verkuyl 15.

*BNF: 8° Yth.68177. *BNFRichelieu: 8° Re.4177.

Verse translation of the Dutch version of J.V.D.M.D.H. (1638/2, 1646/1), by Henrick Bloemaert.

FirstSearch. Verkuyl 14.

6. [anonymous German translation] Augusta, 1650, 8°.

Rossi, following Graesse, p. 168: ‘On cite une trad. allem. antér. Augsp. 1650. in-8°.’ Is this perhaps an illusion to the 1671 Baur-Kusell vignettes, misreading 1650 for 1640? See note to 1671/3.

1652


*BNFArsenal: 4° BL 2481.

First edition of the prose translation of the Abbé Léonard de Marandé, who omits the prologue, the echo scene from Act IV (reinstated in 1676) and the choruses. With an address Au lecteur. The title-page is reproduced by Whitfield in his article ‘La belle Charite’, pl. V.

Dalla Valle.

1653


*Roma, Biblioteca universitaria Alessandrina.

With engraved frontispiece. As in 1650/3, the Rime have their own title-page (here dated 1655) but the pagination and signatures are continuous.
1654

1. *Il pastor fido* ... *Con una nuova aggiunta*. In Amsterdam, per Se. Combi & Gio. Lanou, 1654, 32°. Pp. 315.


Title-page in red and black. The date appears on the engraving which takes up most of the title-page, and the pagination runs (1)-51, 54-55, 54-315. There are 6 plates, those to Act III and Act IV being signed ‘A.S.F[ecit]’. In the plate accompanying the Prologo, the river god Alfeo is joined by the Manneken Pis! The ‘nuova aggiunta’ consists of ‘Facetie, motti & burle di diversi signori & persone private’, which have their own section title. For Combi and Lanou’s Venetian issues of this edition, see 1654/5 and 1654/6. See also the following entry.

FirstSearch.

2. *Il pastor fido* ... *Con una nuova aggiunta*. In Amsterdam, per il Winghendorp, 1654, 32°. Pp. 315.


Same composition as above.


3. *Il pastor fido*. In Trevigi, appresso Girolamo Righetti. [i.e. Righettini], 1654, 12°. Ff. 132.

*Padua, Biblioteca del Seminario vescovile: 600.ROSSA.Z.3.-28.*

ICCU..


With a dedication by the publisher ‘Alla Clarissima Sig. Padrona Colendissima la Signora Perina Eugenica’, dated 13 July 1654. There are 5 woodcuts in the text and, at the end, an ‘Indice delle cose piu degne con alcune dichiarationi’.
5. *Il pastor fido* ... *Con una nuova aggiunta*. In Venetia, per Se. Combi & Gio. Lanou, 1654, 32°. Pp. 315.

All Souls: mm.17.27.

Same composition as Combi and Lanou’s Amsterdam issue (1654/1). In the imprint the words ‘In Venetia’ are in black.

Michel.

6. [another state]

Taylorian: 102.A.11.

As 1654/5 but the words ‘In Venetia’ are in red and two of the plates exhibit irregularities. That on p. (110) has the more regular (signed) plate for Act III, with a putto in the middle of the left-hand side, pasted over an (unsigned) engraving in which the putto appears in the top left-hand corner of the composition, while that on p. (170) is pasted on to a blank page.

1655


*Belfast, Queen’s University: Percy 438 (lacking pp. 25-28),

With engraved frontispiece. As in 1650/3 and 1653/1, the *Rime* have their own title-page, p. [209], but the pagination and signatures are continuous. The title reads: *Rime ... Aggiontovi in questa impressione le rime di diversi eccellenti ingegni nella morte dell’autore*. Venetia, appresso li Guerigli, MDCLV. The same date had appeared in the 1653 edition and will be used again in 1663 (see 1663/2).

1656

1. *Il pastor fido* ... *Con una nuova aggiunta*. In Amsterdam, e si vende in Parigi, appresso Thomaso Jolly, al capo del Ponte S. Michele allo Scuto d’Hollanda, M.DC.LVI, 32°. Pp. 315.

Grenoble, Bibliothèque municipale: F.1235.
Reissue, with a new title-page, of the 1654 Amsterdam edition (see 1654/1 and 1654/2).

Michel.


1657


Bodleian: Arch. Σ III 23. BL: 11725.b.8.

This 3-act adaptation by Antonio Solís de Rivadeneira (1610-86), Antonio Coello (1611-52) and Pedro Calderón de la Barca (1600-81) is the sixth of twelve comedias in the volume and occupies ff. 106-133. Of the preliminary pieces the earliest, an *aprovación*, is dated 16 October 1656 and the latest, the *suma de la tassa*, is dated 1 February 1657. There is also a short list of errata. The play will be reprinted in 1751, 1850, etc. (Reichenberger 1595 records also an edition without a colophon.) Calderón will later write an *auto sacramental* entitled *El pastor Fido*, which is too far removed from Guarini to figure in this list. (See Reichenberger 2359 et seqq.) It was edited for the first time by Fernando Plata Parga (Pamplona, Universidad de Navarra; Kassel, Edition Reichenberger, 2003).

Cotarelo y Mori. Reichenberger 10.
1658

1. [Pastor fido: Greek]. Amsterdam, 1658, 8°.

Rossi (following Graesse). Probably confused with the following, though Rossi, quoting Allacci, does also cite Giuliani’s Venice edition.

2. [Pastor fido: Greek]. Pastor phidos, egoun Poimen pistos, metaglottismenos apo to idioma to Italikon par’ emou Michael Soummake ek poleos Zakynthou, eis katanyxin, kai peridiavasin ophelimon kai eis mathesin ethikon mathematon apheriom enos to eugenestato, kai axiotato kyrio kyrio Nikolao Koummouto. Enetiesin, para Andrea to Iouliano, acnhe [Venice, Andrea Giuliani, 1658], 8°. Ff. [152].


Greek translation, in verse, by Mikhael Soumakis. For the most recent discussion of this and the other Greek translations, see the article by Laura Farris in Select Bibliography. My thanks to Peter Mackridge for transliterating the title of this edition and of the edition of 1804.

1659


ICCU. FirstSearch. Michel. Willems 849.

1660


Rossi (quoting Gamba) – probably an error for 1650.
1661


Parallel Italian and French texts, utilising Marandé’s translation. With additional engraved frontispiece-title (undated) and 5 plates. The privilège is dated 14 November 1660.

FirstSearch. Michel. Dalla Valle.


Taylorian: 102.C.10 (lacking frontispiece-title).

Another issue of the above, with a new title-page and on finer paper.


*Toulouse, Bibliothèque municipale: Fa D 9079.

Marandé’s French text only, with additional frontispiece-title and engraved plates.

NUC.

1662


An Elsevier production, with engraved title and 6 plates.
ICCU. FirstSearch. Michel. Berghman (= Willems 1288 bis).


Marandé’s French text only.

Rossi, quoting p. 239 of Assemani’s *Catalogo della Biblioteca Chigiana*.

1663


The title, which is engraved, is by Pierre (Pieter) Philippe, as are the 6 plates. The *Rime* have their own title-page (In Amstelodamo, appresso Jodoco Pluymer, M.DC.LXIII) and pagination but the signatures are continuous. With a dedication, by Pluymer, dated 24 January 1663, addressed to Nicolo Nicolaio and Giovanni Witzen, ‘Secretarii dell’alma città d’Amstelodamo, Amatori della Lingua Toscana, Padroni delle Muse’.

ICCU. FirstSearch. Michel.


Taylorian: Vet.Ital.II.A.182 (lacking A1, frontispiece?).

The *Rime* have their own title-page, p. (209), which reads: *Rime ... Aggiontovi in questa impressione le rime di diversi eccellenti ingegni nella morte dell’autore*. Venetia, appresso li Guerigli, MDCLV.

FirstSearch.

*BNF: Yd.3923.

Marandé’s French text only. With illustrations.

FirstSearch. Dalla Valle.

4. [Pastor fido: German]. *Pastor fido ... der getreue Hirte genant ... in Italianischer Sprachen beschrieben, anjetzo aber in das Hoch-Teutsche auffs fleissigste versetzt und mit Kupfferstücken zum Truck verfertiget.* In Verlegung Johann Birckners, Buchh. in Erfurdt, getruckt zu Weinmar, bey Eylickers-Wittiben, anno 1663, 12°. Pp. [48], 408.

*BNF Richelieu: 8° Re.4176.

Reprint of Statius Ackermann’s translation of 1636 (see 1636/3). The additional engraved title and 7 plates are included in the pagination.

FirstSearch.


See 1663/1.

1664


Translated by Antoine Picot, baron Du Puiset. Guarini’s madrigals occupy the first 96 pages, the translator’s own *Poésies diverses* following.


Dedicated on the title-page to Cardinal Giacomo Nini.

3. [Pastor fido: English]. *Il pastor fido: the faithful shepheard. With an addition of divers other poems, concluding with a short discourse of the lonf civil warres of Rome. By the Right Honourable Sir Richard Fanshawe Knight.* London, printed for A. Moseley, and are to be sold at the Princes Arms in St Pauls Church-yard, 1664, 8º. Pp. [24], 320 [i.e. 310].


The translation, first published in 1647, ends on p. 200 and the pagination skips from 240 to 251. With a portrait of Guarini and 1 plate (Alfeo) and retaining the earlier prefatory material, including the dedications to Charles II as Prince of Wales.

FirstSearch. Wing G.2176. Early English books 1641-1700, 598:17. EEBO.


A new verse translation by the Abbé Antoine de Torche, who omits the Prologo and the choruses. As the edition was shared by Barbin and Quinet and as sets can be made up indiscriminately, the separate parts have been listed individually, the publisher’s name being given for the individual copies where this has been verified or can be deduced from the information available. See 1664/5, 1665/3-5, and 1666/1. The plates in each of the five parts are numbered within the scene depicted but are unsigned.

FirstSearch.


*BNF Richelieu: 8º Re.4150 (whole set?), 8º Re.4151 (this part only).*

Verse translation of Act I, by the Abbé de Torche, who signs the dedication to the Abbé de Richelieu with the initials ‘D.T.’. There is an address *Au lecteur* and the *extrait du privilège* is dated 28 February 1664. The privilège had been granted to
Quinet and extended to Barbin. The *achevé d’imprimer* is dated 27 March 1664, registration having taken place the previous day. Translation of the other acts followed in 1665 and 1666 (see below). With engraved frontispiece and 1 plate. The title-page and frontispiece are reproduced by Whitfield from the copy in the Taylorian (‘La belle Charite’, pl. VI).

Dalla Valle.


*Milano, Biblioteca Trivulziana, Archivio storico civico.*

ICCU.

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**1665**


Taylorian: 102.B.36. BL: 11715.b.57(3).

With Brigna’s 1654 dedication to the Signora Perina Eugenica (see 1654/4). There are 5 woodcut illustrations in the text.

ICCU.


*Stockholm, Kungliga Biblioteket: Elz. 902.*

A pirated edition of Act I in de Torche’s translation. The title-page bears the Elsevier sphere and Brunet thought it ‘assez jolie pour qu’on puisse l’attribuer aux presses elseviriennes’. Willems declared that it was ‘certainement imprimée par Fr. Foppens’ but Berghman (no. 551) denies this, attributing it rather to an Amsterdam printer.

Willems 2011.

Verse translation of Act II, by the Abbé de Torche, dedicated to the Marquise de Fabrègues. There is an address *Au lecteur* and 1 plate. Details of the privilège and of registration are repeated from 1664/4 and the *achevé d’imprimer* is dated 20 February 1664, an error for 1665.

Dalla Valle.


Verse translation of Act III, by the Abbé de Torche, dedicated to the Marquis de Grignan, ‘Lieutenant pour le Roy en Languedoc’. With an address *Au lecteur* and 1 plate. There is no *extrait du privilège*, etc. in the copy examined.

Dalla Valle.


Verse translation of Act IV, by the Abbé de Torche. With an address *Au lecteur* and 1 plate. Details of the privilège and of registration are repeated from 1664/4 and the *achevé d’imprimer* is dated 17 November 1665.

Dalla Valle.
Verse translation of Act 5, by the Abbé de Torche. The dedication A Madame will be used in all the subsequent editions of the Abbé’s translation up to 1720, as will the address Au lecteur. There is 1 plate. Details of the privilège and of registration are repeated from 1664/4 and the achevé d’imprimer is dated 2 April 1666. A list of errata covering the four earlier volumes appears after the extrait du privilège.

Dalla Valle.

1667

1. Il pastor fido. In Trevigi, appresso Girolamo Righett. [i.e. Righettini], M.DC.LXVII, 12º. Ff. 132.

Taylorian: 102.B.2 (lacking f. 13).

Retaining Angelo Righettini’s dedication to Giacomo Litigati, though the date of the dedication has changed mysteriously from 20 September 1612 (see, for example, 1617/2) to 20 September 1621. There are 5 woodcut illustrations in the text.

FirstSearch.


Taylorian: Vet.Ital.II.A.144 (Barbin) and Vet.Ital.II.A.185 (Quinet).

Parallel Italian and French texts, utilising de Torche’s translation, with the engraved frontispiece and 5 plates of the 1664-66 edition. The original privilège of 28 February 1664 (see 1664/5) is used and the achevé d’imprimer is dated 12 February 1667.

ICCU (Quinet). FirstSearch. Dalla Valle.


De Torche’s French text only. With the same engraved frontispiece and 5 plates, 
*extrait du privilège* and *achevé d’imprimer* as in the bilingual edition above.


pp. [24], 54, 60, 65, 104.

*BNFRichelieu: 8º Re.4154.*

De Torche’s French text only. With engraved frontispiece and 5 plates.

Horn-Monval III, 68 (no. 915).

1668


Taylorian: Arch.12º.It.1668.

Only edition of the prose translation of Biagio (Blaise) Teppati and with his signature 
on sig. a4 at the end of the address entitled *L’Autheur au Lecteur*. The volume is 
dedicated to Adrian Juncker, Daniel Juncker and Chrestofle Heerfordt, and Teppati 
adds a madrigal which he dedicates to Guarini. The translation ends on p. 421, the 
remaining 11 unnumbered pages, ‘ces cinq feuillëts qui fussent demurtës en blanc”, 
being occupied by 11 poems of Guarini and his contemporaries and by a list of errata. 
The engraved titlepage and 6 plates are by Georg Christoph Eimmart (1638-1704). 
As Teppati explains in his introduction (sig. a3 vº): ‘les jolyes Figures en taille-douce 
de M. EIMMART dont j’ay enrichy ce mien Ouvrage, où toutes les Scenes de chaqu’ 
Acte sont contenuës, avec le nom et le nombre au dessous; mêmement l’ACTE & la 
SCENE sur châque fueillët: qu’est-ce si non un muët trucheman, pour bien entendre 
tout le sujet y compris?’ With this clue in mind, we may be assured that one of the 
figures on the title-page represents Teppati himself, as the initials ‘B.L.T.’ appear 
under one of them.

FirstSearch. Dalla Valle.
1669


*BNF Arsenal: 8º BL.6639.*

Parallel Italian and French texts, utilising de Torche’s translation.

Dalla Valle.


*BNF Richelieu: 8º Re.4155.*

De Torche’s French translation only.


Rossi (‘alla Civica di Ferrara’) but Whitfield (‘La belle Charite’, p. 44) says that this is an error for 1663.

1671

1. [Pastor fido: Dutch]. *De getrouwen harder … getrocken uyt d’Italiaansche Pastor fido … vertoont op d’Amsteldamsche Schouwburg.* t’Amsterdam, by Jacob Lescailje, boeckverkooper op de Middeldam, naest de Vismarckt, 1671, 8º. Pp. 74.

*BNF: 8º Yth.68170.*

Adaptation for the stage, by Adriaen Peys, of De Potter’s translation.

Verkuyl 25.


Taylorian (2 copies): 102.C.12, 102.C.16 (lacking titlepage). *BNF Richelieu: 8º Re.4156.*
Parallel Italian and French texts, utilising de Torche’s translation. An Elsevier publication, printed by Hackius in Leiden. With frontispiece designed by Zacharias Webber and engraved by Abraham Blooteling and 5 plates also by Blooteling. The frontispiece reads *Il pastor fido*.


*Vienna, Österreichische Nationalbibliothek: 739.511-A.*

42 vignettes by Melchior Küsell, engraved and numbered, with accompanying German verses. The volume is described by Beare, pp. 635-637. Allacci described the work as being ‘in lingua, ed in versi Tedeschi, tradotto da Gio. Guglielmo Baur, ed illustrato con figure da Melchiorre Kusell’ and Rossi also listed it as a translation by Baur. In addition, Rossi invented an ‘Augusta’ 1671 edition of a Greek translation by misreading Graesse, who wrote, following details of the 1658 Summaco translation, among others: ‘On y joint 42 pl. grav. par M. Kysell. Augsb. 1671, in-8°’. The work was, in fact, correctly described in the Soleinne catalogue of 1844, no. 4341.

1672


Parallel Italian and French texts, utilising de Torche’s translation. With engraved frontispiece and 5 plates. In addition to the old *extrait du privilège and achevé d’imprimer* repeated from the 1667 edition (see above), there is a new *extrait du privilège* dated February 1671 (there is a blank where the actual date should be). Registration took place on 11 April 1671 and the *achevé d’imprimer* is dated 4 March 1672.

