

reached by the cable-car on rails from the town of Mercogliano at the foot of the hill, though the energetic or the penitent might prefer to climb by foot. Inevitably over the course of the centuries it built up a significant library of manuscripts and early printed books. Though much was lost in the confiscations of the early nineteenth century, it was still important enough after unification for the Italian government of the time, as with another ten of the great historic monasteries, to transfer the ownership of the library to the state, though the monks remain active in the day-to-day running of the same. While the holdings of early printed material have been regularly reported to the ongoing repertories of incunabula and sixteenth-century books (at least as far as the Italian *Edit16* is concerned), as well as described in the SBN catalogue network, an overview and synthesis of the collection is always valuable. The present bunch of catalogues describes in detail thirty-five incunabula, including a magnificent copy on parchment of a Book of Hours printed in Paris by Philippe Pigouchet in 1498 (ISTC ih00395000), which has its own fascicule of colour illustrations, and some 1,016 sixteenth-century books, with a further thirty-four items in the supplement. There are also abundant introductions on the history of the library, the bibliographical features of the books described, and a wealth of indexes. Altogether an impressive achievement.

*Colleziunare autografi. La raccolta di Giuseppe Campori.* Ed. by MATTEO AL KALAK and ELENA FUMAGALLI. (Biblioteca dell'Archivum romanicum'. Serie I: Storia, letteratura, paleografia, 521.) Florence: Olschki. 2022. xiii + 208 pp. €30. ISBN 978 88 222 6816 7.

Collecting autographs of the famous and the illustrious in the nineteenth century was a popular, affordable hobby which in some cases became an overriding passion, as in the case of the Italian aristocrat Giuseppe Campori (1821–87), who at his death left his collection, containing over 100,000 examples, to his home city of Modena, which deposited it at the Biblioteca Universitaria Estense. The present book marks the launch of a project to put all these documents online; at the same time, the title is slightly misleading, since as well as interesting essays on the figure of Campori, it contains articles on three other major Italian autograph collectors of the time, whose collections have survived intact: Gaetano Ferrajoli (in the Vatican Library), Carlo Piancastelli (in the Biblioteca Civica, Forlì), and Pietro Bastogi (in the Biblioteca Labronica, Livorno). Includes essays by Matteo Al Kalak, Carlo Baja Guarienti, Marco Callegari, Angela Fiore, Elena Fumagalli, Marco Iacovella, Antonella Imolesi Pozzi, Cristina Luschi, Giacomo Mariani, Luca Sandoni, Rosiana Schiuma, and Paolo Vian.

*Come un ministro per la cultura. Giulio Einaudi e le biblioteche nel sistema del libro.* By CHIARA FAGGIOLANI. (Biblioteche & bibliotecari, 4.) Florence: Firenze University Press. 2020. xix + 347 pp. €19.90. ISBN 978 88 5518 133 4 (also available in electronic formats).

When, and if, one thinks about Italian libraries, certain buildings and places automatically spring to mind. In Milan the Brera and the Ambrosiana, both living cheek-by-jowl with major art galleries; the Marciana in Venice on Piazzetta San Marco; the Laurentian in Florence, concealed in the cloister of the eponymous church; the Angelica and the Corsiniana in Rome, as well as that archetypal non-Italian library, the Vatican. These are names known the world over, not only by scholars and library professionals, but also by travellers and tourists, while books about this or that feature of their history or holdings are regularly noticed (with favouritism) under the present rubric. Almost on the same level are some of the great city libraries: for instance, the Intronati in Siena, the Archiginnasio in Bologna, the Panizzi in Reggio Emilia, or the exceptional reality of the Malatestiana in Cesena, which balance historical collections with the requirements of a modern library system. And Dogliani? no, sorry! not heard that one. Where? what? Dogliani is a small town of 5,000 inhabitants in the Langhe, near Cuneo in Piedmont, whose

library in the early 1960s was the object of a remarkable sociological (and bibliographical) experiment. Its story is told in this book. It begins with a young man, who wanted to differentiate himself from his father—and what a father! Luigi Einaudi (1874–1961), economist, author, governor of the Bank of Italy, and second president of the Italian Republic from 1948 to 1955. A hard act to follow. His son, Giulio Einaudi (1912–99) chose a different path forward and in 1933 founded his own publishing house in Turin. It was hardly an auspicious moment, with the Fascist regime in full sway and the publishing industry obliged to knuckle under. The distance from Rome made it easier for him to remain unnoticed, though in 1943 he sought refuge in Switzerland and briefly transferred his publishing activity there. The post-war years were characterized by a bitter ideological conflict, in which Einaudi flirted briefly with the idea of becoming a mouthpiece of the Italian Communist Party, before settling on a more liberal left-of-centre position. A major concern for him was how the economic miracle was catapulting Italy from an agrarian to an industrial society in a single generation, with consequential massive immigration from Southern Italy to the cities of the North, the unbridled expansion of the same, and devastating consequences for the cultural and natural environment. The school system was lagging behind the needs of an increasingly technological and knowledge-orientated society, while at a local level the Italian towns and cities were spending on their libraries 0.1% of the comparable amounts in Britain and America. In Einaudi's vision schools, libraries and publishing formed a synergy. The death of his father in 1961 and the request of the town of Dogliani, from which the family originated, to erect a memorial, saw him launch a project for a library, which was constructed on the design of modernist architect Bruno Zevi and opened in 1963. What made it extraordinary was the way the whole thing was put together. 5,000 letters—this number keeps cropping up—one for each inhabitant, were sent by the publisher to specialists in different fields with the request to indicate the most important titles in their area of expertise. From the 304 replies, a list of 5,000 (again!) books was compiled, which Einaudi gave when they were his own titles and persuaded his fellow publishers to donate when they were not. Subsequently, in 1969, not quite the same list was published as the *Guida alla formazione di una biblioteca pubblica e privata*, with the unexpected outcome that, possibly for the first time in all cultural history, a bibliography proved a popular bestseller. Evaluating a social experiment such as Dogliani sixty years later is not an easy task. Certainly it deserves to be better known and from this point of view the present book, written with passion and conviction, is a step in the right direction, though I would point out—with a touch of malice—that the ongoing Wikipedia entry for the town does not make the slightest mention of the library. Was it a success? The library has survived and is still in place, albeit in a different cultural and economic context (the Langhe are now a tourist attraction for lovers of wine and gastronomy). On the other hand, it remained a prototype that was not replicated elsewhere and was deemed a failure by Zevi and possibly even by Einaudi himself. Nevertheless, the guide was a long-standing inspiration, not just for library professionals, but for countless individuals, and its influence is still perceptible in numerous small and medium-sized libraries the length and breadth of Italy, which otherwise might not have existed. At a different level, the Einaudi publishing house still exists and remains perhaps the most prestigious in Italy, but at the price of being bought, in 1994, by the Mondadori Group, which means Berlusconi. Should this be counted as success or failure? The present author gives an inspiring account of this long and intricate story. Not only has she delved long and deep into various archives, but she was also in time to conduct interviews with the surviving witnesses. The volume also includes thirteen speeches at conferences or interviews given by Giulio Einaudi, some published at the time, but in most instances discovered in the firm's archives or transcribed from sound recordings. This book is not always even; it sometimes wanders off into what the

