

Recent Books

ITALY

MANUTIANA

The round-up of publications by or relating to Aldus and his family, mostly occasioned by the quinqucentenary of his death in 1515, which appeared in a recent issue (see *The Library*, vii, 20 (2019), 120–28), obtained a favourable reaction from more than one reader. So here is an *addendum* to the same, containing the odd item missed on the previous occasion, as well as others that appeared too late for inclusion. Albeit minimal by Shakespearian terms, Aldus is an industry, bibliographically speaking, and so the output is incessant.

L'Accademia veneziana della fama (1557–1561). Storia, cultura e editoria, con l'edizione della Somma delle opere (1558) e altri documenti inediti. By VALERIA GUARNA. (Cinquecento. Testi e studi di letteratura italiana. Studi, 56.) Manziana: Vecchiarelli. 2018. 317 pp. €40. ISBN 978 88 8247 408 9.

The Venetian Academy, founded in 1557 by aristocrat Federico Badoer (1519–93), is probably the earliest example of an academic press in the modern sense of the word (from August 1502 Aldus employed phrases along the lines of ‘in Aldi Romani Academia’ in some editions, but whether it was backed up by an academy in the real sense of the word is dubious and the experiment only lasted a couple of years). Badoer was a prestigious figure, who had just returned from a stint as ambassador at the Imperial court, and the project was an ambitious and expensive one, as demonstrated by the 1558 *Somma delle opere*, transcribed here as part of a lengthy appendix that takes up half the volume. This manifest, issued also in Latin, is a massive publishing programme comprising over 500 titles. In the event only a dozen or so appeared, some under other imprints, although the Academy also published books not listed therein. Badoer’s ambition was to transform the Academy into a sort of cultural ministry for the Venetian state. Initially looked on favourably, by the summer of 1561 he had fallen foul of the authorities and was arrested on what may have been trumped-up charges, the Academy was banned, and the academicians scattered, many of them choosing to leave Venice out of prudence. What really happened is something of a mystery, though it seems that the publishing programme had generated a financial black hole, leading Badoer to speculate riskily with his own money and that of other people. The enterprise certainly foundered on a rock that has plagued academic publishing ever since: it is not enough to publish high-sounding (or high-faluting) research, people have also to buy it, and in this respect the Academy was a resounding failure. The truly fascinating part of the operation, however, is that, due to the large number of members, internal communications and accounts were set up in type and printed by the, so to speak, in-house printer, no less a figure than Paolo Manuzio, ensuring that bibliographical interest in these materials goes back to Renouard in the nineteenth century. Manuzio took advantage of his position to publish his *Epistolae, et praefationes* in 1558 under the Academy’s aegis. The prestige of the Aldine name did not come cheaply, however, and he certainly contributed to the monetary collapse, while the disaster plausibly influenced his decision in 1561 to move to Rome to head the *Stamperia del popolo romano*. Most

interestingly, his two printed accounts provide precious information about print runs and typographical costs, which receive only minimal attention in the present study. For the same reason caches of these examples of Renaissance ‘grey literature’ are to be found in several major Aldine collections. The present author describes that at the Trivulziana Library in Milan; others, not mentioned here, are to be found at the Pierpont Morgan Library, the John Rylands Library, and the Staatsbibliothek in Berlin. This monograph sits uneasily between a historical account of the academy, based on archival research, including the discovery of an extremely interesting letter by Dionigi Atanagi (best described as an academic wail), and a desultory bibliographical analysis of its output. Unfortunately, the economic aspects of the same, despite the excellent materials provided, are largely ignored. An opportunity missed.

Aldo Manuzio e la nascita dell’editoria. Ed. by GIANLUCA MONTINARO. (Piccola biblioteca umanistica, 1.) Florence: Olschki. 2019. v + 110 pp. €14. ISBN 978 88 222 6635 4.

Volume inaugurating a new series promoted by the Biblioteca di Via Senato in Milan, founded in 1997, famously (or infamously) the creature of former Berlusconi secretary and long-standing collaborator, Marcello Dell’Utri. In reality an unprepossessing start, since the several short essays have little or nothing new to say, in some cases ignoring most of the Aldine scholarship of recent years, including the vast outpourings arising from the quincentenary of death in 2015. Includes essays by Antonio Castronuovo, Massimo Gatta, Gianluca Montinaro, Giancarlo Petrella, Ugo Rozzo, and Piero Scapechi.