ICCU. FirstSearch. French books 1601-1700, reel 173, item 5. Gallica.


De Torche’s French text only. With engraved frontispiece, plates, extraits du privilège, etc. as in 1672/1.


1673

1. Il pastor fido. Venezia, Antonio Bosio, 1673, 16°.

Rossi (‘ma in fine 1672’). Cf. 1676/1.


*BNF: Yd.3905.

FirstSearch. Michel.

1674


Bourg-en-Bresse, Médiathèque Elisabeth et Roger Vailland: FA 109327.

Parallel Italian and French texts, utilising de Torche’s translation.
1675


Parallel Italian and French texts, utilising de Torcheʼs translation.

FirstSearch.

1676


*Padova, Biblioteca del Seminario vescovile: 600.ROSSA.V.3x.–40.

Cf. 1673/1.


*Paris, Bibliothèque Mazarine: 8° 22077.

Michel.


In the first of the Bodleian copies the leaf following the title is signed ‘(2)ʼ; in all the other copies seen it is unsigned. As in 1664/3 the translation ends on p. 200 and the pagination skips from 240 to 251. With the original prefatory material, including the dedications to Charles II as Prince of Wales, and the Alfeo plate but without the portrait of Guarini.
Parallel Italian and French texts, utilising Marandé’s translation. With an address Au lecteur, sur cette traduction and an additional piece entitled L’imprimeur au lecteur, in which the printer explains ‘le long retardement de cette quatrième Edition’ which ‘a esté revuë, corrigée, & changeé en plusieurs endroits, qui te la rendront plus agréable que celles qui ont precedé.’ This refers principally to the Echo scene in Act IV, which had been omitted from the earlier editions, as he had there explained, ‘pour le peu de grace qu’il auroit eu dans la Prose.’ The privilège, transferred from Jean Baptiste Loyson to his brother Estienne, is dated 19 September 1675, the achevé d’imprimer being dated 21 February 1676. The frontispiece and the 5 plates are included in the pagination, the numbering actually running (1)-391, 386-575.

Marandé’s French text only, with frontispiece and 5 plates, extrait du privilège and achevé d’imprimer as in the bilingual edition above (1676/4). The frontispiece and plates are included in the pagination, the numbering actually running (1)-197, 196-291.

FirstSearch.
An Elsevier production, printed by Hackius in Leiden. With, as in 1671/1 and the other ‘Cologne’ editions, an engraved frontispiece (reading Il pastor fido) after Webber by Blooteling and 5 plates by the latter, which are included in the pagination.

ICCU. FirstSearch. Michel. Willems 1852, note.


First edition of Elkanah Settle’s somewhat free adaptation for the stage, in 3 acts, of Fanshawe’s translation, dedicated to Lady Elizabeth Delaval. There is a copy of The prologue to Pastor fido and of The epilogue to Pastor fido, which both differ from the texts published in the actual edition, in the Bodleian (Wood 416(132) = Wing S.2713). These can also be found in EEBO.

FirstSearch. Wing S.2706. Early English books 1641-1700, 751:17; and other microreproductions. EEBO.


Published, like the bilingual Italian-French edition of 1671 and the two other ‘Cologne’ or ‘Colonia’ editions of 1677, by Elsevier and printed by Hackius in Leiden. With, as in 1671/1, an engraved frontispiece after Webber by Blooteling and 5 plates by the latter. The frontispiece reads Il pastor fido. The translation is that of de Torche.


Taylorian: 102.C.1 (imperfect, lacking *1 (frontispiece) and *12, also pp. 5-6 and 55-56, i.e. the plates for Acts I and II). *BNFArsenal: GD 19703.

De Torche’s French text only. With frontispiece and 5 plates as in the bilingual edition above.

FirstSearch. Willems 1852, note.
1678


With engraved title-page and 6 plates by Sebastien Le Clerc (unsigned). The *Pastor fido* ends on p. 238, the 'nuova aggiunta' comprising 'Facetie, motti & burle di diversi signori e persone private, con epitafi giocosi', which have their own divisional title, occupying the remainder of the volume.

According to Bérard (p. 231) there are 'deux editions du *Pastor fido* sous la même date de 1678 entre lesquelles je n’ai remarqué aucune différence sensible’, while Rahir 1678 and 1679 (also 3456) show that the plates may be numbered or unnumbered. In all the copies I have seen the frontispiece and the plates are numbered 1 to 7. There are, however, two distinct patterns discernible when it comes to the spacing and alignment of catchwords and page numbers, which may be what Bérard had in mind, the following errors and corrections being the simplest way to differentiate between the two issues: the catchword on p. 17 can be ‘Sa’ or ‘Se’ and on p. 119 ‘O’ qua’ or ‘O’ qual’. The blank leaf following p. 134 is not present in all the copies examined.

Willems 1547. Michel. Dalla Valle.


*BNF*: 8º Yth.68176.

Second edition of De Potter’s translation of 1650 (see 1650/4). With an additional engraved title-frontispiece.


3. [Pastor fido: German]. *Des sinnreichen Ritters Baptistae Guarini Pastor fido, oder ... Der getreue Schäfer genannt ... In Welscher Sprache auf den Schau-Platz*
gebracht; itzo aber ... in zerstreuten Reimen, Deutsch übersetzt. Gedruckt im Jahr 1678, 8°. Pp. [10], ‘170’ [=180].

BL: 11517.a.27(5). *BNF: Z.34417.

First, unauthorised, edition of the verse translation made in the early 1650s by Christian Hofmann von Hofmannswaldau (1617-1679), added, in the copy examined, to his Sinnreichen Heldenbriefe, auch andere herrliche Gedichte of 1680 to give a collected edition (see Beare, p. 645). The preface (Vorrede) is found only in the two editions which have the title and the pagination as described in the entry above and with the date 1678. The printer would appear to have been Christian Weidmann of Leipzig (Beare, p. 637). Pp. 177-180 are wrongly numbered 167-170.

There are two distinct title-pages bearing the date 1678; both are reproduced by Möller, ‘Die Fingerabdruck-Methode’, p. 39. In this first edition, with Möller’s Titelblatt 1678-A, the ‘B’ of ‘BAPTISTÆ’ is set squarely over the ‘A’ of ‘PASTOR’ and the work ends with an ornament representing a simple basket of flowers. The patterns of ornaments which precede the Vorrede and Act I are also reproduced by Möller, p. 48. In the later edition (Möller’s 1678-B) the title-page and text have been reset. The wording of the title is exactly the same but the spacing is different; it can be seen, for example, that the ‘B’ of ‘BAPTISTÆ’ is now set slightly to the right of the ‘A’ of ‘PASTOR’ and, of course, the whole text having been reset, the patterns of ornaments preceding the Vorrede and Act I are different (Möller, p. 49). The second edition was dated by Beare (p. 638) to 1680, a date which is tentatively accepted by Möller, but Beare produced no evidence to back his claim, merely that it was attached to the 1680 Sinnreichen Heldenbriefe. (It should be noted that his transcription of the title-page is incorrect in a number of places.) Beare realised that the two editions could be differentiated in part by the fact that the later one, rather than ending in an ornament representing a simple basket of flowers, ended in a more elaborate ornament incorporating two birds. However, Möller has shown that the later edition can end in either (he calls them 1678-B and 1678-B’), the *Weimar copy (14,4:74 d) bearing the former and the *Wrocław copy (301998e) the latter (p. 50). We could also note that, if the evidence of the copies used for the Bibliothek der deutschen Literatur (fiche 19552) and for the 1993 reprint in the second part of Hofmannswaldau’s Gesammelte Werke (see 1993/2) is taken into account, the two title-pages would seem to have been used indiscriminately. Möller (p. 62, n. 36) says of the reprint simply that it is misleading (‘irrefürend’); indeed, it appears to have the text and ornaments of 1678-A but the title of 1678-B. In the BDL version the reverse is the case. The situation is obviously somewhat fluid. Perhaps the two editions were more contemporaneous than either Beare or Möller cared to admit, perhaps both indeed dating from 1678.

Heiduk 54 (no. 22) and 57-58 (no. 29, Heldenbriefe). Dunnhaupt III 2142-3 (Heldenbriefe) and 2148 (Getreue Schäfer). German baroque literature, reel 398, no. 1280a. Bibliothek der deutschen Literatur, fiche 19552.


Libretto for an opera performed in Wolfenbüttel on 4 November 1678, the music for which was probably composed by Nicolaus Adam Strungk. (Mourey suggests, p. 51, n. 70, that the date is not reliable, having simply been added in pencil.) The work is available online at http://diglib.hab.de/drucke/textb-4f-24/start.htm and a facsimile reprint can be found in 1993/2.

Heiduk 54 (no. 23). Dunnhaupt III 2148.

1679


The complications inherent in the bibliographical description of editions of Hoffmann von Hoffmannswaldau’s *Deutsche Übersetzungen und Gedichte*, which are made up of a bewildering variety of separate parts in different printings and of which the translation of the *Pastor fido*, in a slightly modified version, will, from 1679, form an integral part, are well documented by Beare and by Heiduk, though against 12 editions of the collection published up to 1730 Dünnhaupt inexplicably lists only 6 editions of the *Getreue Schäfer*, ignoring some of what his predecessors had to say on the subject. He does not, for example, list any copies of a 1679 edition with ‘Gedichte’ in the title, listing only copies with ‘Getichte’ and giving ‘Gedichte’ as a possibility only from 1704. (It is true that Beare, somewhat disarmingly, does not attach any great significance to the alternative spelling but this is too simplistic.) Nor does Dünnhaupt list any copies of the *Getreue Schäfer* after 1710. He does, however, distinguish between two distinct title-pages of 1679 with ‘Getichte’, one with a pattern of type ornaments before the imprint, the other, later, one with a woodcut ornament. As a further complication the Imperial privilege, granted at the end of 1679, may be present, printed on one or on two leaves or as a double-page spread tipped in, as may the Saxon privilege, granted in 1681. Copies of the *Getreue Schäfer* were printed with and without the vignettes (again somewhat surprisingly Dünnhaupt does not list an edition without vignettes before 1689) and in some later copies, still with the date 1679, five full-page plates, one for each Act, were added. It is obvious, therefore, that these and other complications make a definitive description of all the likely variations impossible within the constraints of this list and, generally, I shall comment in detail only on those editions of the *Deutsche Übersetzungen und Gedichte* that I have seen. Further details may be gleaned from Beare’s and from Heiduk’s articles and from Dünnhaupt’s bibliography. The most recent and most documented pronouncement on the problem, that of Klaus-Peter Möller in his article on ‘Die Fingerabdruckmethode’, uses reproductions of patterns of ornaments to separate out the various printings of the text but I have not included these intermediate printings in my list. It is possible that some of the remaining conundrums were
resolved in Möller’s ill-fated Potsdam thesis of 1995 (*Der getreue Schäfer: ein Beitrag zur Hoffmannswaldau-Bibliographie*).

In the Taylorian copy of the 1679 edition, the general title-page has ‘Gedichte’ and a pattern of ornaments before the imprint. Here *Der getreue Schäfer* is bound with *Der sterbende Socrates* (pp. 151), one of the normal constituent parts of the collected edition which were offered for sale separately. Both parts have section titles and the volume has a double-page engraving, often, as here, used as a frontispiece for the whole volume, by Joachim von Sandrart, the central medallion bearing the legend *Der getreue Schäffer. C.H.V.H.* This is the earliest state of the engraving, not recorded by Heiduk or Dünnaupant though attested by Beare, as the medallion bears no reference to the Imperial privilege. After its granting the abbreviations ‘c. GRAT. & PRIV.: SCM’ were added to the medallion, while later still the Saxon privilege was added at the bottom of the plate, though the general title-page still bore the date 1679. There is one further, emblematic plate, which should perhaps be considered the true frontispiece of the volume, and 41 of the 42 Baur-Küssell vignettes, numbered 2-42 and first published in 1671, illustrate the text, which is preceded by a new general preface entitled *An der geneigten Leser*. The *Prologo* is not translated, an omission which will not be rectified until 1684.

It is probable that the Taylorian’s copy represents the earliest issue of these parts of the *Deutsche Übersetzungen und Gedichte*. A comparison of the prelims with those of the facsimile reprint of a 1679 *Deutsche Übersetzungen und Getichte* (with a ‘t’) used by Franz Heiduk for his 1984 edition (see 1984/1) show that in the latter, apart from the title-page, the last two leaves of the prelims, i.e. sig. )()(), are reset and that there are textual differences not only in the second of these leaves, giving the list of *Personen*, but also, and more importantly, in the first, which contains the end of the preface itself. As the text of the reprint is closer to that of later editions that I have seen (in, for example, the 1700 and 1707 editions), it seems reasonable to infer that the edition with ‘Getichte’ is in fact later than that with ‘Gedichte’ described above.


BL: 1064.e.1(1).

This copy is an example of a printing of the text of Hofmannswaldau’s translation without vignettes, as outlined in 1679/1. The title-page and prelims, including the preface, are the same as those reproduced in Heiduk’s 1984 reprint (see comments above) but Sandrart’s double-page engraved frontispiece is not present.

Heiduk 56-57 (no. 27).
1680


Parallel Italian and French texts, utilising de Torche’s translation and the *extraits du privilège* and *achevés d’imprimer* as in 1672/1. With engraved frontispiece and 5 plates.

ICCU. FirstSearch. Michel(?) Dalla Valle.


De Torche’s French text only. Other details as in 1680/1.

Michel(?) Dalla Valle.

1681

1. *Il pastor fido.* *Novamente corretto et ornato con gl’argomenti par ciascuna scena,* *per Giacomo Melazzo.* Francoforte su l’Odera, 1681, 12°. pp. [10], 286.

*Cambridge, University Library: Hhh.863.

FirstSearch.


*Padova, Biblioteca del Seminario vescovile: 600.ROSSA.V.5xx.--9.

ICCU.
1683


All Souls: BX.1.26.

The engraved title and 6 plates are by Suor Isabella Piccini.

1684


*Champaign, University of Illinois at Urbana-Champaign: X832H67K1684A.*

Contains, for the first time, a translation of the *Prologo* by Daniel Caspar von Lohenstein (*Der vorredende Alpheus*), which had originally been published as a footnote to lines 511-512 of Act II of that author’s play, *Sophonisbe* (Breslau, 1680). Reprinted in Klaus Günther Just’s edition of Lohenstein’s *Afrikanische Trauerspiele* (Stuttgart, 1957), pp. 372-376. It is accompanied by the first of the Baur-Küsell vignettes (see note to 1679/1). The other vignettes are not present but the five full-page plates are, as is the double-page engraved frontispiece by Sandrart. Some of the individual parts of the volume are dated 1686. A facsimile reprint of Lohenstein’s translation, taken from the 1684 edition, can be found in 1993/2.


1686


Probably printed in Leiden by Hackius. Parallel Italian and French texts, utilising de Torche’s translation. With engraved frontispiece by Blooteling after Webber and 5 plates by Blooteling, all included in the pagination.
ICCU. FirstSearch. Michel.

1687


*BNF: Yd.3938.

Parallel Italian and French texts, utilising de Torche’s translation.

Michel. Dalla Valle.

1688

1. [Pastor fido: Greek]. Venezia, 1688, 8º.

Rossi (quoting Zeno) – probably an error for 1658.

1689

1. [Pastor fido: English]. Pastor fido: or, the faithful shepherd. A pastoral. As it is acted at the Duke’s Theatre. ... Licensed, Decemb. the 26th. 1676. Roger L’Estrange. London, printed for William Cademan, and sold by R. Bently in Russel-Street in Covent Garden, 1689, 4º. Pp. [6], ‘66’ [=58].


Second edition of Elkanah Settle’s adaptation of Fanshawe’s translation for the stage (cf. 1677/4), with its dedication to Lady Elizabeth Delaval. Pp. 57 and 58 are wrongly numbered 65 and 66.

FirstSearch. Wing S.2707. Early English books 1641-1700, 877:9. EEBO.


De Torche’s translation. Printed by Hackius in Leiden, With engraved frontispiece and 5 plates by Joseph Mulder, based on those of Blooteling.

FirstSearch. Rahir 2869.


*BNF: Yh.905-913.

Plates, etc. as in 1684/1. Some of the individual parts are again dated 1686.

Heiduk 61 (no. 36). Dünnaucht III 2126 (DÜG) and 2128 (GS).


*Wolfenbüttel, Herzog August Bibliothek: M: Lo 3165.

In this edition, with its variant general title, some of the individual parts are dated 1691.

Heiduk 61 (no. 38).

1690

1. Il pastor fido. Amsterdam, Elzevier, 1690, 24º.

Rossi (quoting Graesse) but not listed in any of the Elsevier bibliographies.


With a small woodcut illustration on the title-page and 38 further woodcuts of a martial nature preceding each scene, apparently based on illustrations in the Giolito edition of Ariosto’s Orlando furioso (Venice 1542). Some of these cuts are used up to three times and, together with others, will later be used by Domenico Lovisa in his editions (1696/1, 1702/1, 1713/1, 1723/2).


Reprint of 1676/3, with the same prefatory material, including the dedications to Charles II as Prince of Wales, and the Alfeo plate. Again, the translation ends on p. 200 and the pagination skips from 240 to 251.

