



Fig. 1 The only recorded use of this woodcut *impresa* (page height 194 mm)

### Pomeran da Cittadella, Troilo

*fl.* Venice 1534

### Triomphi de Troilo Pomeran da Cittadela composti sopra li Terrocchi in Laude delle famose Gentil donne di Vinegia.

#### Venice, Giovanni Antonio dei Nicolini da Sabbio, 1534

QUARTO (194 × 140 mm), (12)ff. signed A–C<sup>4</sup>, not foliated or paginated. Large woodcut *impresa* (150 × 100 mm) on folio A1 recto (*Virtus* and *Fama* standing within a wreath, banderols at and top and bottom lettered *Nobis et ecaris [sic] amicis* and *Con gratia e privilegio*), another woodcut by the same hand (180 × 110 mm) on folio B1 recto (a group of five figures, lettered around *Carmine formosa[e] precio capiuntur auarae*).

PROVENANCE Georges Heilbrun, 'Catalogue 20: Manuscrits Incunables Premières éditions et Livres illustrés', Paris, *circa* 1962, item 95 — Pierre Berès, his sale by Pierre Bergé & Associés, 'Fonds de la librairie Pierre Berès. Des incunables à nos jours, 4ème partie', Paris, 17 December 2007, lot 15

Lightly washed; otherwise in fine state of preservation.

BINDING nineteenth-century French citron morocco; covers decorated by a gilt centre-piece with red morocco inlay, back decorated in gilt and by red and blue lettering-pieces (in the style of Capé).

**V**ERY RARE volume of verse in praise of the noblewomen of Venice, loosely organised in four parts, commencing with thirteen stanzas of *ottava rima* (folios A2 recto–A4 verso) on Venetian women in general, then (after a pictorial sub-title) twenty-two stanzas of *ottava rima* (folios B1 verso–C1 recto) with headings associating specific women with the *tarocchi* trumps (Major Arcana), next twenty-one stanzas of *ottava rima* (folios C1 recto–C4 verso) addressed to the author's 'Fenice', and lastly two quatrains and two stanzas of *terza rima* (folio C4 verso). No other publication of the author is known.

The second part has attracted the attention of historians of *trionphi* or *tarocchi* card games, as an example of 'tarocchi appropriati' offering evidence of the sequence (*i.e.* relative values) of the trumps before the cards were numbered and trick-taking values codified. Pomeran starts with 'The World' and runs to 'The Fool', with variations to the usual order, and also unusual names: 'Traditore' (for The Hanged Man), 'Tempo' (for The Hermit), and

‘Foco’ (probably for The Tower).<sup>1</sup> The cards were not given any divinatory meaning, but simply worked into the poem as a playful exercise of verbal agility, humour, and flattery.

The twenty-two trumps are presented by Pomeran in the following order and in praise of the women named:

Mondo (The World) = Andriana Corner [Cornaro]  
 Giustitia (Justice) = ‘La bella’ [Lucrezia?] Barbarigo  
 Angelo (The Angel) = Isabella Grimani  
 Sole (The Sun) = Laureta Tron  
 Luna (The Moon) = Grazimana [Zane, or Giane?]  
 Stella (The Star) = Isabetta Sanuto  
 Foco (Fire) = Bianca Contarini<sup>2</sup>  
 Diauolo (The Devil) = Laura Bollani  
 Morte (Death) = Paola Capello  
 Traditore (The Traitor) = [Isabetta?] Mocenigo  
 Tempo (Time) = Maria Leone  
 Rota (The Wheel [of Fortune]) = Paola Moro  
 Fortezza (Fortitude) = Paola Querini  
 Amore (Love) = Orsina Foscoletta [Foscolo]  
 Carro Triomphale (The Chariot) = Maria Loredan  
 Temperanza (Temperance) = Bianca Zeno  
 Papa (The Pope) = ‘Famos’ [Marina?] Alberti  
 Imperatore (The Emperor) = Benedetta Pisani  
 Papessa (The Popess) = Marieta Zane (Giane)  
 Imperatrice (The Empress) = [-] Pasqualigo  
 Bagattela (The Juggler) = Paola Valier  
 Matto (The Fool) = Nicolosa Comera [Cornaro]