Aldus Manutius and the Renaissance Book. [Eton:] College Library, Eton College. 2015. 21 pp. Available on request.

As far as I am concerned, one of the surprises of the large exhibition in Venice dedicated to Aldus in 2016 (see *The Library*, vii, 20 (2019), 123), was that, rather than borrow one of the several copies of the *Hypnerotomachia Poliphili* available in the city itself, the item on display came from Eton College Library. As a rearing-ground for the offspring of the aristocratic and super-rich, Eton is famous in all the world, and it is entirely appropriate that, among other accoutrements and privileges, its library has an impressive collection of Aldines: 97 of the 130 printed by Aldus in his lifetime, compared to 108 at the British Library and 75 at Cambridge University Library. This attractive little catalogue, printed for an exhibition held in the library from June to December 2015, unfortunately with a small print run, is curated by John Goldfinch, former demiurge of the ISTC, and Stephanie Coane.

Ancora per Aldo Manuzio. Ai margini del V centenario: contributi e ricerche interdisciplinari. Ed. by ALESSANDRO SCARSELLA and MARCO MENATO. (Studi goriziani, 111.) Trieste: Libreria antiquaria Drogheria 28; Gorizia: Biblioteca Statale Isontina. 2018. 178 pp. €25. ISBN 978 88 96925 21 8.

This monograph number of the in-house journal of the Isontina Library is pitched explicitly as a follow-up to the ‘wandering chairs’ volume edited by Alessandro Scarsella in 2015 (see *The Library*, vii, 20 (2019), 128). Some of the names are familiar from last time, and some of the stuff sounds rather familiar as well. Matters treated include Aldus’ first published text as an author, the *Musarum Panegyris*; text and imagery in the *Hypnerotomachia Poliphili*; Aldus and Erasmus; Aldine bindings; Charles Nodier on Aldus and on the *Hypnerotomachia Poliphili*; the Aldines in the collection of the Fondazione Marco Besso in Rome; Aldus as a protagonist in comics and in graphic novels; and the whole is rounded off with an extensive, if episodic, bibliographical survey of the situation of book history and early book cataloguing in Italy. Includes essays by Emanuela Ferro, Federica Formiga, Massimo Gatti, Bruno

Lucci, Marco Menato, Paola Mollo, Piero Scapechi, Alessandro Scarsella, and Giovanna Zaganelli.

Francesco Platone de' Benedetti. Il principe dei tipografi bolognesi fra corte e studium (1482–1496). By ELENA GATTI; introduction by DANIELA DELCORNO BRANCA, epilogue by EDOARDO BARBIERI. (Libri e biblioteche, 39.) Udine: Forum. 2018. 614 pp. €35. ISBN 978 88 3283 107 8.

Francesco de' Benedetti, or 'Platone' as he preferred to be called, given his humanist inclination, is documented as a printer and publisher at Bologna in the last quarter of the fifteenth century, though his activity as a bookseller most likely began earlier and provided the financial clout to branch out into riskier enterprises. Bologna is Italy's quintessential university city, where the *alma mater studiorum* was founded in 1088 (something that pushes Oxford and Cambridge virtually into the red-brick category), and swiftly acquired a vast international reputation, especially in fields such as law. Its status as a force in university publishing was assisted by the fact that its main rivals, Venice and Milan, chose to place their centres for higher studies elsewhere, respectively Padua and Pavia, and thus had less feel for this particular market. The claim on the other hand, implicit in the title of the present monograph, that Platone was the most important printer in a city where the new *ars artificialiter scribendi* had first appeared in 1471 and continued unbroken to the end of the century and beyond, is perhaps however overstated. The annals for him here list fifty-six editions and another twenty-one mostly small items attributed to his press, in a known surviving production for the city of nearly 600 items, including many substantial publications from other printers. Hardly a position of dominance. What makes him special otherwise is the survival in the city archive of the inventory of his bookshop, compiled on 4 April 1497, following his death in August 1496. It was first discovered by the great librarian, director of the city's Archiginnasio library, Albano Sorbelli (1875–1944), who described it in an article in the *Gutenberg Jahrbuch* in 1937 and provided a transcription of the list of books in a 1942 volume published in Italy to celebrate Gutenberg. The full text of the extremely lengthy document, compiled primarily to protect his young widow and children, which includes a complete inventory of all Platone's possessions, down to the pots and pans and the coop for the chickens, was transcribed by Sorbelli in the first volume of the *Corpus chartarum Italiae*, which stood in type for some sixty years, before being finally revised and published in 2004 (see *The Library*, vii, 8 (2007), 446–8). The book inventory part of the document records first the *Libri in iure*, with 270 copies, listed separately due to their greater market value, followed by the more mundane *Libri in humanitate*, with 10,306 copies; further references are made to a stock of 177 copies sent in exchange to a bookseller in Milan and to a deposit in Pavia. It is a formidable total, but the quality of the document is spoiled by the hurriedness of the original compilers, whose all-too-frequent errors transform the identification of the titles into a guessing game. In the final total of 746 entries, many of them multiple references to the same work, it is almost impossible to decide whether the edition is the same, or whether several editions are involved, probably a bit of both. The present author carefully reworks Sorbelli's transcription and interpretation, bringing it up to date with reference to resources such as ISTC and GW, as well as discoveries made in the interim. As such it is a valuable contribution, though only a modest percentage of the titles can be attributed to Platone himself, and a large proportion of his wares was imported from Venice or Milan, making the identification of the likely edition an uncertain business. Careful arguments are advanced for the presence in the document of some forty-five editions that have since wholly disappeared. This is an important study, therefore,

