

Contents

Chairman's Report <i>Denis V. Reidy</i>	1
ISLG since 2001 <i>William Pine-Coffin</i>	4
Transformations of a text: Boccaccio's <i>Decameron</i> from manuscript to print and beyond <i>Brian Richardson</i>	5
Shared cataloguing as an aid to the study of early modern manuscripts <i>Giliola Barbero</i>	19
Terrorism and the <i>anni di piombo</i> in Italian cinema <i>Alan O'Leary</i>	40
Fifth WESLINE Conference, Manchester, 1-3 September 2010 <i>Susanne Ott-Bissels</i>	49
ISLG Committee Officers	54

Chairman's Report

Denis V. Reidy

Treasurer, ISLG, 2001-2005; Chair, ISLG, 2005-2011

The British Library

It seems hardly possible, but very soon, a full ten years will have elapsed since June 2001 when William Pine-Coffin convened, at the University of Warwick, the first meeting of librarians and those responsible for Italian studies in various libraries and academic institutions with the intention of forming an Italian Studies Library Group similar to the FSLG, GSLG and ACLAIR. William, very ably assisted by Jane Gibbs who acted as minutes secretary, provided us with excellent, not to say lavish hospitality provided by the University of Warwick whose administrators had, very wisely, laid aside funds for sponsoring and encouraging such meetings. If my memory serves me correctly, apart from William and Jane, Anna Beasley, Barbara Casalini, Vernon King, Chris Michaelides, Chris Taylor, David Thomas and I attended this first meeting at Warwick. This meeting was an exploratory one to ascertain whether there was sufficient interest in forming an ISLG, and clearly there was, since it was followed by a meeting held shortly afterwards, later the same month, on 13 June 2001, to be precise, at the British Library.

This latter meeting was attended by Anna Beasley (University of Reading), Simon Barrett (University of London), Anne Cobby (Modern & Mediaeval Languages Library, Cambridge), Doris Fletcher, Jean Jones (National Library of Wales), Vernon King (University Library Cambridge), John Perkins (Warburg Institute) William Pine-Coffin and Jane Gibbs (University of Warwick Library), Denis Reidy and Chris Michaelides (The British Library), Bess Ryder (University College London Library), Chris Taylor (National Library of Scotland), Miriam Tarron (Royal Holloway College Library) and David Thomas from The Taylorian Institute in Oxford. For the record, apologies were sent by Professor Ann Caesar (Department of Italian University of Warwick), Karen Jackson (University of Birmingham Library), Giulia Maione (Istituto Italiano di Cultura), Nicky Matthews and Karen Reece (Salford University Library) and John Porter from the Brotherton Library, Leeds University. The meeting was quite a momentous one in

the Group's history, given that earlier that same month at Warwick, it had been decided that an Italian Studies Library Group should be formed, and those assembled had to decide what the Group was to be called, what the aims and aspirations of the Group were, what officers and Committee had to be created to run the Group, whether the Group should publish an annual bulletin or a newsletter and what subscriptions should be charged. It was decided unanimously, to elect William Pine-Coffin as our first Chair and Jane Gibbs as our first Secretary, Denis Reidy as our first Treasurer, Chris Michaelides as our first E-Liaison Officer as well as other Committee members Anna Beasley, Chris Taylor and Vernon King. At this first meeting it was decided that the aims of the ISLG should be: 'To be a focus for Italian studies in libraries of all kinds; To provide information on libraries' holdings and other matters and to foster these; To act as a forum for discussion between libraries and users of Italian materials; To examine the possibilities of co-operation and to collaborate with similar library specialist groups'.

After a few meetings the ISLG decided to assist and train newly recruited members of the profession who were responsible for Italian studies and Italian material and we went on to hold our own workshops on the selection and acquisition of Italian serials, art history, Italian linguistics, to name just a few of the workshops held. These proved very popular indeed and were attended by several members from other Language Groups too.

For the last few years we have introduced what appears to be a very successful formula of holding an Annual General Meeting on a Monday or a Tuesday in June at the British Library, followed by the annual ISLG Lecture delivered by a notable Italian academic, concluding with a drinks reception. This enables members, especially members who no longer hold formal posts or are unable to attend the annual WESLINE conferences, to meet informally, on an annual basis. We have also recently asked our speakers to publish their lecture in our ISLG Bulletin which continues to raise the already high academic content of our journal even further. My sincere thanks are due to Anna Beasley and Andrea Del Cornò, who through their dedicated editorship have raised the level of the Bulletin to a sophisticated and a very professional journal with its own ISSN and even colour printing - a considerable achievement for a Language Group which has been in

existence for barely ten years. We should also not forget Chris Michaelides' considerable contribution as E-Liaison Officer who puts minutes, useful information and essential links on the web pages and the website. Chris should also be doubly thanked since as well as remaining E-Liaison Officer, he also volunteered to take over the post of Secretary since 2009 when William stood down as Secretary owing to his early retirement at Warwick.

When I was elected Chair of the ISLG, five years ago, in 2005, I took on the duty of Chair with the firm proviso that this would only be for a maximum of four years. This period of four years has well and truly elapsed now. Indeed, by 2011, I will have been Chair of the ISLG for a full six years, and I will, therefore, not be seeking re-election to the post of Chair. However, in order to assist with a smooth transition, I would be happy to serve on the Committee for a short period, in a purely advisory capacity, should the Committee wish me to serve them in this capacity.

Apart from wishing the ISLG continued success in its future endeavours and in its relations and continued close co-operation with the other Language Groups and WESLINE, all that remains for me to do is to thank, in particular, William Pine-Coffin - an enormous debt is owed to him since were it not for his energy, foresight and good judgment the ISLG might never have been formed. My sincere and profuse thanks for their unfailing and loyal support are also due to past and present Committee Members - Jane Gibbs, Suzanne Oakes, Anna Beasley, Vernon King, Chris Michaelides, Andrea Del Cornò, Hélène Fernandes, Bettina Rex, George Ferzoco and Clare Hills-Nova - it has been an honour and a privilege to serve on the ISLG Committee on behalf of the general membership. I would also like to thank all ISLG members for their continued support and that of their institutions and to many who regularly attend our Annual General Meetings, in particular Professor Corinna Salvadori Lonergan (who attends from Ireland without fail), Barbara Casalini, Helen Byrne or Luisa Gaggini from Casalini, Doris Fletcher, Vernon King and last, but, by no means least, Zara Frenkiel.

ISLG since 2001

William Pine-Coffin

Chair, ISLG, 2001-2005; Secretary, ISLG, 2005-2009

Formerly of the University of Warwick Library

In June 2001 at the University of Warwick library I convened the first meeting of those responsible for Italian studies in academic, national and other libraries, with a view to establishing a library group similar to ACLAIR, GSLG and FSLG. Ever since that time the strength and steadiness of participants' support has been remarkable, with a sense first of gathering momentum and then of continuing commitment. I have to admit to a degree of apprehension at the outset because the majority of those in academic libraries who look after Italian do so together with other subjects or languages, but as things turned out that did not mean any diminution of interest. Eventually we did in fact arrange some workshops with this in mind, so as to offer advice and pointers to colleagues, and these were not only well attended but also attracted the interest of the other language groups.

At every stage the strong support of the members of the ISLG Committee made a tremendous difference and enabled us to move on smoothly to the chairmanship of Denis Reidy, of the British Library, in 2005, with a similar pattern of meetings and events, and with the introduction of the Annual Lecture, held on the day of the Annual General Meeting. I am immensely grateful to Denis and to all past and present members of the Committee for their help and encouragement. Our co-operation with the other library language groups, which we have practised throughout, became more formalised with the establishment of WESLINE in 2004. We are fully involved in their annual conferences, and I remember two particularly interesting ones, at the British Library in 2008 and at Durham in 2009. My hope is that our involvement with WESLINE, together with all the other meetings and activities in which we are involved, will continue for many years to come. I am sure that the momentum which ISLG has experienced up to now will remain undiminished.

Transformations of a text: Boccaccio's *Decameron* from manuscript to print and beyond

Brian Richardson
University of Leeds

The story of the transformations of the text of Giovanni Boccaccio's *Decameron* from the author's desk to editions of our own day is an intriguing and sometimes enigmatic narrative in its own right. It is also an instructive case study in the evolution of tastes, ideas and scholarship that includes in effect another story that is still continuing: the gradual early modern and modern discovery of the processes of creation and initial diffusion of one of the great works of Italian literature. This second narrative also illustrates from time to time something of particular interest to librarians, how advances in scholarship can depend on the chance destinies of books.

In several respects, the *Decameron* seems to possess an enduring stability. The work itself has an architecture designed to provide unity and to resist tampering: a frame story in which ten young Florentines flee the city during the Black Death of 1348-49 and narrate stories to each other during the ten days to which the title alludes. In all but two of these days, the stories have set themes that provide considerable coherence. We have a manuscript copy written in Boccaccio's own hand; moreover, this manuscript was written near the end of his life and therefore represents his final approved version. Yet from the outset the *Decameron* has proved a work unusually liable to variation and metamorphosis, probably even more so than Dante's *Commedia*. There are a number of reasons for this, which we can categorize as either internal to the work or external to it. As for the former, manuscripts of the text can vary to such an extent that it has been suspected since the sixteenth century that the author himself must have introduced some changes into it. The *Decameron* has appealed to a diverse readership who have read it for different purposes. The hundred stories are extremely varied in subject-matter, ranging from tragic tales with noble protagonists to comic and sometimes bawdy tales with plebeian characters. The narrators in the *brigata* can present stories ambiguously. There may be differences between the ways in

which they react to some of the stories after they have been told. The stories can implicitly criticize or ridicule those holding political or religious power. All these factors have inevitably encouraged differing interpretations and manipulations of the work.

A long work in prose is always prone to change in the course of transmission, but additional external factors have been at work in the case of the *Decameron*. The work has been used as a linguistic model, but paradoxically this has meant that its language has sometimes been manipulated in order to fit its editors' conception of what Boccaccio ought to have written. The *Decameron* has been read as a source of lessons of moral instruction, but it has also been seen as a work that might lead readers astray, and this has meant that the stories have sometimes been presented with advice on how to read them or that the collection has been doctored in certain ways. Here I shall consider some of the ways in which, for reasons such as these, the Italian text has undergone modifications from its beginnings to modern times.

