

GIAMBATTISTA BODONI (1740-1813)

THE BEGINNING

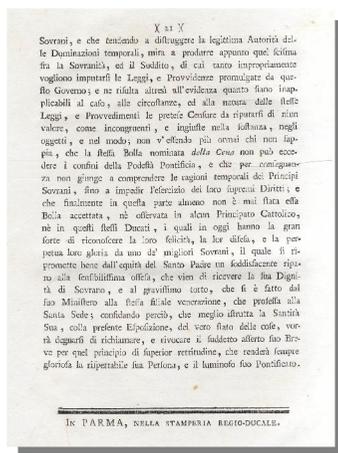
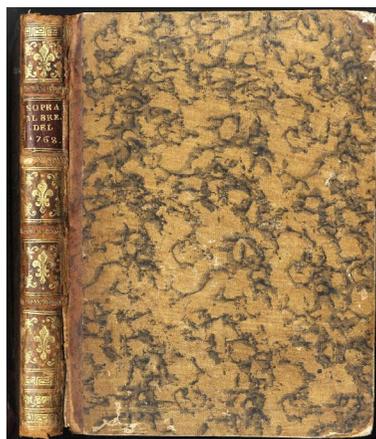
THE SECOND BOOK PRINTED BY BODONI AT PARMA

1. RIGA, Giovanni Battista (fl. 2nd half of the 18th cent.) *Memoria della corte di Parma sulle lettere in forma di breve, pubblicate, ed affisse in Roma nel giorno del primo febbrajo 1768.*

Colophon: Parma, nella Stamperia Regio-Ducale, (1768). \$ 3,600
4to; 21, (1 blank) pp.; contemporary full calf, spine with decoration and title in gilt, red edges. A good copy.

This is the second book printed by Bodoni in Parma. Bodoni arrived in Parma on February 1768. He was soon after appointed director of the royal press and started working extremely hard in the first months after his arrival. He started printing with Fournier types bought and shipped from Paris (cf. V. Lester, *Giambattista Bodoni. His Life and His World*, Boston, 2015, pp. 59-73).

Brooks, no. 2; G. Melzi, *Dizionario di opere anonime*, Milan, 1848-1859, II, pp. 177-178. (Bound with) *Prammatica Sanzione uscita nell'Espulsione de Gesuiti dagli S.A.R. Ferdinando Duca di Parma e Piacenza*. (Venezia, Pitteri, 1768). Manuscript of 18 unnumbered pages, written in an elegant and clear hand within a double red frame, plus 6 blank pages. (And with) *COPPELLOTTI, Donnino Giuseppe. Esame storico-legale teologico sopra le lettere in forma di breve pubblicate in Roma*. Contro gli editi de' reali sovrani di Parma emanati intorno l'immunità e disciplina ecclesiastica. [Parma, Stamperia Reale], 1768. 4to; pp. (4), 192 pp. with several manuscript annotations in the margin of the first leaves. Small loss on the lower part of the title-page. G. Melzi, *Op. cit.*, I, p. 374. [20074]



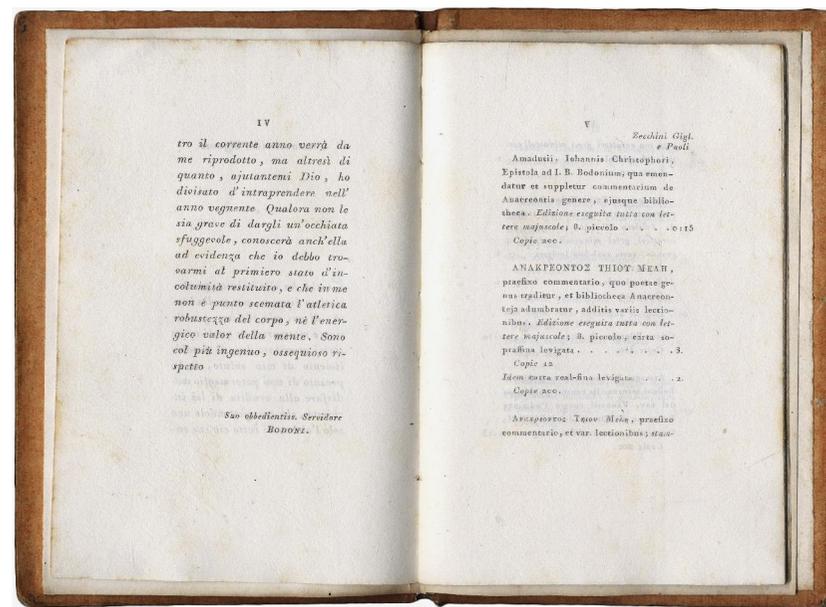
CATALOGUES

IN THE ORIGINAL ORANGE BOARDS

2. BODONI, Giambattista (1740-1813). *Catalogo di alcune edizioni bodoniane.* (At the end of the introduction:) Parma, Bodoni, 1793. \$ 3,600 Small 8vo; XXIII, (1) pp.; original orange cardboards. A fine, uncut copy.