FirstSearch. Wing G.2178. Early English books,1641-1700, 2006;3; and other microreproductions. EEBO.

1693


Palau 109456, note (quoting Barrera y Leirado, p. 103) but not listed by Kayserling, p. 39. Probably an error for 1694.

1694


Third edition of Elkanah Settle’s adaptation for the stage, still dedicated to Lady Elizabeth Delaval. Cf. 1677/2 and 1689/1.
2. [Pastor fido: Polish]. _Pastor fido, álbo konterfekt wierny miłości, z włoskiego języka ná polski świeżo przetłumáczony przez jednego Senatorá Wielkiego._ W Thoruniu, nakłádem Janá Christianá Laurerá, M.DC.XCIV, 8º. Pp. [8], 329, [7].

*Warsaw, Biblioteka Narodowa: XVII.2.574.*

First edition of the Polish verse translation by the ‘Great Senator’, Jerzy Lubomirski, printed by J. B. Bresler and published by Jan Christian Laurer. The _Prologo_ is omitted. With 5 plates and dedicated by Laurer to Teresa Kunegunda, daughter of Jan III Sobieski, King of Poland, perhaps on the occasion of her marriage to Maximilian II Emanuel, Elector of Bavaria. My thanks to Gerald Stone for help with the Polish editions.

Dramat Staropolski 282.

3. [Pastor fido: Spanish]. _El pastor fido ... traducido de italiano en metro español, y ilustrado con reflexiones por Doña Isabel Correa._ En Amberez, por Henrico y Cornelio Verdussen, mercaderes de libros, año M.D.C.XCIV, 8º. Pp. 295, [3].

BL: 241.k.28.

First edition, shared with Juan Ravenstein (see next entry), of a Spanish verse translation by Isabel Correa, with a dedication, dated 15 November 1693, to Don Manuel de Belmonte, the King of Spain’s regent in the Low Countries. A sonnet by the translator precedes the text and a further ‘Soneto heroico’ follows it (p. (296)). An additional leaf, consisting of a list of errata, is here bound at the end.

Kayserling (p. 39) notes a second, duodecimo edition published by the Verdussens but I have found no other reference to such an edition.


4. [Pastor fido: Spanish]. _El pastor fido ... traducido de italiano en metro español, y ilustrado con reflexiones por Doña Isabel Correa._ En Amsterdam, por Juan Ravenstein, año M.D.C.XCIV, 8º. Pp. 295, [3].

All Souls: nn.12.20.

Contents as in 1694/3. In the copy examined, the errata leaf is bound between pp. 16 and 17.

ICCU. FirstSearch. Palau 109456, note.
1695


*Leiden, Universiteitsbibliotheek: Boeken oogen 349.*

Reprint of De Potter’s translation of 1650 (see 1650/4, 1678/2).

Verkuyl 31.


BL: 11755.aa.10. *BNF: 8º Yth.68178.*

De Potter’s translation (see 1650/4, 1678/2), preceded by a 20-line poem by Wolsgrein entitled ‘Op de Getrouwen herder’. The text ends on p. 249, where there is also a small list of errata, and is followed by ‘Naréden over den Getrouwen herder’ (pp. 250-260). The frontispiece and the five engravings in the text are by Jan Goeree.

FirstSearch. Verkuyl 30.


*Warsaw, Biblioteka Uniwersytecka.*

Reprint of Lubomirski’s translation (see 1694/2).

Estreicher XVII 455.

1696


With a small woodcut illustration on the title-page and 38 further woodcuts in the text, based on illustrations in an edition of Ariosto’s *Orlando furioso*, some of which were used earlier by Sebastiano Menegati (see 1690/2).

ICCU. FirstSearch.

2. *ibid* but reading ‘In Venetia’.

*Bergamo, Biblioteca civica Angelo Mai: TASSI. B 1 35/2.

ICCU.


*BNF: 8º Yth.68179.

Reprint of De Potter’s translation, first published in 1650. With engraved frontispiece by Adrian Schönebeck (see BNF Banque d’images), a portrait of Guarini and plates.

Verkuyl, p. 334.


*Wolfenbüttel, Herzog August Bibliothek: M: Lo 3166.

With the double-page engraved frontispiece by Sendrart and five full-page plates.


A further reprint of Lubomirski’s Polish translation (see 1694/2, 1695/3).

Estreicher XVII 455, note.
1699


Taylorian: Vet.Ital.II.A.180 (lacking half-title).

Parallel Italian and French texts, utilising De Torche’s translation. With engraved frontispiece and 5 plates. According to the permission, which is dated 13 March 1698, Claude de la Roche, to whom the original consentement had been granted on 11 March 1698, the 5-year privilège accorded to Claude Barbin in February 1672 having expired, shared the licence to print the text with Jean-Baptiste de Ville (see 1699/2).

ICCU. FirstSearch.


Edition shared with Claude de la Roche (see 1699/1). With engraved frontispiece and 5 plates.

ICCU.

1700


The date is open to interpretation. See the arguments put forward in notes to 17xx/6 and 1706/1.

ICCU. FirstSearch. Michel.


With engraved title and 11 plates. The Pastor fido occupies the first 221 pages, the rest of the first part being given over to Tasso’s *Aminta*, to which 5 of the plates are
devoted, and to his *Amore fuggitivo*. The *Rime*, which have their own pagination and signatures but no proper title-page, make up the second part.

FirstSearch.


With the general preface entitled *An die geneigten Leser* and Lohenstein’s translation of the *Prologo*. The copy seen has the double-page engraved frontispiece by Sandrart, bearing both the Imperial and the Saxon privileges (see note to 1679/1), but does not have the vignettes.

Heiduk 63-64 (no. 44). Dünnhaupt III 2126 (*DÜG* only).

4. *ibid* but with 41 vignettes and having pp. 208.

*Durham, NC, Duke University: Jantz B #1380.

Heiduk 64 (no. 44a), quoting Beare (p. 647-8). German Baroque literature, no. 1380, reel 269.

17xx


One of a series of *comedie antiche* published by Lorenzo Ciccarelli (or Ceccarelli) in Naples around 1720.

ICCU. FirstSearch.


The title-page, which is engraved, is based partly on the image of two doves billing seen in Prault’s Paris editions of 1766 and 1768. A Cazin production, in a typical Cazin binding, probably printed in Switzerland in the last quarter of the 18th century. According to A. Corroënne (p. 65), the edition was announced as being ‘sous presse’ in January 1784.

FirstSearch.


Taylorian: Vet.Ital.III.A.265 (lacking the second part containing Guarini’s *Rime*).

Engraved title and 11 plates, 6 for the *Pastor fido* and 5 for Tasso’s *Aminta*, which, with his *Amore fuggitivo*, occupies pp. 223-300. This would appear to be a reissue of the first part of the edition published in Rome by Michel’ Angelo Rossi in 1700 (see 1700/2). The imprint has been erased from the title plate, with the exception of the first three letters of the word ‘Appresso’, which can just be made out.

FirstSearch.


*Wolfenbüttel, Herzog August Bibliothek: M: Lk 434a:1.*

*Auswahl italienischer Classicker*, 1. Said to be ca. 1750 but Tasché and Müller did not begin publishing in Giessen until the final years of the century.

GBV.


FirstSearch.


Early 18th century, with engraved title and 6 plates by Antonio Luciani, based on those of Le Clerc. The setting of the text is identical to that of Jolly’s Paris edition of 1706, though Hertz’s edition must be the earlier, as the engraved title was altered for Jolly’s edition (see 1706/1 for arguments relating to the titlepage). Giovanni Gabriel Hertz seems to have begun publishing around 1701 and in 1705 he brought out an edition of Tasso’s Aminta. An identical or very similar date would certainly give added credence to the reading of the date of Jolly’s edition as 1706. Around the same time Hertz also published an undated edition of that other popular pastoral, Bonarelli’s Filli di Sciro, which is given the date [1703] by ICCU.


*Ferrara, Biblioteca comunale Ariostea: SL Carletti 16290.

Presumably a reissue of Roselli’s 1742 edition (1742/1).

ICCU.


*Parma, Biblioteca Palatina.

Reprint of Spanish adaptation by ‘tres ingenios’ (see 1657/1). Listed by Reichenberger as ‘17 .. (16 ..?)’.

Reichenberger 1595 (vol. I, p. 401).

1702


With a small woodcut illustration on the title-page and 38 small and medium-sized woodcuts in the text, based on an edition of Ariosto’s Orlando furioso. 11 of the smaller cuts had been used by Lovisa in his first edition (see 1696/1 and 2, and cf 1690/2).

ICCU. FirstSearch.


Parallel Italian and French texts, utilising De Torche’s translation. With frontispiece by Blooteling after Webber and 5 plates by Blooteling.

ICCU. FirstSearch.


De Torche’s French translation only, with frontispiece and plates as in 1702/2.

FirstSearch.

1704


*Berlin, Bibliothek der Humboldt-Universität: Yo 69019 R.

With double-page engraved frontispiece by Sandrart and five full-page plates.

FirstSearch. Faber du Faur 1284. Heiduk 65-66 (no. 50). Dünnhaupt III 2127 (DÜG) and 2128 (GS).


Title-page in red and black. This new printing of Abschatz’s verse translation, which, according to Dünnhaupt, first appeared some time between 1672 and 1678 (see
16xx/8), occupies the first 176 pages of the second section of this collectaneous volume. (The sections are differently arranged in Tay’s copy.) The translation is dedicated, in verse, to Hans Christoph von Schweinitz and there is a short preface, signed C.G. (i.e. Christian Gryphius). Uses Lohenstein’s translation of the Prologo (Vor-Redner), as had the editions of Hofmannswaldau from 1684 (see note to 1684/1). For a facsimile reprint of Abschatz, see 1970/1.

Dünnhaupt I 169. Bibliothek der deutschen Literatur, fiche 05608.

### 1705


Parallel Italian and French texts, utilising De Torche’s translation. With engraved frontispiece and 5 plates by Jacobus Harrewijn. The *extrait du privilège* is dated 23 March 1705.

FirstSearch.


De Torche’s translation only. With frontispiece and 5 plates as in 1705/1.

### 1706


With engraved title and 6 plates by Antonio Luciani, based on those of Le Clerc. Allacci (col. 605) gives the date as 1700 and considers this to be a Neapolitan printing (‘ma è Napoli’). The date on the titlepage is open to interpretation but the (detached) upward stroke of the 6 cannot be ignored. The setting of the text is identical to that of
Hertz’s undated Venice edition (see 17xx/6). Here, the engraved titlepage has been altered, ‘In Venezia’ becoming ‘In Parigi’, and Hertz’s name has been replaced by that of Jolly and the date. In addition, Luciani’s name has been removed from the bottom of the plate. The initial S at the beginning of the Argomento (p. 3) incorporates four flower-heads and the choruses are all headed ‘CHORO’.

FirstSearch. French books 1601-1700, reel 177, item 4 (this edition or next?).


Taylorian: Vet.Ital.III.A.

With the same engraved title and plates as the edition above but with a completely different setting of the text. The easiest way to differentiate between this and 1706/1 is that here the initial S at the beginning of the Argomento incorporates just two flower-heads and all the choruses are headed ‘CORO’. The text is generally more carefully composed.

1707


*New Haven, Yale University, Sterling Memorial Library: Hd25 228p.

Parallel Italian and French texts, utilising De Torche’s translation. The privilège and registration are dated 3 and 8 January 1706 respectively. With engraved frontispiece and 5 plates. Edition shared with Antoine Perisse (see next entry).

FirstSearch.


*Cambridge, Trinity College Library: G.12.163.

Parallel Italian and French texts, utilising De Torche’s translation. With engraved frontispiece and 5 plates. Edition shared with Leonard de la Roche (see previous entry).

ICCU. NUC.
1708


*Piombino, Biblioteca civica Falesiana: Pio A 852 GUA 700.*

1710


BL: 1064.e.32.

With double-page engraved frontispiece by Sandrart and five full-page plates.

Heiduk 67 (no. 58). Dünnhaupt III 2127 (*DÜG*) and 2128 (*GS*).

1711


First Paduan edition.

FirstSearch.

1712


Libretto of Handel’s 3-act opera, in Italian and English, by Giacomo Rossi, with his dedication to Anna Cartwright dated 22 November 1712. For facsimile reprint, see 1989/1.

ESTC and reel 3321, no. 7,

1713


*Manchester, John Rylands University Library. R44578.*

With small woodcut illustrations, as in Lovisa’s earlier editions (1696/1, 1702/1).

1714

1. *Il pastor fido ...in questa seconda edizione di Padova ricorretto da molti errori*. In Padova, per Giuseppe Corona, 1714, 12°. Pp. 239.

*BNF: Yd.3908.*

For Corona’s first edition, see 1711/1.

ICCU.

1717


With engraved frontispiece. The pagination skips from 14 to 17 but there is no loss of text.

FirstSearch.

Il pastor fido. Londra, per Giovanni Pickard, MDCCXVIII, 4°. Pp. [16], 401 [i.e. 403], [1].

Edited, with an introduction, by Paolo Antonio Rolli and dedicated ‘All’Eccellenza di My Lord Riccardo Conte di Burlington, &c.’ (i.e. Richard Boyle, 3rd Earl of Burlington). In his dedication Rolli refers to his edition as ‘la nobil’ Edizione de questa Tragicomedia’ and calls it ‘veramente magnifica e corretta’. The pagination actually runs 1-296, 295-401. The Pastor fido ends on p. 389, the rest of the volume being occupied by Rime scelte (5 sonnets and 10 madrigals), which have their own divisional title. With an engraved frontispiece by Nicolas Chasteau after Giuseppe Grisoni (Pier-Joseph Grison), a portrait of Guarini and 6 plates by Vincenzo Franceschini after Pietro Leone Ghezzi, and, at the end of the volume, a plate by Bernard Baron after Grisoni, which will later be used as the frontispiece of Rolli’s 1725 edition of Boccaccio’s Decameron. There are, in addition, on the title-page, throughout the text and on the section-title of the Rime scelte, a total of 18 engraved vignettes, mostly by Chasteau. Virtually all the engravings will be used again in 1735/1, 1736/2, 1737/1 and, to a lesser extent, in Alberto Tumermani’s great 4-volume edition of Guarini’s works of 1737-38. In a prospectus for the latter, Tumermani (or Timermani as he calls himself therein) refers to what would seem to be Rolli’s edition as the ‘Edizione dell’Alamanni fatte dal Comino da Padoa 1718’. The prelims include a Vita dell’autore e ragionamento sull’opera, a short list of errata, and a list of subscribers, one of whom is the Countess of Burlington.
1720


Parallel Italian and French texts, utilising De Torche’s translation and an earlier privilège and registration dated 3 and 8 January 1706 respectively, as in 1707/1. The pagination of the first part actually runs 1-504, 507-553, while the Rime have a divisional title and their own pagination and signatures. With engraved frontispiece and 5 plates.

ICCU. FirstSearch.

1721


Libretto by Benedetto Pasqualigo for music by Carlo Luigi Pietro Grua (or Pietragrua): ‘La Musica è del Sig. Carlo Pietragrua Maestro di Cappella del Serenissimo Elettore Palatino’ (p. 7). Retains the Argomento intact (pp. 3-7). It is not directly relevant but it is interesting to note that the prologue and the commendatory sonnet were reprinted in Enrico Fondi’s edition of Benedetto Marcello’s Il teatro alla moda. Con un prologo e un sonetto satirici (Lanciano, R. Carabba, 1913), pp. (99)-(109).

1722

1. [Pastor fido: Polish]. *Pastor fido, álbo konterfekt wierny miłosci, z włoskiego języka przetłumaczony*. W Thoruniu, nakładem Jana Christiana Laurera, 1722, 12º. Pp. [24], 206 [i.e. 406], [1].

Bodleian: Lib.Polon.c.145.

A new edition of Lubomirski’s Polish translation, first published in 1694 (see 1694/2), printed by J. L. Nicolai and dedicated by Laurer to the voivode Jakub Zygmunt Rybiński and his wife Helena Potocka. The dedication is dated 11 March 1722. With additional engraved frontispiece-title by Samuel Donnet (Thorunii, apud Johann Christian Laurer) and 6 engraved illustrations, 5 for the *Pastor fido* and one full-page plate for the *Kawaler Polski*, a translation of Jean de Préchac’s *Le beau Polonais*, which follows. The pagination actually runs 1-360, 161-206, the *Pastor fido* occupying the first 334 pages of the text proper, pp. 335-340 being occupied by a synopsis of the play. The prelims contain principally, in addition to Laurer’s 9-page dedicatory preface, a 5-page life of Guarini and, on the verso of the printed title, an elaborate engraved coat of arms of the dedicatees, accompanied by 2 enigmatic couplets alluding to the arms themselves.

Estreicher XVII 455. Dramat Staropolski 283.

1723

1. *Il pastor fido ... in questa nuova edizione con ogni diligenza coretto*. In Venezia, per Giuseppe Corona, 1723, 12º. Pp. 239.

*BNF: Yd.3909.*

ICCU.

2. *Il pastor fido*. In Venezia, per Domenico Lovisa, MDCCXXIII, 12º. Pp. 239.