Composition and scribal diffusion

We cannot be sure about when Boccaccio began work on the *Decameron* or whether the shape of the work we now read corresponds with his original conception. He must have written the Introduction to Day I after the Black Death, which ended in Florence in the spring of 1349, and the narrator refers to an extended process of composition (Author's Epilogue, 20, 27). In the Introduction to Day IV, he mentions the critical reactions of some of those reading his tales. This has led to suggestions that parts of the work could have circulated independently, though the manuscript tradition provides no secure evidence for this.¹ The oldest surviving firm evidence is a manuscript, datable to the early 1360s, that already reflects manipulation of the work by an early reader. This is the 'frammento magliabechiano' (Florence, Biblioteca Nazionale Centrale, MS II II 8, fols. 20-37), which contains the conclusions of Days I-IX with a single story, IX. 10, the story of compar Pietro who asks Donno Gianni to turn his wife into a mare. A lengthy preface refers to the author as still alive. The

¹ Giorgio Padoan, 'Sulla genesi e la pubblicazione del "Decameròn"', in *Il Boccaccio le Muse il Parnaso e l'Arno* (Florence: Olschki, 1978), pp. 93-121.

selection is likely to have circulated among rich Florentines linked with the Angevin court of Naples. The descriptions of the refined lifestyle of the narrators extracted from the frame story would have been in line with the tastes of the southern court, and the link between the selection and the Kingdom of Naples may well explain the choice of IX. 10, the only tale set in Puglia.² Also probably from the 1360s is Paris, Bibliothèque Nationale, MS It. 482, known as P, which has eighteen pen-and-ink illustrations that some have attributed to Boccaccio himself. The text was transcribed, in a mercantile script, by a member of a family prominent in Florentine politics and trade, Giovanni di Agnolo Capponi, a neighbour of Boccaccio's in Florence, and he may have been working in collaboration with the author, whether or not the illustrations are in Boccaccio's hand.³

Boccaccio was an active scribe, and his own copying of his masterpiece is witnessed by MS Hamilton 90 of the Staatsbibliothek Preussischer Kulturbesitz, Berlin (B), written out towards the end of his life, around 1370-72. Here it is certain that Boccaccio added some illustrations: around the catchwords at the end of fascicles he drew little sketches of some of the characters. Unfortunately for modern editors, three fascicles of the manuscript are now missing. How does the text of this Berlin manuscript compare with that of the Paris manuscript copied by Capponi? It is now recognized that the texts of these two manuscripts represent different stages in the history of the work. The Berlin version represents a transformation in which the author fine-tuned his use of language. Sometimes Boccaccio replaced

² Vittore Branca, *Tradizione delle opere di Giovanni Boccaccio*: I. *Un primo elenco dei codici e tre studi*; II. *Un secondo elenco di manoscritti e studi sul testo del 'Decameron', con due appendici*, 2 vols (Rome: Storia e Letteratura, 1958-91), II, 88-9, 177-80; Marco Cursi, *Il Decameron: scritture, scriventi, lettori. Storia di un testo* (Rome: Viella, 2007), pp. 21-31, 196-7.

³ Branca, *Tradizione*, II, 108-10; Cursi, *Il Decameron*, pp. 31-6, 217-9. Discussions of these illustrations include Maria Grazia Ciardi Dupré Dal Poggetto, 'L'iconografia nei codici miniati boccacciani dell'Italia centrale e meridionale', in Vittore Branca (ed.), *Boccaccio visualizzato: narrare per parole e per immagini fra Medioevo e Rinascimento*, 3 vols (Turin: Einaudi, 1999), II, 3-52, 66-72 (pp. 11-6); Lucia Battaglia Ricci, 'Edizioni d'autore, copie di lavoro, interventi di autoesegesi: testimonianze trecentesche', in *'Di mano propria': gli autografi dei letterati italiani. Atti del Convegno internazionale di Forlì, 24-27 novembre 2008*, ed. by Guido Baldassarri and others (Rome: Salerno Editrice, 2010), pp. 123-57 (pp. 145-57).

rarer, more antiquated or popular forms with more usual ones, but he could also decide to enrich his text with non-Florentine or otherwise uncommon forms. He uses linguistic variation more subtly, in correspondence with the context, as when he introduces the Venetian form *marido* for *marito* in the story of Frate Alberto (IV. 2. 43). Each of these two redactions became the source of other copies, so that by Boccaccio's death in 1375 two versions of the *Decameron* were in circulation: about thirty of the manuscripts extant today are related to P, about twenty of them to B.⁴

After Boccaccio's death in 1375, the *Decameron* was copied out both by those who wished to own a copy for themselves and their friends, and by professional scribes, and both within and beyond Tuscany. Inevitably, this process led to further diversity among copies, as regards both the text itself and its physical presentation. One of the work's amateur scribes, Francesco d'Amaretto Mannelli, was to have a major influence on the history of the text through his copy, Florence, Biblioteca Medicea Laurenziana, MS 42. 1 (Mn), written in a mercantile hand and dated 1384. His exemplar was not B but perhaps a working copy from Boccaccio's desk. Mannelli's colophon is helpful in giving us his name and the date on which he completed his task, but it also contains the cryptic phrase 'Ad honorem egregie simacuspinis', which has not been satisfactorily explained (one suggestion is that it is an anagram of some sort).⁵ The first identifiable scribe from outside Tuscany was Domenego Caronelli of Conegliano (north of Venice), a notary's son, who transcribed the entire work for his own use in 1395. In the fifteenth century, Tuscans continued to be the primary producers of manuscripts. Another amateur scribe was Lodovico di Salvestro Ceffini, a well-to-do wool merchant, whose copy (Paris, Bibliothèque

⁴ Armando Petrucci, 'Il ms. Berlinesse Hamiltoniano 90: note codicologiche e paleografiche', in Giovanni Boccaccio, *Decameron: edizione diplomatico-interpretativa dell'autografo Hamilton 90*, ed. by Charles S. Singleton (Baltimore: Johns Hopkins University Press, 1974), pp. 647-61; Branca, *Tradizione*, II, 211-62; Maurizio Vitale and Vittore Branca, *Il capolavoro del Boccaccio e due diverse redazioni*, 2 vols, I: Maurizio Vitale, *La riscrittura del 'Decameron': i mutamenti linguistici*; II: Vittore Branca, *Variazioni stilistiche e narrative* (Venice: Istituto veneto di scienze, lettere ed arti, 2002); Cursi, *Il Decameron*, pp. 39-42, 161-4.

⁵ Branca, *Tradizione*, II, 76-8, 277-98, 333-8; Marco Cursi, 'Produzione, tipologia, diffusione del *Decameron* fra Tre e Quattrocento: note paleografiche e codicologiche', *Nuova rivista di letteratura italiana*, 1 (1998), 463-551 (pp. 499-503); Cursi, *Il Decameron*, pp. 48-51, 139-40, 180-2.

Nazionale, MS It. 63) is dated 1427. It is very unusual for its ink and watercolour illustrations of each story, executed in several hands. The British Library has a manuscript datable to the 1430s, MS Add. 10297: the hand seems to be that of an amateur scribe, but it evidently had a wealthy owner, since it has an ornately decorated opening page with the arms of a noble family, the Cabrielli of Strà, near Padua.⁶

The *Decameron* was also transcribed by professional scribes, working either for individuals who wished to own it or for stationer-booksellers who, given the popularity of the work, could have been confident of finding customers for the work. A copy, dated 1409, made by Ghinozzo di Tommaso Allegretti of Siena belongs to a group of at least fifteen manuscripts that he produced during his exile in Bologna ('in Bologna a' chonfini o peggio', according to the colophon, Geneva, Bibliotheca Bodmeriana, MS Bodmer 38, fol. 187^r) – almost certainly as a means of earning an income.⁷ Most of the manuscripts produced by these professionals were of medium or low quality. A uniquely prestigious copy, however, is MS Holkham misc. 49 in the Bodleian Library, Oxford. This was illuminated in about 1467 by Taddeo Crivelli for Teofilo Calcagnini, a favoured young courtier of Ferrara, as a gift from Duke Borso d'Este. There are decorated borders at the start of the work and of each Day; a miniature on the opening page depicts the members of the *brigata* as they gather in S. Maria Novella; illuminated initials at the start of each Day depict the queen or king of that Day. The transcription of the text itself, on vellum in a gothic hand, may have been carried out in an earlier period.⁸ This Bodleian copy, produced with exceptional care, shows that the *Decameron* could also be prized and enjoyed by readers of high social class. We know, too, that the dukes of Milan had a copy in their library in Pavia and that a cultured marquis of Mantua, Ludovico III Gonzaga, owned a copy in

⁶ Branca, *Tradizione*, II, 96, 107-8, 129-32; Vittore Branca, 'Domenico Caronelli mercatante coneglianese, boccaccista appassionato fra linguazo veneto e ipercorrettismo toscano', in *La sapienza civile: studi sull'Umanesimo a Venezia* (Florence: Olschki, 1998), pp. 35-48; Ciardi Dupré Dal Poggetto, 'L'iconografia', pp. 24-31, 104-14; Cursi, *Il Decameron*, pp. 53-6, 86-8, 91-2, 171-2, 203-4, 216-7.

⁷ Branca, *Tradizione*, II, 94-5; Cursi, *Il Decameron*, pp. 68-71, 202-3.

⁸ Branca, *Tradizione*, II, 102-3; Cursi, *Il Decameron*, pp. 103-5, 212-3. See too Rhiannon Daniels, *Boccaccio and the Book: Production and Reading in Italy, 1340-1520* (London: Legenda, 2009), pp. 76-101.

1472.⁹ Upper-class appreciation of Boccaccio's work is demonstrated in a different way in a set of four paintings illustrating the story of the infernal hunt witnessed and then turned to his own advantage by Nastagio degli Onesti (V. 8). These were commissioned by Antonio Pucci in Florence in 1483 from the workshop of Sandro Botticelli, as gifts to mark the marriage of his son Giannozzo to Lucrezia Bini.

Printed editions to the mid-eighteenth century

After the printing press had been introduced into Italy in the 1460s, it is not surprising that it took over almost entirely the reproduction of a work as long as the *Decameron*. The text was printed in cities throughout the peninsula. Perhaps appropriately in view of the early manuscript circulation of the work, the first printed edition, known from its colophon as the 'Deo gratias', was produced in Naples around 1470; but Venice soon became the most influential centre of publication. For nearly half a century, no edition shows evidence of any concern to present an accurate text.¹⁰ But in the sixteenth century, the presentation of the *Decameron* as a text and as a material book changed direction again. We can identify three major tendencies, linked with each third of the century. The first was a completely fresh approach to the correctness of the text itself, beginning with two editions that appeared within two months of each other in 1516. This new concern reflects the rise in the status of Boccaccio's prose, and especially that of the *Decameron*, as a model for vernacular usage. It was now being imitated by the leading contemporary authors, notably Pietro Bembo and Iacopo Sannazaro; others who aspired to write elegant prose needed a reliable text to imitate if they were going to keep up to date with the latest trend. The almost simultaneous

⁹ Elisabeth Pellegrin, *La Bibliothèque des Visconti et des Sforza ducs de Milan au XV^e siècle* (Paris: Centre National de la Recherche Scientifique, 1955), pp. 267, 324; M. Faloci Pulignani, 'L'arte tipografica in Foligno nel secolo XV', *La Bibliofilia*, 2 (1900-01), 23-35 (pp. 34-5).

