

# THE SAMMELBAND FLYLEAF

N° 5 - 1 DECEMBER 2024

## BARCELONA WORKSHOP

A one-day practical workshop was organised on 21 October 2024 in the *Fons Antic* of Barcelona University Library (part of the *Centre de Recursos per a l'Aprenentatge i la Investigació*—generally known as the CRAI). A group of Sammelband 15-16 members from France, the Netherlands and Cyprus were welcomed by local curators, librarians and academics. The day was spent looking at a large selection of volumes in a friendly atmosphere.

The event was made possible thanks to a grant obtained by Enssib as part of the Auvergne-Rhône-Alpes region's program that aims to promote international cooperation, and specifically with partner regions in Europe, such as Catalonia. Additional funding was provided by the Gabriel Naudé research centre. It is hoped that the workshop will pave the way for a more substantial event in the future.

*Continued on p. 8*



### ‘VIVE LA DIFFÉRENCE !’

Sammelband 15-16 is avowedly polyglot and devoted to the cause of textual multiplicity, as the outcome and contents of the volume *Perdite e sopravvivenze del libro antico: il ruolo delle miscellanee*, edited by Amandine Bonnesso, Udine, Forum, 2024, duly show, with its mix of essays in English, French, and Italian. At the same time, not everyone is familiar with every language employed, or with other future ones that might come on board, so it is a mere courtesy to furnish versions of texts in our default languages of either English or French. Our introduction to the volume, entitled ‘Vive la différence’, might appear to be in French, but it is actually in Italian, so we provide here a free rendering into English, with the addition of some bibliographical notes, some other material not in the original for reasons of space and simplicity, as well as the results of further research.

*See the text p. 2*

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# VIVE LA DIFFÉRENCE !

*Amandine Bonesso, Sergio Cappello, Neil Harris*

**M**aking mistakes happens to all of us. Even the great and the good. In 1830, a young Italian exile, who had been sentenced to death in his absence, a lawyer by profession, had to justify the fact that, through his political connections, he had been awarded the first chair in Italian in the British Isles, at the newly created university of London. He chose to publish a forgotten work, the original text of the *Orlando Innamorato* by Matteo Maria Boiardo, count of Scandiano. Since he was originally from not too far away Brescello, he felt an affinity for this chivalric poem written with the dialect forms of the Po valley and chose as the basis of his text the earliest edition owned by the then Library of the British Museum, which he cited as published in Milan in 1518. Only on completing the work in five volumes in 1831, when he sat down to write the “Bibliographical notices” of the early editions, which were followed in 1834 by four volumes containing the *Orlando Furioso*, Antonio Panizzi (1797-1879) noticed that the edition had in fact been published in 1513.<sup>[1]</sup>

The copy concerned had had an eventful existence. Formerly in the large Jesuit library of the Collège de Clermont (renamed Louis Le Grand) in Paris, it was sold for the modest sum of 3 *livres tournois* after the first suppression of the order in 1762: the printed books of the library were rapidly offered up at auction and the printed catalogue lists the copy as item 2845.<sup>[2]</sup> At some point it reached England and the collection of the reverend Clayton Mordaunt Cracherode, who in 1799 left his books to the then Library of the British Museum.<sup>[3]</sup> In this particular volume, the

[1] See Neil Harris, *Bibliografia dell'«Orlando innamorato»*, Modena, Panini, 1988-1991, vol. I, p. 47 (no. 10), British Library, 671.f.16.(1).

[2] *Catalogue des livres de la bibliothèque des ci-devant soi-disans jésuites du collège de Clermont, dont la vente commença le lundi 19 mars 1764*, Paris, Saugrain et Leclerc, 1764. The copy preserved in the *Bibliothèque de l' Arsenal* in Paris has the hammer price of each volume added by hand during the sale.