The last of Lovisa’s four editions. With a small woodcut on the titlepage, representing two men fighting on horseback, from the suite of cuts used in the publisher’s earlier editions (see 1696/1 and 2, 1702/1, 1713/1).


1726


BL (2 copies): 164.e.26, 240.h.30(1). *BNF (2 copies): 8º Yth.13575 and 23327. *BNF Arsenal (2 copies): 8º BL.13029(1), GD.21558. *BNF Richelieu (2 copies): 8º Re.4165, 8º Rf.12610.

The approbation is dated 25 September 1726 and the privilège 10 October 1726, registration following on the 11th. This adaptation, by the Abbé Simon-Joseph Pellegrin, was described by Zeno as ‘un’accorciatura per non dire uno storpiamento del P.F., toltone, fra le altre cose, l’episodio di Silvio e Dorinda’. (Quoted by Rossi, p. 323, who transforms Pellegrin into Pellegrini.)

Conlon 26:585.

1727

1. La parodia del Pastor fido. A comick opera. As it is acted musically by the company of the Italian comedians at the King’s Theatre in the Hay-Market. London, printed for T King, 1727, 8º. Pp. [1], 45.

BL: RB.23.b.1699 (mutilated).

‘Price One Shilling.’ In 3 Acts. Parallel Italian and English texts. The part of Silvio was played by ‘Mrs. Casanova’, the actress Zanetta Farussi, mother of the future libertine.

ESTC and reel 12701, no. 8. ECCO.
1728

1. *Il pastor fido*. In Londra, appresso Tomaso Wood, MDCCXXVIII, 4°. Pp. xv, [1], 282 [i.e. 284].


Title-page in red and black. Edited by Ferdinando Altieri and dedicated by him to Maria Eyles. The pagination actually runs 1-64, 63-282.

ICCU. FirstSearch. ESTC and reel 271, no. 1. ECCO.


ICCU. Sartori 18094.

1729


Title-page in red and black. The privilège is dated 18 November 1728, registration following on 1 December. In addition to there being issues on paper and on vellum, there are more pagination errors in the Taylorian’s copy than in the other copies examined. The Bodleian copy is on large paper and has one more leaf than the other copies seen, placed after the title, with Antonini’s dedicatory epistle, dated 26 August 1729, ‘All’illustissimo signore, padrone osservandissimo il signor cavalier baronetto Pilkington’ (Sir Lionel Pilkington, 5th baronet). It also has a much more elaborate ornament on p. 8.

ICCU. FirstSearch.

*BNF: 8º Yth.50587 (titlepage only, preceding Rollin’s 1729 edition of Tasso’s *Aminta*). *BNFArsenal (2 copies): 8º BL.6618 and 6619.

**1730**


*Milano, Biblioteca Trivulziana, Archivio storico civico.*

ICCU.


*Berlin, Stiftung Preussischer Kulturbesitz: Yi 5781.*

With double-page engraved frontispiece by Sandrart and five full-page plates.

Heiduk 68-69 (no. 68). Dünnhaupt III 2127.

**1731**

1. *Il pastor fido* ... *ora in questa nuova impressione di bellissime figure in rame ornato*. In Parigi per Tommaso Jolly, si vendono in Roma da Fausto Amidei librarò, 1731, 24º. Pp. 226.


With engraved title and 6 plates. It is impossible to read the date with any exactitude (it is sometimes read as 1737) but 1731 seems to be generally accepted.

ICCU. FirstSearch.

**1732**

1. *Il pastor fido*. Amsterdam, Schouten, 1732, 4º.
Rossi, quoting Graesse. Perhaps an error for 1736, reading MDCCXXXII for MDCCXXXVI. The details given by Graesse (‘corr. da O. P. A.’, etc.) certainly suggest this.


With a 4-page dedication by the editor ‘Ai Signori fratelli, il Signor Giacomo Filippo d’Orville, Professore di belle lettere in Amsterdano, ed il Signor Pietro d’Orville’ and a 4-page address, *L’editore ai lettori*. The annotations take the form of footnotes.

ICCU. FirstSearch.


ICCU.


Parallel Italian and French texts, the new prose translation being by Antoine Pecquet. Part of the prelims are occupied by a 2-page *Avertissement* and a 13-page *Preface*. The pagination actually runs (1)-299, [2], 300-583; the verso of p. 299 is blank, the recto of p. 300 being a title-page for ‘Tome second’ dated 1733 (M.DCC.XXXIII). The text, which ends on p. 583, is followed by the Abbé Régnier’s translation of Act III scene iv and a list of errata. The *approbation* is dated 6 December 1731, the *extrait du privilège* 25 September 1732, registration taking place on the 26th. For bibliographical information concerning Régnier’s celebrated translation, which dates from 1655 but which was not acknowledged by him in print until 1710, for his text and for other French translations of the same scene, see Daniella Dalla Valle, ‘Un aspetto della fortuna francese del Pastor fido: traduzioni, parafrasi e imitazioni della scena quarta del terzo atto’, *Studi secenteschi* XIV (1973), 189-230.
FirstSearch. Conlon 32:412 (gives the date as 1732 but the on-line BNF catalogue gives the date as 1733).

1733


Reissue of 1732/1, with a new title-page, adding the words ‘Tome premier’ after the title.

ICCU. FirstSearch. Pont de Vesle 2191. Horn-Monval 927 bis.


*Venezia, Biblioteca nazionale Marciana: Dramm.1251.009.

ICCU.

1734

1. La idropica. In Verona, per Giovanni Alberto Tumermani librajo, MDCCXXXIV, 4º. Pp. [12], 169, [1].

*Liverpool, University Library: SPEC J8.2.

The title-page vignette of two actors wrestling is by Francesco Zucchi and is based on a drawing by Tiepolo of a fragmentary Greek marble bas-relief in the collection of the Marchese Maffei. The lower limbs of the figure on the right and the extension of the plinth on which the two figures stand are absent, as is the right-hand figure’s left foot. Although they have their own title-page, pagination and signatures, printings of the text having the above imprint and pagination and the vignette as described above almost invariably accompany an edition of the Pastor fido (see below, 1735/1, 1736/2 and 1737/1, where they are listed, the final unnumbered page, indeed, having a list of errata for both the Pastor fido and the Idropica. The copy in Liverpool was formerly in the possession of Richard Warner, who bequeathed his library to Wadham College,
Oxford in 1775, and, bearing his signature and the date of acquisition (1737), is a rare instance of the text being found in isolation. The vignette was later redrawn with the missing parts restored in outline. In this form it appears on the title-page of that printing of the *Idropica* which forms the second part of the second volume of Timermani’s edition of Guarini’s *Opere* (see 1737/4.2) and which is paged XII, 394.

FirstSearch. Cairo & Quilici 2229.


Title-page in red and black. Reissue of the 1732 Amsterdam edition (1732/2), omitting the dedication and the address to the reader and resetting the rest of the prelims, i.e. the *Argomento* and the *Prologo*. Tay’s copy has a different setting of pp. 1-2 and omits in error the thirteenth line of the text (‘Quel mostro di natura e de le selve,’) on p. 1.

FirstSearch. ESTC and reel 3984, no. 18. ECCO.


The 4-page dedication by Monath to Giovanni Battista de Garelli, is dated 28 March 1734. There is an address *Al benigno lettore* by Francesco Lodovico Tonelli, a 38-page life of Guarini, and numerous footnotes. The text ends on p. 348 and a *Supplemento*, consisting of further notes, occupies pp. 349-407. With an engraved frontispiece and 6 plates.

FirstSearch.


*Edinburgh, National Library of Scotland: BH.Lib.37.*
Extensively revised and enlarged version of Rossi’s libretto (see 1712/1) for the revival of Handel’s opera in May 1734, in Italian and English. For facsimile reprint, see 1989/1.

ESTC.


BL (2 copies): 639.d.21(5), 639.e.27(1).

Rossi’s libretto, further revised for the November 1734 production, in Italian and English. The price is given as one shilling. For facsimile reprint of the first BL copy, see 1989/1. The text is available at www.haendel.it/composizioni/libretti/pdf/pastor fido.pdf

ESTC and reel 4680, no. 7. ECCO.


Parallel Italian and French texts, utilising De Torche’s translation and reinstating the Prologo, though in Italian only as it was never translated by the Abbé. The preface, in French, is signed J. G. Schumann, the ‘Gio. G. S.’ of the titlepage, and is dated 1 May 1734. The title-page is in red and black and the engraved frontispiece (reading Le berger fidele) and 5 plates are by Böcklin, based on those of Blooteling (see, for example, 1702/2 and 3).

ICCU. FirstSearch.

1735

1. Il pastor fido. In Verona, per Giovanni Alberto Tumermani, MDCCXXXV, 4º. Pp. [16], 401 [i.e. 403]; [12], 169, [1].

Edited by Antonio Rolli and dedicated ‘All’Eccellenza di Dorotea Savile Contessa di Burlington’. The first part is a line-by-line reprint, with the same pagination error (i.e. numbering the pages (1)-296, 295-401) of Rolli’s 1718 edition (1718/1), which had been dedicated to the Countess’s husband, the 3rd Earl of Burlington. The frontispiece, the portrait of Guarini, the 6 plates illustrating the Pastor fido and the majority of the vignettes are used as in the original edition, though where the names of the artists and engravers fall below the frame of the illustrations themselves they are omitted, as is the final plate, which was not illustrative of the text. Rolli’s dedication refers to the earlier ‘bella Edizione’ and calls the new edition ‘ancor più vaga della prima, si per accresciuti Ornamenti, e si per la dilettevola compagnia d’una perfetta Commedia dello stesso Autore, con alcune mie forsevi necessarie Note.’ The portrait of the Countess of Burlington is by Francesco Zucchi after William Kent. The Pastor fido occupies the first 389 pages, the rest of the first part being occupied as before by Rime scelte. The second part consists of a printing of the ‘perfetta Commedia’, La idropica, which has its own title-page (with the imprint In Verona, per Giovanni Tumermani librajo, MDCCXXXIV), pagination and signatures. The vignette on the title-page of the Idropica is after a design by Tiepolo and the final unnumbered page has a list of errata for both parts. For further details see 1734/1.

As stated, Tay’s copy lacks pp. 133-134 of the first part. It is perhaps significant that the catchword on p. 132 of this copy is ‘Girare’, when it should have been ‘La’.

FirstSearch.


BL: 11755.aaa.51(4). *BNF: 8º Yth.67831.

 Adaptation for the stage of De Potter’s translation, by Kornelis Boon van Engelant, preceded by the latter’s verse dedication to Arnold Hoogvliet and Henrik Schim. According to Verkuyl (p. 500), ‘cette petite pièce ne donne que l’intrigue secondaire du PF, de sorte que Dorinda en est le protagoniste.’ The *Houghton Library at Harvard has copies printed on fine paper with fleur-de-lis watermark and on ordinary paper with rampant lion watermark. The BL copy is printed on ordinary paper.

FirstSearch. Verkuyl 36.

3. [Pastor fido: English]. The faithful shepherd ... written in Italian ... Translated into English. London, printed for Richard Montagu the Corner of Great Queen-Street; John Torbuck in Clare-Court; both near Drury Lane; and Charles Corbett at Addison’s Head without Temple-Bar, 1735, 12º. Pp. vi, [1], 6-236.
A revised version of Fanshawe’s translation by ‘an ingenious Gentleman who would not permit us to prefix his Name’ and with ‘a new Sett of Cuts’ (from The publisher to the reader, p. vi). With an engraved frontispiece reading Il pastor fido or The faithfull shepherd, signed ‘S.F’.

FirstSearch. ESTC and reel 4470, no. 6. ECCO.


Title-page in red and black. Reissue of Gollner’s 1734 edition (see 1734/6), the only differences being the date on the title-page and at the end of Schumann’s preface, which is now dated 1 May 1735 rather than 1 May 1734. Parallel Italian and French texts, utilising De Torche’s translation, with, as before, a frontispiece and 5 plates by Böcklin.

FirstSearch.

1736


Title-page in red and black. Second reissue of 1732 edition (see 1732/2), omitting the dedication and address to the reader as in 1734/2 and resetting the reduced prelims yet again.

ICCU. FirstSearch.

2. Il pastor fido ... e La idropica. Londra, per Enrico Chapelle librar in Grosvenor-street, M.DCC.XXXXVI, 4º. Pp. [16], 401 [i.e. 403], [12], 169, [1].

Reissue of the 1735 Verona edition (1735/1), with a new collective titlepage. With frontispiece, 2 portraits and 6 plates. Paged, as before, (1)-296, 295-401, it is again followed by a separate printing of the *Idropica* dated 1734. For further details see 1735/1.

ICCU. FirstSearch. ESTC and reel 10734, no. 2. ECCO.

3. *Il pastor fido*. In Londra, appresso Ricciardo Montagu all’angolo della Great Queen-Street, Giovanni Torbuck in Clare-Court, ambiduoi vicino a Drury-Lane; è [sic] Carlo Corbett, alla Testa del Addison in Fleet-Street, 1736, 12°. Pp. [2], 5-244.

BL: 1607/3082.

After publishing a revised version of Fanshawe’s English translation in 1735 (see 1735/3), Richard Montagu and his associates published five editions of Guarini in or around 1736: this dated edition of the Italian text, an undated one, two parallel text editions (one dated and one undated) employing the revised translation, and a dated edition of the English text alone. It seems sensible to group these five editions together here. The dated edition of the Italian text has an engraved frontispiece reading *Il pastor fido or The faithfull shepherd* signed ‘S.F’ and 6 numbered plates, here bound together at the end.

4. *Il pastor fido*. In Londra, appresso Ricciardo Montagu all’angolo della Great Queen-Street, Giovanni Torbuck in Clare-Court, ambiduoi vicino a Drury-Lane; è [sic] Carlo Corbett, alla Testa del Addison fuori di Temple-Bar, n. d., 12°. Pp. [2], 5-244.


Italian text only. With frontispiece and 6 plates as in 1736/3.

ESTC and reel 3912, no. 1. ECCO.

5. [Pastor fido: Italian & English]. *Il pastor fido = Il pastor fido ... The faithful shepherd ... written in Italian ... Translated into English, and adorn’d with a new set of cuts.* In Londra, appresso Ricciardo Montagu all’angolo della Great Queen-Street, Giovanni Torbuck in Clare-Court, ambiduoi vicino a Drury-Lane; è Carlo Corbett, alla Testa del Addison fuori di Temple-Bar = London, printed for Richard Montagu the corner of Great-Queen-Street; John Torbuck in Clare-Court; both near Drury-Lane; and Charles Corbett at Addison’s Head against St Dunstan’s Church in Fleet-Street, 1736, 12°. Pp. [4], iii-vi, [1], 8-259, 9-260.

Christ Church: a.3.135 (lacking leaf containing English half-title and Italian title and plate 6; the remaining plates are all misplaced). St Hugh’s: 821/F21 Stack A (lacking the leaf containing English half-title and Italian title; 3 of the plates are misplaced).
The Italian title-page is undated. Parallel Italian and English texts, utilising the revision of Fanshawe’s translation (see 1735/3). Again with frontispiece and 6 plates. The copy in *Northwestern University Library (852.4 G91p 1736) is followed by 12 pages advertising ‘Books printed for Charles Corbett’. Here (p. 11) will be found details of his latest publication: ‘54. PASTOR FIDO; or, The Faithful Shepherd: In Italian and English; Price 3s. The Italian or English may be had alone. Price 2s.’

FirstSearch. ESTC and reel 3912, no. 1.

6. [Pastor fido: Italian & English]. Il pastor fido = The faithful shepherd ... written in Italian ... Translated into English. In Londra, appresso Ricciardo Montagu all’angolo della Great Queen-Street, Giovanni Torbuck in Clare-Court, ambiduoi vicino a Drury-Lane; è Carlo Corbett, alla Testa del Addison fuori di Temple-Bar = London, printed for Richard Montagu the corner of Great-Queen-Street; John Torbuck in Clare-Court; both near Drury Lane; and Charles Corbett at Addison’s Head without Temple-Bar, [n. d.], 12°. Pp. [4], iii-vi, [1], 8-259, 9-260.


Parallel Italian and English texts, as in 1736/5. Once more with frontispiece and 6 plates.

FirstSearch. ESTC and reel 13880, no. 2.

7. [Pastor fido: English]. The faithful shepherd ... written in Italian ... Translated into English, and adorn’d with a new set of cuts. London, printed for Richard Montagu the corner of Great-Queen-Street; John Torbuck in Clare-Court; both near Drury-Lane; and Charles Corbett at Addison’s Head, against St Dunstan’s Church in Fleet-Street, 1736, 12°. Pp. vi, [1], 6-236.


The revision of Fanshawe’s translation only. With frontispiece and 6 plates, as in the editions above.

FirstSearch. ESTC and reel 4057, no. 4. ECCO.
1737

1. **Il pastor fido ... e La idropica.** Londra, per Enrico Chapelle, M.DC.XXXVII, 4º. Pp. [16], 401 [i.e. 403]; [12], 169, [1].

BL: 11715.h.16.

Reissue of Chapelle’s 1736 edition (see 1736/2), with the imprint date altered by the MS addition of another ‘I’ to ‘M.DC.XXXVI’. The verso of the title-page now has two English ornamental rules, one above and one below the the words ‘Judicio nostro ------ tibi cedit Amyntas’. The second part, as before, is a printing of *La idropica* dated 1734. For further details see 1735/1 and 1736/2.