¹⁰ Paolo Trovato, *Con ogni diligenza corretto: la stampa e le revisioni editoriali dei testi letterari italiani (1470-1570)* (Bologna: Il Mulino, 1991), p. 121; Brian Richardson, *Print Culture in Renaissance Italy: The Editor and the Vernacular Text, 1470-1600* (Cambridge: Cambridge University Press, 1994), pp. 31-2, 44; Daniels, *Boccaccio and the Book*, pp. 101-25. The classic bibliography is Alberto Bacchi Della Lega, *Serie delle edizioni delle opere di Giovanni Boccacci latine, volgari, tradotte e trasformate* (Bologna: Romagnoli, 1875).

production of these two editions also reflects the intense rivalry developing between scholars and presses in Venice and Florence in editing Trecento literature. The first of this pair of editions was brought out in Venice in May by the press of Gregorio de Gregori and edited by the patrician Nicolò Delfino (Dolfin), who claimed to have restored the work ‘alla sua intera et chiara lettione’, selecting from ‘molti antichissimi testi’ those parts that seemed to correspond most closely to the author’s intention. Florence responded with a *Decameron* based on the only previous Florentine edition (1483) with some use of the Florentine manuscript copied by Mannelli. The Venetian edition proved the more influential. Most significantly, a copy of it (now Florence, Biblioteca Nazionale Centrale, 22 A 4 2) was used as the basis for another edition printed in Florence in 1527, prepared by a group of men who corrected Delfino’s text with readings derived from manuscripts, including the Mannelli manuscript at a late stage. This assiduously prepared *Decameron* was, as we shall see, regarded as authoritative for over two centuries.¹¹

The following three decades saw both a marked acceleration in the printing of the *Decameron* and a shift of emphasis in its editing. Readers now wanted to use Boccaccio’s work as a prose model as well as for enjoyment, and so the main innovations concerned the provision by editors of various aids to comprehension and imitation, including wordlists with definitions, annotations and other explanations, often intended for non-Tuscan readers.¹²

From 1559, editors of the *Decameron* faced an entirely new challenge. The Index of Prohibited Books issued in that year included the *Decameron*, printed thus far ‘cum intollerabilibus erroribus’ (‘with intolerable errors’). These perceived shortcomings concerned Boccaccio’s often unflattering portrayal of the clergy and of religious matters, judged in the climate of the Counter-Reformation to be a threat to the Catholic Church. The Index of 1564 and its successors, however,

¹¹ Trovato, *Con ogni diligenza corretto*, pp. 165-7, 177-8, 183-4; Richardson, *Print Culture*, pp. 60-1, 83, 86.

¹² Trovato, *Con ogni diligenza corretto*, pp. 216-8, 225-7, 247-51; Richardson, *Print Culture*, pp. 98-100, 110-4; Marco Pacioni, ‘Il paratesto nelle edizioni rinascimentali italiane del *Decameron*’, in Marco Santoro (ed.), *Dante, Petrarca, Boccaccio e il paratesto: le edizioni rinascimentali delle ‘Tre corone’* (Rome: Edizioni dell’Ateneo, 2006), pp. 77-98.

offered a partial solution: the stories could be printed as long as they appeared ‘purged’ on behalf of the Holy Office.¹³ Florence, which had a strong interest in claiming Boccaccio as its own author, was the first city to rise to the challenge. The scholar Vincenzo Borghini and other Florentines appointed as Deputati by Grand Duke Cosimo de’ Medici prepared an edition that was printed in 1573. They had two roles that were to a large extent contradictory. On the one hand, they were trying to restore as much of the text as they could retain to what they considered its original form, and in a much more serious way than recent editors such as Ruscelli working in Venice; so they restored many of the archaic or unfamiliar forms that had been removed by earlier scribes and editors. They relied above all on the Mannelli manuscript, which was now in the Biblioteca Laurenziana and which they dubbed the ‘Ottimo’. In comparing the variants of manuscript and earlier printed texts, the Deputati wondered perceptively on one occasion whether Boccaccio might have published two differing texts in succession: ‘siamo stati [...] dubbii se nel principio fussero per avventura usciti fuori, et dal medesimo autore, duoi testi, l’un prima et l’altro poi, et l’ultimo in qualche cosellina, come sarebbe questa, diverso dal primo’.¹⁴ On the other hand, the Deputati had to ‘purge’ the work of Boccaccio’s supposed ‘errors’.¹⁵

However, very soon after the printing of this *Decameron*, the Church decided that this censorship had not been strict enough and banned sales of the edition. Lionardo Salviati was appointed by Grand Duke Francesco de’ Medici to prepare a freshly expurgated text, and his edition was published in 1582.¹⁶ A third expurgated *Decameron*, prepared by Luigi Groto, was published in Venice in 1588. To get an idea of how these three censorships operated, we can summarize their treatment of two stories, those of Masetto da Lamporecchio, who pretends to be deaf and dumb while working as a gardener in a Tuscan convent and satisfying the nuns’ carnal desires (III. 1), and that of

¹³ J. M. de Bujanda, *Index de Rome, 1557, 1559, 1564: les premiers Index romains et l’Index du Concile de Trente* (Sherbrooke: Centre d’études de la Renaissance, 1990), pp. 384, 827.

¹⁴ Giuseppe Chiecchi (ed.), *Le annotazioni e i discorsi sul ‘Decameron’ del 1573 dei Deputati fiorentini* (Rome and Padua: Antenore, 2001), p. 275.

¹⁵ Richardson, *Print Culture*, pp. 161-5.

¹⁶ Richardson, *Print Culture*, pp. 168-73; Gustavo Bertoli, ‘Le prime due edizioni della seconda “Rassettatura”’, *Studi sul Boccaccio*, 23 (1995), 3-17.

Nastagio degli Onesti. The Deputati simply change the opening of the Masetto story, so that it is set in a sort of finishing school run by a widowed countess. They do not intervene in the story of Nastagio. Salviati distances III.1 further from Christianity: the convent in Tuscany becomes a tower in Alexandria where girls are kept before being sent off to the Sultan of Babylon, and Masetto is a Jew whose real name is Massèt. In case any reader got mistaken ideas about the Afterlife, the infernal vision witnessed by Nastagio becomes a ruse of the Devil; and Boccaccio's concluding tongue-in-cheek remark that the incident made all the women of Ravenna more submissive to men is rendered hypothetical: this *would* have happened if wise men had not revealed the Devil's work. Groto intervenes heavily in the text of the tale of Masetto, turning it into a folk tale, albeit a risqué one. An astrologer predicts to the king of Sicily and his eight barons that their young daughters will become pregnant before marriage, the girls are enclosed in a remote palace in the middle of a forest, but a Tuscan lord disguised as the humble Masetto manages to get into the place and ensure that the prediction is fulfilled. He marries the princess and finds noble husbands for the other girls. In the case of Nastagio, the text is not altered but Groto repeats a marginal note from his source text, Ruscelli's edition of 1552 (fols. Q8^v-R1^r), that warns that this is a 'cantafavola' and sets out the orthodox position on the spirits of the dead: they have no bodily form and are never allowed out of the place to which they are allocated.

Groto's *Decameron* appeared again only twice. Salviati's version enjoyed a more enduring success, being printed eight times between 1585 and 1638. But publishers naturally continued to cater for those readers, in Italy and elsewhere in Europe, who wanted the complete and unexpurgated *Decameron*. Initially, such editions could only be produced north of the Alps: for example, the 1527 text was the main source of an edition printed in Amsterdam in 1665 by Daniel Elzevier. But then, in the eighteenth century, Italians began to produce the full *Decameron* again. One of the factors underlying the demand for Boccaccio's work in Italy was that the text was regarded by linguistic purists as the best model of Tuscan prose. At first, the real place of publication had to be concealed. For instance, the *Decameron* was printed in 1703 and 1718, purportedly in Amsterdam but really in Naples; the latter edition, at least, was produced by Lorenzo

Ciccarelli.¹⁷ It received one kind of institutional blessing when it was adopted as a source for the Accademia della Crusca's dictionary of the Italian language. Ciccarelli seems to have had two motives in producing his editions of Tuscan authors such as Boccaccio, Gelli and Galileo: to satisfy scholarly demand in a city that was then one of the centres of purism and to promote texts that had been out of favour with the Church. The London *Decameron* of 1725, edited by the poet Paolo Rolli and printed by Thomas Edlin, marked a tentative step forward in the editing of the text.¹⁸ Rolli based his text on the 1527 edition, as his title page declares, but he also listed variants derived from four other Cinquecento editions and from the Holkham Hall manuscript, which had recently been acquired by Thomas Coke, Earl of Leicester, during his travels in Italy.¹⁹

In this period some men of letters were becoming anxious about the rise of reading for entertainment among the less well educated; novels were felt by some to be particularly dangerous.²⁰ So of course were some of the stories of the *Decameron*. Rolli dealt with possible objections to his unexpurgated text by citing on fol. C4^v Boccaccio's own dictum beginning 'Niuna corrotta mente intese mai sanamente parola', about the tendency of corrupt minds to misinterpret even pure words (Conclusione dell'autore, 11). A particular problem was felt to exist in the case of adolescents of both sexes. On the one hand, the young had to be helped to study the Tuscan language of the *Decameron*; on the other hand, they had to be protected from what were termed 'tutte le cose al buon costume nocive', as the title page of an edition of 1751 put it (Bologna: Lelio Dalla Volpe). A bishop

¹⁷ Neil Harris, *Bibliografia dell'Orlando Innamorato*, 2 vols (Modena: Panini, 1988-91), II, 157-8; Gustavo Costa, 'La cerchia dei duchi di Laurenzano e una collaborazione di Vico', *Bollettino del Centro di studi vichiani*, 10 (1980), 36-58 (pp. 40-9); Vincenzo Ferrone, *Scienza natura religione: mondo newtoniano e cultura italiana nel primo Settecento* (Naples: Jovene, 1982), pp. 91-3, 136-42, 466 n. 16; Mario Ajello, *L'inchiostro del Diavolo*, 2nd edn (Milan: Ponte alle Grazie, 2004).

¹⁸ On this figure, see George E. Dorris, *Paolo Rolli and the Italian Circle in London, 1715-1744* (The Hague: Mouton, 1967).

¹⁹ W. O. Hassall, 'Portrait of a Bibliophile II: Thomas Coke, Earl of Leicester (1697-1759)', *Book Collector*, 8 (1959), 249-61 (pp. 259-60).

²⁰ See, for instance, the warning of Giuseppe Baretti cited in Gilberto Pizzamiglio, 'Le fortune del romanzo e della letteratura d'intrattenimento', *Storia della cultura veneta: Il Settecento*, I (Vicenza: Neri Pozza, 1985), 171-96 (p. 172).

condemned the work in 1759 as more dangerous to youth than the works of Luther and Calvin.²¹ For these young readers, selections of between twenty-eight and forty-one suitable stories appeared in Italy between 1739 and 1754. In the sixteenth century, expurgation would have targeted implied criticism of the clergy, but this eighteenth-century expurgation also removed anything sexually explicit. One editor, Alessandro Maria Bandiera of Siena, of the Servite order, for example, removed what he called ‘alcuni colori, che dipingono più al vivo la disonesta passione, e che mi sono perciò paruti provocativi di carnale concupiscenza, specialmente appresso di giovani leggitori’ (Venice: Tommaso Bettinelli, 1754, fol. A5^r). For students of Italian in Britain, a group of stories was printed in London in 1791; an advertisement inserted at the end explicitly refers to ‘students of the Italian language’. In spite of the Protestant context, the choice of stories was similar to those made in Italy. The tale of Masetto was, for instance, judged inappropriate for any of these collections; however, Nastagio did appear in the London anthology after being omitted from the Italian ones.