The catalogue opens with a letter by Bodoni to the collector: *"io ho pensato di non poter meglio soddisfare alla erudita di lei inchiesta, che trasmettendole non solo l'elenco di tutto ciò che entro il corrente anno verrà da me riprodotto, ma altresì di quanto, ajutatemi Dio, ho divisato d'intraprendere nell'anno vegnente"*. It then lists 46 titles (including the different issues of each edition) published between 1791 and 1794. In a final note *"a' bibliofili"* (to the bibliophiles), dated 15 October 1793, Bodoni announces that in 1794 he will publish the four classics Dante, Petrarch, Ariosto and Tasso, that *"will end his career"*; luckily, he went on printing his masterpieces until his death, which occurred 20 years later. Brooks, 517.

[20074]



BODONI'S WIDOW COPY

3. BODONI, Giambattista (1740-1813). **Catalogo delle edizioni bodoniane eseguite in Parma. 1820.** Parma, si trovano vendibili presso la Vedova Bodoni, (1820). \$ 4,500

16mo; XXIII, (3) pp.; recent orange boards. Margins slightly short, but a very good copy of this extremely rare Bodoni catalogue.

The catalogue contains a brief description of about 100 editions issued between 1792 and 1818 (the last is the celebrated *Manuale Tipografico*) and organized by language. The last printed leaf contains interesting **manuscript notes in the hand of Bodoni's widow, Margherita Dall'Aglio**. They were apparently written for commercial purposes: to the total amount of the listed books at the marked prices, follow the amount with a 30% discount and the addition of two more editions and about 200 single-leaf imprints. It looks like a copy used in a negotiation between 'Ghitta' and a customer.

Brooks, 1233: "Da questo catalogo si rileva che il libro più costoso è l'*Epitbalamia del 1775 e l'Homernus del 1808...*".

[20078]

UNRECORDED BY BROOKS – THE SECOND KNOWN COPY

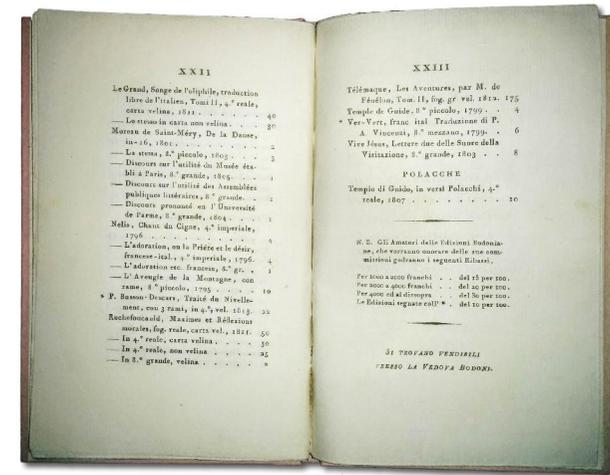
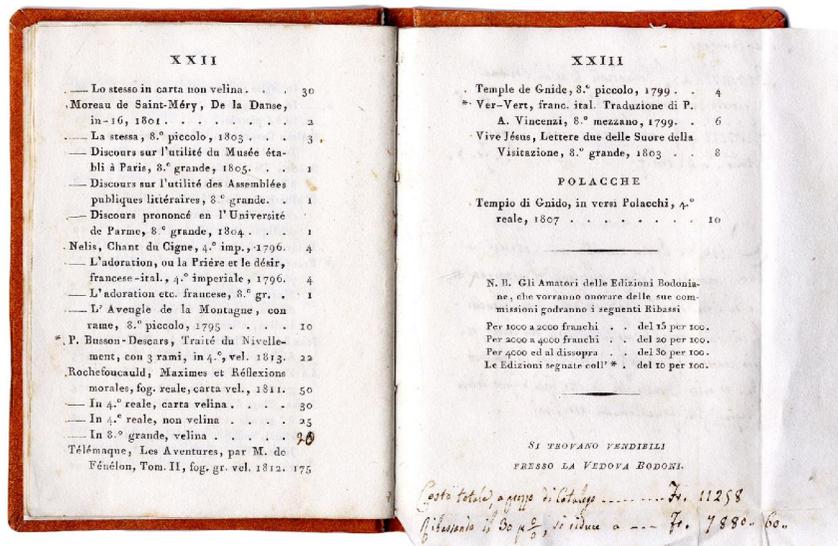
4. BODONI, Giambattista (1740-1813). **Catalogo delle edizioni Bodoniane eseguite in Parma. 1823.** Parma, si trovano vendibili presso la Vedova Bodoni, (1823). \$ 1,900

16mo; pp. XXIII, (1); recent orange cardboards. A very good copy.

The catalogue lists 297 editions printed from 1792 up to 1818, the year in which was published the *Manuale Tipografico* (sold for 120 fr.). The books are ordered by language (Italian, Latin, Greek, English, French, and Polish) and priced in francs. Reduction from 10 to 30% (for orders above 4.000 francs) were applied to "gli Amatori che vorranno onorare delle sue commissioni". The most expensive book is the three-folio-volume Racine (275 fr.).

This very rare catalogue is not recorded by Brooks and De Lama. Only one copy is listed in the Italian Union Catalogue (Naples, Biblioteca Nazionale). Giani, p. 9 ("Avendo scopo puramente commerciale, non v'era ragione di escludere titoli che a quell'epoca (lo sappiamo da un lungo inventario dell'Economato della Stamperia) non risultavano esauriti; ragione era invece questa: che non si trattava di edizioni bodoniane. Questo catalogo offre in vendita 297 edizioni segnando il prezzo di copertina").