ESTC and reel 10550, no. 8. ECCO.

2. **Il pastor fido.** In Parigi, per Tommaso Jolliy, [etc.], 1737, 24º. For this Paris-Roma edition, the date of which is unclear, see 1731/1.

3. **Il pastor fido tragicomedia ... con l’annotazioni alla medesima dell’autore e le Rime scelte.** In Verona, per Giovanni Alberto Timermani, MDCCXXXVII, 4º. [6], 354, 206.

BL: 1343.n.15 (LP copy).

A variant on the first volume of the *Opere* (see 1737/4.1), with a different title-page and fewer prelims (i.e. without the dedication, list of subscribers, etc.). With engraved frontispiece and 6 plates. The copy examined also has the publisher’s 4-page prospectus for the collected works. D4 is a cancel but E3 is not. For fuller details of the volume, see the notes below.

FirstSearch.

4.1. **Il pastor fido tragicomedia ... con l’annotazioni alla medesima dell’autore. Tomo primo.** In Verona, per Giovanni Alberto Timermani, MDCCXXXVII, 4º. Pp. [16], 354, 206.


4.3. **Delle opere ... Tomo terzo nel quale si contengono il Verato secondo ovvero Replica dell’Attizzato Accademico Ferrarese in difesa del Pastor fido, contro la seconda scrittura di messer Jason de Nores. Compendio della poesia tragicomica, tratto da duo Verati per opera dell’autore del Pastor fido, colla giunta di molte cose**


Edited by Giovanni Barotti and Apostolo Zeno and dedicated to the Marquese Ercole Bevilacqua and to eight other worthies of the city of Ferrara, this is the most complete edition of the works of Guarini and of ‘le molte Critiche e Apologie intorno al celebre Pastorfido composte’ ever published. Four volumes were originally projected, then eight, but in spite of the growing list of subscribers, the gradual lowering of the price and the publisher’s increasingly desperate exhortations to the ‘Signori Associati’, the project finally ran out of steam and only four volumes were published. Nevertheless, with its ‘particolare splendidezza di carta, di caratteri, e rami’, it has, as its publisher intended, ‘tutte quelle grazie e beltà che mai edizione alcuna possa avere’.

Vol. 1 of most of the sets examined contains, at the end, a 4-page prospectus (‘manifesto’) from which these last words are taken. Here, ‘Alberto Timermani Stampatore in Verona’ addresses ‘tutti gli Amatori delle buone Lettere e singolarmente della Toscana Poesia’, giving, on the first page, details of the contents of his new edition, the type to be used, the price of subscription and so on, and, on the remaining three pages, a ‘Spiegazione ed Allegoria de’ Rami posti nella Pastorale con li nomi de’ Signori Disegnatori e Intagliatori’, being full details of the plates and other engravings used in the first volume, fuller indeed than those given in the body of the volume itself. (A fuller list is, however, given in the second volume of the engravings which appear therein.) The addition of these ‘molti e bellissimi rami’ was intended to give ‘un lustro e ornamento a quest’ opere non solo di Poesia ma di Pittura’. As in 1735/1 only the portrait of Guarini and the plate for Act V of the Pastor fido retain the names of their creators, though, as befits this deluxe edition, all the full-page plate in vol. 1 are printed within elaborate engraved frames designed by Bernard Picart. These frames, which, according to Tumermani, ‘alludono alle cose amorose e Poetiche’, were executed by Francesco Zucchi and include flowers or foliage or musical instruments or a pierced heart. They appear to be used indiscriminately. The great majority of the smaller engravings used throughout the edition, mainly in the first volume and increasingly sparingly in the others, are also by Zucchi, based on designs by a dozen or so artists but principally by Bernard Picart and Francesco Zugni, while about half a dozen of Chasteau’s engravings, familiar from the earlier London and Verona editions, put in an appearance.

The frontispiece of vol. 2 is by Zucchi after Gianbettino Zignaroli (or Cignaroli), while that to vol. 3 is by Antionio Balestra, who designed the allegorical figure of
Verona holding a copy of the *Pastor fido* which appears on the title-page of each volume. Both these frontispieces are again printed within elaborate frames. The portrait of Guarini, which, according to the prospectus, was destined for vol. 1, is not in fact listed in that volume and is sometimes used as a frontispiece in vol. 4.

The first volume, containing the *Pastor fido* and the *Annotazioni*, was, after the closure of the initial subscription, to be available separately (‘Chi volesse poi il Pastor fido solo, lo avrà sborsando lire Trentasei’, the cost of two volumes by subscription), which is perhaps why it is sometimes found alone. (Alternatively, Tumermani could have been referring to the issue described in 1737/3). The Taylorian’s second copy, which has a Veronese provenance (a round stamp on the title-page reads ‘DOM. PROF. CC. RR. MIN. INFIR. VERONA’), lacks the portrait of Guarini and also lacks the engraved vignettes on pp. 340 and (341). Indeed, these two pages and the preceding one (sigg. XX2-3) are in a different setting from the normal one. The volume perhaps represents an early, maybe even involuntary, issue, for in his prospectus Tumermani bemoans the fact that ‘il primo Tomo, e tutto il secondo sono già stampati, come si può vedere, a riserva di pochi Rami. E appunto i Rami e i Disegni sono stati la cagione, che non si è ancor dato fuori lo stampato fin qui, benchè sia piu di un’ anno, che la stampa del Pastor fido è finita e l’Idropica ancora; dovendo in ciò come si sa dipendere dal comodo degli Disegnatori e Incisori’. Another variation is the frame which surrounds the frontispiece and the plates, being here a design of scrolls and foliage which otherwise is almost exclusively found with the Balestra/Zucchi frontispiece in vol. 3. In all the copies of vol. 1 examined, D4 (pp. 23-24) and E3 (pp. 29-30) are cancels. The original state of this leaf, with the reading ‘piegndo’ in line 2 on p. 30, is represented in 1737/3. Both copies of vol. 1 in the Brotherton Library in Leeds (Special Collections Italian E-9 GUA and Brotherton Collection For C17/18 GUA) unaccountably have an additional leaf numbered 24 (verso blank), which contains 22 lines of text from Act I, scene ii (pp. 23-24 of the normal volume): ‘Odo una voce mormorar … e dirmi: muori.’, with the catchword ‘Vorreì.’.

The text of the *Pastor fido* ends on p. 341 and the rest of the first part of vol. 1 is occupied by *Rime scelte*. The second part is occupied by the *Annotazioni*. The second part of vol. 2 is a reprinting of the ‘Verona, 1734’ edition of *La idropica*, as edited by Rolli in 1718 and with its own title-page, pagination (now XII, 394 as opposed to the earlier 169) and signatures. The vignette on the title-page is a redrawing, with restored lower limbs and plinth, of that found in the earlier London and Verona editions (see 1734/1 for fuller details). Lists of subscribers are to be found in the first three volumes and a full list of the works which would have been published had the edition proceeded is given in vol. 4, the pagination of which runs (1)-576, 579-643.

ICCU. FirstSearch.
1738


*Napoli, Biblioteca nazionale (2 copies): B.Branc.106B 44 and 106B 45.

Title-page in red and black.

FirstSearch.

1739


Cf. 1732/3 and 1733/2.

Sartori 18095. Venetian opera libretti, reel 32.


*Roma, Biblioteca del Conservatorio di musica,

Sartori 18074.


*Venezia, Biblioteca nazionale Marciana: Dramm.1054.004.

Sartori 18096.


*Venezia, Biblioteca nazionale Marciana: Dramm.1054.005.

Sartori 18097. Venetian opera libretti, reel 32.
1740


Title-page in red and black.

Taylorian: 102.B.22.

ICCU. FirstSearch.


Main title-page in red and black. *Three select scenes* is the fifth section of the volume and, like the other five sections, has its own title-page, p. [149]. The extracts themselves, consisting of the first three scenes of Act I of *Il pastor fido* minus the first third of the first scene, occupy, together with the parallel English verse translation, pp. (150)-193. The volume is dedicated to Mrs Hannah Wood, ‘governess of the Young Ladies Boarding School at St. Edmund’s Bury’, and there are 5 plates by George Bickham the Younger.

ESTC and reel 1496, no. 23; and other microreproductions. ECCO.

1742


Taylorian: 102.B.35.

The dedication, to the Signora Perini Eugenica, is signed by Gio. Battista Brigna and is dated 13 July 1654, being copied from that edition (see 1654/4) or from Brigna’s 1665 edition (see 1665/1). The volumes contains also (pp. 213-216) poems by Niccolo Graniti and others. The title-page, which is engraved, is signed ‘Filippo de Grado Sculp. Neap. N. 6’ and there are 5 plates.
1744


BL: 1085.1.9.

Edited by Jacopo Maria Paitoni. List of errata at end. Guarini’s letter, dated 20 December 1591, and criticism of a canzone by Clelio Magno occupy pp. 489-496.


1750


Taylorian: 102.A.36.

The Rime, which are announced on the general title-page and by a catchword on the last page of the Pastor fido, have their own title-page (see 1750/4), pagination and signatures and are actually paged (1)-48, 47-62, 65-160. The Pastor fido has an engraved frontispiece by Johann Benjamin Brühl and 42 engraved illustrations in the text, redrawn from the Baur-Küsell engravings first published in 1671 (see 1671/3). An 8-page Prefazione al benigno lettore precedes the text.

FirstSearch.


Title-page in red and black.

ICCU. FirstSearch.

*Stockholm, Kungliga Biblioteket.


Published as part of the 1750 Leipzig edition of the Pastor fido (see 1750/1 for further details).

1751


BL (2 copies): 1342.f.2(11); 11728.i.6(30).

Reprint of 1657/1. Drop-head title only. At end: ‘Hallaràse esta Comedia, y ortos de diferentes Titulos en Madrid en la Imprenta de Antonio Sanz, en la Plazuela de la Calle de la Paz. Año de 1751.’

Reichenberger 1596.

1758


With engraved title-page and 5 plates.

ICCU. FirstSearch.
1759


The pagination runs (1)-144, 155-347.


Title-page in red and black.

ICCU.  FirstSearch.

3. [Pastor fido: Italian & French].  *Il pastor fido ... Tomo primo [secondo] = Le berger fidele ... Tome premier [second].* In Parigi, appresso Giovanni-Luca Nyon, lungo la senna, presso i grandi Agostiniani, all’insegna dell’Occasion = A Paris, chez Jean-Luc Nyon, libraire, Quai des Augustins, à l’Occasion, (de l’imprimerie de Didot), M.DCC.LIX, 12º. Pp. [3], ‘275’ [=375]; [3], 333, [7].

Taylorian: 102.C.5.  BL: 11715.de.51 (lacking pp. 211-214 of vol. 1).  *BNF (3 sets): Yd.3941-3942, FB 7035(1,2), Z BLAIS 262-263.  *BNF Arsenal: 8º BL.6639(1,2).

Parallel Italian and French texts, utilising Pecquet’s translation.  There is a 19-page preface in vol. 1; the work ends on p. 333 of the second volume and is followed by Régnier’s translation of Act III scene iv.  The approbation is dated 11 January 1759, the work was granted its privilège on 9 February 1759 and was registered on the 16th.  La Vallière’s ‘Paris, Nyon, 1579’ (t. 3, p. 250) is obviously a misprint.  Pp. 374 and 375 of vol. 1 are wrongly numbered 274 and 275.

FirstSearch.

1762

*Ferrara, Biblioteca comunale Ariostea.

Verse adaptation of Guarini’s prose play by Buonaventura Antonio Bravi. Rossi (p. 82, n. 5) gives the date as 1763.

ICCU. FirstSearch (this issue?).

2. *ibid.* but reading ‘all’illustriss. sig. conte Giuseppe De Salvi’.

*Milano, Biblioteca nazionale Braidense.

ICCU.

1763


There were two issues, one in Foolscap 8° and one in Pot 8°. With 7 numbered plates by Sebastien Le Clerc, only the first two of which are actually signed; they were first seen in the Elzevier-Jolly edition of 1678 (see 1678/1). The metal plates would have been bought by Foulis during his travels on the Continent and were very slightly altered for the 1763 edition.

ICCU. FirstSearch. ESTC and reel 4470, no. 4. ECCO. Gaskell 418.

1766


With engraved title-page by Jean-Michel Moreau le jeune dated 1766 and 6 small engraved illustrations in the text by B.-L. Prevost, the first dated 1765, after designs by Charles-Nicholas Cochin le jeune (1745). (See BNF Banque d’images.) The publisher’s name is often mistranscribed as Prauls.
ICCU. FirstSearch.


*BNFArsenal: GD 19706. *BNFRichelieu: 8º Re.4168.

First edition of a new anonymous French prose translation.

Horn-Monval 930.

1767


*Chicago, University of Chicago Library: PQ4684.B64512 1767.

Adaptation of 1762/1 or 2.

FirstSearch.

1768


A new edition of Loewe’s 1750 edition (see 1750/1), with the same preface as before. The *Rime* have their own title-page (see 1768/3), pagination and signatures. The *Pastor fido* again has the Brühl frontispiece and the 42 engraved illustrations in the text redrawn from the Baur-Küsell engravings first published in 1671. In the second of the two copies examined the engravings are printed in blue.

FirstSearch.
2. *Il pastor fido*. In Parigi, appresso Prault, (nella stamperia di Michele Lambert), M.D.CC.LXVIII, 12°. [2], viii, [1], 4-328.


With, as in Prault’s 1766 edition (1766/1), an engraved title-page by Moreau le jeune (the plate itself is still dated 1766, only the imprint date has been changed), 6 engraved illustrations by Prevost after Cochin le jeune, and, in addition, a portrait of Guarini by Demautort, dated 1768. The new prelims consist of a *Vita del Guarini, e ragionamento sull’opera*.

ICCU. FirstSearch.


As in 1750, forms an integral part of Loewe’s 1768 edition (see 1768/1).

1769


Grenoble, Bibliothèque municipale: F.23891.

At end: ‘Della Stamperia di Gian Francesco Knapen. 1729.’ This is a reissue, with a new title-page and without the dedication and *privilège*, of the 1729 edition (see 1729/1 and 1729/2).


With a 4-page dedication by Pavini ‘A’ nobili signori Domenico e fratelli conti Bernardi’, dated 11 December 1769, and a 4-page poem, ‘A chi vorrà leggere: capitolo di maestro Garbo da Rasa’. The title-page is engraved and there is an engraved frontispiece and 6 plates by Giuseppe Lante after designs by Pietro Antonio Novelli. The 6 vignettes in the text are unsigned but probably by the same hand. The date is often mistranscribed as 1768. The Taylorian copies are printed on paper and, according to Gamba (p. 171), there were 3 copies printed on vellum. The frontispiece

ICCU (‘1768’). FirstSearch.


The last appearance of De Torche’s French translation, with, as ever, the original dedication *A Madame*. With engraved frontispiece and 5 plates by Joseph Mulder, based closely on those of Blooteling (see, for example, 1702/2 and 3). Cancel title.

FirstSearch.

1771

1. [Pastor fido: German]. *Der treue Schäfer*. Mitau und Hasenpoth, 1771.

Rossi, (mis)quoting Klein V 181n, who in fact mentions only a 1773 edition.

1772

1. [Pastor fido: German]. *Der treue Schäfer*. Mitau, 1772, 8°.

Kayser 1750-1832, II 453. GV gives the translation to Scheffner (cf. 1773/2).

1773


Bodleian: Mar.613. BL (2 copies): 274.f.4, 1087.e.2.
Section XI of the *Anecdota* has a section title, p. (347), reading as follows: *Lettere italiane di alcuni illustri scrittori del secolo XVI cioè di Annibale Caro, di Antonio Agostini, di Matteo Bruno, e di Gio: Batista Guarini cavate dai loro originali*. Edited by G. C. Amaduzzi, the letters are dedicated ‘Al reverendissimo padre Don Cesareo Pozzi abate ulivetano’, the two letters by Guarini to Francesco Bolognetti, dating from 1568 and 1569, occupying pp. 372-376.

2. [Pastor fido: German]. *Der treue Schäfer ... aus dem Italiänischen*. Mietau und Hasenpoth, bey Jakob Friedrich Hinz, 1773, 8°. [16], 304.


German translation, in prose and verse, by Johann Georg Scheffner. The Prologue is omitted. The prelims consists mainly of a *Zuschrift an die Schmetterlinge*. With engraved frontispiece, one small engraved illustration at the beginning of each of the five Acts, and two vignettes, one on the titlepage and one at the end of the text.

FirstSearch.

### 1774


FirstSearch. ESTC.

### 1775


The *licenza* at the end is dated ’18. Zugno 1774’.

ICCU.


Dedicated by the publishers ‘A sua Altezza Lord Giorgio Nassau Clavering, Principe del Sacro Romano Impero, Conte di Cowper’ [etc.], i.e. the 3rd Earl Cowper. With a 5-page life of Guarini, an engraved portrait of the author by Pompeo Lapi, dated 1778, an engraved title-page by Giovanni Lapi, and 5 plates, 2 by Giovanni and 3 by Pompeo, after designs by Giovanni, all dated 1778.

ICCU. FirstSearch. ESTC and reel 3523, no. 2. ECCO.