[3] The flyleaf has Cracherode's monogram “CMC” and his acquisition date 1791. The mistake of 1518 for 1513 in the description of the edition was already made in the Paris auction catalogue and compounded by the first printed catalogue of the library of the British Museum, see *Librorum impressorum qui in Museo Britanico adservantur*, London, 1813-19, vol. 1, ad vocem (“Orlando Innamorato. 4<sup>o</sup> Mil. 1518”). Panizzi's nine-volume edition, published by William Pickering, comprised an *Essay on the Romantic Narrative Poetry of the Italians* (vol. 1), the *Orlando Innamorato* by Boiardo (vols. 2-5), and the *Orlando Furioso* by Ariosto (vols. 6-9). It is the only time the two poems have been published as a single narrative sequence. Panizzi describes his choice of copy-text in vol. 2, pp. cxlviii-cxlix, only to admit his mistake in the *Bibliographical Notices*, vol. 5, pp. 373-374: “throughout the foregoing pages an edition of the *Innamorato* has been frequently referred to of the date of 1518, which edition does not in fact exist, but should have been 1513. The volume contains supplementary books of the *Innamorato* by other authors, and to the last of these books the date of 1518 is affixed; but the whole being uniform in type and execution, the several dates might easily escape the most accurate bibliographer, as they did at first the editor of this edition”. At the time Panizzi was not aware of the edition of books I-IV published by Nicolò da Gorgonzola with the date 2 June 1518, which survives in only two copies (see Harris, *Bibliografia*, cit., vol. I, pp. 61-64 (no. 15a)).



*Coll. Paris - 500. 4137.*

*2.C.c.*

**TUTTI LIBRI DE ORLANDO IN AMORATO  
DEL CONTE DE SCANDIANO MATHEO MARIA BOIARDO  
TRATTI FIDELMENTE DAL EMENDATISSIMO  
EXEMPLARE RENOVAMENTE STAMPATO**

**CVM GRATIA ET PRIVILEGIO**

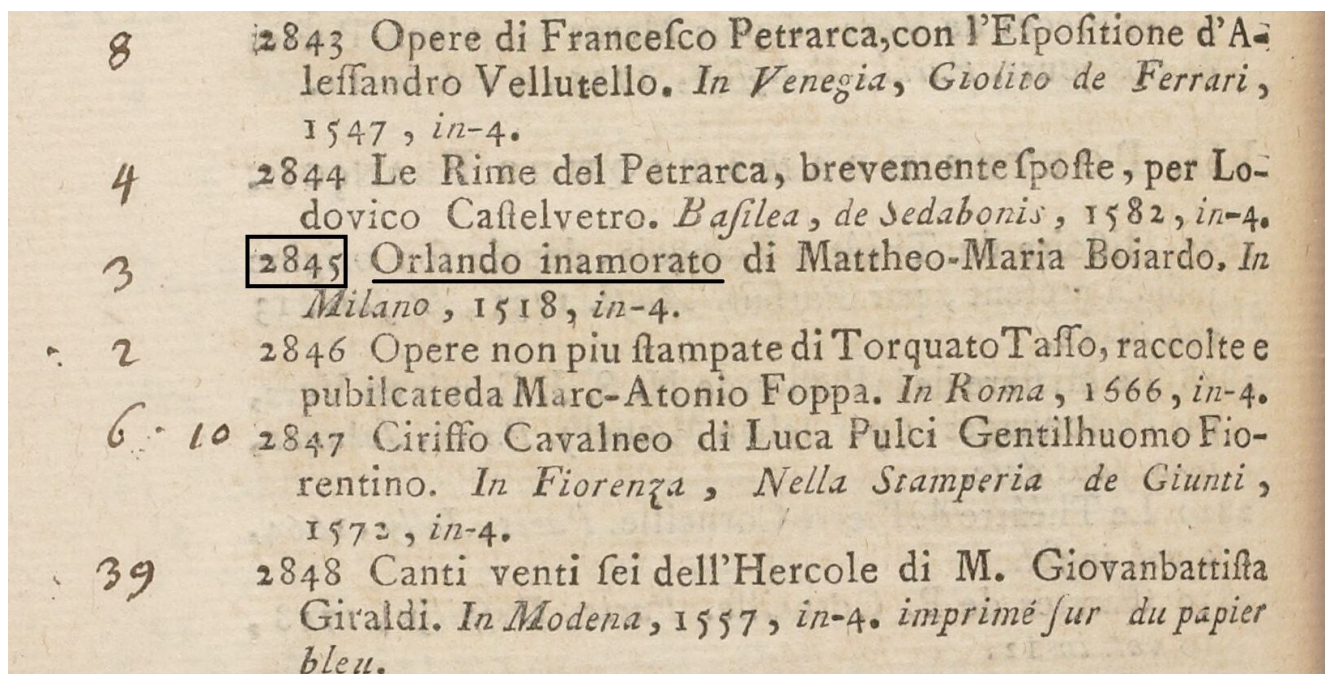


*Collegij Parisiensis Societatis R.S.V.*

Matteo Maria Boiardo, *Orlando innamorato*; Nicolò degli Agostini, *Il quarto libro*, Milan, Leonardus Vegius, 1513. London, British Library, 671.f.16.(1) [Cracherode copy]. By permission of the Trustees of the British Library.



