

Some of the essays have been narrowed in focus in order specifically to address *vdm* content. For instance, Laurent Guillo's subject is the mobility of founts across Europe; its exclusive concern with founts that moved in and out of German-speaking lands is therefore to an extent artificially imposed by the book's scope, and in future it might logically be expanded to cover all music founts of the period. The pedagogical tables and charts discussed by Inga Mai Groote have equivalents elsewhere in Europe, so her essay perhaps begs the interesting question of what (if anything) is typically or exclusively 'German' about them. As for multiple-impression and two-colour printing of liturgical chant, these techniques were common across Europe, so the German examples analysed by Elisabeth Giselbrecht and Elizabeth Savage in effect merely sample what in time could become a more general survey. The same might be said about the expatriate German printers studied by Margarita Restrepo, who are of course representatives of a highly mobile workforce that moved freely around Europe, supplying specialist skills wherever they were needed.

Curiously, none of the essays focuses exclusively on musical Einblattdrucken (single-sheet publications), a bibliographical phenomenon that seems to have been particularly favoured in German-speaking lands. Admittedly the subject of single-sheet publications does feature prominently in Grantley McDonald's survey of songs about Luther, and in Inga Mai Groote's study of tables and charts, but nonetheless a dedicated and penetrating general survey of such ephemera would have been welcome. That being said, anyone interested in Einblattdrucken is well served by *vdm* itself: a search of its database by 'Broadsheet/pamphlet' yields no fewer than 150 results up to 1550, and roughly half the entries now have live links to digital images, viewable at the websites of individual libraries.

In its printed form, *Early Music Printing in German-Speaking Lands* is a handsome book. In particular, care has clearly been taken to ensure high quality reproduction of its many images, seventeen of which are in colour. Endnotes in the e-book feature some embedded hypertext links, and I was keen to try them out, but alas, Routledge did not supply us with electronic access, and at the time of writing (November 2018) the hypertext links were not live in the copies of the e-book deposited at the British Library and the Bodleian Libraries. It is perhaps a pity that the essays can only be accessed via a commercial publisher, not directly from within *vdm*, which itself is a free-to-view public resource. However, the book in both its physical and electronic forms functions effectively as an impressive advertisement for *vdm* itself, so in that regard its independent publication does make sense.

*Isle of Harris*

JOHN MILSOM

*À la chasse au bonheur. I libri ritrovati di Renzo Bonfiglioli e altri episodi di storia del collezionismo italiano del Novecento.* By GIANCARLO PETRELLA; presentation by DENNIS E. RHODES. (Biblioteca di bibliografia, 202.) Florence: Olschki, 2016. xxvii + 453 pp. €49. ISBN 978 88 222 6458 9.

THIS SUBSTANTIAL TOME RESURRECTS THE HISTORY of the book collection formed by Renzo Bonfiglioli (1904–63) in his native Ferrara. The story is not always a gratifying one, but there is a lot here to interest. Born into a wealthy, Jewish, land-

owning family, an active anti-fascist, in 1940 he was interned at Urbisaglia, near Macerata; one of his companions was Bruno Pincherle (1903–68), later to become known as a Stendhal collector and scholar, who initiated Bonfiglioli into the joys of bibliophile collecting (a phrase of his making in a volume published to commemorate Bonfiglioli in 1964 also furnishes the title for the present book, see p. 14). Internment ended with the temporary armistice in September 1943, which allowed Bonfiglioli to escape and, with his family, to seek refuge in Switzerland; other members of the family died at Auschwitz.

After the war he became a serious collector of editions of the great Renaissance Ferrara poet Ludovico Ariosto, especially of the *Orlando furioso*, as well as other chivalric romances, including Ariosto's precursor, Matteo Maria Boiardo. His other speciality was the sixteenth-century Venice printer and publisher Niccolò Zoppino, who originally came from Ferrara, an interest started by the block purchase of the collection of Guelfo Sitta (1900–50), a previously unknown figure whose profile is well reconstructed here. His large private income allowed Bonfiglioli to purchase at an international level and many of the books have important earlier ex-libris or ownership notes, including Giuseppe Martini (see pp. 418–19 below). In 1951 he generously lent many of his copies of the *Orlando furioso* and other chivalric editions for an exhibition at Reggio Emilia; likewise, a decade after his death, the collection was still intact and copies were loaned for a 1974 exhibition, again at Reggio Emilia: the published catalogues of these two events, of which his personal copies have survived, are valuable guides to what he owned.