1781

1. *Il pastor fido.* Venezia, Zatta, 1781, 8º.

Rossi, p. 316: ‘è il t. XXXV del *Parnaso italiano* del Rubbi.’ Vol. 35 of the *Parnaso* was in fact published in 1783 (see 1783/1).

1782


Taylorian: Vet.Ital.III.B.343. BL (3 copies): C.6.a.15-16, C.20.b.4-5 (both these copies are printed on vellum and bound in 2 vols., with an additional half-title leaf preceding vol. 2; the title and half-title of the first copy are highlighted (partly printed?) in gold), G.10821 (lacking half-title). *BNF (2 copies): Yd.1361, Vélibs 2209-2210 (printed on vellum and bound in 2 vols., and with an added portrait). The pagination runs (1)-320, 331-349.

Contains, pp. (5)-9, a *Vita dell’autore, e ragionamento sull’opera.* The ordinary edition, printed on ‘papier d’Annonay’ was, according to Renouard (p. 116), limited to 50 copies: ‘Molini imprima le livre pour le bénéfice qu’il attendoit de ses vélins, c’est pour cette raison qu’il ne tint pas compte de tirer beaucoup d’exemplaires sur papier.’

ICCU. FirstSearch.

Taylorian: 102.B.38.

ICCU. FirstSearch.

3. [Pastor fido: English]. *The faithful shepherd ... translated into English ... Attempted in the manner of the original*. London, printed by Francis Blyth; and sold by G. Robinson, Pater-Noster-Row; G. Mitchell, Old Bond Street, and M. Davis, Piccadilly, 1782, 8º. Pp. 8, [2], 241.

Bodleian: Vet.A5 f.32. BL: 1071.g.18.

Translated by William Grove and with a 2-page *Advertisement to the Reader*.

FirstSearch. ESTC and reel 3942, no. 2. ECCO. Also Readex Microprint (1954).

1783


Bodleian: 2854.f.35.

With engraved title and 11 engraved illustrations in the text, 5 for the *Pastor fido* by Giuseppe Daniotto and 6 for *Euridice* by Giuseppe Dall’Acqua. A printed half-title states that this is vol. 35 of the *Parnaso italiano ovvero raccolta de’ poeti classici italiani d’ogni genere, d’ogni età, d’ogni metro, e del più scelto fra gli ottimi, diligentemente riveduti sugli originali più accreditati, e adornati di figure in rame*. The collection was edited by Andrea Rubbi whose address *A’ suoi amici* occupies part of the prelims. The *licenza* which follows is dated 12 July 1781. The text of the *Pastor fido* itself ends on p. 287 and at the end of the volume are 2 pages of *Notizie storiche* and *Notizie critiche*.

ICCU.

*Liverpool, University Library: SPEC Y78.3.1004 (imperfect, pp. 49-64 being supplied in MS).

Reprint of 1782/3, with, in addition, a 3-page dedication by the translator to Sir William Draper, dated Broad-Street, 27 February 1783.


Aberystwyth, National Library of Wales: PQ4626 P2 E52.

As 1782/2, with again Grove’s dedication to Sir William Draper, dated this time 28 February 1783. The letters ‘ESQ.’ have been added by hand after Grove’s name.

FirstSearch. ESTC.

1784


Printed on azure paper and forming, with a companion edition of Tasso’s *Aminta*, which should precede it, vol. 1 of *Le quattro più eccellenti tragicommedie italiane divise in due tomi*. (Vol. 2 contains Ongaro’s *Alceo* and Bonarelli’s *Filli di Sciro.*) The first Taylorian copy contains the *Pastor fido* and the *Aminta*, bound in the wrong order; the second volume is not present. The second copy, which is on thicker paper, is bound alone, the other three plays being bound together in a second volume (Vet.Ital.III.A.333).

ICCU. FirstSearch.


The title-page, which is engraved, is re-used from Pavini’s edition of 1769 (see 1769/1), only the publisher’s name and the date being changed. The frontispiece, 6 plates and 6 vignettes by Lante after designs by Novelli are also borrowed from that edition. The 4-page dedication, to an unnamed ‘Eccellenza’, is signed ‘Umiliss.'
Divotiss. ed Obbligatiss. Servordi Leonardo, e Giammaria Fratelli Bassaglia’ and is
dated 22 March 1784.

ICCU. FirstSearch.

202, [1].


The *licenza* at the end is dated 14 July 1784.

ICCU. FirstSearch.

1785

1. *Il pastor fido.* In Orleans, nella stamperia di C. A. I. Jacob, primogenitor, nella
strada di Borgogna. E si vende alla continuazione della Raccolta di Cazin,

Re.4135.

A typical Cazin production, in a regular Cazin binding.

FirstSearch.

2. [Pastor fido: Neapolitan dialect]. *Il pastor fido in lingua napoletana di Domenico

Yd.569.

The half-title states that this is vol. 12 of the *Collezione di tutti i poemi in lingua
napoletana.* Basile’s translation was first published in 1628 but without the
*Argomento* and *Prologo* which appear here. The volume opens with a preface
addressed to the ‘Amico Leggetore’. The printed catalogue of the Bibliothèque
Nationale de France assigns it the date of 1783, which is the date of the first volume
of the *Collezione.* The volume does not appear separately in the on-line catalogue.

ICCU. FirstSearch.
1786


Reissue of the 1785 Orléans edition, with the original printed title-page (see 1785/1) and a new engraved title-page bearing the imprint above. Again in a typical Cazin binding.

ICCU. FirstSearch.

1787


*BNFRichelieu: 8º Re.4033.


ICCU. FirstSearch,


The *licenza* at the end is dated 12 June 1788.

ICCU. FirstSearch.


Forming vol. 35 of Andrea Rubbi’s *Parnaso italiano*, as stated on the half-title, with an engraved title-page similar to that of Zatta’s 1783 edition and with the small Daniotto and Dall’Acqua illustrations of that edition (see 1783/1 for further details). As in the earlier edition, the *Pastor fido* occupies the first 287 pages and Rubbi’s preface and notes appear as before, as does the *licenza* dated 1781. The *Houghton Library at Harvard records a copy printed on vellum and bound in two volumes (Typ 725.88.439).

ICCU. FirstSearch.

1789


*Vienna, Österreichische Nationalbibliothek: 641432-A. 10,8 Mus.*

Da Ponte’s libretto for the February 1789 performances of Salieri’s opera will be reprinted in Lorenzo della Chà’s edition of the *Libretti viennesi* (see 1999/3). The text ‘preserves hundreds of Guarini’s words and phrases, many lines, and several passages of some length’ (John A Rice, *Antonio Salieri and Viennese opera* (1998), p. 431). In Da Ponte’s own words: ‘ho cercato di lasciare, quand’ho potuto, i versi stessi dell’Autore, per non defraudare il pubblico di tutte quelle grazie e squisitezze ond’è ripiena quell’opera’ (ed. della Chà, p. 877). The libretto, which Rice calls libretto A,
has 490 lines and was revised in 3 acts and 338 lines for the autumn revival (see next entry). Eleven years later, Da Ponte will be associated with Dulau’s London edition of Guarini’s play (see 1800/1).


*Roma, Conservatorio di musica Santa Cecilia.

Da Ponte revised the libretto in 3 acts for the October-November revival of the opera. ‘Libretto B […] was produced cheaply by cutting up libretto A, removing some of its pages, rearranging what was left, and adding, where necessary, a few newly printed pages. Most of the cuts were in the original acts 1 and 2, which were combined into a single act. […] The pages preserved from the earlier version contain the original page numbers and the original scene and act numbers, resulting in much confusion’ (Rice, op. cit., p. 429, n. 25). This version also is reprinted in 1999/3.


Anonymous French prose translation, reprinted from the 1766 Amsterdam edition (1766/3). The pagination runs (1)-168, 167-338.


Taylorian: Vet.Ital.III.B.326. BL: C.47.e.24 (binding bears the royal coat of arms of Portugal). *BNFRichelieu: 8º Re.4174.

First and only Portuguese translation, in verse, by the Brazilian poet Thomé Joaquim Gonzaga Neves (1738-1819), with a 6-page preface *Ao leitor.* Permission for publication was given but later revoked by the Meza Censoria, which ordered that all copies sold be returned. After the abolition of the Meza in 1794, the copies went to the Biblioteca Publica in Lisbon and were eventually acquired by Gonzaga’s heirs in 1838 and sold through a Lisbon bookseller. See Innocêncio Francisco da Silva, *Diccionario bibliographico portuguez* (Lisboa, 1858-62), VII, 362. The following note appears on the verso of the titlepage: ‘Foi taixado este livro em papel a trezentos e sessenta reis. Meza 8 de Outubro de 1789. Com tres Rubricas.’

FirstSearch.
1793


‘Stupenda edizione tirata a sole 125 copie e che si esaurì subito’ (Giani), plus 25 copies on ‘carta sopraffina’ and 1 ‘in pergamena’ (Brooks). The ordinary copies, like those in the Bodleian and the British Library, were ‘printed on laid paper with watermarks of a crowned armorial device and “Parma”’ (Brooks).

ICCU. Brooks 521. Giani 49.


There were two versions of the quarto edition, the small paper quarto edition, printed on laid paper watermarked with a cross and initials PB, and the large paper quarto edition, printed on laid paper with the watermark FP. Brooks records that 6 copies were printed on ‘carta d’Anonnay in 4º Imperiale’.


1794


*Livorno, Biblioteca comunale Labronica Francesco Domenico Guerrazzi: 800 851.4-S- 0012.

ICCU.


3. *Il pastor fido ... Edizione ornata di rami e per la prima volta del ritratto dell’autore*. In Venezia, nella stamperia Graziosi, MDCCXCIV, 16º. Pp. [4], 213, [2].
*Ferrara, Biblioteca comunale Ariostea.

With engraved portrait and 7 plates.

ICCU. FirstSearch.

4. *Il pastor fido ... Edizione ornata per la prima volta del ritratto dell’autore.* In Venezia, nella stamperia Graziosi, MDCCXCIV, 16°. Pp. [2], ‘218’ [=213], [2].


The portrait is unsigned and there are no plates. The *licenza* at the end is dated 7 May 1793.

ICCU. FirstSearch.

1795


ICCU.

1796


*Venezia, Biblioteca nazionale Marciana: Dramm 1467 003.


Taylorian: 102.A.27.

The *licenza* is dated 1 June 1796. With a 3-page dedication, by Carlo Palese, to Bernardino Renier on the occasion of his ‘maritaggio’ to Elisabetta Morosini and a 3-page address *A’ lettori.* Copies also exist on azure paper.

ICCU. FirstSearch.


With an engraved portrait of Tasso and an additional engraved title-page, reading: Miscelanea poetica osia scelta di poesie diverse con varia lezione, &c. ad uso degli studiosi dell’italiana favella. Leeds, presso V. Binns & Greenwood, e da varj libraj in Londra, 1796. The Aminta itself has its own titlepage. The volume is dedicated to Walter Fawkes of Farnley Hall by the editor, M. A. Formiggini, and there is a short preface entitled A suoi amici, l’editore. The 18 sonnets and 74 madrigals of Guarini occupy pp. (266)-320. The editor claims that ‘Le Rime del Cavalier Guarini che vi pongo sotto gl’occhj le ho raccolte d’una edizione rarissima stampata sotto l’ispezione dell’autore in Venezia nell’anno 1620’ (pp. vii-viii). ‘Rarissima’, indeed: the date should presumably read 1602.

The second BL copy has been treated as an edition in its own right: L’Aminta favola boschereccia di Torquato Tasso. Diligentemente confrontata colle migliori edizioni. Leeds, 1796, 12º. Pp. [2], 334, [2]. This is given a separate entry in ESTC and reproductions on reel 730, no. 37 and in ECCO, but it must be simply a defective (or doctored) copy of the Miscelanea poetica.

FirstSearch. ESTC and reel 7964, no. 6. ECCO.

1797


Kayser 1750-1832, p. 453 but Olschki, p. 19, n. 1, says 1794.


With engraved title and additional engraved frontispiece and 5 plates. In addition to the dedication on the title-page to Napoleon’s brother Joseph, afterwards King of Naples and King of Spain, there is a 3-page dedicatory epistle addressed by Nave ‘Alla cittadina ambasciatrice Giulia Clary Bonaparte’, Joseph’s wife. There is also a brief biography of Guarini.

Taylorian: 102.B.30 (lacking final leaf).

Page-for-page reprint of the Zatta editions of 1783 (1783/1) and 1788 (1788/2), copying the engraved title-page and utilising the same Daniotto and Dall’Acqua vignettes in the text but omitting the *Parnaso italiano* half-title and the editor Rubbi’s prelims. As in the earlier editions, the *Pastor fido* ends on p. 287.

**1798**


Forming vols. 7-8 of *La sublime scuola italiana ovvero le più eccellenti opere di Petrarca* [and others]. *Edizione di Giuseppe de Valenti.* The *Pastor fido* occupies pp. (205)-423 of the second volume.

**GBV.**


Contents presumably the same as those of 1799/1.

Kayser 1750-1832, II 122. **GV.**
1799


The half-title reads: *Auswahl der besten Italienischen Dichter mit Bezeichnung des Tones und Erklärung der Wörter zum Selbstunterricht.* Von Joh. Heinrich Emmert, Prof. zu Tübingen. The imprint, repeating that on the title-page, follows. The Vorbericht is dated 20 February 1799 and pp. 277-432 are occupied by the Erklärendes Wort-Register. A list of errata and a short publisher’s catalogue complete the volume.

FirstSearch.


Kayser 1833-1840, p. 370.


*Pinerolo, Biblioteca civica centrale Camillo Alliaudi.

ICCU.

1800


The statement on the verso of each half-title adds to the printing details, which are also to be found at the end of vol. 2, the following: ‘Trovasi anche da L. Da Ponte, No. 5, Pall-Mall; L. l’Homme, New Bond-Street; Hotman e Co. No. 132, Oxford Street; e T. Boosey, Old Broad-Street, Royal Exchange. Tirato a 250 copie.’ With a dedication, by Leonardo Nardini, to the Duchess of Rutland, Elizabeth Manners, née Howard, wife of the 5th Duke and ‘dei belli studi e delle utili arti cultrice e
promotrice’. Da Ponte, it will be remembered, wrote the libretto for Salieri’s opera (see 1789/1 and 1789/2).

ICCU. FirstSearch. ESTC.


Last edition in French, utilising the anonymous prose translation of 1766 and 1789. With an engraved frontispiece by Edme Bovinet after a design by Binet. The BNF on-line catalogue mentions in addition 2 plates by Prevost after Cochin, while Horn-Monval 932, quoting the same copy, mentions 6 plates. The Taylorian’s copy has the frontispiece but no plates.

1803


The prelims include a short *Vita di Gio. Battista Guarini.*

ICCU. FirstSearch.


Leeds, Brotherton Library: Special Collections Italian E-9 GUA.

With an 8-page life of Guarini.

1804

1. [Pastor fido: Greek]. *Ho pistos voskos tou kyriou Kavalierou Vaptistou Gouarinou metenechtheis ek tes Italidos eis ten kath’ hemas koinen dialekton, para tou Georgiou Soutzou, hyiou tou en makaria te lexei genomenou, Nikolaou Soutzou, Megalou

BL: 868.b.38.

Greek translation, in prose and verse, by George Soutzos.

1806


In addition to the long introduction, in which Penzenkuffer discusses a number of earlier editions, especially that of Francesco Lodovico Tonelli (see 1734/3), there are numerous footnotes throughout the volume. The final unnumbered page offers a list of errata.

1807


*Cambridge, University Library: Acton.d.49.104. *BNF: FB 39318.

ICCU.


Kayser 1750-1832, II 453.


Forming vol. 88 of the Collezione de’ classici italiani (or of the Edizione delle opere classiche italiane, according to some sources). With an engraved portrait of Guarini by Paolo Caronni, a 2-page address (pp. III-IV) to the associati of the Società Tipografica, in which the editor praises Leonardo Nardini’s ‘splendida e nitidissima [edizione] di Londra’ of 1800, and a 9-page life of Guarini drawn from Tiraboschi (pp. V-XIII). The annotations are Guarini’s own and are taken from Ciotti’s editions of 1602. Errata on recto of final unnumbered leaf.

ICCU. FirstSearch.

1808

1. Il pastor fido. Giessen, 1808.

Emmert’s edition.

Kayser 1750-1832, II 122. GV.

1809


Dedicated to Lady Bruce and with a Vita del Guarini, e ragionamento sull’opera.


St Catherine’s: Gen 850 GUA. Taylorian: 102.C.24. BL: 1071.g.15.
Translated by William Clapperton and dedicated by him to George Thomson, ‘the first patron and encourager of the present attempt’. As he explains in his Preface, Clapperton omits the Prologo as ‘tedious and uninteresting’ and the Argomento as ‘unnecessary, and even prejudicial to the interest of the fable’. A short Sketch of the life of Guarini follows. With an engraved portrait of Guarini and an additional engraved title-page by E. Mitchell. This engraved title, reading The pastor fido of Guarini in English blank verse, bears the imprint ‘Edinburgh - Published by Adam Black opposite the College - 1809.’ At the end, Stewart’s address is given as Old Bank Close.

FirstSearch. NSTC G2323.

