

La Bibliofilia

Rivista di storia del libro e di bibliografia

Direttore EDOARDO BARBIERI - Redazione LUCA RIVALI

Comitato scientifico

LUIGI BALSAMO (†) - PIERANGELO BELLETTINI - CONOR FAHY (†)

PAUL F. GEHL - LOTTE HELLINGA - MARIO INFELISE

GIANCARLO PETRELLA - DENNIS E. RHODES - BRIAN RICHARDSON

• ANNO CXX (2018), DISPENSA II, MAGGIO-AGOSTO •

GIUSEPPE GARDONI, *La biblioteca di un ufficiale gonzaghese: i libri di Andrea da Gonzaga (1457)*

DENNIS E. RHODES, *Correzioni per gli annali tipografici di Pisa, 1482-1600*

MARTA HRADILOVÁ, *Giovanni Battista Massarengo and his Prague Library*

CARLO ALBERTO GIROTTO, *Una miscellanea veronese alla Bibliothèquede l'Arsenal di Parigi*
Con aggiunte al catalogo di Bartolomeo Merlo

LODOVICA BRAIDA, *Il ricorso all'anonimato nel Settecento: il caso dei libri di viaggio*

LAURA MELOSI, *D'Annunzio e il Dante monumentale. Dai carteggi con Olschki e Passerini con documenti inediti. Parte seconda: lastampa e l'epilogo (1911-1922)*

NOTE E DISCUSSIONI

MAURO GUERRINI, *La punta dell'iceberg. Le cinquecentine delle biblioteche ecclesiastiche: proposta (aperta) per la redazione di un repertorio*

In memoriam Armando Petrucci

RECENSIONI

Palaeography, Manuscript Illumination and Humanism in Renaissance Italy: Studies in Memory of A. C. de la Mare, edited by Robert Black, Jill Krave, Laura Nuvoloni, London, The Warburg Institute, 2016 (Edoardo Barbieri); BIBLIOTECA STATALE DI MONTEVERGINE, *Gli incunaboli della Biblioteca di Montevergine. Catalogo*, a cura di Domenico D. De Falco, presentazione di p. Riccardo Guariglia, premessa di p. Gerardo Di Paolo, con un saggio di Giuseppina Zappella, Atripalda, Mephile, 2017 (Francesca Nepori); *Aldo Manuzio. La costruzione del mito/ Aldus Manutius, the Making of the Myth*, a cura di Mario Infelise, Venezia, Marsilio, 2016; *Collectanea manutiana. Studi critici su Aldo Manuzio*, a cura di Pier Davide Accendere e Stefano U. Baldassarri, Firenze, Le Lettere, 2017 (Paul F. Gehl); Rudj Gorjan, *Nascosti tra i libri. I periodici antichi della Biblioteca del Seminario patriarcale di Venezia (1607-1800)*, Venezia, Marcianum Press, 2017 (Alexander S. Wilkinson); Ian Jackson, *Bernard M. Rosenthal 5 May 1920-14 January 2017. A Biographical and Bibliographical Account in the Style of the Dictionnaire historique et critique of Pierre Bayle (1647-1706)*, Berkeley, Wednesday Table, 2017 (Edoardo Barbieri)



2018: ABBONAMENTO ANNUO (TRE FASCICOLI) - ANNUAL SUBSCRIPTION (THREE ISSUES)

ISTITUZIONI - INSTITUTIONS

La quota per le istituzioni è comprensiva dell'accesso on-line alla rivista.

Indirizzo IP e richieste di informazioni sulla procedura di attivazione dovranno essere inoltrati a periodici@olschki.it

Subscription rates for institutions include on-line access to the journal.

The IP address and requests for information on the activation procedure should be sent to periodici@olschki.it

Italia € 165,00 • Foreign € 205,00
solo on-line • on-line only € 148,00

PRIVATI - INDIVIDUALS

Italia € 125,00 • Foreign € 150,00
solo on-line • on-line only € 115,00

CASA EDITRICE

Casella postale 66 • 50123 Firenze
periodici@olschki.it • info@olschki.it



LEO S. OLSCHKI

P.O. Box 66 • 50123 Firenze Italy
orders@olschki.it • www.olschki.it

Tel. (+39) 055.65.30.684

Fax (+39) 055.65.30.214

Giuseppe Gardoni, *La biblioteca di un ufficiale gonzaghesco: i libri di Andrea da Gonzaga (1457)*

The article examines an inventory of books and other goods belonging to Andrea da Gonzaga and drawn up in 1457. Andrea was connected to the Gonzaga court and in particular to Gian Francesco Gonzaga but he was not related to the Mantuan rulers. The books he owned reflect his background and activities. His private library consisted of 41 books, the larger part of which are works of law and rhetoric, although there also vernacular literary texts. A valuation is provided for the books which gives us an idea of their cost; the law books are seen as being more valuable than the other editions.