first three books of the story by Boiardo and a fourth by Nicolò degli Agostini (an alternative continuation), published in Milan by Leonardo Vegio in 1513, were bound together with the *Quinto libro* by Raffaele Valcieco and with the *Sexto libro*, or *Il Rugino*, by Pierfrancesco de' Conti, both alternative continuations printed in Milan in 1518 by Nicolò da Gorgonzola.<sup>[4]</sup> Panizzi had taken account only of the final colophon, and so slipped on a skiddy Sammelband.



Catalogue des livres de la bibliothèque des ci-devant soi-disans Jésuites du collège de Clermont, dont la vente commencera le lundi 19 mars 1764, Paris, Saugrain et Leclerc, 1764. Paris, Bibliothèque de l' Arsenal, 8° H 25086, p. 164.

It is a trifle strange that he was so fooled. After all, within a matter of years, he changed career, quit his university post, and went on to become the greatest and most influential librarian of the Nineteenth century, remembered in the history of information above all for the formulation of the 91 Rules that became the basis of the general catalogue of the library of the British Museum (1841). Needless to say, there are plenty of other instances of scholars and cataloguers, who – unaware of the dangers represented by Sammelbände and perhaps also a tad carelessly – have combined a title page and a colophon from different books in the same binding and thus generated a bibliographical Frankenstein. From this point of view, Panizzi was not the first, nor will he be the last.

The real lesson, however, is another. Early books, both manuscript and print, do not travel alone. Solitude made books fragile, especially if they were small to begin with, and so, from an early date, owners and libraries often assembled them physically in the same binding, increasing their resistance by creating a more robust object; collecting books in this fashion also saved considerable

[4] Raffaele Valcieco, *El Quinto e Fine de tutti li Libri de lo Innamoramento*, 2 March 1518 (see Harris, *Bibliografia*, cit., vol. I, pp. 64-65 (no. 15b), British Library, 671.f.16.(2)); Pierfrancesco de' Conti da Camerino, *El Sexto libro del innamoramento Dorlando*, 27 November 1518 (see Harris, *Bibliografia*, cit., vol. I, pp. 66-67 (no. 15c), British Library, 671.f.16.(3)).

monies, in a period when binding sometimes cost nearly as much as the purchase of the book itself, and it had the further advantage of uniting texts on the same theme in a convenient holder.

Catalogues and bibliographies, both ancient and modern, on the other hand, have not always been kind to miscellanies, considering them at best a nuisance as far as the organisation of information is concerned, nor have they appreciated their intrinsic significance in the history of book conservation. In Umberto Eco's Medieval whodunnit, *The Name of the Rose* (1980), the key to the plot and the seemingly inexplicable murders, a mysterious and dangerous treatise on comedy by Aristotle, is concealed as the last item in a miscellaneous codex and further camouflaged by being omitted from the catalogue, confirming the ancient *dictum* that the best place to hide a book is in a library. When the novel's protagonist, friar William of Baskerville, tries to see it, the outcome will be the destruction of the library by fire and the definitive loss of the work. As Paul Needham has written, referring to printed books, when the last copy of an edition is lost, that is the 'death-day' of the same and over the course of time many editions have entirely died.<sup>[5]</sup>

With the introduction of the *pluteus* system in Medieval libraries, where codexes were chained to the bench, space was at a premium and so substantial volumes – also as a means of compressing the parchment – with a plurality of individual texts were often created. Unfortunately, where they have survived, many of these in subsequent centuries have been broken up into their component parts and the witness to their original collective nature has been lost. The advent of print in the Renaissance meant instead the triumph of paper and smaller formats; *Sammelbände*, however, were still frequently created to bring small items together in a single volume, which now began to be stored vertically on bookshelves.