[20771]



SPECIMENS

ANOTHER "MANUALE":
THE PATER NOSTER IN 155 LANGUAGES

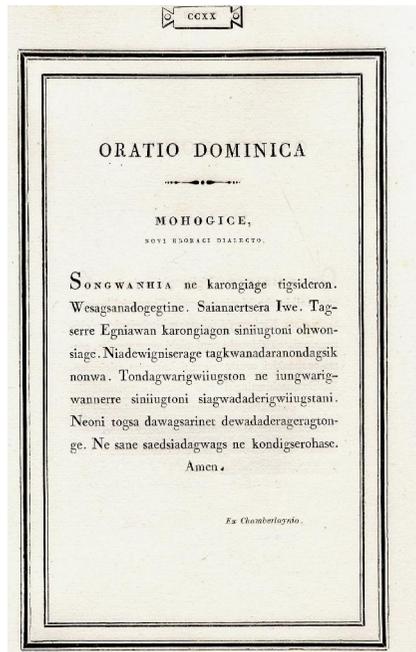
5. BODONI, Giambattista (1740-1813). **Oratio dominica in CLV linguas versa et exoticis characteribus plerumque expressa.** Parmae, Typis Bodonianis, MDCCCVI (1806). \$ 13,500

Large folio (432x286 mm.); original orange cardboards, inked title on spine (worn); (6), XIX, (5), XIX, (5), 20, (2), CCXLVIII, (2) pp.; Roman, Greek and exotic types (including Chinese). Every page framed with five black filets. A large paper copy, internally perfect.

"By 1806, Bodoni had fulfilled the pope's challenge and published his own Oratio Dominica, with a dedication to Viceroy Eugène de Beauharnais and his wife, Amalia of Bavaria. It contained the Lord's Prayer in 155 languages...

He had created 97 different exotic alphabets. The remaining pages were printed in roman type of different sizes, and 23 were in italics. One of the most interesting pages is that containing the Lord's Prayer in Chinese. For this, Bodoni reverted to his earliest form of printing. He engraved the characters (based on Didot's) in wood. They are exceptionally clean and square and clear. Not only was the Oratio Dominica a book of extraordinary beauty, it was in essence yet another specimen book?" (V. Lester, *Giambattista Bodoni. His Life and His World*, Boston, 2015, pp. 170-171).

De Lama, II, pp. 171-175: *"Libro prezioso che fa epoca nella tipografia"*; Brooks, no. 1003; Urdike, II, 168-169; Gianni, no. 178.



[14585]

UNTRIMMED IN THE ORIGINAL ORANGE BOARDS

6. BODONI, Giambattista (1740-1813). **Manuale tipografico.** Parma, Presso la Vedova [Bodoni's widow and Luigi Orsi], 1818. (with:) **Id. Lettre de J. B. Bodoni typographe du Roi d'Espagne et Directeur de l'Imprimerie de S. A. R. l'Infant Duc de Parme...** Parma, 1785. \$ 48,000 I: Two volumes, 4to (320x220 mm). (14), lxxii, (2) pp., 265 leaves printed only on recto, one leaf printed on recto and verso (numbered 266-267) with the Index; (2), 275 ll. printed only on recto (the ll. 273-275 are folding and contain music), the last two ll. with the index printed both on recto and verso and numbered 276-279.

At the beginning of the first volume, Bodoni's portrait engraved by F. Rosaspina and designed by A. Appiani. Separate title-page for the two volumes.

Original orange boards with printed spine labels. A perfectly preserved, entirely uncut copy. II: Two parts in one volume, 4to (300x230 and 296x221 mm). [6] + [4] leaves. Uncut.

A magnificent copy of Bodoni's masterpiece, the most elaborate specimen book ever printed. The *Manuale* was completed after Bodoni's death for his widow by Luigi Orsi, director of the printing house at Parma.

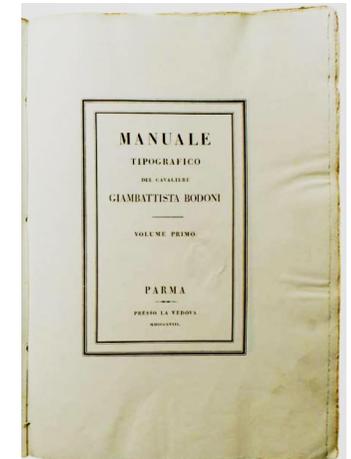
This work, printed in about 250 copies, contains examples of more than two hundred typefaces. It shows the impressive and unrivalled range of Bodoni's types, presenting Roman, Greek, Cyrillic and exotic alphabets, together with their versions in italics, capitals, etc., and ending with type-ornaments.

"Ghitta [Bodoni's widow] dedicated the Manuale tipografico to the duchess of Parma... After five years of painstaking work, she had prevailed. She had produced the specimen book that Bodoni had spent forty years preparing, a book that would indeed make typographic history..." (V. Lester, *Giambattista Bodoni. His Life and His World*, Boston, 2015, pp. 198-199).

This copy is enriched by Bodoni's letter to the Marquis de Cubières, written in Italian and in French, in which the celebrated typographer for the first time expresses and develops his idea of printing a typographic manual.