Printed editions and studies since 1761

Although the unexpurgated *Decameron* remained on the Index until as late as 1891, scholars and printers in Italy began openly to turn a blind eye to this prohibition from the mid-eighteenth century. The edition that most clearly marks the beginning of the modern study of the text appeared in Lucca in 1761. One of its main promoters was the scholar Angelo Maria Bandini, an ordained priest. The editors took the Mannelli manuscript as their sole foundation, even following the scribe’s spelling meticulously. This approach dominated for over a century, though editors after 1761 (including Ugo Foscolo in his London edition of 1825) tended to modernize spelling.

In the late nineteenth century, scholarly attention moved to the manuscript that is now Hamilton 90 in Berlin. This was in the possession of Giuliano de’ Medici in the early sixteenth century, when

²¹ Alfonso Maria de’ Liguori, *Dissertatio de iusta prohibitione et abolitione librorum nocuae lectionis* (Naples: Di Domenico, 1759), p. 71, cited in Patrizia Delpiano, *Il governo della lettura: Chiesa e libri nell’Italia del Settecento* (Bologna: Il Mulino, 2007), p. 52.

Bembo saw it, and was later owned by Apostolo Zeno; but it had never been studied closely or used in preparing a printed edition. Nobody as yet suspected who had copied it and hence how crucially important it was. Its fate appears to have hung by a thread at one point: following Zeno's death in 1750 it passed into a Dominican library in Venice, but after the Napoleonic invasion it was probably stolen. It was acquired for the collection of another British aristocrat, Alexander Douglas-Hamilton, tenth Duke of Hamilton, and was then purchased by the Prussian government at a Sotheby's sale of 1882.²² In Berlin it was soon studied by German scholars, Adolf Tobler (1887) and Oskar Hecker (1892 and 1895). Boccaccio's hand was still not identified, but it was now recognized that this manuscript was of fundamental importance for establishing the text. Editors had to reassess the evidence and pay less attention to the Mannelli manuscript, though this still had a role to play in passages where the Berlin manuscript was clearly in error and of course in the three sections that were missing.

How has the text of the *Decameron* been transformed since the entry of the Berlin manuscript onto the modern scholarly scene? An edition by Aldo Francesco Massèra using the Berlin and Mannelli manuscripts and the 'Deo gratias' edition came out in 1927 in the 'Scrittori d'Italia' series (Bari: Laterza). But its authority was challenged immediately. In the same year, Michele Barbi published a landmark article 'Sul testo del "Decameron"', in which he argued that it was not possible to derive a correct text from B and Mn alone, that the whole manuscript tradition should therefore be considered and that this tradition also revealed evidence of authorial revisions.²³ In 1933, Barbi saw B at first hand in Florence with his assistant Alberto Chiari and judged it autograph. For reasons that appear to be unknown, this crucial discovery was publicized only in the post-war period in short articles by Chiari that lacked supporting evidence and thus failed to convince. But Barbi's advice on the need to study a larger selection of manuscripts was followed by two scholars, working independently of each other. The first new edition to appear was that of Vittore Branca (Florence: Le Monnier, 1951-52), the second that of Charles Singleton (Bari: Laterza, 1955).

²² Branca, *Tradizione*, II, 236-41.

²³ Reprinted in Michele Barbi, *La nuova filologia e l'edizione dei nostri scrittori da Dante al Manzoni* (Florence: Sansoni, 1973), pp. 35-85.

The full importance of the Berlin manuscript was revealed at last in 1962, when Pier Giorgio Ricci and Branca examined it directly in Venice and demonstrated that it had been transcribed by Boccaccio towards the end of his life.²⁴ Following Singleton's edition of a diplomatic transcription (see note 4), Branca produced a new edition based on B and, for the sections missing in this manuscript, on Mn.²⁵ This, at least for the moment, is regarded as the authoritative text.

Yet one question that remained to be resolved was that of Boccaccio's supposed revisions of his masterpiece. From the early 1990s, Branca, first on his own and then with Maurizio Vitale, established the status of P as an earlier redaction and analysed the rationale for the revisions that, as we saw earlier, Boccaccio had introduced by the 1370s (see note 4). Another major question concerned the ways in which the *Decameron* was circulated in manuscript up to the arrival of printing. Vittore Branca had portrayed the *Decameron* as above all a 'merchant epic', in which many of the protagonists used their wits or good fortune to survive in the commercial world in which Boccaccio himself had worked. Correspondingly, Branca drew a romanticized picture of an 'adventurous and irregular' manuscript tradition, which the author and his circle did not try to control during his lifetime, and in which the text was transcribed mainly by amateur and middle-class scribes who were liable to adapt their copies to suit their own tastes.²⁶ However, Branca did not back up this account with detailed evidence, and since the late 1990s his vision has been considerably modified by the more pragmatic scrutiny of a younger scholar, Marco Cursi, a former student of the great palaeographer Armando Petrucci. Cursi's research has suggested, in particular, that Boccaccio may indeed have been keen to supervise the process of publication and also to encourage the reading of his stories by those of high social status, and that after Boccaccio's lifetime copying was shared fairly equally between professional and amateur copyists.²⁷

²⁴ Vittore Branca and Pier Giorgio Ricci, *Un autografo del Decameron: Codice Hamiltoniano 90* (Florence: Olschki, 1962).

²⁵ Giovanni Boccaccio, *Decameron: edizione critica secondo l'autografo Hamiltoniano*, ed. by Vittore Branca (Florence: Accademia della Crusca, 1976).

²⁶ Branca, *Tradizione*, II, 182-201, and 'Copisti per passione, tradizione caratterizzante, tradizione di memoria', in *Studi e problemi di critica testuale* (Bologna: Commissione per i testi di lingua, 1961), pp. 69-83 (pp. 69-77).

²⁷ Cursi, *Il Decameron*, pp. 134-42.

A comprehensive study of the transformations of the *Decameron* would have to extend much further to include the many other metamorphoses or appropriations of one sort or another. These include not only artistic ‘visualizations’ of the stories, but also many translations from the Trecento onwards, operas based on single stories and films made up of a selection of stories, of which the best known by far is Pasolini’s *Il Decamerone* of 1972, set in and around Naples. However, the history of Boccaccio’s own *Decameron* also rewards study. It offers us glimpses, first of all, of the evolution of the technique of one of the ‘tre corone’ of medieval Italian literature. It also shows clearly that the way we approach texts is never fixed, that we manipulate and interpret them according to our changing preconceptions and preoccupations. The text of the *Decameron* has been reproduced and presented differently according to its different readerships, ranging from merchants to courtiers and students of all ages, and as a result of interventions by interested parties including the rival scholars of Florence and Venice and the Holy Office. Much progress has been made in its study over the last sixty years or so, as the various transformations of previous centuries have given way to a clearer picture of the original *Decameron*, or more accurately of the two original *Decamerons*, represented by the Paris and Berlin manuscripts. We know much more, too, about its early manuscript circulation. But there is certainly more to be learned about the complex story of its transformations from Boccaccio’s desk to pre-modern times. There may be further discoveries concerning Boccaccio’s revisions, and the versions of the seventeenth and eighteenth centuries await exploration in detail. Italian librarians should certainly keep some room on their shelves for future editions and studies.

Shared cataloguing as an aid to the study of early modern manuscripts

Giliola Barbero

Università Cattolica, Milan

The study of early modern manuscripts is an indispensable tool to a better knowledge and discernment in the history of texts and their transmission. At the same time, the analysis of early modern manuscripts can provide a valuable insight into a greater understanding of institutions and people yet to be researched by scholars. This paper presents some examples of how catalogues and cataloguing procedures can assist scholars in the study of manuscript texts, their subsequent transmission, and the ways in which prescriptive authority lists can be applied in cataloguing and researching early modern political manuscripts.¹

Catalogues provide access to documentation and historical sources. This statement might appear self-evident, but it is important to recall. Without catalogues based on a thorough knowledge of manuscript sources, scholars would be unable to re-trace the outline of European cultural history: this is true both for medieval manuscripts and early modern political manuscripts, since the ‘manuscript age’ did not come to an end with Johannes Gutenberg's invention of the printing press.

Past neglect of manuscript culture, within the field of early modern studies, has, as a consequence, made it more difficult to identify texts, authors, handwritings, book-owners and old collections. There is a lack of the same philological and palaeographical instruments which are available in medieval manuscript studies. I have no knowledge of any tools specifically aimed at early modern manuscripts and texts similar to Eligius Dekkers' *Clavis patrum latinorum*, or Ludwig Bertalot's *Initia humanistica latina* and it is extremely difficult to

¹ This article is based on a paper given at a workshop on “Scribal culture in Italy 1450-1650”, supported by the Arts and Humanities Research Council and held at the British Library on 20th November 2009. I am indebted to Brian Richardson, Filippo De Vivo, Laura Nuvoloni and Andrea Del Cornò, for their valuable comments and help in translation.

catalogue modern manuscripts without the aid of such tools to assist in their identification.² The new interest in the so-called ‘scribal culture’ and scribal publications should certainly encourage both scholars and librarians to produce similar resources for the study of early modern texts, in order to facilitate the acquisition of a deeper knowledge of modern manuscripts and their transmissions. For these reasons, I believe that our primary task is to create collective tools and integrated systems capable of sharing information and data, thus avoiding needless duplication of efforts by both scholars and cataloguers.

As catalogues consist of names, titles, *incipits*, etc., this information could be shared through electronic databases. The Istituto Centrale per il Catalogo Unico (ICCU) has produced a shared catalogue of manuscripts, known as ManusOnLine. ManusOnLine is an Internet website and, at the same time, the name of a project dedicated to the furtherance of a census of the entire patrimony of manuscripts as preserved in Italian libraries. The project could be said to have begun in the 1980s with the development of a software, installed on a single computer, designed to generate printed catalogues.³ In 2008, ManusOnLine developed into a Web application. Bibliographical descriptions of manuscripts are added to a central database, hosted by ICCU in Rome, which can be accessed online.

² E. Dekkers, *Clavis patrum latinorum* (Steenbrugis: in Abbatia Sancti Petri, 1951); editio altera aucta et emendata, 1961; editio tertia, 1995; L. Bertalot, *Initia humanistica latina*, I *Poesie* and II/1-2 *Prosa* (Tübingen, 1985-2004).

³ L. Merolla; L. Negrini (eds.), *Guida al software Manus* (Rome: ICCU, 2001). For a discussion about cataloguing methods elaborated in view of the creation of Manus OnLine see M. C. Cuturi (ed.), *Il manoscritto. Situazione catalografica e proposta di una organizzazione della documentazione e delle informazioni. Atti del Seminario di Roma, 11/12 giugno 1980* (Rome: ICCU, 1981); V. Jemolo, M. Morelli (eds.), *Guida a una descrizione uniforme dei manoscritti e al loro censimento* (Rome: ICCU, 1990); *Metodologie informatiche per il censimento e la documentazione dei manoscritti. Atti dell'incontro di Roma, 18-20 marzo 1991 a cura del Laboratorio per la documentazione e la catalogazione del manoscritto* (Rome: ICCU, 1993); M. Menna, *L'ICCU e l'informatizzazione del materiale manoscritto*, in A. Paolini (ed.), *Manoscritti librari moderni e contemporanei. Modelli di catalogazione e prospettive di ricerca. Atti della giornata di studio Trento, 10 giugno 2002* (Trent: Provincia autonoma di Trento, 2003), pp. 13-7.