Traditional bibliographical research has largely ignored the significance of these collective bindings, while commercial interests have often ensured disbinding and the separation of the parts in order to obtain better prices. One proof of the fact is the lack of an appropriate terminology: *miscellany* in English, *miscellanea* in Italian, *recueil factice* in French, *Sammelband* in German, while in library cataloguing it is frequently impossible to understand which items are bound together without taking the book in hand. A recent shift in perspective has, however, begun to emphasise the importance of the miscellany in the vexed issue of the survival and destruction of books, most often by reading. In many instances, it can be shown that very rare, frequently unique, copies of early printed books and pamphlets remain only because at some time they were bound up together with other texts; it is not unusual indeed for all the items contained in a Renaissance miscellany to be *unica*, which, if that particular volume had somehow been destroyed, would



16<sup>th</sup>-century fragments in a parchment binding

[5] See Paul Needham, 'The late use of incunables and the paths of book survival', in *Wolfenbütteler Notizen zur Buchgeschichte*, 29 (2004), pp. 35-59: 39.

have been irredeemably lost. In other cases, which also come under the definition of Sammelbände, broadsheets and other ephemeral material have survived due to being placed inside a much larger book, sometimes as endpapers.

This volume presents the first published outcome of a new international, polyglot, multicultural, and professionally diverse group of scholars, baptised Sammelband 15-16, which includes book-historians, bibliographers, experts in historic bindings, and library conservators from many different fields and countries, all brought together by a common interest in the history and significance of Sammelbände over the centuries. It is not an organisation, it is not an association, it is not found in any specific place, it has no rules, it answers to no one; more than anything else, it is an idea, which expresses itself through informal meetings and exchanges of opinions, gatherings focused on the book in hand, in order to see what is to be seen. In other words, bibliographical freebooting, out to surprise, divert, and disconcert.

After our first meetings in Utrecht and in Lyon in the summer and autumn of 2019, the theme of *Perdite e sopravvivenze del libro antico: il ruolo delle miscellanee / Pertes et survivances de livres anciens: le rôle des recueils factices / The Survival and Destruction of Early Printed Books: the Role of Miscellanies*, was defined by the conference with the same title and a trilingual call for papers, held in Udine in Palazzo Garzolini di Toppo Wassermann of the University of Udine, on 16-17 September 2021. For many of us, it was the first conference experience in presence after more than a year's break due to the Covid epidemic. The contents are not, however, a precise reflection of what was said at the conference. Some papers came from the previous meetings, some from later ones, some have no link with any of the meetings yet held, but were still very welcome, and all were profoundly modified by the collective discussions and exchanges of thought. In putting everything together, as well as the valuable set of “case studies”, which are key to any understanding of the history of Sammelbände, two “theoretical” essays were commissioned in order to open the volume and set forth the case for studying miscellaneous constructs.

The organisation of the Udine event was entrusted to Amandine Bonesso, who subsequently edited the volume and elaborated the indexes of the same, which are wonderfully intricate and complex. We thank the many colleagues and friends reached through Sammelband 15-16, who not only provided papers but worked with us on the revision and improvement of the same.

Cicero wrote – in indirect speech – that ‘nervos belli pecuniam infinitam’ (*Philippicae*, V), and the same holds true for research. We are therefore grateful to the *Dipartimento di Studi umanistici e del*

## Perdite e sopravvivenze del libro antico: il ruolo delle miscellanee

Convegno internazionale  
16-17 settembre 2021  
Sala del Consiglio,  
Palazzo di Toppo Wassermann,  
via Gemona 92, Udine

### GIOVEDÌ 16 SETTEMBRE

ore 15.15  
Salotti di apertura

Andrea Zamini  
Università del Friuli Venezia Giulia  
Università di Udine

Neil Harris  
Università di Udine  
Why bother about Sammelbände?

ore 19.30  
Sessione I

Presidente  
Neil Harris

Malcom Walsby  
Sammelbände, survival, and provincial printing in Renaissance France

Katell Laviant  
Université de Caen  
New to Work or Just Sammelbände?  
The original Case of the French  
Book of Hours

ore 12.30  
Pausa pranzo

ore 14.00  
Sessione II

Presidente  
Natascha Constantinidou

Giorgia Proietti  
Università Ca' Foscari, Venezia  
“Libro che si sono divise cose”:  
un'osservazione metodologica  
concernente un miscelaneo  
del ‘Compendio di Bologna’