Pomeran’s association of a named person with a *trionphi* card had few literary precedents. The inspiration for his book most probably was a popular parlour game and carnival entertainment, in which each player is assigned a tarot card or cards by an opponent, and then has to explain the reason for the attribution in an extemporaneous poetic composition.<sup>3</sup>

<sup>1</sup> Stuart R. Kaplan, *The Encyclopedia of Tarot* (New York 1986), II, pp.185, 187; see also, Michael Dummet, *Il Mondo e l’angelo. I tarocchi e la loro storia* (Naples 1993), ‘Gruppo B’; and Lucia Nadin Bassani, *Carte da gioco e letteratura tra quattrocento e ottocento* (Lucca 1997), pp.88–90.

<sup>2</sup> Five of Pomeran’s stanzas are translated into English by Kaplan, *op. cit.*, II, p.9: ‘Foco’, ‘Rota’, ‘Carro Triomphale’, ‘Temperanza’, and ‘Imperatore’.

<sup>3</sup> The only earlier publication cited by Kaplan is the Mantuan poet Teofilo Folengo’s *Chaos del Tri per uno* (Venice 1527), containing sonnets associating each of two men and two women – Giuberto, Focilla, Falcone, Mirtella – with five or six *trionphi* cards (Kaplan, *op. cit.*, II, pp.8–9). An unpublished ‘Pasquinate sopra il Conclave del 1521’ by Pietro Aretino and other manuscripts of uncertain dates are

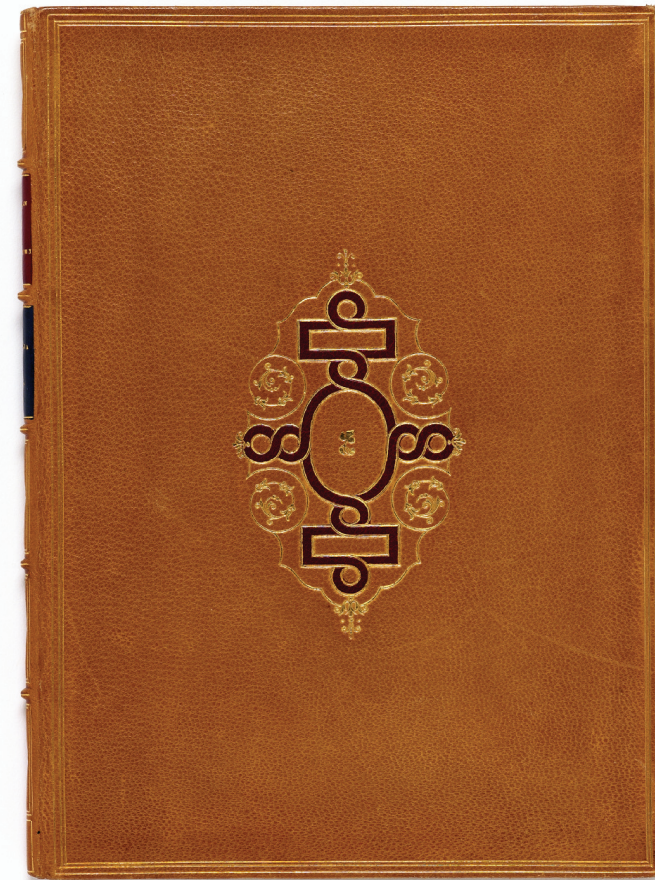


Fig. 2 One of seven copies known (height of binding 198 mm)

cited by Giordano Berti and Andrea Vitali, *I Tarocchi: le carte di corte, gioco e magia alla corte degli Estensi*, catalogue of an exhibition in the Castello Estense, Ferrara, September 1987–January 1988 (Bologna 1987), nos. 29, 32, 33, 35; see also Giordano Berti, *Storia dei Tarocchi: verità e leggende sulle carte più misteriose del mondo* (Milan 2007), pp.174–176.