author herself admits are parentheses about the historical and cultural context, and there are repetitions, but it makes a fascinating read.

*Un editore imprevedibile: Livio Garzanti, con una intervista inedita.* By GIANCARLO FERRETTI. (Alia, 68.) Novara: Interlinea. 2020. 101 pp. €12. ISBN 978 88 6857 325 6.

Livio Garzanti (1921–2015) was thrown into the deep end of the publishing business at the age of seventeen, when in 1938 his father, a chemical industrialist, purchased the failing Jewish house of Treves, and he was put to work in the warehouse. A few years later he took charge and turned it into a major success, including translations of British and American authors. He had a nose for a genuine bestseller, among other things, and published the Italian translation of *Love Story* by Erich Segal (1971), which, especially after the launch of the eponymous film, sold 350,000 copies, as well as being distributed free together with boxes of *Baci perugini*. This short volume, partly reminiscence, partly biography, by another grand old man of the Italian publishing industry (b. 1930), furnishes an attractive portrait.

*Il fondo Marsili nella Biblioteca universitaria di Padova.* Ed. by CARLA LESTANI. (Contributi alla storia dell'Università di Padova, 55.) Milan: Franco Angeli. 2020. 448 pp. €49. ISBN 978 88 351 0608 1.

Giovanni Marsili (1727–95), professor of botany at the University of Padua and prefect of the Botanic garden there, left his impressive library to the same, and after years of forgetfulness and neglect, a catalogue was published in 2010 by Antilia in Treviso (see *The Library*, VII, 13 (2012), 490). What was mentioned only fleetingly at the time was that a significant portion of the collection, comprising the items judged not relevant to botany and the interests of the garden, had been transferred in 1925–26 to the University Library. This book is the story of that transfer and comprises the catalogue of the 737 items concerned, which are described in detail. As noted with reference to the previous publication, it is a pity that these otherwise excellent descriptions make no reference to ongoing bibliographical repertories, such as Edit16 for sixteenth-century Italian books and even ESTC for some sixty items published in Cambridge, Chester, Exeter, Glasgow, London, Oxford, and Warrington. The penetration of English titles in this eighteenth-century Italian collection is a significant one and marks a sea-change, both in the perception of English as a comprehensible language on the Continent and in the ability of British publishers to sell their books abroad. The book is copiously, perhaps even excessively, indexed, but enjoyable for exactly this reason.

*Gabriel Naudé, Helluo Librorum, e l'Advis pour dresser une bibliothèque.* By ALFREDO SERRAI; ED. BY FIAMMETTA SABBA and LUCIA SARDO. (Biblioteche & bibliotecari, 5.) Florence: Firenze University Press. 2021. 102 pp. €9.90. ISBN 978 88 5518 186 0 (also available in electronic formats).

Re-publication with a different title of an Italian translation of Naudé's pioneering treatise, first issued in 2012. For those not familiar with the locution in the awkwardly phrased title, a 'helluo librorum' is a glutton for books, or a bookworm, a term originally applied to Naudé in a letter by his contemporary Jean-François Nicéron, but which the present work fails to explain.

*Incunaboli a Catania I. Biblioteche Riunite 'Civica e A. Ursino Recupero'.* By FRANCESCA AIELLO, CORRADO DI MAURO, MARIANNA FORMICA, SIMONA INSERRA, IRENE MARULLO, MARCO PALMA, and ROSARIA SARANITI. (Incunaboli, 1.) Rome: Viella. 2018. 300 pp. €40. ISBN 978 88 6728 986 8.

*Incunaboli a Catania II. Biblioteca Regionale Universitaria.* By SIMONA INSERRA and MARCO PALMA. (Incunaboli, 4.) Rome: Viella. 2021. 348 pp. €40. ISBN 978 88 3313 784 1.

These are the first and fourth volumes in an impressive and worthwhile project which aims to catalogue and describe the holdings of incunabula in minor collections in