albeit marred by a certain wordiness and a tendency to overload the discussion with sometimes irrelevant information. The listing of Platone's editions includes the individual copies examined by the author, but, given the generally high survival rate, how useful is it to be told about nineteenth-century library stamps or twentieth-century bindings? Likewise, the Cambridge University Library copy of the 1496 *Scriptores rei militaris* has as endpapers a couple of broadsheets printed in Forlì in 1681 and 1686, undoubtedly interesting, but in this context not really deserving of a two-page bibliographical description (pp. 460–61).

Graffiti malatestiani. Storie di donne, uomini, muri e banchi (secoli XV–XXI). By PAOLA ERRANI and MARCO PALMA. (Scritture e libri del medioevo, 17.) Rome: Viella. 2018. 139 pp. €25. ISBN 978 88 3313 007 1.

In my college days the staircase I lived on was famous for the graffiti in the toilets (having the JCR in the cellar underneath plausibly had something to do with it) and people came from far and wide to seek instruction and wisdom. The excavation of Pompei also revealed that the desire to write on walls is almost as old as the walls themselves. Of course, walls get demolished or re-plastered, taking the graffiti with them, and so the few surviving medieval and Renaissance examples have long attracted the interest of palaeographers. One such place is the remarkable Malatestiana Library in Cesena, first opened in 1454, where the manuscripts are still chained to the benches, as five centuries ago, and whose recent publications have regularly been noticed in this rubric (see *The Library* VI, 20 (1998), 90; VII, 1 (2000), 216–17; 6 (2005), 485; 8 (2007), 470–71; 10 (2009), 89, 91; 12 (2011), 314). Over the years it has attracted numerous visitors and, yes, some of them have written or scratched on the walls or benches: the dated and datable scribbles run from 1467 to a modern cellphone number (laconically dated as 'sec. XXI in[eunte]'), and a total of 241 items are here painstakingly transcribed and described. The most intriguing item is a 'Lucrezia b.', which very likely records the visit of one of the Renaissance's most famous women, who stopped in Cesena in May 1502, on her way to Ferrara to become the wife of Alfonso d'Este. It is tempting, therefore, to add scribbling on library walls to the long list of Borgia heinousnesses, but it is unlikely that she was unaccompanied or that it was done without the benign permission of those in charge. The writing is, however, on the wall and after five centuries such graffiti exercise an undying fascination.

Florence

NEIL HARRIS

THE LOW COUNTRIES

Huldrych Zwingli's Private Library. By URS B. LEU and SANDRA WEIDMANN. (Studies in Medieval and Reformation Traditions, 215.) Leiden and Boston: Brill. 2019. xvi + 244 pp., ill. €109. ISBN 978 90 0438376 0 (hardback); 978 90 0438356 4 1 (e-book).