His premature death in 1963, at the age of 59, had probably prevented him from making some long-term plan for his books; what happened was certainly not what he would have intended. The disinterest, or perhaps lack of knowledge, on the part of major libraries in Italy, and the financial difficulties of the family, meant that the most valuable books in the collection were disposed of in secret and sold to the Milan bookseller Carlo Alberto Chiesa (1926–98), who in 1977 loaded them into the boot of his car and drove, bibliographically speaking, off into the sunset. With the exception of four editions of the *Orlando furioso*, which were already 'notified' to the Italian authorities when Bonfiglioli bought them, so that they remained with the family and were ceded to the Biblioteca Ariosteana in 1987 (pp. 45–47), the Ariosto part of the collection, which included copies of the 1516 and 1532 Ferrara editions of the *Orlando furioso*, seems to have disappeared off the face of the earth. The presumption (and certainly hope) is that it is in a private collection somewhere and may one day re-emerge.

The other chivalric romances and the Zoppino collection, on the other hand, swiftly found their way, presumably via Switzerland to avoid tangles with Italian law, to the Beinecke Library at Yale. Though the author here states that this fact became known in Italy in 2006, on a personal note, I myself discovered it in the early 1980s, when a postal census of Italian chivalric editions (no OPACs in those days) scored a surprising number of hits from Yale. After subsequent enquiries, the Beinecke courteously supplied a photocopy of their provenance card-index relating to Bonfiglioli; what instead remained unknown was that most of the acquisition still had to be catalogued and this particular operation was only completed some ten years ago. As a result, I failed to discover the 1521 Zoppino edition of Boiardo's *Orlando Innamorato*, of which the author here provides a detailed description (pp.

107–20); it also meant that the largest single collection of Zoppino editions in the world was substantially ignored by two recent books on this fascinating Renaissance publisher (see *The Library*, VII, 12 (2011), 315; 14 (2013), 213–17). This book therefore contains a huge amount of first-hand documentation, including a listing of the 413 Bonfiglioli items, many of them unica or extremely rare, now at the Beinecke Library (it is a mystery, however, as to why the list was not established on the basis of the library's archive, which presumably contains an inventory of the purchase). It breaks down, however, in a plethora of information, including numerous interpolations of bibliographical descriptions, that ends up submerging the rest, frequently to the exasperation of the reader: just to give a random example, the Bonfiglioli copy of the *Inamoramento de Rinaldo*, Venice 1517, is described at length at pp. 165–66 (in quasi-facsimile, albeit with the format erroneously given as 8°, instead of 4°), mentioned again at pp. 290–91 with a reproduction of the title-page for its provenance from the collection of the Prince d'Essling, and listed again at p. 349. If, therefore, this book had been substantially shorter and written in a more disciplined fashion, it would have been much improved.

*Florence*

NEIL HARRIS

*Rogue Publisher: The 'Prince of Puffers'. The Life and Works of the Publisher Henry Colburn.* By JOHN SUTHERLAND and VERONICA MELNYK. Brighton: Edward Everett Root. 2018. xiii + 238 pp + [16] plates. £29.99. ISBN 978 1 1911204 55 8.

PERHAPS A QUESTION MARK SHOULD HAVE BEEN INSERTED after the second word of this book's title, as it attempts to establish whether or not Henry Colburn was actually as much a rogue as alleged by contemporary authors and rival publishers. 'A sure-footed pioneer, no less' is the final verdict handed down by the authors, but only after a detailed consideration of his activities as is possible given that his records were destroyed in the Blitz.

Both authors have written on Colburn before. John Sutherland, Professor Emeritus of Modern English Literature at University College London, contributed an article to *Publishing History* in 1986 while Veronica Melnyk produced a doctoral thesis in 2002 at the University of Birmingham on Colburn which is freely available from that university's e-theses repository. Dr Melnyk is now Prioress of the Olivetan Benedictine Sisters of Jonesboro in Arkansas, a fact which might account for her taking second place on the title page.

The question of Colburn's alleged roguery is not the only mystery of his life. The precise date of his birth in 1784/5 remains uncertain. Rumours of his being of illegitimate aristocratic issue are at least plausible given the anonymous source of the substantial capital needed for his first business enterprise, the English and Foreign Circulating Library established in 1806, based off Bond Street in the prosperous West End of London. Running such a library gave him a close enough knowledge of his customers' taste for him to begin publishing the following year.

As might be expected from a habitué of Mayfair he was no pioneer of cheap print. His books were expensive, and a speciality was the three-volume novel, a format which accounted for over a third of his long career's output. It was only much later that he published cheap editions from his accumulated copyrights.