

*La biblioteca ritrovata. Saba e l'affaire dei libri di Michelstaedter.* By SERGIO CAMPAILLA, MARCO MENATO, ANTONIO TRAMPUS, and SIMONE VOLPATO. (Biblioteca di bibliografia, 199.) Florence: Olschki. 2015. ix + 86 pp. €20. ISBN 978 882 226 394 0.

Carlo Michelstaedter (1887–1910), philosopher and writer, who committed suicide shortly before the First World War, is the literary glory of the Italian town of Gorizia, which has a shared frontier with Slovenia (formerly part of Yugoslavia) running through its centre. The family was of Jewish origin, and so had to cope with wars and persecution, but a part of the library remained intact until 1951, when it was sold by Carlo's sister, Paula, to the Trieste writer, bookseller, and poet, Umberto Saba. He in turn sold them on, seemingly *en bloc*, to local historian, lawyer, and writer, Cesare Pagnini, in whose large collection they recently emerged, allowing them to be purchased by the Biblioteca Statale Isontina in Gorizia, with consequent media clamour. The catalogue here describes 291 titles, many of them in German.

*Daniele Barbaro, 1514–70. Letteratura, scienza e arti nella Venezia del Rinascimento.* Ed. by SUSY MARCON and LAURA MORETTI. Crocetta del Montello: Antiga edizioni. 2015. 175 pp. €25. ISBN 978 88 97784 87 6.

Daniele Barbaro was a polyhedric Renaissance personality and scientist. Born into the Venetian aristocracy, with a family that owned a palace in Venice and a splendid villa near Asolo, he became patriarch of Aquileia and had his portrait painted by Titian (twice) and by Paolo Veronese (once, maybe twice). In other words, to say it more modernly, a celebrity. The quincentenary of his birth saw an ambitious project conducted from the University of St Andrews and financed by the Leverhulme Trust to document his many writings, including the manuscripts now in the Marciana Library in Venice, as well as his published works, which include the *Pratica della prospettiva* (1568) and his commentary on Vitruvius, which was published twice in his lifetime, in 1556 and 1567. The present, beautifully produced, work is the catalogue of the exhibition at the Marciana Library in Venice from December 2015 to January 2016.

*Incunaboli a Siracusa.* By LUCIA CATALANO, ROSALIA CLAUDIA GIORDANO, MARCO PALMA, ANNA SCALA, MARZIA SCIALABBA, SALVATRICE TERRANOVA, and ROSALBA TRIPOLI, with the collaboration of GIUSEPPE GRECO and ANNA REALE. (Scritture e libri del Medioevo, 14.) Rome: Viella. 2015. 350 pp., illus. €40. ISBN 978 88 6728 448 1.

Syracuse, the real one in Sicily, not the exonym in the State of New York, is an ancient Hellenic city, where a long time ago Archimedes met his death. The present work brings together and describes 148 incunabula (total of the copies) held in ten small libraries in Syracuse and the surrounding province. Efforts such as this, aimed at making known the collections in remote, out-of-the-way places, are highly praiseworthy, as with the incunabula in the Fardelliana library in Trapani (see *The Library*, VII, 1 (2000), 102), since they also make the presence of these books better known at a local level and correct the data available in large online repertories, such as the ISTC (most of which derives from the older IGI). Most are religious in origin, with a provenance from the convents and monasteries that were once numerous in the city, and none is especially rare. The collection even has the commonest incunable at all, albeit never a book to knock, the Latin text of Schedel's 1493 chronicle (no. 81). The plethora of authors are specialists in codicological studies, as evidenced by the detailed copy-specific descriptions, as well as by the fact that the copies are described in the order of the holding libraries and then by their pressmarks, as is the standard practice for manuscripts. The descriptions are innovative, for instance in employing Roman numerals to designate endleaves, a practice that could be emulated elsewhere. On the other hand, the catalogue appears disingenuous when dealing with multiplicity, or the essence of printed artefacts. On several occasions the