A shared name authority file has been created and records are added directly using a Web-based interface. In September 2010 ManusOnLine comprised around 100.000 records.⁴

The ManusOnLine public catalogue can be searched or browsed in different ways. Searches can be delimited to a specific manuscript collection as preserved in a single library, and ManusOnLine can additionally provide a short history of the library and its collections. Other search options are also available combining different criteria. For example, author's name and work's title, or library's name and author's name, etc. The manuscripts descriptions available are the result of several cataloguing projects carried out by libraries or academic institutions: some projects produced more detailed descriptions, though others created only simple indexes of names and inventories of texts.

As an authority control system is implemented, cataloguers are required to match their descriptions to names as listed in the shared authority file or, where the need arises, to create new authorised forms of names. At a central level, ICCU oversees the task of linking different forms of a given name, deleting incorrect or unauthorised entries, matching names with existing recognised persons through biographical indexes and specialist literature, and linking internal records with external resources. For example, in the case of the scribe Francesco Marcaldi (fl. 1571), recently published information was added to the database. Initially, cataloguers were unable to establish the author's name and simply transcribed it from the forms in which it appeared in several manuscripts. ICCU however succeeded in matching the name to a specific person, the scribe Francesco Marcaldi (recently studied by Brian Richardson), establishing not only a *floruit* period during which he was active, but additionally drawing together a brief description of his life ("Nota biografica") and bibliographical information (collated in the "Note al nome, fonti o note bibliografiche").

⁴ *ManusOnLine*, <http://manus.iccu.sbn.it>; G. P. Bagnato, G. Barbero, M. Menna, *ManusOnLine: un'applicazione web per il patrimonio manoscritto*, in *Atti del Congresso Nazionale AICA 2009. Un nuovo "made in Italy" per lo sviluppo del Paese. ICT per la valorizzazione dei beni e delle attività culturali*, Roma 4-6 novembre 2009, Università La Sapienza, Rome, 2009 (electronic publication).

In a further example, from the work of Tommaso Bozza, *Scrittori politici italiani dal 1550 al 1650*, ICCU was able to amend the authority records related to Pio Muzio and Valeriano Castiglioni, two Benedictine monks who lived in San Simpliciano Abbey in Milan, and whose learned activities are discussed in the following pages.⁵ Furthermore, each name as listed on ManusOnLine is identifiable by a unique code ["CNMA"] and can be linked to an International Standard Authority Data Number. Authority control is a simple, though crucial, principle, well-known in library science, though applied for the first time in the field of manuscript studies.⁶ ICCU is also planning to apply authority controlled forms to titles and manuscripts' *incipits*. ManusOnLine will then emerge as more than just a repository of manuscript descriptions, but additionally as a useful tool for their study and understanding. Electronic catalogues are increasingly becoming research instruments in themselves. This requires cataloguers not only to possess traditional librarianship skills, but, critically, good historical knowledge and proper training in research methodologies. To scholars and researchers, consulting an electronic catalogue should result in an act of discovery, similar to the unearthing of buried manuscripts. It was while working at the ManusOnLine project that my attention was drawn to the manuscript collection of San Simpliciano Abbey.

San Simpliciano, Milan

In the course of my research and cataloguing of manuscripts at the Biblioteca Nazionale Braidense in Milan for the ManusOnLine project, I became aware of how interesting and sizeable an amount of modern political (and scientific) texts had been written in the monastery of San Simpliciano. These manuscripts were later acquired by the Biblioteca Braidense following the suppression of religious orders imposed by

⁵ T. Bozza, *Scrittori politici italiani dal 1550 al 1650* (Rome: Edizioni di Storia e Letteratura, 1980), pp. 146-7; see records online at <http://manus.iccu.sbn.it>

⁶ M. Menna, *Il progetto Manus: problemi di authority control nella catalogazione dei manoscritti*, in M. Guerrini, Tillet Barbara B. (eds.), *Authority control. Definizione ed esperienze internazionali. Atti del convegno internazionale, Firenze, 10-12 febbraio 2003* (Florence: University Press - AIB, 2003), pp. 307-11.

Napoleon at the end of the XVIII century (1798).⁷ San Simpliciano's medieval manuscripts had already been studied by Mirella Ferrari in 1980 and some modern ones had been listed by Monica Pedralli, while Stefania Castelli had identified a few in a list of manuscripts previously owned by suppressed religious orders. Nobody, however, had described the collection in its entirety and recognised San Simpliciano as an important centre of scribal production.⁸

Mariano Armellini, a historian of the Cassinese Congregation, studied San Simpliciano's manuscript collection at the end of seventeenth century and listed several works produced by the Benedictine monks, at the time extant and preserved in the monastery's library: Agostino Lampugnano's religious and poetic works, Benedetto Settala's spiritual works, Pio Muzio's treatises and political discourses, Valeriano Castiglioni's and Valerio Deganis's works.⁹

At present, a search for "Muzio, Pio" in ManusOnLine, retrieves several records:

Milano, Biblioteca Ambrosiana, ms. R84 sup.

In Latin and Italian, on paper, written in Milan in the first half of the 18th century, ff. I - 792 - I', pagination from 1 to 1567, mm 267 x 197, the main text in a professional cursive hand with few corrections; title on p. 1 and the *Indice* in a small round hand by Giuseppe Antonio Sassi.

⁷ G. Picasso (ed.), *Monasteri benedettini in Lombardia* (Milan: Banco Ambrosiano, 1980); M. Pogliani, *Contributo per una bibliografia delle fondazioni religiose di Milano*, «Ricerche storiche sulla Chiesa Ambrosiana», XIV (1985), pp. 159-84.

⁸ M. Ferrari, *Biblioteche e scrittoi benedettini nella storia culturale della diocesi ambrosiana*, «Ricerche storiche sulla chiesa Ambrosiana», 9 (1980), p. 231; S. Castelli, *Un antico elenco braidense e i codici dei "conventi soppressi" nelle biblioteche milanesi*, "Italia medioevale e umanistica", 34 (1991), pp. 199-257; M. Pedralli, *Novo, grande, coperto e ferrato. Gli inventari di biblioteca e la cultura a Milano nel Quattrocento* (Milan: Vita e Pensiero, 2002), p. 450.

⁹ M. Armellini, *Bibliotheca Benedictino Casinensis sive scriptorum Casinensis Congregationis alias S. Justinae Patavinae qui in ea ad haec usque tempora floruerunt operum, ac gestorum notitiae* (Assisi: Feliciano e Filippo Campitelli, 1731-1732), I, pp. 62-5, 101 e II, pp. 145-8, 203-7; Filippo Argelati refers to Armellini's visit in San Simpliciano, see F. Argelati, *Bibliotheca scriptorum mediolanensium*, II, (Milan: In aedibus Palatinis, 1745), col. 758, 980, 555.

Quires of 8 leaves in the body of the codex, of 12 leaves in the *Index*, plus one printed bifolium (starting at p. 1565); two vertical bounding lines obtained by folding the leaves, no visible ruling, 18-22 written lines; catchwords on lower right corner of each *verso*. Binding in parchment over paste-boards.

pp. 1-1514 Pio Muzio, *Historia Triultia ab abbate Mutio composita compendio seu indice alphabetico aucta anno MDCCXII Ioseph Antonio Saxio Bibliothecario*, inc. «Illustrium virorum virtutes et res praeclare gestas e tenebris et oblivione...», expl. «...et de hac multa dicit textor qui sequentes versus de ea cecinit. Quid facit in terris damigella Trivulcia? ... inter heroinas sui temporis merito connumeratur et comendatur»; pp. 1515-1516 blank.

pp. 1517-1564 Giuseppe Antonio Sassi, *Indice dell'Istoria Trivultia dell'Abbate Mutio in forma di compendio con ordine alfabetico*, inc. «Alessandro quarto figlio del Conte Gian Fermo e di Maria Valperga, nipote del Magno...», expl. «... Bartolomeo, Gaspare, Gio. Battista e Carlo Antonio 52».

pp. 1565-1566 *De generica et specifica nobilitate, ad Theodorum et Io. Antonium fratres Trivultios*, 1706 die Mercurii vigesima quarta mensis Martii (edited by the *Collegium Iudicum Mediolani, comitum et equitum*).

p. 1567 *Ordine inviato a Giovanni Antonio Trivulzio*, 24 marzo 1712 (copy); pp. [1568]-[1570] blank.¹⁰

Milano, Biblioteca Nazionale Braidense, ms. AD.XV.20/13

In Latin, on paper, autograph, written by Pio Muzio in Milan in the first half of the 17th century, before 1659, ff. 34, modern foliation, mm 255 x 185, Muzio's small cursive hand.

¹⁰ A. Ceruti, *Inventari dei manoscritti della Biblioteca Ambrosiana*, 4 (Trezzano sul Naviglio: Etimar, 1978).

One quire of 32 leaves with one additional bifolium inserted between ff. 29 and 32; catchwords in lower right corner of each *verso*. Paste-board binding.

ff. 2r-30r Pio Muzio, *Epistolae familiares*; ff. 30v-34v blank.¹¹

Milano, Biblioteca Nazionale Braidense, ms. AF.IX.73

In Italian, on paper, written probably in Milan in the first half of the 17th century, before 1659, ff. III - 78 - III', modern foliation including fly-leaves, mm 262 x 200, in a cursive professional hand with a few Muzio's autograph corrections e. g. on ff. 5v, 7v, 35r, 46v.

Collation: 1 (26), 2 (18), 3 (22), 4 (12); no visible ruling, but 29 regular written lines, catchwords in lower right corner of each quire. Original binding on parchment over paste-boards, with stubs of two fastening ties.

ff. 5r-67v Pio Muzio, *Viaggio in Francia anno 1618*; ff. 1r-4v and 68r-84v blank.¹²

Milano, Biblioteca Nazionale Braidense, ms. AF.X.31

In Latin, on paper, autograph, written by Pio Muzio in the first part of the 17th century, before 1659, ff. I - 222 - I', old pagination 1-264 from f. 28r to f. 161v and modern foliation 1-223, mm 305 x 207, Muzio's small cursive hand.

Irregular quires and several added leaves of various dimensions; no visible ruling, but 32 regular written lines; catchwords in lower right corner of each *verso*. An original letter by Carlo Rosmini to Robustiano Gironi, the librarian of the Braidense Library, relating to the two copies of the work and dated 1815 February 28, preserved with the codex. Original binding on parchment over paste-boards.

¹¹ Armellini, *Bibliotheca Benedictino Casinensis*, II, p. 146; Castelli, *Un antico elenco braidense*, pp. 209, 256-7. C. Mozzarelli, «Senso cristiano e fine religioso», *fondazione pattizia e appetitus societatis. Il benedettino milanese don Pio Muzio e le sue Considerationi sopra Cornelio Tacito (1623)*, «Studia Borromaica», 14 (2000), pp. 207-12.