1810

1. Il pastor fido. Giessen, 1810.

Emmert’s edition.

Olschki, p. 19, n. 1. GV gives the publisher as Tasché and Müller.

2. Il pastor fido ... Ristampato e corretto da Riccardo Taylor e Co. In Londra, a spese di White e Cochrane, Fleet-Street, (co’ tipi di Riccardo Taylor e Co. Shoe Lane), M.DCCC.X, 8º. Pp. vii, [1], 248.


With a 2-page essay entitled Notizie dell’autore.

ICCU. FirstSearch.

1812


The volume, one of a number of Italian texts published by the ‘editore’, Thomas James Mathias (see Isaac, pp. 161-2), is dedicated by Zotti to Lady Sophia Cecil,
daughter of the first Marquess of Exeter. The first 21 pages are occupied by a life of Guarini, drawn from Tira
toschi, and Annotazioni generali sopra il Pastor fido, and there are footnotes throughout. With an engraved portrait of Guarini by Arrigo
Minasi.

ICCU. FirstSearch. NSTC G2322. Isaac 357.


The Pastor fido and the preceding Notizie intorno alla vita di Batista Guarini, del cav. Girolamo Tiraboschi occupy pp. [125]-455. With engraved portraits of Tasso and Guarini by Giovanni Antonio Zuliani. The Taylorian’s copy is in its original orange paper wrappers, with an Arezzo bookseller’s label. The final, unnumbered page has details of other volumes ‘finora stampati da G.B. Vitarelli: Edizioni in tutto simili alla presente’, while the BL copy has in addition, bound in at the beginning of the volume, a leaf detailing some ‘Edizioni esatte di alcuni classici italiani, cominciate dal fu G.B. Vitarelli, e continue da G. Molinari, a spese e coll’assistenza degli stessi Editori.’

ICCU. FirstSearch.

1813


BL: 10910.b.19.

The editor’s dedication to Count Stefano Mejan is dated 16 August 1813. Contains two letters by Guarini (pp. (98)-108), one dated 1575, the other undated.

ICCU.


FirstSearch. Kayser 1750-1832, II 453. GV dates the 3rd edition to 1814.

1814


*Padova, Biblioteca civica.


ICCU. FirstSearch.

1815


*Belfast, Queen’s University: wwp PQ4626.P2/ARNO.

Only edition of Arnold’s verse translation, dedicated to Lebrecht Carl Ernst von Fircks. With a 2-page foreword and with a prefatory sonnet by August Wilhlem Schlegel, who himself translated extracts from the *Pastor fido*. The final page includes a list of errata.

FirstSearch.
1816


Vol. 12 of *Parnaso italiano* (BNF). The verso of the title-page states that the volume ‘Si trova in Parigi, presso L. Teofilo Barrois, figlio, librajo, Quai Voltaire, n.º 11.’ Contains 2 pages of *Notizie sul Guarini; Tratte dalle Lettere proemiali d’Andrea Rubbi*. The copy in the Library of *The Queen’s University of Belfast* (MacD/331), which is in its original wrappers, contains also 4 pp. of advertising material for the Veuve Baudry’s Librairie Européenne, 12 rue Bonaparte and Baudry’s premises at 3 quai Malaquais, printed by ‘l’Imprimerie de Ch. Lahure (Ancienne Maison Crapelet), rue de Vaugirard, 9, près de l’Odéon.’

FirstSearch.


Reprint of 1809/1, also printed by Schultze, without the dedication but with the 8-page *Vita del Guarini, e ragionamento sull’opera* from that edition.

FirstSearch.

1817


*Halle, Universitäts- und Landesbibliothek Sachsen-Anhalt: AB 50 B 5/h,2.

Emmert’s edition.

GVK.

1818

Emmert’s edition.

Kayser 1750-1832, II 122. GV.


First edition of the *Trattato*, published on the occasion of the ‘nozze faustissime delle molto magnifiche ed eccellentissime loro signorie il patrizio viniziano conte Andrea Giovanelli e la marchesa Antonietta Pallavicini’, ‘pubblicato da Gaetano A. Ruggieri’ and ‘impresso e corretto per cura dell’abate G. C. Codognato’. The dedication is dated 31 August 1818. The original manuscript is in the Biblioteca Marciana in Venice.

ICCU. FirstSearch.

1819


Revised edition of 1813/1. The two letters of Guarini occupy pp. (77)-85 and p. 261 has a list of errata. The BL copy retains its original printed, pale yellow wrappers.

ICCU.


*Parma, Biblioteca Palatina.

Third edition, after 1813/1 and 1819/2.

Jesus: N 2.33 Gall. Taylorian: 102.B.43.

The title-page is engraved and there are 6 plates. An advertisement for ‘Operette di amena letteratura che si trovano vendibili da Niccolò Conti in Lungarno al n. 1187’, where the Pastor fido and other works are described as ‘Edizioni ornate di nuovi rami’, can be found, for example, in Conti’s 1819 edition of Ongaro’s L’Alceo (Taylorian: Vet.Ital.IV.B.819).

ICCU. FirstSearch.


ICCU. FirstSearch.

5. Il pastor fido. Venezia, Vittarelli [sic], 1819, 16º.

Following Tasso’s Aminta and Amor fuggitivo.

Rossi, following Serassi/Guasti, but contradicted by Solerti, p. 117.


Taylorian: 102.C.7 (lacking the half-titles).

The half-title (recorded in NUC) is Biblioteca portatile di classici italiani. Omitting the Argomento and the Prologo but with an 8-page essay on Guarini. According to a note at the end of the Schumanns’ edition of Müller’s German translation (see 1822/4), this edition of the Italian text came with two plates (‘mit 2 Kupfern. 1819. Preis 18 gr. zu haben’). They are not present in the Taylorian’s copy.

1820

Vol. 21 of the series *Biblioteca portatile italiana scelta e publicata da A. Buttura*. With a portrait of Guarini by Pamela Daudet and a 4-page *Avvertimento*.

**1822**


The copy examined has the original blue wrappers bound in, giving the price as ‘paoli sei’.

ICCU. FirstSearch.


Vol. 2 in the series *Raccolta di poeti classici italiani antichi e moderni* and of its sub-series *Teatro scelto italiano antico e moderno*. With *Notizie intorno alla vita del cavaliere G. B. Guarini* and a portrait of the author.

ICCU. FirstSearch.


Vol. 21 in the series *Biblioteca poetica italiana scelta e publicata da A. Buttura*. Cf. 1820/1, with the portrait of Guarini but replacing the *Avvertimento* by *Notizie sopra l’autore tratte dalla Storia di Tiraboschi*.

ICCU. FirstSearch.


Translated by Hieronymus Müller and forming vols. 35-36 in the series *Taschenbibliotheck der ausländischen Klassiker, in neuen Verdeutschungen*. Omitting the *Argomento* and the *Prologo* but with 19 pages of *Biographische Notizen*. At the end there is a list of errata and a short bookseller’s catalogue. Also issued with two plates, a portrait of Guarini and one of Dorinda (cf. 1819/6).

FirstSearch.

1823

1. *Il pastor fido*. Firenze, 1823, 8°.

Following Tasso’s *Aminta* and *Amor fuggitivo*.

Rossi, quoting Serassi/Guasti. Solerti.

2. *Il pastor fido*. Milano, 1823, 16°.

Following Tasso’s *Aminta* and with Guingené’s commentary. Cf. 1824/2.

Rossi, quoting Serassi/Guasti.

1824


With a portrait of Tasso by Carlo Lasinio and of Guarini by Antonio Verico. The *Pastor fido* occupies pp. 123-453, the text being preceded by a 5-page life of Guarini drawn from Tiraboschi and 4 pages of *Annotazioni generali* on the play. Cf. Vitarelli’s edition of 1812 (1812/3) from which the general *Avviso* is also taken. The third of the Taylorian’s copies is on thicker paper and has the original grey paper wrappers bound in, with prices in sterling for the text, the portraits and binding which add up to £7 18s 10d.

ICCU. FirstSearch.


ICCU.

1826


*Padova., Biblioteca universitaria: Ba 297/5.*


Taylorian: Vet.Ital.IV.A.266(3).

Vol. 18 in the series *Collezione portatile di classici italiani*. At end: ‘Fine del Pastor fido e della raccolta dramatica e tragica.’ There follows a manifesto for the works of Goldoni, dated 2 January 1827.

FirstSearch.

*Vienna, Universitätsbibliothek: I 125.190.

Biblioteca italiana, XX.

Kohlmaier 309 (p. 182).


*Budapest, National Széchényi Library: 257.314.

According to Carpané, forms vols 4-5 of Scelta nuovissima di poesie italiane tratte dai più celebri autori antichi e moderni and vols 20-21 of Biblioteca italiana.

Carpané I 176.

1828


*Venezia, Biblioteca nazionale Marciana: C 003C 185.

Vol. 42 in the series Bibliologia classica italiana ossia opere scelte de’ classici.

ICCU.


Taylorian: 102.B.16.

A volume (no. 18, according to Rossi) in the series Biblioteca universale di scelta letteratura antica e moderna. Classe italiana. With 4 pages of Notizie alla vita dell’autore.

ICCU.


ICCU.

1829


The *Avviso dell’editore* (pp. (v)-vi) is actually dated November 1832. Here, Fleischer addresses the subscribers of the edition and speaks of his ‘defunto antecessore’, which would help to explain the delay from the title date of 1829. Among the introductory pieces are a *Saggio storico-critico della commedia italiana* by Francesco Salfi (pp. xvii-xli) and a short biography of Guarini, followed by the text of the *Argomento* (pp. lxiii-lxiv). The *Pastor fido* itself occupies pp. (19)-75.

ICCU. FirstSearch.

1830


With a short account of the life of Guarini. The copy seen is in its original dark blue printed wrappers, giving the price as ‘It. Lir. 1.50’ and with a list of ‘Libri vendibili in questo negozio’.

ICCU.

2. *Il pastor fido*. In vol. 4 of *Biblioteca drammatica italiana antica e moderna classica, pregiata, storica, critica divisa per ordine cronologico e preceduta da una

*Milano, Biblioteca della Accademia dei Filodrammatici.

The volume contains the Pastor fido and Tasso’s Aminta.

ICCU.

1832


BL: 10910.aa.11.


ICCU.

1835


*BNF: Yd.2093.


FirstSearch.

1836


*Pavia, Biblioteca universitaria.

A new edition of 1832/1,
1839


BL: 10905.i.8.

These 16 letters, including 2 by Guarini dating from 1607 and 1609 (pp. 19-21), were published, with an introduction by Emmanuele Antonio Cicogna, to celebrate ‘le nobilissime nozze de’ conti Filippo Nani-Mocenigo ed Andrianna Gradenigo’.


*BNF: E*.5335.


ICCU.

1840

1. Il pastor fido. 3. Aufl. Erlangen, 1840, 8°.


Olschki, p. 19.


*Belfast, Queen’s University: ww PQ4626.P2/BUTT.

Vol. 21 in the series Biblioteca poetica italiana, scelta e publicata da A. Buttura. With a portrait of Guarini. Reprint of Baudry’s 1835 edition (1835/1) and the last time the Pastor fido was published in France.
1843


2 letters published by Lionello Poletti and dedicated to Antonio Boldrini ‘che nell’aprile del 1843 disposava la nobile signora Carolina Scutellari’.

ICCU. FirstSearch.

1846


*Halle, Universitäts- und Landesbibliothek Sachsen-Anhalt: Di 3063.

Vol. LXI in the series *Europäische Bibliothek der neuen bellettristischen Literatur Deutschlands, Frankreichs, Englands, Skandinaviens, Italiens und Hollands.* German translation by Maximilian Emil Merbach, marking the final appearance of the *Pastor fido* in German (and indeed in Germany) until the reprints of the late 20th century.


1850

1. [Pastor fido: Spanish]. *El pastor fido.* In vol. 4 of *Comedias de don Pedro Calderón de la Barca. Coleccion mas completa que todas las anteriores, hecha é ilustrada por Don Juan Eugenio Hartzenbusch.* Madrid, Imprenta de la Publicidad, á cargo de D. M. Rivadeneyra, calle de Jesus del Valle, núm. 6, 1850, 8º. Pp. [4], 734, [2].

BL: 12232.f.1/14.

*Biblioteca de autores españoles*, 14. The play occupies pp. (489)-515. First edition of the adaptation by the ‘tres ingenios’, Solís, Coello and Calderón, since 1751. Hartzenbusch’s edition will go through numerous reprints up to 1945 but it seems unnecessary to give them full entries in this list. Suffice it to say that there are copies of the second edition of 1858 in the Bodleian (Soc. 2764 d.2(14)) and the Taylorian
and I have found evidence of copies of vol. 4 dated 1874, 1886, 1899, 1910, 1921 and 1926 and there may be others. The Taylorian’s Modern Languages Faculty Library possesses a copy of the 1945 reprint (S - FD410 -.4).

Reichenberger 5.

1853


Bodleian: 246 e.496. BL: 10909.k.1.

The editor Amadio Ronchini’s dedication to Charles III Duke of Parma and Piacenza is dated 4 November 1853. The collection includes 5 letters by Guarini, ‘il Cantore del Pastor fido’, dating from the years 1573 to 1584 (pp. 643-651).

ICCU. FirstSearch.

1866

1. Il pastor fido ... con il discorso critico dell’autore sopra esso per cura di G. Casella. Firenze, G. Barbèra, editore, 1866, 24º. Pp. CXIV, 524, [1].


A volume in the series Collezione diamante (NUC). The preface, by Giacinto Casella, is entitled simply Battista Guarini and is dated June 1866. The Pastor fido ends on p. 342, pp. (343)-518 being occupied by the Compendio, making its first appearance since 1738, and the final pages being dedicated to notes on the two texts. With an unsigned portrait of Guarini. The Taylorian’s copy has the original cream wrappers, with a list of recent and forthcoming publications, bound in and the spine, destroyed in binding, recorded the selling price as Lire 2.25. The Balliol copy was formerly in the possession of John Addington Symonds.

ICCU. FirstSearch.
1867


The volume is dedicated ‘A Luigi dott. Ceruti ed Antonietta Pirovano nel di delle fauste loro nozze’, the 2 letters by Guarini, dated 1590 and 1591, occupying pp. 6-8. The original green paper wrappers are bound in in the copy examined.


Taylorian: OS.3d.

Published as ‘Relazione inedita dello Stato di Milano di G. B. Guarini’, the text occupies pp. (10)-34 and is preceded by an introduction by Marco Tabarrini (pp. [3]-9). The attribution of the Relazione to Guarini is forcefully rejected by Rossi (pp. 98-103).

1874


*Venice, Biblioteca Nazionale Marciana: Misc 3196 009.

Published for the nozze Bonatti-Caraffa by Andrea Tessier.


Published for the nozze Fovel-Costantini by Andrea Tessier, with a message dated 1 September 1874 to the bridegroom, Giuseppe Fovel, from his ‘affez. Tio’, Carlo Fovel. Printed on yellow paper and issued in a green printed wrapper. The letters, which occupy pp. (9)-20, cover the period 1605-1612 and Tessier’s annotazioni (pp.
21-24) include a letter from Alessandro Guarini to Orsini informing him of the poet’s death.

ICCU.


London, University College: Store 04-1215.

Vol. 13 in the series *Biblioteca classica economica*. The verso of the titlepage bears the words ‘(Edizione stereotipa.)’. Edited by Eugenio Camerini, whose preface occupies pp. (5)-20. The *Pastor fido* itself occupies pp. (83)-246. According to Giambonini, some copies have the date 1876 on the printed boards.

ICCU. FirstSearch. Giambonini 282.

1875


*Catalogo generale della libreria italiana 1847-1899* II 332. Perhaps a fugitive from 1785…

1876


1877


Vol. 157 in the series *Scelta di curiosità letterarie inedito o rare dal secolo XIII al XIX.* Campori publishes, with a short introduction, 22 letters by Guarini (pp. 183-214). A facsimile reprint of the volume will be published in 1968 (see 1968/1).

2. [Pastor fido]. In *I drammi de’ boschi e delle marine.* Milano, Sonzogno, [1877].

See note to 1878/2.

1878


*Bergamo, Biblioteca civica Angelo Mai: TASSI. C 8 29/16.

Disp. VIII of the *Curiosità storiche mantovane,* published for the nozze Bernini-Zilli, which took place in Polesine on 25 February 1878.

ICCU.


Reprint of 1874 (see 1874/3 for further details), the *Pastor fido* again occupying pp. (83)-246. The verso of the titlepage now bears the words ‘(2.a Edizione stereotipa.)’. The Pisa copy is in its original publisher’s boards where the date is given as 1877. The price of each volume in the series was 1 lira. My own copy is not in its original boards and was formerly in the library of St Hugh’s College. It had been presented to that library by Walter Wilson Greg, who used this ‘exceedingly useful collection’ in the preparation of his *Pastoral poetry & pastoral drama* (London 1906); op. cit., p. 176, n. 1.

ICCU (‘Data della cop.: 1888”; cf. 1888/1). Giambonini 283.
1886


Taylorian: AIY 61 A.1.