Jeanne Frensch  
Universität zu Köln  
In the Chalice Chapter  
Library and the Search  
for Latin Manuscripts

ore 15.00  
Pausa caffè

Claudia Benvenuto  
Dipartimento di Studi Umanistici e del Patrimonio Culturale  
Università Ca' Foscari, Venezia  
Miscelaneo e la distruzione delle  
indagini materiche degli incunabili:  
il ruolo del ‘Trattato Generale degli  
Incunabili’ e il problema del  
Ministero delle Pubblica Istruzione

### VENERDÌ 17 SETTEMBRE

ore 9.00  
Sessione III

Presidente  
Bart Jaski

Federica Fabrizi  
Università di Bologna  
Acquisti e libri nell'Italia di inizio  
Cinquecento: le miscellanee nelle  
biblioteche private di Christoph  
Sobow (1481-1542)

Stéphanie Rambaud  
Bibliothèque nationale de France, Paris  
La mise en recueil  
des cahiers de lecture  
parisiens de l'École de France

ore 9.00  
Sessione III

Presidente  
Peter Nieuwenhuizen

Nicholas Pickwood  
University of Cambridge, UK  
Alcune acquisizioni di libri  
Papers: an investigation into the  
Contents of the Bezaux of a Set of  
Lectures Antonio Muratori's  
Archivio delle Nuovi Anni  
(Milan, 1728-47)

ore 17.00  
Tavola rotonda conclusiva

Presidente  
Sergio Cappello

Flavia Bruni  
Università di Udine  
Chi è la partecipazione di  
Flavia Bruni  
Natascha Constantinidou  
Bart Jaski  
Malcom Walsby  
EBSB, Lyon

ore 12.00  
Pausa pranzo

ore 13.30  
Sessione IV

Presidente  
Flavia Bruni  
ICCU, Roma

ore 10.00  
Riunione del gruppo di studio  
Sammelband 15-16

ore 11.30  
Visita al Museo  
Diocesano di Udine  
Custodia del Tesoro  
e Biblioteca Arcivescovile



UNIVERSITÀ  
DEGLI STUDI  
DI UDINE  
hic sunt futura

DIPARTIMENTO  
DI STUDI UMANISTICI  
E DEL PATRIMONIO  
CULTURALE



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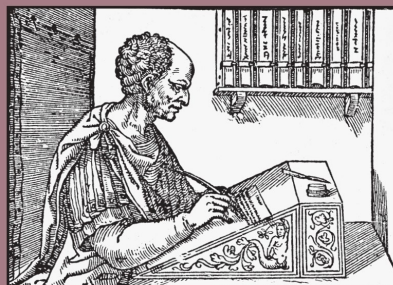


*patrimonio culturale* of the University of Udine, which through funding awarded as one of Italy's 100 best higher education departments (*Dipartimento di eccellenza*, 2018), provided the monies for the Udine meeting of 2021, as well as a contribution towards the publication of the volume. Further finance for the same has been furnished by two Italian national research projects (*Progetto di Ricerca di Interesse Nazionale*, or PRIN): *The Dawn of Italian Publishing. Technology, Texts and Books in Central and Northern Italy in the 15th and 16th centuries* (Udine unit: Neil Harris) and *Transizione o rivoluzione? Per un nuovo paradigma della lingua e della letteratura francese tra Medioevo e Rinascimento: versi e prosa, manoscritti e stampe* (Udine unit: Sergio Cappello), so we are grateful to our colleagues of the Catholic University of Milan, Bologna, and the LUMSA in Rome, on the one hand, and of the State University of Milan, Siena, and Turin, on the other, for their support in the construction of the project. Further financial support comes from the *Centre Gabriel Naudé* of the Enssib in Villeurbanne (Lyon) and its director, Malcolm Walsby, who originally conceived and launched the *Sammelband 15-16* project. To him we express a collective thank you and the hope that we will continue to work together for years to come.

The Italian version of this introduction features in volume n° 50 of the series “*Libri e biblioteche*”, launched 1993 by Forum, the newly founded publishing house of the University of Udine. Two members of the original editorial committee, Neil Harris and Cesare Scalon are still with us; at reaching this milestone, we fondly remember three who are not: Luigi Balsamo, Conor Fahy, and Ugo Rozzo.

## Perdite e sopravvivenze del libro antico: il ruolo delle miscellanee

a cura di  
Amandine Bonesso



FORUM

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