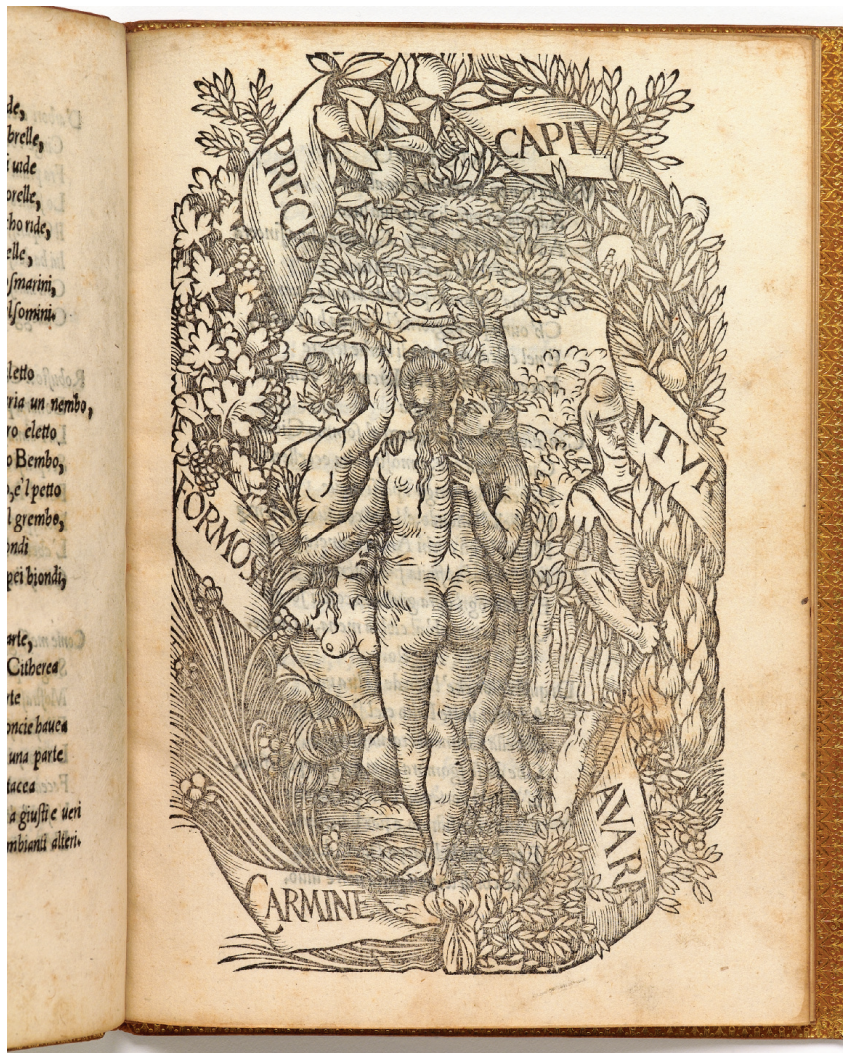


Fig. 3 The only recorded use of this woodblock (page height 194 mm)

Although ‘tarocchi appropriati’ developed into a literary phenomenon, later works – by Giovanni Battista Dragoncino, Girolamo Parabosco, Giovanni Battista Susio, and others – are not obviously indebted to Pomeran. The only clear evidence of the influence of his book is seen in Nicolò Franco’s *Tempio d’amore*, published at Venice by Francesco Marcolini in 1536 (about half the thirty names listed by Pomeran reappear in Franco).<sup>4</sup>

Our book has long been prized by collectors, for its two fine woodcuts (Figs. 1 & 3, neither recorded in use elsewhere), the elegance of the cursive type, and rarity. We note copies in the distinguished collections of Italian literature assembled by Crofts,<sup>5</sup> Riva,<sup>6</sup> Libri,<sup>7</sup> and Landau,<sup>8</sup> and trace six copies in public collections

- Cambridge, MA, Harvard University, Houghton Library, Typ 525 34.706<sup>9</sup>
- Florence, Biblioteca nazionale centrale (located by Carpané)
- London, British Library, C.57.c.28
- Udine, Biblioteca Arcivescovile e Bartoliniana, KK.VII.23(10)<sup>10</sup>
- Venice, Fondazione Cini, FOAN TES 465<sup>11</sup>
- Venice, Biblioteca nazionale Marciana, 83.C.197.<sup>12</sup>

A second edition, printed in octavo format and without the two woodcuts, was published under the imprint ‘per Giouann’ Antonio, e Pietro fratelli de Nicolini da Sabio’ on 23 November 1541.<sup>13</sup>

<sup>4</sup> Nadin Bassani, *op. cit.*, pp.91–98.