The letter was *"written in defense of his types that had been criticized in France. He attacks his critics with ill-disguised annoyance, particularly over the criticism of his Greek types, which he here says were exact copies of those of Etienne, the famous French scholar printer of the sixteenth-century.* When he comes to the doubts which had been expressed in some quarters of his having made all the foreign types himself, he quite loses his temper and offers to deposit all the punches and matrices of the types in question in any safe place, supposing that the doubting Thomases had no occasion to come to Parma and verify the fact on the spot. It was this publication which brought him the following letter from America: 'Sir: I have had the very great pleasure of receiving your excellent *Essai des Caracteres de L'Imprimerie*. It is one of the most beautiful that art has hitherto produced. I should be glad to see a specimen of your other fonts besides this Italic and Roman of the letter to the Marquis de Cubières, and to be informed of the price of each kind [...] B. Franklin'" (T.M. Cleland, *Giambattista Bodoni of Parma*, Boston, 1916, pp. 37-38).

Brooks, 1216 (*Manuale*) and 292 (*Lettre*); Brunet, I, 1027; Graesse, I, p. 460; De Lama, II, p. 37 (*Lettre*).



ILLUSTRATED EDITIONS

A FESTIVAL BOOK IN ARMORIAL BINDING

7. PACIAUDI, Paolo Maria (1710-1785). **Descrizione delle Feste celebrate in Parma l'anno MDCCLXIX per le auguste Nozze di Sua Altezza Reale l'Infante Don Ferdinando colla Reale Arciduchessa Maria Amalia.** Parma, nella Stamperia Reale, (1769). \$ 16,000

Imperial folio (552x406 mm); engraved frontispiece, 5 leaves (the first blank), 76 pp. of text in Italian and French (italic and roman type), **36 plates**, 1 blank leaf. Contemporary mottled sheep, gilt arms of Duke Ferdinand I on covers (joints restored, a few repairs to covers). Light stains in the margin of a few leaves, ink spots on half-title and on last plate. All in all a very good copy.

A luxury festival book printed by Bodoni just a year after his appointment as head of the ducal typography, on the occasion of the celebration of Ferdinand I's wedding with the Archduchess Maria Amelia of Austria.

"On 19 July 1769, Maria Amalia left Mantua for her solemn state entry into the duchy of Parma... The royal wedding was celebrated at Colorno on 27 July. Finally, on 24 August, Ferdinando and Maria Amalia made their way in a huge procession from Colorno to the cathedral of Parma... Planning these events required all Du Tillot's formidable organizational skill, and he insisted on recording the results in the most beautiful way possible. To this end, he gathered Bodoni, [the chief architect of the ducal court Ennemond] Petitot, and Benigno Bossi, the renowned engraver, and exhorted them to produce albums that would astonish everyone with their magnificence. The first and most important of these was *Descrizione delle Feste celebrate in Parma...*" (V. Lester, *Giambattista Bodoni. His Life and His World*, Boston, 2015, pp. 79-80).

The illustrations and the text in French and Italian describe the various festivities, which included tournaments, costume balls, fireworks, a pastoral play, and a Chinese fair.

Ruggeri, 859; Giani, pp. 1-3: "molte copie distrutte da varie circostanze e soprattutto deturpate dagli amatori di stampe..."; Brooks, no. 6; De Lama, II, p. 4; Mortara, p. 1.



The large folio *Feste* together with the 16-mo *Anakreon* (n. 14)

ONE OF THE MOST LAVISHLY ILLUSTRATED BODONI'S BOOKS.

8. BODONI, Giambattista ed. (1740-1813). **Prose e versi. Per onorare la memoria di Livia Doria Carafa Principessa del S.R. Imp. e della Rocella...** Parma, dalla Reale Tipografia, MDCCXCIII (1793). \$ 4,000

Large 4to; (6), 598, (2) pp.; contemporary boards "alla rustica". Additional engraved title, typographic title with engraved vignette, 3 engraved portraits including that of Livia Carafa, 8 engraved portraits and plates by R. Morghen after F. Fischietti and by G. dall'Acqua after P. Girgenti, 9 section titles, 109 headpieces, 56 tailpieces and 83 historiated initials, most by Bianchi, all engraved. An untrimmed copy.

Second edition, more sought-after and esteemed than the first which appeared in 1784. This new edition was substantially enlarged both in the text and in the number of engraved ornaments. It is considered one of the most beautifully printed and lavishly illustrated of Bodoni's books.

The authors of the texts are I. Pindemonte, A. Berola De Giorgi, G.B. Roberti, S. Bettinelli, C. Bondi, V. Jacobacci, and F.A. Zaccaria. Livia Doria (1745-1779) married at the age of fifteen Vincenzo Carafa della Spina (1739-1815), prince of Rocella and of the Holy Roman Empire.

Renouard praised the edition for "*la magnificence de l'exécution, la multitude des gravures, et la rareté des exemplaires*". The beautiful portrait of Livia was engraved by Cristoforo Dall'Acqua after the marble bust by Giuseppe Sanmartino, which was commissioned by Vincenzo Carafa della Spina in 1780, a year after his wife's death.

Brunet states that most of the copies of this edition were abandoned in the warehouses of the ducal press, "*having not been picked up by the person who commissioned it*". Brooks, 525.

[19030]

UNRECORDED ISSUE WITH THE PLATES 'ALL'ETRUSCA'

9. DE ROSSI, Giovanni Gherardo (1754-1827). **Scherzi poetici e pittorici.** (Parma, co' tipi Bodoniani, 1795). \$ 5,200

Large 4to; (93) leaves (52 of text and **41 plates**); red morocco, richly decorated in blind and gilt. A good copy from the library of Walter John Heathcote, Kilmenston Manor.