¹² Armellini, *Bibliotheca Benedictino Casinensis*, II, p. 146; Castelli, *Un antico elenco braidense*, pp. 209, 246.

ff. 1r-214r Pio Muzio, *Trivultiorum stemma, origo et res gestae ad Herculem Theodorum Trivultium*; several blank folios.
f. 2r Dedicatory letter to Ercole Teodoro Trivulzio
f. 3r Letter to the reader
ff. 4r-9v Table of contents
ff. 28r-214r, *Historia* inc. «Illustrium virorum virtutes et res praeclare gestas e tenebris et oblivione...»; text not continuous.¹³

Milano, Biblioteca Nazionale Braidense, ms. AF.X.32

In Italian, on paper, written probably in Milan during the first half of the 17th century, before 1659, ff. I - 351 - I', modern foliation, mm 310 x 215, in a cursive professional hand with Muzio's autograph corrections.

Irregular quires and several added leaves of various dimensions; two vertical bounding lines obtained by folding the leaves, catchwords in lower right corner of each *verso*. 19th - 20th century binding on red and white chequered designed paper over paste-boards.

ff. 3r-346v Pio Muzio, *Considerationi sopra Cornelio Tacito* (see *Considerationi sopra Cornelio Tacito di don Pio Mutio milanese*, Brescia, Bartolomeo Fontana, 1623); several blank folios.¹⁴

¹³ Armellini, *Bibliotheca Benedictino Casinensis*, II, p. 146; I. Ghiron, *Bibliografia lombarda. Catalogo dei manoscritti intorno alla storia della Lombardia esistenti nella Biblioteca Nazionale di Brera (continuazione)*, «Archivio Storico Lombardo», 9 (1882), p. 702; Castelli, *Un antico elenco braidense*, pp. 209, 256; Pedralli, *Novo, grande, coperto*, p. 450.

¹⁴ Armellini, *Bibliotheca Benedictino Casinensis*, II, p. 146; Mozzarelli, «*Senso cristiano e fine religioso*», p. 211; Castelli, *Un antico elenco braidense*, p. 255.

17

a la casa e se mi mette a seminare, e
 e se ancor in q^{to} andare la semina
 et in coti fare materia mi torno
 propo^{to} una fine religio^{sa}

- 27 -

Milano, Trivulzio Family' private library, Triv. 2066

In Italian, on paper, autograph, written by Giuseppe Antonio Sassi in Milan, probably in the Ambrosiana Library, in 1712, dated on f. 23v «Il fine dell'Indice della Storia Trivulzia. Luglio 1712»; ff. 24, Sassi's foliation 1-23 from f. 1, plus 10 codicological units of different origin, mm 285 x 195, main text in Sassi's small round hand.

Quires of 12 leaves; two vertical bounding lines obtained by folding the leaves, no visible ruling, 36-37 written lines; catchwords in lower right corner of each *verso*. *Ex-libris* of Gian Giacomo Trivulzio's private library: «Codice N° 2066. Scaffale N° T. I. Palchetto N° 2» on f. 1r. Original paste-board binding; title «*Memorie Trivulzie*» on front cover.

ff. 1r-23v Giuseppe Antonio Sassi, *Indice della Storia della Famiglia Trivultia scritta dall'Abate don Pio Muzio, fatto in forma di compendio con ordine alfabetico, il quale corrisponde al Libro di detta Storia, che si trova nella Biblioteca Ambrogiana nella Stanza de Manoscritti alla dritta superiore segnato R 84*, inc. «Alessandro quarto figlio del Conte Gio. Fermo e di Maria Valperga, nipote del Magno...», expl. «... Bartolomeo, Gaspare, Giambattista e Carlo Antonio 52. *Il fine dell'Indice della Storia Trivulzia. Luglio 1712*».¹⁵

Pio Muzio was born in Milan in 1574; he studied at the Jesuit school in Brera and at the University of Padua. The year 1589 saw him ordained a Benedictine in San Simpliciano in Milan and was later to become abbot of the same monastery, where he died in 1659. In 1623 Pio Muzio published his *Considerationi sopra Cornelio Tacito* in Brescia, thanks to the support received by the Archbishop Federico Borromeo (1564-1631) and wrote the *Historia Trivultia* dedicated to Ercole Teodoro Trivulzio (1620-1664).¹⁶ The autograph draft of his main political treatise, the *Historia Trivultia*, a copy of his work *Viaggio in Francia* and a collection of his letters are now preserved at the

¹⁵ G. Porro, *Catalogo dei codici manoscritti della Trivulziana* (Turin: Fratelli Bocca, 1884), p. 481 (Porro however states that the *Indice* was compiled by Pio Muzio himself).

¹⁶ Armellini, *Bibliotheca Benedictino Casinensis*, II, pp. 145-8; Argelati, *Bibliotheca scriptorum mediolanensium*, II, col. 979-83; Bozza, *Scrittori politici*, pp. 146-7; Mozzarelli, «*Senso cristiano e fine religioso*», pp. 199-215.

Biblioteca Nazionale Braidense. The same library also holds a manuscript copy of Giovanni Francesco Commendone's *Discorso sopra la corte di Roma* (ms. AF.IX.26 - described in the following pages) showing on f. 2r its previous owner's name: «Est Sancti Simpliciani, donavit Pius Mutius», written in the hand of Muzio himself. A copy of the *Historia Trivultia* with an additional autograph *Index*, composed by Giuseppe Antonio Sassi (1672-1751), Prefect of the Ambrosiana Library),¹⁷ was compiled in 1712 in the Ambrosiana Library, where it is preserved. Another autograph copy of the same *Index*, but without the main text of *Historia Trivultia*, was discovered only recently in the private library of the Trivultio Family.

A search for “Castiglione, Valeriano” in ManusOnLine, retrieves the following results:

Milano, Biblioteca Ambrosiana, ms. Y 188 sup.

In Italian, on paper, probably autograph, written in 1637, in a cursive hand probably identifiable with that of Valeriano Castiglione, ff. II - 93 - II', mm 275 x 187.

Collation no longer visible, two vertical bounding lines obtained by folding the leaves, 23-24 written lines, no catchwords. 19th or 20th century binding on brown decorated paper over paste-boards.

ff. 1r-93r Valeriano Castiglione, *Della virtù dei principi*; f. 93v blank.¹⁸

Milano, Biblioteca Nazionale Braidense, ms. AF.X.12

In Italian, on paper, probably autograph, written in the 17th century, ff. I - 187 - I', old pagination 1-384 from f. 1r to f. 186v, mm 275 x 185, in a cursive hand by different scribes, the main scribe probably identifiable with Valeriano Castiglione (cf. f. 1r).

¹⁷ C. Castiglioni, *I prefetti della Biblioteca Ambrosiana*, in *Miscellanea Giovanni Galbiati* (Milan: U. Hoepli, 1951), pp. 406-9.

¹⁸ Armellini, *Bibliotheca Benedictino Casinensis*, II, p. 205; Ceruti, *Inventari dei manoscritti*, 5, 1979 (Fontes ambrosiani, 63); G. Benzoni, *Castiglione (Castiglioni), Valeriano*, in *Dizionario biografico degli italiani*, 22 (Rome: Istituto della Enciclopedia italiana, 1979), p. 114.

Collation no longer visible, with several additional leaves of various dimensions, three printed leaves between ff. 184 and 185 («*Victoris Amedei funebre elogium*»); two vertical bounding lines obtained by folding the leaves, 25 written lines for main quires, no catchwords. 19th or 20th century binding on brown decorated paper over paste-boards.

ff. 1r- 187r Valeriano Castiglione, *Istoria del duca Vittorio Amedeo*.¹⁹

Milano, Biblioteca Nazionale Braidense, ms. AF.X.33

In Italian and French, on paper, written in the second half of the 17th century, ff. III - 1 printed leaf - 55 - III', modern foliation, mm 315 x 220, in a cursive hand by different scribes, one probably identifiable with Valeriano Castiglione (cf. f. 23r).

Irregular quires (ff. 5-14 and 23-56), single leaves, bifolia and one original letter addressed to Valeriano Castiglione; printed leaf foliated 1 containing Charles Emmanuel II Duke of Savoy's *Bando*, Torino, G. Sinibaldo, 1655; two vertical bounding lines obtained by folding the leaves. Modern limp parchment binding.

ff. 1r-56v *Miscellanea of texts concerning the war of Valdesi of 1655*, partly edited by Enea Balmas, and draft of Valeriano Castiglione, *Relatione della guerra Valdesa del 1655*.²⁰

Milano, Biblioteca Nazionale Braidense, ms. AF.X.41

In Italian, on paper, probable autograph, written in the second half of the 17th century, ff. 64, modern foliation, mm 315 x 216, in a cursive hand probably identifiable with that of Valeriano Castiglione.

Irregular quires (ff. 3-15, 16-29, 30-45, 57-62), single leaves and bifolia, including printed leaves (i.e. ff. 1, 46-49, 51-54); two vertical

¹⁹ Armellini, *Bibliotheca Benedictino Casinensis*, II, p. 205; Benzoni, *Castiglione (Castiglioni)*, Valeriano, p. 114; Castelli, *Un antico elenco braidense*, p. 255; Pedralli, *Novo, grande, coperto*, p. 450.

²⁰ E. Balmas, *La "Relatione della guerra valdesa" (1655) manoscritto inedito dell'abate Valeriano Castiglione*, «Bollettino della Società di Studi Valdesi», 84 (giugno 1964), pp. 30-45; Benzoni, *Castiglione (Castiglioni)*, Valeriano, p. 114; Castelli, *Un antico elenco braidense*, pp. 209, 256; Pedralli, *Novo, grande, coperto*, p. 450.

bounding lines obtained by folding the leaves. Binding on pink and light blue decorated paper over paste-boards.

ff. I-II, 1r-57v Valeriano Castiglione, *Relatione della guerra Valdesa del 1655*; ff. 58r-62v blank.

ff. 63r-131r *Scrittura*, 5 agosto 1655.²¹

Valeriano Castiglione (1593-1668) was a Benedictine monk in San Simpliciano monastery, who entered in 1610 and died in 1668 following a long career as an historian of Charles Emmanuel I, Duke of Savoy (1562-1630).²² Some ten years after Castiglione's death, Mariano Armellini examined several of his manuscripts held at San Simpliciano which, at present, I can only partially identify, while Tommaso Bozza lists a political treatise, the *Statista regnante*, printed in 1628, and *Il bambino regnante* dedicated to Christina of France, Duchess of Savoy, and printed in 1633.²³ Castiglione and his treatises are renowned for their being recalled, albeit with pungent irony, in Alessandro Manzoni's *Promessi sposi*. Manzoni describes the *Statista regnante* as 'il libro che terminò la questione del primato' between Machiavelli and Botero. Another treatise, *Della virtù dei principi*, is also attributed to Castiglione in ms. Ambrosiano Y 188 sup., dated 1637. The writing bears close resemblance to that of the *Relatione della guerra Valdesa del 1655*, and to one of the hands seen in the *Istoria del duca Vittorio Amedeo* and in the *Miscellanea of texts concerning the war of Valdesi of 1655*. The ms. Braidense AF.IX.12, containing the life of Victor Amadeus I Duke of Savoy, the ms. AF.X.31 and the ms. AF.X.41 relating to the Savoy's war against the Valdesi, are probably the same manuscripts examined by Armellini, and both are listed in the inventory published by Stefania Castelli.

²¹ Armellini, *Bibliotheca Benedictino Casinensis*, II, p. 205; Balmas, *La "Relatione della guerra valdesa"*, pp. 32-46; Benzoni, *Castiglione (Castiglioni), Valeriano*, p. 114; Castelli, *Un antico elenco braidense*, pp. 255-6; Pedralli, *Novo, grande, coperto*, p. 450.

