

La Bibliofilia

Rivista di storia del libro e di bibliografia

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Marco Veneziale, *Per la biblioteca di Teofilo Calcagnini, “compagno” di Borso d’Este*

The article studies the library of Teofilo Calcagnini, a prominent member of Borso d’Este’s court in Ferrara. Calcagnini is already well-known as the person who commissioned the famous manuscript of the *Decameron* now in the Bodleian Library, MS Holkham misc. 49. On the basis of an investigation of heraldic and archival sources, the article attributes various extant manuscripts to Calcagnini as their commissioning patron but it also describes the connections he had with artistic projects in the Estense court, thus shedding new light on luxury book production in Ferrara in the 1460s.

Matteo Fadini – Lucia Gambuzzi, *“Nessuno ardisca imprimere”? Filippo Pinzi tra coedizioni e intrecci di privilegi di stampa nella Venezia del primo Cinquecento*

This article examines a specific case where privileges and co-published editions are interlinked. First, Battista Torti and Filippo Pinzi’s collaboration in printing some editions of Del Maino’s works is explored, with the discovery that in the case of one edition their partnership was not made explicit but can be inferred by analysing the edition in question. Second, a privilege requested by Pinzi in 1512 for editions of Del Maino, Virgil and the works of Luca da Penne is examined. Finally, the contribution analyses editions of Virgil printed with commentaries in Venice between 1499 and 1515. An incunabula edition of Virgil – hitherto of uncertain attribution – can now be attributed to Pinzi, as well as the similar edition *sine notis* of 1501. Hence it is possible to confirm the collaboration of Bartolomeo Zani, Pinzi and the Paganini family as regards the three editions of Virgil subscribed by Zani (1508, 1510, 1514), and Giorgio Arrivabene and Alessandro Paganini’s partnership as regards the editions printed in 1512 and 1515. In all these cases, we show that there was an agreement between the different printers, even when this partnership was not explicitly declared in the editions. Lastly, the analysis of Pinzi’s Luca da Penne edition demonstrates that the *editio princeps* printed in Paris was used as the model for the Venetian publication.

Dennis E. Rhodes, *The Prognostications of Paul of Middelburg*

Paulus de Middelburgo, nato nei Paesi Bassi, venne ancora giovane in Italia prima per studiare, poi per insegnare astrologia all’Università di Padova. Non avrebbe allora pensato che all’età di cinquant’anni sarebbe stato eletto Vescovo di Fossombrone. Per tutta la vita continuò a comporre dei pronostici. Molti di questi furono stampati, non solo in Italia, ma anche in Germania e nei Paesi Bassi. Si tratta di pubblicazioni molto rare, spesso conservate in esemplare unico.

Edoardo Barbieri, *Di certi usi della Sacra Scrittura condannati: “Il Salmista secondo la Bibbia”*

In 2013 an article appeared in *La Bibliofilia* on several 15th and 16th-century editions, of great rarity, of the *Virtutes psalorum*, which lists certain properties (more material than spiritual) associated with the Psalms. Another type of publication forms part of the tradition: the *Salmista* (also *Salterio*) *secondo la Bibbia*, which the present article examines. 14 extremely rare sixteenth-century editions of the text have been found, comprising the vernacular translation of the ‘Virtù dei salmi’ (in one of the published versions), together with the entire sequence of the Psalms in Latin. This combination of Latin and the vernacular indicates that these booklets were intended for a superstitious use of the Scriptural texts, which duly led to the condemnation of the *Salmista* on the part of the Church authorities.

Laura Melosi, *D’Annunzio e il Dante monumentale. Dai carteggi con Olschki e Passerini con documenti inediti. Parte prima: il progetto e la fuga (1909-1910)*

In 1911 Leo Samuel Olschki published with the Giuntina press, established for this purpose two years earlier, a historic edition of the 'Divina Commedia'. The volume opens with a preface by the poet Gabriele d'Annunzio, on which there had been much protracted discussion over previous months between the poet, the publisher and the editor of the volume, the Dante scholar Giuseppe Lando Passerini. The present article reconstructs in detail the phases of this difficult collaboration, using the correspondence and other documents found in the Olschki archives and the d'Annunzio archives at the Vittoriale and on the basis of which the version of the episode as told by Tom Antongini, anecdotal and at times inconsistent, has been revised and corrected. In giving a clear picture of d'Annunzio's literary prestige and his tormented existence at the point when he had abandoned the Villa La Capponcina to take refuge in France, the present study reveals at the same time the generous-spirited determination with which Olschki succeeded in obtaining the poet's agreement to write an introduction to the 'Dante monumentale'. The first part of the article gives a bibliographical description of the work and an account of the promotional strategies which Olschki adopted, including a subscription campaign, as well as the invitation to d'Annunzio, which came from Passerini, and the writer's initial hesitations in accepting it. The episode of the attempted sale of a large number of d'Annunzio's autograph manuscripts in 1910 is also clarified, underlining Olschki's role as a well-known antiquarian bookseller among an international circuit of collectors.