Bodoni printed many variants of this book with different formats, settings and coloring of the plates. The plates can be found in black only, in black and yellow 'all'etrusca', in red within engraved frames by Giacomo Mercoli and, in only 12 copies, in very light ink to be colored by hand. This is a special issue, apparently unrecorded, because usually the copies in 4to have the plates signed by Francesco Rosaspina, while the present copy has the plates in black and yellow 'all'etrusca' signed by the Portuguese engraver José Texeira Barreto.

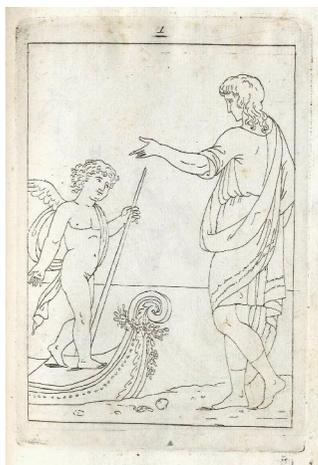
The edition is dedicated by De Rossi to Alessandro de Souza-Holstein (1751-1803), Portugal's ambassador to Rome. The first plate shows the original title-page of De Rossi's work, dated "Roma, 1794". The other plates are numbered 1-40.



Gherardo De Rossi was director of the Royal Academy in Naples, treasurer of the Roman Republic between 1798 and 1800 and president of the Portugal Academy of Fine Arts. This is why he gave the commission of the illustrations to Teixeira (cf. P. Vitorino, *José Teixeira Barreto, Artista Portuense, 1763-1810*, Coimbra, 1925).
Brooks, no. 599; De Lama, II, pp. 107-108.

THE SMALL-FORMAT ISSUE, ONLY 100 COPIES

10. DE ROSSI, Giovanni Gherardo (1754-1827). **Scherzi poetici e pittorici**. Parma, co' tipi Bodoniani, 1795. § 2,900



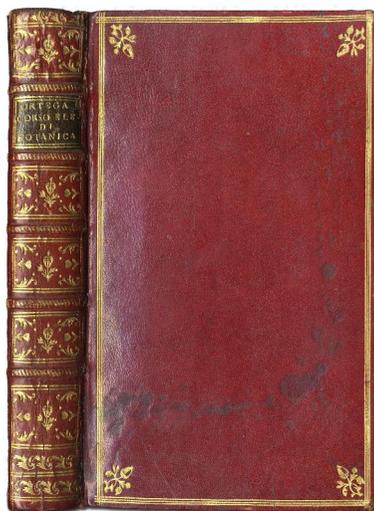
Small 8vo (155x104 mm); (2 blank), (10), 61, (3) pp. and **41 plates** engraved by José Teixeira Barreto; contemporary full calf, triple filet in gilt on panels, spine with gilt title on green morocco label.

This is variant B of the 8vo edition, issued in only 100 copies, with the addition of the plates by Teixeira. Bodoni printed many issues of this book with the plates in black only, in black and yellow 'all'etrusca', in red in red within engraved frames. Gherardo De Rossi was director of the Royal Academy in Naples, treasurer of the Roman Republic between 1798 and 1800 and president of the Portugal's Academy of Fine Arts. This is why he commissioned the illustrations to Teixeira (cf. P. Vitorino, *José Teixeira Barreto, Artista Portuense, 1763-1810*, Coimbra, 1925).

Brooks, no. 602; Mingardi, *Mostra*, 1990, no. 72; De Lama, II, p. 108. [20076]

AN UNUSUAL SUBJECT – BOUND IN RED MOROCCO

11. GOMEZ ORTEGA, Casimiro (1740-1818). **Corso elementare teorico di Botanica ed introduzione alla pratica per l'ammaestramento che si fa nel R.Giardino di Madrid** d'ordine di S.M. Cattolica. Traduzione dallo spagnolo. Parma, dalla Reale Stamperia, 1788, § 1.700
8vo (mm217x145), pp. (12), XXX, 328, XXIX, (1), with two folding plates titled "Tavola dei nomi delle classi, e ordini" e "chiave del metodo botanico sessuale di Carlo Linneo". Finely bound in contemporary red morocco, gilt on covers, title on two labels on the spine. Gomez Ortega was a Spanish physician and poet; he edited the Spanish edition of Liennaeus's *Philopha Botanica* (1792). A very fine copy. Brooks 364. [20085]



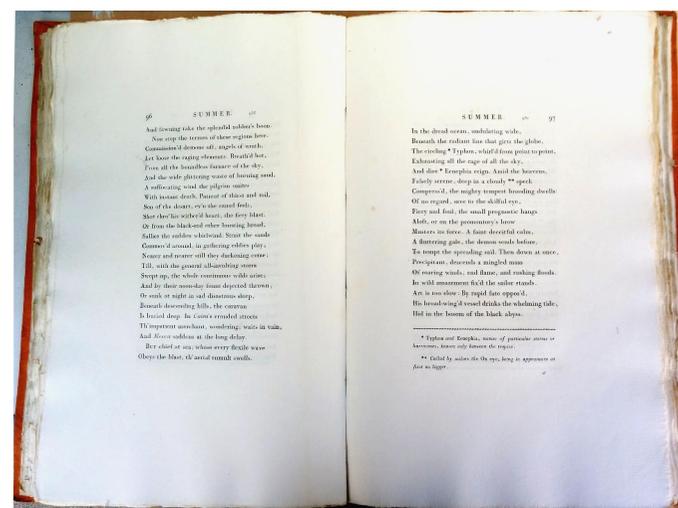
ENGLISH PRINTING

ONE OF THE FEW COPIES PRINTED IN-FOLIO

12. THOMSON, James (1700-1748). **The Seasons**. Parma, printed by Bodoni, MDCCXCIV. § 4,400
Folio (440x275 mm); (6), X, 248 pp.; original orange cardboards. A beautiful untrimmed copy.

