

Malatestiana (1454) and the Vatican (1475). The author, professor in this subject at the University of Rome, provides a synthesis of Italian library history, about half of it given over to brief descriptive entries of single collections. For what is intended as a manual for university students, the quality of the final result is impoverished by a lack of clarity in the exposition. It also exhibits a prejudice in favour of historical collections, especially those with noble lineage, to the exclusion of virtually all else. Even in the brief discussion of modern library history, most of the attention is given to state-owned and larger municipal collections. What it especially fails to consider is the variety of typologies: nothing is said about the history of circulating libraries run on a commercial basis, which were once widespread in Italy and of which Florence still has a major example in the Gabinetto Vieusseux; no mention is made of parish libraries or of the 'biblioteche popolari' promoted by Ettore Fabietti in the first half of the twentieth century; no discussion is provided of libraries run by foreign institutions in Italy, such as the Hertziana in Rome or that of the British Institute in Florence; and no interest is shown in the enormous growth in libraries in Italy's lesser centres, often modelled on the example of that donated by Giulio Einaudi to his family's home town, Dogliani, and described in the influential *Guida alla formazione di una biblioteca* (1969). In other words, a very incomplete account.

*Calami e torchi. Documenti per la storia del libro nel territorio della Repubblica di Venezia (sec. XV).* By AGOSTINO CONTÒ. (Libreria e bibliographica, 2.) Verona: Della Scala. 2003. 150 pp. €22. ISBN 88 85099 74 2.

Gathers nine essays, most of them originally published between 1985 and 1999 in out-of-the-way periodicals, dealing with the introduction and early effects of printing in cities such as Treviso and Verona. This collection, which includes an extensive appendix of archive documents, is a valuable one, but the correction of the proofs has been wayward.

*Cartai, tipografi e incisori delle opere di Federico Borromeo: alcune identità ritrovate.* By MARINA BONOMELLI. (Accademia di San Carlo. Fonti e studi, 3.) Rome: Bulzoni editore. 2004. 258 pp. + illus. €20. ISBN 88 8319 971 5.

When Cardinal Federico Borromeo (1564–1631) founded the Ambrosiana Library in Milan, which opened to the public in 1609, as part of a Counter-Reformation theological arsenal containing a college for scholars and the modern picture gallery, he also included a printing shop, which was set up in 1615. The present study, which draws on archive material in the library recording purchases of type and of paper, describes the history of the press and the seventy-four editions it published, almost all of them by the cardinal himself.

*Le carte piene di sogni. Testi e lettori in età moderna.* By MARINA ROGGERO. (Saggi, 649.) Bologna: Il Mulino. 2006. 282 pp. €21. ISBN 88 15 11022 4.

An interdisciplinary study that looks at the publishing history of the chivalric romance in Europe, extended to considerations about the novel in more recent times, as a means of constructing a more general history of reading. While it contains lots of useful and sometimes fascinating snippets of information, the failure to engage with some fundamental issues, such as the number of editions that have not survived and the ways in which texts interacted with different social levels, perhaps detracts from the final result.

*Le collezioni del Museo Petrarcesco Piccolomineo nella Biblioteca 'A. Hortis' di Trieste.* Ed. by ALESSANDRA STRUGO. (Biblioteca di bibliografia italiana, 135.) Florence: Olschki. 2005. 249 pp. + illus. €30. ISBN 88 222 5519 4.

Though in things literary Trieste is associated mainly with the novelists Joyce and Svevo, its city library contains two magnificent collections of manuscripts and

printed books dedicated to Petrarch and to Pope Pius II (Enea Silvio Piccolomini), who in mid-career was bishop of Trieste. Both were donated by lawyer Domenico Rossetti (1774–1842) and have since been augmented by further purchases. To coincide with the sixth centenary of Petrarch's birth in 1304, this volume, containing essays by R. Benedetti, L. Casarsa, F. Cossutta, M. Menato, F. Nodari, and A. Sirugo, explores the collections and their history.

*La coltura e le relazioni letterarie di Isabella d'Este Gonzaga.* By ALESSANDRO LUZIO and RODOLFO RENIER; introduction by GIOVANNI AGOSTI; ed. SIMONE ALBONICO. (Il banco dei rari.) Milan: Edizioni Sylvestre Bonnard. 2005. xxxvii + 430 pp. €75. ISBN 88 89609 11 7.

The figure of Isabella d'Este, Marchioness of Mantua (1474–1539), is that of one of the most fascinating and despotic female intellectuals of her time, one of the few who had the chance to leave us extensive biographical information about her life and acquaintanceships. The famous sequence of nine articles, originally published in the Turin *Giornale Storico della Letteratura Italiana* from 1899 to 1903 by archivist Luzio (1857–1946) and university professor Renier (1857–1915), based mainly on Isabella's letter-books in the Mantua archive, has long been something more than a whistle-stop for scholars of the Italian Renaissance, while their contents were heavily pillaged at the time by Julia Cartwright for her successful English-language biography of the marchioness. This critical edition of the articles, exhaustively indexed, is a must for any library with a serious interest in Renaissance studies.

*Contro al cieco fiume: quarant'anni dopo.* Siena: Protagon Editori. 2006. 134 pp. + illus. €23. ISBN 88 8024 171 0.

At dawn on 4 November 1966 an exceptional flood drowned the centre of Florence and in particular the National Central Library. After the waters had receded and thousands of volunteers, often working knee-deep in mud and slime, had chain-ganged the books to safety, the library found itself with a new legacy, an impressive collection of photographs, some of them taken from the roof of the building, showing both the flood and the recovery operations. The present catalogue of an exhibition held for the fortieth anniversary of the disaster in November–December 2006 reproduces a selection of these images, but otherwise is disappointing.

*Il costante piacere di vivere. Vita di Giaime Pintor.* By MARIA CECILIA CALABRI. Turin: Utet. 2007. xxiii + 639 pp. €24. ISBN 88 02 07671 3.

While biography, and above all impartial biography, is not a field in which Italian scholarship traditionally excels, matters are changing, as is shown by this in-depth study of the life of anti-Fascist intellectual Giaime Pintor (1919–43), whose life ended tragically early while fighting for the Italian resistance. Specialists in publishing history should note that it contains much valuable information about the early years of Einaudi.

*Del futurismo tipografico alle nostalgie del bibliofilo.* By TERENCE GRANDI; ed. by WALTER CANAVESIO. (Documenti d'arte tipografica, 6.) Campobasso: Palladino editore. 2007. 287 pp. €12. ISBN 88 8460 101 8.

Republishes a 1916 essay by the printer Terenzio Grandi (1884–1981).

*Damas, armas, amor y empresas canto. Il Furioso dall'Italia alla Spagna.* Ed. by CHIARA BONFATTI and others. Ferrara: Biblioteca Ariostea. 2007. 79 pp. + illus. Available on request.

Catalogue of an exhibition held at Ferrara in March–May 2007 dedicated to the early editions of Ariosto's *Orlando Furioso* and its Spanish translations.