Published to mark the quincentenary of the Reformation at Zürich, in which Huldrych Zwingli (1484–1531) played a prominent part, this is the latest attempt to delineate the scope of his reading. Leu and Weidmann offer a catalogue of titles which are 'known to have been irrefutably owned or used by Zwingli' while refraining from including books he just 'might have heard of' (p. ix). The study comprises three main parts. The first, headed 'Zwingli and the World of Books', gives an excellent account of what can be gleaned about Zwingli as a reader, as a user of libraries, and about how he built up his own library. By the time of his death he owned over 400 books which passed into the possession of the library of the Grossmünster at Zürich. Some of them somehow later found their way into the Zürich city library (founded in 1629), but others have disappeared without trace. The

second part of the study focuses on the particular strengths of Zwingli's collection (Latin, Greek, and Hebrew philology, and various areas of theology, especially scholasticism, Pico della Mirandola, Erasmus, the Church fathers, bibles and exegetics, and religious polemics). The third part (pp. 82–230) is the catalogue itself. This first records 205 books known to have been owned or to have been used by Zwingli and then, in a separate list, 240 books 'used or possessed by Zwingli and which are now lost or their whereabouts are unknown'.

Languages in the Lutheran Reformation. Textual Networks and the Spread of Ideas. Ed. by MIKKO KAUKO, MIIKA NORRO, KIRSI-MARIA NUMMILA, TANJA TOROPAINEN, and TUOMO FONSEN. Amsterdam: Amsterdam University Press. 2019. 308 pp. €90. ISBN 978 94 6298 155 3 (hardback); 978 90 4853 121 9 (e-book).

A collection of twelve essays charting the influence of the Lutheran Reformation on a range of north European languages (Czech, Dutch, English, Estonian, Finnish, High and Low German, Icelandic, Latvian, Lithuanian, Norwegian, Polish, and Swedish) and texts written in them, examining how Lutheran ideas were adapted in the new areas, new languages and new contexts in the early modern period. The primary texts explored are Bible translations. Contributions of particular interest to book historians include: John L. Flood, "'Quae pestis unquam tam pernicioosa invasit gregem Christi?'. The Role of the Book in the Reception of Lutheranism in England'; Jonatan Pettersson, 'The Swedish Bible Translations and the Transition from Old Swedish to Early Modern Swedish'; Elise Kleivane and Svanhildur Óskarsdóttir, 'The Infant Jesus and his Mother in Late Medieval and Early Modern Scandinavian Book Culture'; and Merlijn de Smit, 'Polyglossia and Nativization. The Translation of Zoonym in Early Dutch Bibles'.

London

JOHN L. FLOOD

UNITED STATES

Paper and Type: Bibliographical Essays. By JOHN BIDWELL. Charlottesville: The Bibliographical Society of the University of Virginia. 2019. xiii + 383 pp. \$55. ISBN 978 1 883631 18 5.

John Bidwell has for many years been charged with the printed books and bindings in the Pierpont Morgan Library. For this collection of sixteen essays he has revised each, with corrections and updates, so that these are now the versions of record. Most are primarily concerned with American and British paper between the seventeenth and twentieth centuries. The first dates from 1977, on late eighteenth-century Philadelphia paper moulds, and four are directly concerned with American paper-making. Two are from successive volumes of the *Cambridge History of the Book in Britain*, and the longest is the important introduction contributed to the Whittington Press's survey of fine papers at Oxford University Press in the twentieth century. Baskerville's Virgil of 1757, pioneering in combining wove paper and type, forms the background to a revealing essay originally printed in *The Book Collector* on Bentley's designs for the poems of Thomas Gray. The volume opens with a more general paper originally contributed to the Bibliographical Society's centennial publication, *The Book Encompassed* (1992). While the study of paper is well grounded in the Society's interests, it remains all too little understood once one moves away from watermarks. Librarians, conservators, and historians, faced with it in their daily work, still have few places to turn to in order to appreciate not only why one kind was chosen over another, but also why and how one differs from another. Ingredients and the processes of manufacture are critical, and here Bidwell can be an excellent guide. As he repeatedly remarks, for a one-volume textbook we still depend too

much on Dard Hunter's *Papermaking*, now two generations old and markedly inadequate. The collection finishes with two case studies: of *The Columbiad* and of *Paul et Virginie*, where typographical, business, and paper evidence demonstrate how necessary it is always to consider these, and more, in matters that are fundamentally bibliographical.

Cambridge

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