One of the very few books in English printed by Bodoni. It was issued in two smaller format; only 50 copies were printed in-folio "in carta velina" and one copy on vellum.

Bodoni's editions in English language are few and all released in the short period of three years. Among them, *The Castle of Otranto* by Walpole was printed by Bodoni in 1791 but was officially issued by J. Edwards, bookseller in London.



The *Seasons* contains four poems addressed to David Stewart, late lord provost of Edinburgh, businessman and bibliophile, in order to expand the reputation of Bodoni's press. In the printer's own words: "I avail myself to the spontaneous offer of your patronage to introduce it to the Men of Taste and Letters in Britain. If I particularly wish immortality to any of my works it is to this, (...) a monument of my ardent wish to extend the fame of my Press...". Bodoni was apparently trying to enter the English market.

The first part, *Winter*, had been published for the first time in 1726, and the completed poem cycle had appeared in 1730. The poem was extremely influential and inspired works by George Frideric Handel, Thomas Gainsborough and J. M. W. Turner among many others. It was translated into German by B. H. Brockes (1745), and formed the basis for a work with the same title by Gottfried van Swieten, which became the libretto for Haydn's oratorio "The Seasons".

Brooks, no. 532; De Lama, II p. 92. [20338]

GREEK PRINTING

ONE OF THE 150 COPIES PRINTED ON 'CARTA DUCALE'

13. ANAKREON (ca. 560-480 B.C.). [graece] **Anacreontos Teiou Mele praefixo commentario quo poetae genus traditur et Bibliotheca Anacreonteia adumbratur. Additis var. lect. Lect.** Parma, Giambattista Bodoni, 1791. \$1,400

8vo (163x106 mm). (4), CXVIII, (2), 111, (1) pp. Greek and Roman types. On the title-page engraved roundel with Anakreon's portrait by Giuseppe Lucatelli, at l. [r]2 recto engraved portrait of the dedicatee, José Nicolas de Azara. Contemporary granite calf, smooth spine decorated with gilt foliate tools, gilt title on green morocco label, pastedowns and fly-leaves in caillouté paper, gilt edges, pink silk bookmark. An excellent, uncut copy, one of the 150 copies printed on 'carta ducale'.

In 1806 Bodoni was invited to the Exposition Universelle in Paris. For the occasion the typographer chose 14 of his most elegant editions, among them *"L'Anacréon grec... litteris quadratis, pet. in-8° 1791"*.

De Lama, I, pp. 94-95 and II, p. 66; Brooks, 423; Giani, 18; Hoffmann, I, p. 136; Scholderer, *Greek printing*, p. 13.

BOUND BY G.F. KRAUSS FOR THE DUKE OF SACHSEN-TESCHEN

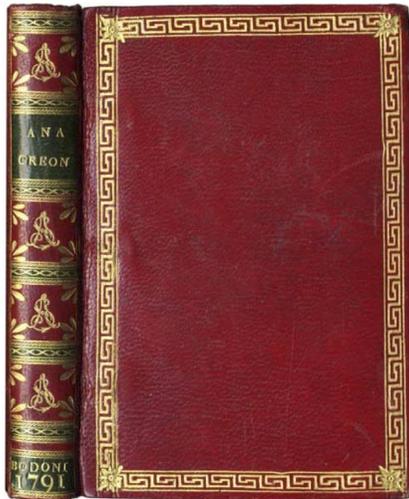
14. ANAKREON (ca. 560-480 B.C.). [graece] **Anacreontos Teiou Mele praefixo commentario et variant. Lect.** Parma, Giambattista Bodoni, 1791. \$12,000

16mo (102x68 mm). (4), 120, 122, (2 blank) pp. Greek and Roman types. On the title-page medaillon-portrait of Anakreon engraved by Giuseppe Lucatelli; at recto of the second preliminary leaf medaillon-portrait of the dedicatee José Nicolas de Azara. **Contemporary red morocco**, not signed, but attributable to the famous Viennese bookbinder Georg Friedrich Krauss, who was active between 1791 and 1824. From the library of Duke Albert von Sachsen-Teschen (1738-1822). Panels framed by gilt Greek motifs; spine with gilt title on green label, the initials 'AS' repeated in each compartment and the name of the typographer and the date stamped in gilt at the bottom. Inside gilt dentelles, pastedowns and fly-leaves in green silk, gilt edges, light blue silk bookmark. A perfectly preserved copy.

In 1791 Bodoni printed two different editions of Anakreon, in 8vo and 16mo, using the Greek font designed by him a few years earlier on the model of Henri Estienne's 1554 types. Bodoni's new Greek font was highly appreciated all over Europe and, as Bodoni himself stated in a letter, the king of France requested two copies of the book.