Among the selection of documenti published by Rossi (pp. (271)-313) are 19 letters by Guarini, a scene from the Pastor fido found in the Marciana manuscript (see 1962/3) but suppressed from the printed text, two sets of intermezzi written for performances of the play, and a Lista di attrezzi per una rappresentazione del ‘Pastor fido’. A third set of intermezzi was published by Achille Neri two years later (‘Gli “intermezzi” del “Pastor fido”’, Giornale storico della letteratura italiana XI (1888), 405-415). The volume concludes with a Saggio di una bibliografia del ‘Pastor fido’ (pp. 314-323), the only attempt made hitherto to establish a list of editions and translations. A short article by Rossi, entitled ‘Bricciche guariniane’, which appeared in La biblioteca delle scuole italiane, anno VIII, ser. 2, no. 1 (1 ottobre 1898), pp. 1-5, gives further useful references to letters and other documents published in the intervening period and the full text of a letter of 1589 to Giambattista Strozzi, only the first part of which had appeared in the Lettere.

ICCU. FirstSearch.

1888


*Bergamo, Biblioteca civica: Tassiana.E.4.2.

As 1878/2 but bearing the date 1888 on the publisher’s casing.

Giambonini 284. Giambonini also lists (no. 285) an undated edition (‘[XIX s.]’) which is very close to that described below at 1925/1.

19xx


ICCU. FirstSearch.

1905


Taylorian: BIA 3310 A.1.

Occupying, with Solerti’s remarks, pp. (230)-238. The text was first published in 1604 (see 1604/1).

1909


*Cremona, Biblioteca statale.

Vols 36 and 43 in the series Piccola biblioteca utile.

ICCU.

1911

Gives the text of a letter of 30 January 1590 to Alfonso Morandi of Verona.


*Torino, Biblioteca dell’Accademia delle scienze. ICCU.*

1912


*Bibliotheca romanica* 154-156. With an introduction (pp. (5)-29) by Camillo Orlando. According to the blurb on the back cover, ‘Il prezzo di ciascun numero sarà di 50 centesimi.’

ICCU. FirstSearch.

1914


Taylorian: AIY 60.A.2.

Vol. 61 in the series *Scrittori d’italia*. Contains also the *Intermezzi*, originally published by Rossi (see 1886/1), and the publisher Ciotti’s *avvertenza* from the 1602 edition. On verso on title-page: ‘MARZO MCMXIV’.

ICCU. FirstSearch.
1918


Taylorian: AIW 970 A.1.

A volume in the series *Collezione di opere inedite o rare dei primi tre secoli della lingua pubblicate per cura della R. Commissione pe’ testi di lingua nelle provincie dell’Emilia*, published on 1 January 1918 at the price of 12 lire. The 8 poems by Guarini occupy pp. 43-44 and (138)-144.

1919


*Firenze, Biblioteca nazionale centrale: 16731.55

ICCU.

1920


*Svenska författare utgivna av Svenska vitterhetssamfundet*, VII. First critical edition of Dahlstierna’s translation (see 16xx/10). The text occupies pp. 187-421 of vol. 1, the commentary pp. 84-136 of vol. 2. The editor does not reprint Lagerström’s liminary poem or the list of errata: the corrections are silently incorporated into his text.
1921


Taylorian: AIY.60.A.5.

The introduction is signed ‘V.M.J.’ [i.e. Violet M. Jeffery]. Original paper wrappers. Omits the prologue and the choruses and reduces the play so that ‘in its abridged form, [it] corresponds part by part, with the exception of Corisca’s repentance, to the summary of the plot given by Guarini himself in the “Argomento”, which we reproduce in its entirety.’

ICCU.

1925


As before (see 1874/3 and 1878/2) forms vol. 13 in the series Biblioteca classica economica. (The vol. number appears on the spine.) On the verso of the title-page of the Taylorian’s copy appears the statement ‘Printed in Italy. - Stab. Grafica Matarelli - Milano. 3.25-I’, which I take to mean that the new edition first appeared in March 1925, hence its appearance here. The volume has been entirely reset. Camerini is now acknowledged on the title-page and the introduction occupies pp. (5)-19. The Pastor fido now occupies pp. (77)-247 and the pagination goes to 429. The original blue and white paper wrapper is bound into the Taylorian’s copy and at the bottom of the lower board appear the words: ‘Prezzo L. 4 / Edizione – 1928 / Senz’altro Ribasso’.

ICCU (‘[1925?]’).

1926

[article obtained through inter-library loan]

Includes (pp. 316-318) 5 letters from Guarini dating from the years 1603-1612.

1927

1. For 1927 issue of I drammi de’ boschi e delle marine, see 1925/1.

1928

1. Discorso sopra le cose di Polonia. Published by C. Zaghi in Corriere padano, 11 March 1928.


Taylorian: P.R.R.

The letter is dated 23 August 1600.

3. For 1928 issue of I drammi de’ boschi e delle marine, see 1925/1.

1933


*Genoa, Biblioteca universitaria.

Vol. 200 in the series Biblioteca Reclame.
1940


Bodleian: 3963 e.117.

The 39 translated extracts, together with Gilbert’s introductory remarks, occupy pp. 504-533. The work was also issued in London and the Bodleian copy has the English imprint of the D. Appleton-Century Company Inc. stamped on the title-page. For reprint, see 1962/1.

1950


Taylorian: AIY 60 A.1.

Vol. 46 in the series *Classici italiani: collezione diretta da Ferdinando Neri*. Title-page in green and black. Dedicated to Alfredo Galletti. Fassù’s introduction is dated ‘Natale del 1946’. Contains the *Pastor fido* (together with the two sets of *Intermezzi*, the *Lista di attrezzi* and the first modern printing of the *Prologo* written by the poet Marino for a production of the *Pastor fido* in Nola in 1599), the *Idropica*, and a selection from the *Rime*. With 9 additional leaves or plates, reproducing various titlepages and other material.

1951


BL: Ac.6521/4.

Taylorian: AIY 60 A.7.

1955


Leeds, Brotherton Library: Italian A-0.03 AMI.

In a series entitled *Teatro di tutto il mondo*, a sub-series of *Thesaurus litterarum*. Title-page in green and black. The *Pastor fido*, with a short introduction by the editor, occupies pp. (183)-404 and there is a reproduction of a small part of one of the plates of 1621/3.

1956


Taylorian: BIA 300 A.1.


1959


Libretto published on the occasion of the ‘Prima rappresentazione in Italia, Como, Teatro di Villa Olmo, 4 settembre 1959’.
1962


Taylorian (MLFL): A.8-4ZQ*AFT-E0-G2.


Taylorian (MLFL): IK.GUA7-4-F0-G2.

Reprint of 1950/1, with an updated *Nota bibliografica*.


Taylorian: MS 8º IT 37 (photocopy).

Bartolommeo Gamba published an article entitled ‘Alcune varianti del Pastor fido … tolte dall’unico autografo’ in Venice in 1840 and Rossi had published one scene which Guarini had not used in his editions (see 1886/1) but Battaglin’s *tesi di laurea* constitutes the first printing of the complete text of the manuscript, which was donated to the Biblioteca Marciana in Venice in 1739. It forms a counterpart to her other *tesi di laurea* of the same year, *L’elaborazione del Pastor fido e il linguaggio tragicomico del Guarini*, of which the Taylorian also possesses a photocopy (MS 8º IT 36). For a discussion of the manuscript, see also Carlo Molinari, ‘Per il “Pastorfido” di Battista Guarini’, *Studi di filologia italiana* XLIII (1985), 161-238.


Vol. 27 in the series *Berliner byzantinistische Arbeiten* published by the Institut für griechische-römische Altertumskunde of the Deutsche Akademie der Wissenschaften zu Berlin. First printing of the manuscript in the Biblioteca Marciana in Venice (MS Nan.gr.CLIX, Nr.24 (=1472)), with an introduction (pp. 1-28) and a glossary (pp. 259-308). The editor dates the translation to the early years of the 17th century. Bancroft-Marcus, following Papatriandafyllou-Theodhoridhi, believes the translator may have been Giorgios Chortatsis. See her article ‘The pastoral mode’ in *Literature and society in Renaissance Crete*, edited by David Holton (Cambridge, 1991), p. 94. Later in the same volume (p. 284) she describes Joannou’s introduction and glossary as ‘inadequate’ and ‘sketchy’ respectively.

1963


Bodleian: 3974 d.889/21.


1964


*Bergamo, Biblioteca civica Angelo Mai: MAI.SALA.19.X.7.66.1.

Vol. VII* in Einaudi’s series *Parnaso italiano*, being vol. 27 in the series *I milleni. Finito di stampare* 26 October 1964. Title-page in red and black. The extracts, which comprise the Argomento and just under a quarter of the text, together with the editors’ brief introduction occupy pp. (259)-321.

ICCU.

Taylorian: AIY 60. A.3.

With reproductions of the portrait of Guarini, the title-page and the Alfeo plate from the 1647 edition (1647/1). There are two appendices, one (pp. (175)-178) a translation of Guarini’s preface from one of the editions of 1602, the other two versions of Act III, scene iv taken from the Dymoke version of 1602 (see 1602/7) (pp. (179)-184) and from the unpublished translation by Jonathan Sidnam in the British Library (pp. 184-191). See 1963/1 for further brief details of this MS.

1965


Taylorian: AIZ 4554 A.1.


1967


*L’Aquila, Biblioteca provinciale Salvator Tommasi.

Reprint of 1962/2.

ICCU.
1968


*Cambridge, University Library: 740:01.d.1.213.

Facsimile reprint of 1877/1, containing 22 letters by Guarini.


Taylorian: BIA 1 A.3.


1969


*Durham, University Library: 855.3 GUA.

Reprint of 1967/1.

ICCU.

1970


BL: X.0989/864.

1971


Taylorian: AIY 60 A.6.

Vol. 46 in the series *Classici italiani: collezione fondata da Ferdinando Neri, diretta da Mario Fubini.* Title-page in green and black. The statement on the verso of the titlepage, ‘Prima edizione: 1955. Seconda edizione accresciuta: 1971’, obscures the fact that this is a revised and greatly enlarged edition, by a different editor, of the texts first edited for UTET by Luigi Fassò in 1950 (not 1955), though a note concerning ‘la presente edizione’ (p. 78) does in fact make this clear, at the same time correcting the date. The volume presents the largest number of texts by Guarini published together since the Tumermani edition of 1737-38, containing, as it does, 50 letters, 19 of them previously unpublished, most of the *Rime* from the 1598 edition, the *Idropica*, the *Pastor fido* (together with a scene suppressed by Guarini from the printed text of the play but found in manuscript and published by Rossi in 1886, the two sets of *Intermezzi* and the *Lista di attrezzi*), the first *Verrato*, and extracts from the *Segretario* and the *Trattato della politica libertà*. Seven of the plates which were used in the 1950 edition are retained, even that reproducing the first page of Marino’s *Prologo*, the text of which however is omitted, and to them are added two more, making nine in all.

1972


*Brindisi, Biblioteca provinciale.*

Reprint of 1968/1.

ICCU.

1976


1977


GUM [Grande Universale Mursia], n.s. 28. The prefatory material occupies pp. (5)-18.


1978


Taylorian: AIW 1280 A.11.


1984


Taylorian: EH 201 A.1.

ISBN 3487074451. ‘Dem Nachdruck liegt die Ausgabe Breslau 1679 des Germanistischen Seminars der Johann-Wolfgang-Goethe-Universität Frankfurt am Main und der Lippischen Landesbibliothek Detmold zugrunde’ (verso of title-page). The 2-volume Deutsche Übersetzungen und Getichte form, as the half-title attests, the first part of the author’s Gesammelte Werke and include a reprint of a version of 1679/1 (q.v. for comments). The translation of the Pastor fido occupies pp. 1-267 of the first volume. For the second part of the Gesammelte Werke, see 1993/2.

1985


Taylorian: B.PER.
Discusses and reprints the relevant parts of 1587/3.

1989


Bodleian: M89.E04958, 4965 and 4968.

Facsimile reprints of 1712/1 (vol. 2, editor’s note pp. xvi-xvii, text pp. 79-131), 1734/4 (vol. 9, editor’s note pp. xiii-xiv, text pp. 77-115) and 1734/5 (vol. 12, editor’s note pp. xi-xii, text pp. 55-101).


Taylorian: AIY 60.A.11.

ISBN 0874133750. First edition of the manuscript in the Gilbert Collection in Dublin City Library. Contains also Sheridan’s translation of Tasso’s *Amor fugitavo* [sic]. With a portrait of Sheridan and a reproduction of the title-page of Fanshawe’s 1647 translation.

1990


Bodleian: M91.G00708.

Reprint of 1978/1.

Cambridge, University Library: 716:01.b.4.10.

*Renaissance Latin drama in England*, second series, 10. Facsimile of the MS in Cambridge University Library (MS.Ff.2.9). The anonymous Latin adaptation of the *Pastor fido* is dated to the period 1602-1605 by the editor, who deems it ‘an actable drama resembling a Roman comedy more than Guarini’s original but retaining the essential outlines of character and theme’ (p. 3). The play also survives in a manuscript in Trinity College Cambridge (MS.R.3.37).

1991


Bodleian: M92.E03711.

ISBN 052132694X. The introductory note and the translated extracts are by Damiano Pietropaolo and occupy pp. 148-159.

1992

1. *Il pastor fido*. In vol. I* (I testi händeliani ... a cura di Lorenzo Bianconi) of *I libretti italiani di Georg Friedrich Händel e le loro fonti, a cura di Lorenzo Bianconi e Giuseppina La Face Bianconi*. Firenze, Leo S. Olschki editore, (Città di Castello (PG), Tibergraph), MCMXCII. Pp. XII, 435, [1].

Bodleian: R.E01209.

1993


Taylorian: AIW 1260 A.2.

ISBN 0866981187. Vol. 102 in the series Medieval & Renaissance texts & studies, containing, in addition to Dymoke’s translation of the *Pastor fido*, Henry Reynold’s translation of Tasso’s *Aminta* and Samuel Daniel’s *The Queenes Arcadia*. Part of Donno’s introduction is dedicated to the *Pastor fido* (pp. xix-xxvii) and the editor puts forward her arguments for identifying the translator as Tailboys Dymoke, younger brother to the dedicatee of the first edition (see 1602/9), Sir Edward Dymoke. (This identification was in fact suggested, as Donno acknowledges, in Burke’s … Landed Gentry, 18th ed. (1965), I, 220-1.) Dymoke’s translation occupies pp. (55)-172 and the notes pp. (173)-182, while at the end of the volume there is a collation of the texts of the two editions of 1602 and 1633 (pp. (251)-252) and a reprint of Sir Kenelm Digby’s version of the homage to Arcadia from the *Pastor fido* (pp. 259-260).


Cambridge,University Library: 746-45.d.95.39.

ISBN 3487093766. This, the second part of Hofmann von Hofmannswaldau’s *Gesammelte Werke*, contains, among other items, a facsimile reprint of a 1678 version of Hofmannswaldau’s translation of the *Pastor fido* (see 1678/3 for comments) from Göttingen, pp. 237-426; a facsimile reprint of Lohenstein’s translation of the Prologo from the 1684 edition (see 1684/1) from Bamberg, pp. 229-234; and a facsimile reprint of the opera libretto composed in 1678 (see 1678/4) from Wolfenbüttel, pp. 429-456 . For the first part of the *Gesammelte Werke*, see 1984/1.

1994


Taylorian: AIY 60 A.12.

edition of the *Opere* (see 1971/1). A reproduction of the title-page of the ‘XXVII. impressione’ of 1602 (see 1602/5 and 6) acts as frontispiece.

1995


Taylorian: TNR.8777.


1996


Taylorian: AIA 2751 A.199/1.

Publishes (pp. 282-284) 3 sonnets and 3 madrigals from a manuscript volume compiled by Guarini in 1612 and preserved in the Biblioteca Estense in Modena (Raccolta Campori 627.y.H.218), with Guarini, principe of the Academy, using his academic pseudonym, L’Impresso. One of the sonnets had in fact already been published in vol. II, p. 159 of Tumermani’s edition (see 1737/4.2), as Rossi pointed out (p. 152, n. 5), though he gave the page number wrongly as 259.

1997


1999


BL: YF.2005.b.1337.


Taylorian: BIO.7252.A.3(1-2).

ISBN 8882460606. A volume in the series *Biblioteca di scrittori italiani diretta da Dante Isella e Giovanni Pozzi*. The *finito di stampare* is dated April 1999. Da Ponte’s libretto for Antonio Salieri’s 4-act opera of February 1789 (see 1789/1) occupies pp. (817)-877 of volume 1, while the 3-act version produced for the opera’s revival in the following October and November (see 1789/2) occupies pp. (1505)-1556 of volume 2. The editor’s ‘Notizie storiche’ on *Il pastor fido* occupy pp. (1738)-1749. Along the way he manages to introduce one of those red herrings which turn up from time to time, saying that the play was translated into French by one Théophile Viau [sic]…

2000


BLDSC: m00/24662.


2008


ISBN 2745317776. *Textes de la Renaissance*, 140. First critical edition of a text first published in 1601 (see 1601/1). The introduction (pp. (7)-170) is followed by the text accompanied by a parallel French translation (pp. (173)-335) and by notes and other critical material. The transcriptions of titlepages (p. 180) are more than a little suspect.
UNDATED EDITIONS AND THEIR PLACE IN THE CHRONOLOGY


