Il Gradenico dialogo

ENTRY TYPE
Printed Edition

Details

PLACE OF PUBLICATION

Bologna
Italy

PRINTER
Giovan Battista Bellagamba

DATE OF PUBLICATION
1608

MODE OF EXEGESIS
Commentary in dialogue form

DEDICATEE
Alfonso Laderchi

RELATED TO PETRARCH'S

RVF

Descriptions

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; dialogue in roman type; printed numbering.

PHYSICAL DESCRIPTION: FORMAT

8°; a^{8}, A-C^{8}, D^{4}; 56 pp.

TITLE PAGE

IL | GRADENICO | DIALOGO| DI | LODOVICO ZVCCOLO | DA FERRARA | All’Illustriss. Signor Conte | ALFONSO LADERCHI. || Nel quale si discorre contra l’Amor Platonico, & | a longo si ragiona di quello del Petrarca. || IN BOLOGNA || Appresso Gio. Battista Bellagamba. | M. D. C VIII. | Con

Licenza de’ Superiori

INTERNAL DESCRIPTION

a1r: title page;

a1v: publication approval by the Inquisition;

a2r-a2v: Zuccolo’s dedicatory letter to Alfonso Laderchi (All’Illustrissimo Sig[nor] Conte Alfonso Laderchi Mio Padrone Colendissimo’);

a3r-a3v: Zuccolo’s sonnets in praise of Alfonso Laderchi (‘Come il gel cade a i fiori, e a la verdura’ and ‘Questa vita mortal fugge, e non dura’);

a4r-a5v: poems in praise of Alfonso Laderchi by Giovanni Caponi (‘Virtù, senno, valor di rado il Mondo’), Giovan Domenico Lappi (‘Questi è l’Imola, e Alfonso’), C. Diamantino (‘O di Febo, e di Marte alunno vero’), and Fulvio Testi (‘Alfonso, al cui gran nome’);

a6r: two Latin epigrams in praise of Zuccolo by Giulio Segni (‘Iulii Signi I.V.D. Tetrastichon in Auctorem’, ‘Lasciuo laurae flagrauit amore Petrarcha’) and I. P. (‘I. P. Ad eundem. Tetrastichon’, ‘Quod tua docta dicas Alphonso scripta diserto’);

a6v-a8v: Zuccolo’s address to readers (‘L’autore ai Lettori’);

A1r- D3r: dialogue *Il Gradenico* (‘Il Gradenico dialogo di Lodovico Zuccolo’);

D3v: colophon: In Bologna. Per Gio. Battista Bellagamba. 1608. Con Licenza de’ Superiori;

D4r-D4v: blank.

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NOTES

Petrarchan texts mentioned in Zuccolo's dialogue include: *RVF* 348 (A5r); *RVF* 347 (A5r); *RVF* 334 (A5r); *RVF* 306 (A5v); *RVF* 172 (A5v); *RVF* 72 (A5v); *RVF* 230 (A5v); *RVF* 154 (A5v); *RVF* 73 (A6r); *RVF* 165 (A6r), *RVF* 191 (A6r); *RVF* 143 (B2v); *Triumphus Amoris* I (B7v); *RVF* 366 (B8r); *RVF* 207 (B8v); *RVF* 290 (B8v); *RVF* 264 (C1r); *RVF* 240 (C1r); *RVF* 212 (C1r); *RVF* 212 (C1r); *RVF* 56 (C1v); *RVF* 48 (C1v); *RVF* 237 (C1v); *RVF* 22 (C2r); *RVF* 270 (C4r); *RVF* 331 (C4r); *RVF* 207 (C4v); *RVF* 222 (C4v); *RVF* 265 (C5r); *Triumphus Pudicitie* (C5v); *RVF* 1 (C7v and D1r); *RVF* 70 (C8r); *RVF* 264 (C8v); *RVF* 360 (D1v).

Other texts mentioned include: Cesare Cremonino's *Le pompe funebri overo Aminta e Clori* (A1v-A2r); Bembo, son. 'Crin d'oro crespo e d'ambra tersa e pura' (B2v); Virgil, *Aeneid* (B3v); Horace, *Ars Poetica* (B5r); Terence, *Eunuchus* (B5r-B5v); Ovid, *Amores* (C2v); Ariosto, *Orlando Furioso* (C3r and D1v); Lucretius, *De rerum natura* (C5r); Aristotle (C7v); Alessandro Calderoni's *Esilio Amoroso* (D2r).

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