De Lama, II, p. 66; Brooks, 421; Giani, 16; Hoffmann, I, p. 136; Scholderer, *Greek Printing*, p. 13; G.B. Bodoni *nell'Europa neoclassica*, Parma, 1990, no. 30.

De Lama, II, p. 66; Brooks, 421; Giani, 16; Hoffmann, I, p. 136; Scholderer, *Greek Printing*, p. 13; G.B. Bodoni *nell'Europa neoclassica*, Parma, 1990, no. 30.



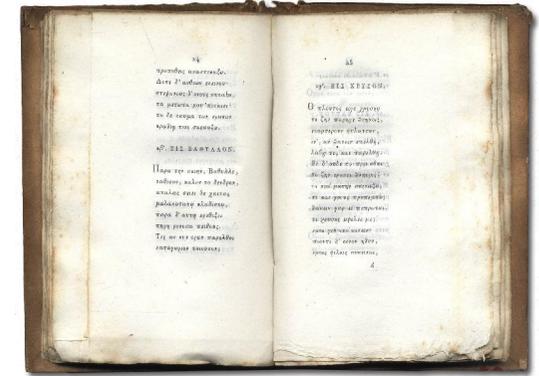
ANOTHER COPY IN CONTEMPORARY BOARDS

15. ANAKREON (ca. 560-480 B.C.). [graece] **Anacreontos Teiou Mele praefixo commentario et variant. Lect.** Parma, Giambattista Bodoni, 1791. \$2,000

16mo (102x68 mm). (4), 120, 122, (2 blank) pp. Greek and Roman types.

Contemporary orange boards, untrimmed. Portrait of Anakreon engraved by Lucatelli and a medaillon-portrait of the dedicatee José Nicolas de Azara. At the last blank leaf verso ownership's inscription: *"Fr. Colondre Nov. 1810"*.

De Lama, II, p. 66; Brooks, 421; Giani, 16; Hoffmann, I, p. 136; Scholderer, *Greek Printing*, p. 13; G.B. Bodoni *nell'Europa neoclassica*, Parma, 1990, no. 30.



CALLIMACHUS IN ITALIAN AND GREEK

16. CALLIMACHUS (ca. 310-240 BC.). **Inni di Callimaco Cirenese cogli Epigrammi.** Pubblicato per le Nozze della Principessa di Parma Carolina Teresa di Borbone con il Principe Massimiliano di Sassonia. Parma, nel Regal Palazzo, impresso co' tipi Bodoniani, MDCCXCII (1792). \$2,200

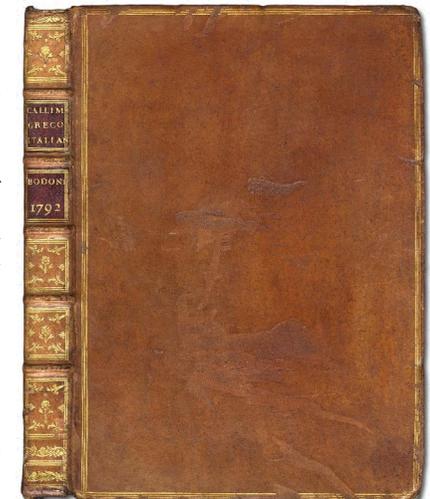
Two parts in one volume, large 4to (292x208 mm.), (12) leaves (half-title, title in Italian, dedication, title in Greek), IV pp. (notes on Callimachus in Greek), 76 (hymns and epigrams in Greek); (2) ll. (one blank and title in Italian), 100 pp. (hymns and epigrams in Italian), (2) ll. Contemporary full calf, triple filet in gilt on the panels, spine with gilt title on double label. A remarkable Bodoni edition, edited by Pagnini. It was published on the occasion of the wedding festivities of Maximilian of Saxony and the Princess Caroline of Bourbon. *"Un des ouvrages les plus réussis de Bodoni très estimé à cause de la parfaite beauté des types"* (Geering). It was issued in four different formats and with types of different sizes. The present copy belongs to the issue printed with smaller types and with the final addition of a sonnet by Jacobacci.

Brooks, no. 443; De Lama, II, pp. 68-69; Giani, no. 21; Dibdin, *Greek and Latin Classics*, I, 371; Lester, p. 130. 1

Brooks, no. 443; De Lama, II, pp. 68-69; Giani, no. 21; Dibdin, *Greek and Latin Classics*, I, 371; Lester, p. 130. 1

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THE AESOP IN 4TO

17. AESOPUS (V cent. B.C.). **Aesopi Phrygii Fabulae Graecae Latine conversae.** Parma, Giambattista Bodoni, 1800. \$ 2,900

Large 4to (300x223 mm). [12], 335, [8] pp. Greek and Roman types. 19th-century boards covered with caillouté paper, gilt title on spine over orange label. A fine, untrimmed copy.

This is definitely one of Bodoni's masterpieces as well as a perfect example of the harmony achieved by the typographer between Greek and Roman fonts. The Greek text is accompanied by the Latin translation made by Aldus for his Aesop edition of 1505. Bodoni printed in 1800 two editions of Aesop, in folio and large quarto. The quarto Aesop, printed on one column, is of greater rarity and is considered by Brooks as more beautiful than the folio edition printed in two columns.