<sup>5</sup> S. Paterson, ‘Bibliotheca Croftsiana. A catalogue of the curious and distinguished library of the late Reverend... Thomas Crofts’, London, 7 April 1783 (and 43 days), lot 3758.

<sup>6</sup> L. Potier, ‘Catalogue de livres rares et précieux, manuscrits et imprimés composant la bibliothèque de M. C[ar]lo R[iva] de Milan, dont la vente aura lieu le jeudi 8 janvier 1857’, Paris, [1856], lot 970.

<sup>7</sup> S. Leigh Sotheby and John Wilkinson, ‘Catalogue of the choicer portion of the magnificent library, formed by M. Guglielmo Libri’, London, 1 August 1859 (and 13 days), lot 2111.

<sup>8</sup> [Fr. Roediger], *Catalogue des livres manuscrits et imprimés composant la bibliothèque de M. Horace de Landau* (Florence 1890), II, p.386.

<sup>9</sup> *Harvard College Library Department of Printing and Graphic Arts; Catalogue of Books and Manuscripts, Pt. 2. Italian 16th century books*, compiled by Ruth Mortimer (Cambridge, MA 1974), no. 393.

<sup>10</sup> Local OPAC reports ‘Esemplare mutilo del fasc. A4’.

<sup>11</sup> Tammara De Marinis, *Il castello di Monselice; raccolta degli antichi libri veneziani figurati* (Verona [1941]), p.96; Dennis E. Rhodes, *Catalogo del fondo librario antico della Fondazione Giorgio Cini* (Florence 2011), p.213 no. P105.

<sup>12</sup> Exhibited by Berti and Vitali, *op. cit.*, pp.106–107, no. 30.

<sup>13</sup> Only one copy is known, formerly in the collections of Gustave Parthey — Charles Fairfax Murray (*Catalogo dei libri posseduti da Charles Fairfax Murray*, London [i.e. Florence] 1899–1902, p.276, no. 1577) — Giuseppe Martini (sold by Libreria antiquaria Hoepli, ‘Bibliothèque Joseph Martini, deuxième partie’, Zürich, 21–23 May 1935, lot 167), and now unlocated; see Sander, *op. cit.*, no. 5833, *Biblia*, *op. cit.*, no. 3790, Carpané, *op. cit.*, p.206 no. \*11.

REFERENCES Emmanuele Antonio Cicogna, *Saggio di bibliografia veneziana* (Venice 1847), p.569, no. 2592; Jacques-Charles Brunet, *Manuel du libraire et de l'amateur de livres* (fifth edition Paris 1860–1865), IV, col. 793; Jules Gay, *Bibliographie des ouvrages relatifs à l'amour, aux femmes, au mariage*, edited by J. Lemonnier (Paris 1894–1900), III, col. 1265; Victor Masséna, prince d'Essling, *Bibliographie des livres à figures vénitiens... 1469–1525* (Paris 1892–1914), II, p.662; Hugues Vaganay, *Le Sonnet en Italie et en France au XVIIe siècle. Essai de bibliographie comparée* (Lyon 1902–1903), no. 1534/4; Lodovico Frati, *La Donna italiana nei più recenti studi* (Turin 1928), p.126; Max Sander, *Le Livre à figures italien depuis 1467 jusqu'à 1530* (reprint Nendeln 1969), no. 5832; *Biblia: Biblioteca del libro italiano antico. La biblioteca volgare, I: Libri di poesia*, edited by Italo Pantani (Milan 1996), no. 3789; Lorenzo Carpané, 'Annali tipografici' in *Il mestier de le stamperie de i libri: le vicende e i percorsi dei tipografi di Sabbio Chiese tra Cinque e Seicento e l'opera dei Nicolini*, edited by Ennio Sandal (Sabbio Chiese [Brescia] 2002), p.171, no. 29 (title-page reproduced p.172)