²² Argelati, *Bibliotheca scriptorum mediolanensium*, I, col. 387-93; Balmas, *La "Relatione della guerra valdesa"*, pp. 21-35; Benzoni, *Castiglione (Castiglioni), Valeriano*, pp. 106-15; Mozzarelli, «*Senso cristiano e fine religioso*», p. 207.

²³ Armellini, *Bibliotheca Benedictino Casinensis*, II, pp. 204-5; Bozza, *Scrittori politici*, pp. 160-1, 173.

Returning to ManusOnLine, a search for the term “San Simpliciano”, retrieve the following results:

Milano, Biblioteca Ambrosiana, ms. I 60 inf., ms. I 146 inf.

In Latin, on paper, written in Milan in 1613-1616, mm 280 x 190.

Brown ink ruling for tables, catchwords in lower right corner of each *recto* and of each *verso* of the preface. Original limp parchment binding, with stubs of two fastening ties.

I 60 inf.: title «Mediolani Idibus Maii MDCXVI» on f. 1r; inscribed «Mediolani in monasterio Sancti Simpliciani idibus Maii MDCXVI» at the end of the dedicatory letter on f. 2v; inscribed «Terminus primae partis Tabulae Tetragonicae 3° idus Octobris 1613» at the end of the *Tabulae* on f. 514v.

Collation: 1(10), 2(18), 3-8 (24), 9-28 (16), 29 (10); ff. I - 502, foliation 1-514 by the author himself, omitting nos 11-12 and 335-344, modern foliation 10, 11 (=13) - 502 (=514).

I 146 inf.: inscribed «Pridie Idus novembris 1614» on f. 765r.

Collation: 1-15 (16), 16 (12), 17 (20), 18 (10), 19 (2), 20-21 (16); ff. III - 315' and one leaf pasted onto f. 289v, foliated 515-825 by the author, omitting one leaf between ff. 795 and 796 and the last three leaves, modern foliation I, 1 (=II) - 315 (=825), including the pasted leaf.

ff. 1-825 Valerio Degani, *Tabulae tetragonica et gnomonica* dedicated to Federico Borromeo

f. 2r-v Dedicatory letter to Federico Borromeo

ff. 3r-9v *Monita in tabulam tetraginicam* (Boethius, A. Magini and C. Clavius are cited); f. 10r-v blank.

ff. 13r-514v *Tabula tetragonica*, prima pars

ff. 515r-765 *Tabula tetragonica*, pars altera, f. 765v blank.

ff. 766r-767v *Animadvertenda pro Tabula gnomonica*

ff. 768r-796v *Tabula gnomonica*; f. 797r-v blank.

ff. 798r-816v *Castigatio erroris Boethi at aliorum in enumerandis numeris perfectis*

ff. 817r-825r *Catalogus numerorum primorum*; ff. 825v-[828]v blank.²⁴

²⁴ Ceruti, *Inventari dei manoscritti*, 2, 1975 (Fontes ambrosiani, 52); Ferrari, *Biblioteche e scrittoi benedettini*, p. 232; Pedralli, *Novo, grande, coperto*, p. 450.

Milano, Biblioteca Ambrosiana, ms. C 190 inf.

In Latin, on paper, autograph, written by Valerio Degani in San Simpliciano in 1637, inscribed «Finis. Mediolani XIII Kal. Iulii in monasterio Sancti Simpliciani D. Valerianus Deganus abbas Casinensis propria manu tremante et caligantibus oculis» on f. 11r; ff. I - 12 - I, foliated I, 11, I-II, mm 334 x 217, in a professional cursive hand.

One quire of 12 leaves; no visible ruling, 28-30 written lines, catchwords in lower right corner of each *recto* and of each *verso*. Binding on paste-boards.

ff. 1r-11r Valerio Degani, *Additio inserenda declarationibus in meam Tabulam Tetragonam*.²⁵

Milano, Biblioteca Ambrosiana, ms. I 42 inf.

In Latin, on paper, written within Giovio's *entourage* after 1525, with Giovio's autograph corrections and additions; later additions at ff. 39r-45r and 48r-61r; ff. 63, mm 282 x 190; 16th century humanistic cursive hand and titles in capitals in the main part of the codex.

Collation: 1 (20), 2 (24), 3 (9+10), one horizontal and two vertical bounding lines in lead point; 20-25 written lines, 32/36 written lines at ff. 39r-45r and 48r-61r.; no catchwords. According to Ida Calabi Limentani Giovanni Battista Giovio and Pompeo Casati studied the manuscript in the 18th century, whilst still in the collection of Carlo Maria Masnago, abbot of Saint Simpliciano. Original binding on brown leather over paste-boards with blind-tooled fillet decoration.

ff. 1r-61r Benedetto Giovio, *Carmina*.²⁶

²⁵ Ceruti, *Inventari dei manoscritti*, 1, 1973 (Fontes ambrosiani, 50); Ferrari, *Biblioteche e scrittoi benedettini*, p. 232; Pedralli, *Novo, grande, coperto*, p. 450.

²⁶ Ceruti, *Inventari dei manoscritti*, 2, 1975 (Fontes ambrosiani, 52); Ferrari, *Biblioteche e scrittoi benedettini*, p. 232; I. Calabi Limentani, *La lettera di Benedetto Giovio ad Erasmo*, «Acme», 25 (1972), pp. 13-4, 18-22; Pedralli, *Novo, grande, coperto*, p. 450.

Milano, Biblioteca Ambrosiana, ms. I 47 inf.

In Latin, on paper, written in Giovio's *entourage* after 1525, with Giovio's autograph corrections and additions; ff. I - 108 - I', mm 282 x 200; 16th century humanistic cursive hand and titles in capitals.

Collation: 1 (4+5), 2-3 (10), 4 (5+4), 5-11 (10); quire signatures A-L on the first *rectos*; one horizontal and two vertical bounding lines traced in lead point, 15-22 written lines, catchwords on the lower right corner of last *versos* of quires. In the collection of Carlo Maria Masnago, abbot of San Simpliciano, in the 18th century, as ms. I 42 inf. Original binding on brown leather over paste-boards with blind-tooled fillet decoration.

ff. 1r-108v Benedetto Giovio, *Lusuum suorum farrago*.²⁷

Milano, Biblioteca Ambrosiana, ms. A 51 suss.

In Latin, on paper, written in Italy at the end of 15th century or beginning 16th, after 1485, copied by a register of the Cassinese Congregation with later additions dated 1552-1567; ff. IV - 92, foliated I-II, 1 (=III), 1a, 1b, 2-83, I'-IX'; mm 210 x 138; in a late humanistic cursive hand by a single scribe in the main part of the *Ordinationes*; 16th century humanistic cursive hand on ff. 72r-83v.

Quires of 12 leaves, two horizontal and two vertical bounding lines traced in lead point, 24-28 written lines, vertical catchwords in lower right corner of each quire. Inscribed «Est S. Simpliciani de Mediolano ... D. Pius Mediolanensis» on f. IIr; «Bibliothecae Ambrosianae. Emptus IV Non. Iul. An. MDCCCXXII Petro Cighera praefecto» on f. 1r; «Est Monasterii s. Iustinae Paduae» on f. 2r, 16th century. 19th century binding on brown paper over paste-boards.

²⁷ Ceruti, *Inventari dei manoscritti*, 2, 1975 (Fontes ambrosiani, 52); Ferrari, *Biblioteche e scrittoi benedettini*, p. 232; Calabi Limentani, *La lettera di Benedetto Giovio*, pp. 5-37 (single texts of the *Farrago* are identified at pp. 7-8); Pedralli, *Novo, grande, coperto*, p. 450.

ff. 2r-72r *Ordinationes capituli generalis extractae de registro
Congregationis nostrae Sanctae Iustinae Paduanae*, 1424-1485.
ff. 72r-83v *Ordinationes*, 1552-1567.²⁸

Milano, Biblioteca Nazionale Braidense, ms. AF.IX.14

In Italian, on paper, written in the 17th century, before 1659, ff. I - 95, modern foliation, mm 235 x 175, in a cursive professional hand by a single scribe.

Collation: 1-5 (16), 6 (8+7); no visible ruling, but 18 regular written lines, one for each verse; catchwords in lower right corner of each *verso*. Inscribed «Est. S. Simpliciani. D. Pius Mutius V<idit>» in Muzio's hand on f. 2r, as in ms. Braidense AF. IX.26. Binding on parchment over paste-boards, with stubs of two fastening ties.

ff. 2r- Maffeo Venier, *Hidalba, tragedia*; ff. 93r-96v blank.²⁹

Milano, Biblioteca Nazionale Braidense, ms. AF.IX.26

In Italian, on paper, written in the 17th century, before 1659, ff. 110, modern foliation, mm 212 x 157, in a cursive professional hand by a single scribe.

Collation: 1 (5+4), 2-13 (8), 14 (2+3), two vertical and two horizontal bounding lines in lead point, no visible ruling, but 18 regular written lines; catchwords in lower right corner of each *recto* and of each *verso*. Inscribed «Est S. Simpliciani. D. Pius Mutius V<idit>» in Muzio's hand on f. 2r. Original limp parchment binding, with stubs of two fastening ties.

ff. 1r-110v Giovanni Commendone, *Discorso sopra la Corte di Roma*.

²⁸ Ferrari, *Biblioteche e scrittoi benedettini*, p. 232; G. Cantoni Alzati, *La Biblioteca di S. Giustina di Padova* (Padua: Antenore, 1982), (Medioevo e Umanesimo, 48), p. 204; Castelli, *Un antico elenco braidense*, pp. 218-9; Pedralli, *Novo, grande, coperto*, p. 450.

²⁹ C. Scarpati, *Dire la verità al Principe* (Milan: Vita & Pensiero, 1987), (Bibliotheca Erudita, 1), p. 215; S. Molina, *La redazione della tragedia Hidalba di Maffeo Venier*, «Aevum», 65 (1991), pp. 547, 550; Castelli, *Un antico elenco braidense*, pp. 209, 221, 243.