Dennis E. Rhodes, *Correzioni per gli annali tipografici di Pisa, 1482-1600*

Silvano Burgalassi in two articles on the incunabula of Pisa, the first published in 1975 and the second in 1981, gave the total as 24 editions and 27 editions respectively. The present article reduces the total to 18 editions and shows why nine entries in Burgalassi's later list were erroneous. A few notes are added to emphasize that there was no printing at Pisa between 1499 and 1600.

Marta Hradilová, *Giovanni Battista Massarengo and his Prague Library*

Il saggio riguarda la biblioteca di Giovanni Battista Massarengo, giurista, compositore e poeta, che nel primo Seicento lavorò a Praga, allora sede imperiale, sotto Rodolfo II d'Asburgo. Una parte della sua biblioteca privata (60 volumi) si è conservata tra i libri del convento dei cappuccini di Nostra Signora Regina degli Angeli, nel quartiere praghese di Hradčany. Sebbene questa sia probabilmente solo una parte della raccolta libraria originale, mostra chiaramente l'ampiezza degli interessi di Massarengo.

Carlo Alberto Giroto, *Una miscellanea veronese alla Bibliothèque de l'Arsenal di Parigi. Con aggiunte al catalogo di Bartolomeo Merlo*

The contribution consists of a survey of 82 popular editions now preserved in a miscellaneous volume in Paris, Bibliothèque de l'Arsenal. Mostly published by the Veronese printer Bartolomeo Merlo during the first three decades of the 17th century, these booklets appear to be exceedingly rare, and they add significantly to the known catalogue of Merlo's editions.

Lodovica Braidà, *Il ricorso all'anonimato nel Settecento: il caso dei libri di viaggio*

The article looks at the use of anonymous authorship in one of the most successful publishing genres in 18th-century Italy: travel literature. The expedient of anonymous authorship was not only used for those works which provoked ecclesiastical criticism on the grounds of immorality or irreligion – philosophy, novels, treatises defending secular authority – but also in travel writing. A notable part of 18th-century travel writing resorts to anonymous authorship, especially the less academic works which provide general political and cultural information. Yet the issue of anonymity has not attracted the attention of scholars who have worked on 18th-century Italian travel literature or who have produced editions of travel journals from the period, especially when the authorship of the work is in any case known. The texts have been studied for their contents, particularly for their ideological and anthropological aspects, not for the material circumstances of their publication. Only very rarely has attention been paid to the fact that in many cases 18th-century readers of these texts did not know who their authors were, as is the case with many modern travel guides used today. Perhaps knowing who had written the book was not important for avid contemporary readers of travel literature but the absence of an author's name from the title-page can provide significant information on how the author or the printer perceived the work and on the ways in which authors constructed or suppressed their own identities. The present essay,

while not exhaustive, offers some reflections on why some authors and publishers of travel literature chose to publish them anonymously by looking at four significant examples: the *Saggio di lettere sopra la Russia* by Francesco Algarotti (1760), the *Lettere al marchese Filippo Herculani sopra alcune particolarità della Baviera ed altri paesi della Germania* by Gian Lodovico Bianconi (1763), the *Lettere d'un vago italiano* attributed to Norberto Caimo (4 vols., 1759-1767) and the *Lettere sopra l'Inghilterra, Scozia e Olanda* by Luigi Angiolini (2 vols., 1790).

Laura Melosi, *D'Annunzio e il Dante monumentale. Dai carteggi con Olschki e Passerini con documenti inediti. Parte seconda: la stampa e l'epilogo (1911-1922)*

The essay reconstructs the different phases of d'Annunzio's collaboration on the historic edition of the *Divina Commedia* published by Leo Samuel Olschki in 1911, which begins with an introduction or 'proemio' by the poet, which Olschki finally obtained after nearly two years of promises and delays. With an exploration of the correspondence and other documents found in the Olschki and Vittoriale archives, a revised account of the episode is given which differs from the anecdotal and incongruous version given by Tom Antongini in his biographies of the writer. The second part of the article follows d'Annunzio during his stay in Arcachon and reconstructs the preparatory work on the volume through an analysis of the related correspondence and surviving material from the printing process. The discovery of a hitherto lost autograph manuscript of a first draft of the 'proemio' is of particular importance; a fair copy was sent to Olschki by d'Annunzio in August 1911. This document and the associated correspondence provide new elements for a correct interpretation of the negotiations which took place over d'Annunzio's fee for his work. The edition's reception after publication is also examined, looking at the reactions of critics and the wider public to the work and giving an account of Olschki's relations with Passerini, in the wake of the financial disputes which arose in 1916 and culminated in 1922 in a lawsuit heard in the tribunal in Florence, which decided in favour of Olschki.