Brooks, no. 797; Giani, p. 132; Mingardi, *Edizioni bodoniane*, p. 106. Hoffmann, I, p. 68; Scholderer, *Greek Printing*, p. 13.

ITALIAN AND LATIN CLASSICS

THE DANTE IN 4TO

18. ALIGHIERI, Dante. **La Divina Commedia di Dante Alighieri.** Parma, G.B. Bodoni, 1796. \$ 4,800

Three volumes, 4to (310x225 mm); contemporary half-calf, panels covered with marbled paper, spines with gilt title and numbering on double green morocco label; (7) leaves, LVI, 235, V pages; (2) ll., 235, XV pp.; (2) ll., 236, XXVII pp. An uncut copy.

This is a reprint of the famous 1795 edition issued in only 130 copies. Editor of the text was Jacopo Giovanni Dionisi (1724-1808), which used the so-called Codice di Santa Croce (XXVI sin. I, Biblioteca Laurenziana), adding a prologue and some notes at the end of each Cantica.

De Batines, I, p. 122; Mambelli, no. 83; A. Vallone, *La critica dantesca nel Settecento*, pp. 54-58.

BODONI VS DIDOT

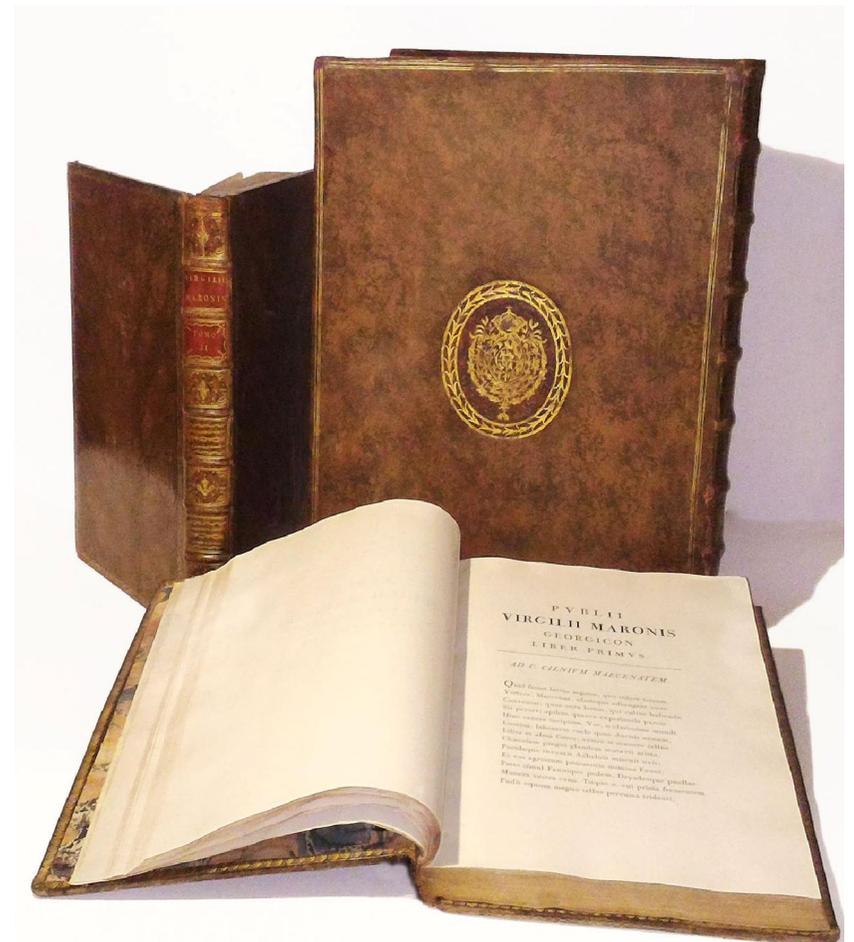
19. VERGILIUS MARO, Publius (70-19 BC.). **P. Virgilio Maronis Opera.** Tomus I (et II). Parmae, in aedibus Palatinis, typis Bodonianis, 1793. \$ 6,000

Two volumes, folio (433x282 mm); (2), VIII, (2), 340 pp.; (4, of which the first 2 are blank), 296, (4, of which the last 2 are blank), XLI, (1) pp. Contemporary tree calf with gilt roll-tooled border, spines gilt in compartments, gilt edges, later slipcase, a few small scrapes on covers. A stain in the margins of the first two leaves of volume I; a few restored marginal wormholes at the beginning of volume II. Issue C with the numbering errors in volume I corrected.

Printed in 175 copies only, it is one of Bodoni's masterpieces, much admired by Pierre Didot, even though in 1798, at the appearance of his edition of Virgil, the latter "*slammed Bodoni for the number of errors that appeared in it*" (V. Lester, *Giambattista Bodoni. His Life and His World*, Boston, 2015, p. 129). On June 1798 Bodoni wrote to his patron Azara in Paris, suggesting that Didot probably saw an uncorrected proof copy of the edition and confirming that he had been reassured by Renouard, the Parisian bookseller, that his edition was correct except for a minor misprint '*par*' for '*per*'. The dispute was finally muffled by Firmin Didot, who in 1801 expressed his admiration for the Italian typographer.

Brooks, no. 486; Giani, pp. 45-46; De Lama II, pp. 81-82.

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The armorial binding of the *Feste* (n.7) and the *Virgil* (n.19) in two volumes