Discorso di M.^o Gio: Franc. Comendone hom. ^{le} farlin.
Sopra la corte di Roma al Sig.^{ro} Hier.^{mo} Saurignano.
La domanda che uoi mi face. M.^o Sig.^{ro} Hier.^{mo} del parer
mio sopra il uostro ritornare alla corte, e sopra i melli
e la uia che dobbiate tenere, m'ha fatto stare sopra
alcuni di, perche quando dalla riuocanza, che ui por
to, era spinto a compiacervi, tanto u'era tenuta dalla
consuetudine del mio poco sapere in questa eta, et ingla
esperienza di pochi anni massim.^{te} nella breuita d
tempo, che mi stringe in questa mia partita di Ro
ma. Alla fine mi sono risoluto di farlo, et di pre
garui, che riguardando al obligo ch'ho d'ubidir
ui, et insieme alle qualita, che mi mancano per
sodisfarui, prestatoci tutto quello ch'io dirò in luo
go d'un semplice, et amoreuole ragionamento il ch
a me darà alquanto maggior ricorta di spiegar
ui liberamente quello ch'io sento, et a uoi non la
scienza parere, ch'io sopra le proprie forze pigli
ardire di consigliarui, nè che fuori della debita
Et S. simplicitati D. Pius Muzio V.
2 affec.^{ne}

San Simpliciano's ownership note in the hand of Pio Muzio; ms. Braidense AF.IX.26, f. 2r

Milano, Biblioteca Nazionale Braidense, ms. AD.XII.30

In Italian, on paper, written in the 17th century, ff. I - 83 - I', modern foliation, mm 198 x 135, in a cursive professional hand by one scribe. Collation no more visible, two vertical bounding lines obtained by folding the leaves, catchwords in lower right corner of each *recto* and of each *verso*. Inscribed «D. Giacomo Antonio de Muzzi monaco Cassinese in S. Simpliciano» on f. 1r. 19th cent. binding of brown paper over paste-boards.

ff. 2r-82r *Opinione del P. Paolo Sarpi seruita consultor di stato della serenissima Repubblica, come debba gouernarsi interiormente et esteriormente*; ff. 82v-83v blank.³⁰

Valerio Degani (fl. 1579-1616) was also another Benedictine monk at San Simpliciano monastery, having entered in 1579.³¹ He taught mathematics and presented his work to Federico Borromeo, who, at the same time, was considering the possibility of establishing a 'studio di matematica, studio di esperimenti naturali' at the Ambrosiana, the Library he founded in 1609.³² Mariano Armellini examined Degani's *Tabula Pythagorica*, a manuscript in two volumes dated 1625, and some other treatises in San Simpliciano's library. Armellini however did not know of the celebratory copy of Degani's *Tabulae* dedicated to Federico Borromeo, which in the second half of the seventeenth century should have already been at the Ambrosiana.³³ In the preface, Degani cites Antonio Magini's and Cristophorus Clavius' works on mathematics, whilst the second part of the treatise lists some of Boethius' errors. Degani's work, produced only in manuscript form, has yet to be the object of a comprehensive study.

³⁰ See D. Raines, *Dopo Sarpi: il patriziato veneziano e l'eredità del servita*, in C. Pin (ed.), *Ripensando Paolo Sarpi. Atti del convegno internazionale di studi. Nel 450° anniversario della nascita di Paolo Sarpi* (Venice: Ateneo Veneto, 2006), pp. 613-49.

³¹ Argelati, *Bibliotheca scriptorum mediolanensium*, I, col. 555.

³² G. Barbero, M. Bucciandini, M. Camerota, *Uno scritto inedito di Federico Borromeo: l'Occhiale celeste*, «Galilaeana», 4 (2007), p. 312.

³³ Armellini, *Bibliotheca Benedictino Casinensis*, II, p. 207.

Other manuscripts owned by San Simpliciano's monks bear witness to their interest in poetry and politics too. San Simpliciano was at the time one of the two Cassinese monasteries located in Milan. A description dated 1650 provides evidence that San Simpliciano had a library and a «camera dove all'inverno s'accende fuoco per li monaci e nella quale parimente si fanno lettioni et altre funtioni litterarie». In that year, the monks spent 510 *lire* on 'spese di lettere, carta e libri da scrivere', whilst in the same period in San Pietro in Gessate (the second of the Cassinese monasteries in Milan), the sum spent on similar items amounted to only 87 *lire*.³⁴ The political and scientific manuscripts produced and/or preserved in San Simpliciano have yet to be studied comprehensively with a view to casting more light on the early modern history of this monastery. Mirella Ferrari wrote: «Probabilmente all'epoca della soppressione (1798) questo scarso e tardo materiale passò all'Ambrosiana. Ma è abbastanza sintomatico che lo *Status* della Congregazione Cassinese del 1649, dando conto della situazione del monastero, non menzioni la biblioteca»,³⁵ and Cesare Mozzarelli suggested: «Doveva trattarsi di un luogo di notevole importanza culturale, anche se la perdita di ogni documentazione in proposito rende difficile precisare tale affermazione».³⁶ Considering the manuscripts as listed by Armellini however, traceable through modern electronic catalogues, can we really speak of a “scarso materiale” or “perdita di ogni documentazione”?³⁷

³⁴ T. Leccisotti, *I due monasteri cassinesi di Milano alla metà del '600*, «Benedictina», 8 (1954), pp. 135-51.

³⁵ Ferrari, *Biblioteche e scrittoi benedettini*, p. 232.

³⁶ Mozzarelli, «*Senso cristiano e fine religioso*», p. 207 n. 4.

³⁷ Milano, Biblioteca Ambrosiana, ms. N 229 sup. is not one of S. Simpliciano's books as stated by Ferrari, *Biblioteche e scrittoi benedettini*, p. 232 and Pedralli, *Novo, grande, coverto*, p. 450. In Italian, on paper, written by Marcantonio Bellino at the court of the Archbishop of Milan on 19 May 1582; cf. inscription «Datis ex aedibus nostris archiepiscopalibus die XIX maii MDLXXXII. M. Ant^s. Bellinus Can^s.» on f. 66r-v; ff. II - 66 - I', mm 217 x 170; in a cursive professional hand by a single scribe. The present manuscript belonged to a member of the Borromeo's Family, as suggested by the Borromeo's coat of arms on the back cover. It must be noted, however, that a copy of the same text (*Translatione seguita l'anno 1582 alli 27 di maggio in Milano delli corpi di san Simpliciano, Geruntio, Benigno, Antonino et Ampelio arcivescovi di Milano*) was studied in San Simpliciano's archive in 1982 by Luigi Crivelli: cf. L. Crivelli, *Con san Carlo per le vie di Milano. Da San Simpliciano al Duomo e ritorno. Memoria della più grande traslazione di santi e di martiri nella Milano del Cinquecento* (Milan: NED, 1982).

On the basis of previous documentation, such as Armellini's *Bibliotheca* and other more recent studies such as those of Stefania Castelli and Monica Pedralli, modern catalogues and shared cataloguing can facilitate the study and reconstruction of old collections. Seamless integration between different helpful tools is one of the major features electronic catalogues can offer. As previously noted, for example in the case of the *Historia Trivulzia* by Pio Muzio and the *Index* by Giuseppe Antonio Sassi, catalogues and cataloguing can support historians and scholars in locating different copies of the same work, in establishing their authorship, and, finally, in finding new works. What classic and medieval philology has taught us for the study of classical and mediaeval texts should also be applied to the study of early modern manuscripts, starting with thorough *recensio* of witnesses. This is the only scientific approach to a better understanding of texts and their transmission.³⁸

The facsimiles which illustrate this article were reproduced by kind permission of the Ministero Italiano per i Beni e le Attività Culturali. Additionally, the Italian Studies Library Group wish to thank the Biblioteca Nazionale Braidense for graciously allowing reproduction.

The images cannot be duplicated or otherwise re-used or published.

³⁸ In the course of my lecture in London I also discussed the attribution of the *Discorso sopra una forma di coro per le funzioni pontificie, che si poteva fare nel tempio di San Pietro in Vaticano*, ms. G 21 (7) inf. of the Ambrosiana Library and the relevance of the *Occhiale celeste* draft, written by Federico Borromeo on the subject of the telescope; cf. R. Schofield, *Papirio Bartoli e San Pietro: l'inizio di una ricerca*, in Francesco Repishti, Alessandro Rovetta (eds.), *L'architettura milanese e Federico Borromeo. Dall'investitura arcivescovile all'apertura della Biblioteca Ambrosiana (1595-1609)* (Rome: Bulzoni, 2008), (Studia Borromaeica, 22), pp. 303-16 and Barbero, Bucciattini, Camerota, *Uno scritto inedito*, pp. 309-41.

Terrorism and the *anni di piombo* in Italian cinema

Alan O'Leary
University of Leeds

The experience of terrorism and political violence during the period known in Italy as the 'leaden years' or *anni di piombo* (1969-c.1983) continues to exercise the national imagination and that of Italian filmmakers to a remarkable degree. Italian cinema has played a prominent role in articulating the ongoing impact of the *anni di piombo* and in defining the ways in which Italians remember and interpret the events of the 'long' 1970s.

According to official Ministry for the Interior figures, over 14,000 terrorist attacks were carried out in the years between 1969 and 1983, resulting in 374 deaths and more than 1,170 injuries. The Piazza Fontana bombing, which can be said to have initiated the 'leaden years' (sixteen people died and eighty-eight were injured), was part of a coordinated series of bomb attacks on 12 December 1969, soon revealed to be an act committed by the far-right and facilitated by the Italian secret services. The characteristic method of the extreme right was the large scale bombing, an approach dubbed *stragismo* and associated with the 'strategy of tension', a campaign aimed at establishing an authoritarian type of political system in Italy by provoking the state into a law-and-order crisis which in turn would make a take-over by the military or the far-right seem desirable. Narrowly defined, the 'strategy of tension' was implemented between 1969 and 1974; *stragismo* refers to the more autonomous use of indiscriminate massacre by neo-fascist groups (colloquially known as *stragi di stato*) which operated under the protection of the intelligence services, and which continued well beyond 1974, reaching its horrific apotheosis with the Bologna station bombing of August 1980.¹ Initially, at least as a reaction to *stragismo* and the 'strategy of tension',

¹ See especially Anna Cento Bull, *Italian Neofascism: The Strategy of Tension and the Politics of Nonreconciliation* (Oxford: Berghahn Books, 2007). Alternative explanations of the Bologna bombing have been suggested and taken seriously by judicial investigators and academics alike. On this, see Cento Bull, pp. 21-2 and 26-7.

some left-wing militants, from worker or student backgrounds, chose to undertake what they referred to as an 'armed struggle', forming groups like the *Brigate Rosse* (Red Brigades, BR) and the later *Prima Linea* (Front Line). 'Armed struggle' translated into the kidnapping, kneecapping and eventually assassination of policemen, journalists, judges, politicians and businessmen. The most notorious action of left-wing terrorism was the kidnap by the BR in 1978 of Aldo Moro, at the time President of the *Democrazia Cristiana* (Christian Democratic Party) and former Italian Prime Minister. His five bodyguards were murdered and Moro himself killed after fifty-four days of captivity. Following the Moro events, emergency anti-terrorist laws increased convictions and custodial sentences for common crimes committed by those the law defined as terrorists, while offering more lenient punishment to terrorists willing to collaborate with the justice system and turn into state's witness (*pentitismo*). Most left-wing militants engaged in the 'armed struggle' have been identified (and punished), but many right-wing terrorist attacks remain inadequately accounted for and the Italian state has never revealed the extent of its covert support for far-right terrorism. For these reasons Italian historian Silvio Lanaro has written of Italy's defeat of terrorism as 'half a victory', a *vittoria a metà*.²

By the mid-1990s, most of the 5,000 people tried for terrorist offences began to re-enter society. The (re-)emergence of a group calling themselves the (new) *Brigate Rosse* in the late 1990s therefore seemed an anachronism, but its actions were real enough: the new BR murdered two advisors on government labour policies, Massimo D'Antona in 1999 and Marco Biagi in 2002. Subsequent arrests may or may not have dealt this organization a fatal blow.

² Silvio Lanaro, *Storia dell'Italia repubblicana: dalla fine della guerra agli anni novanta* (Venice: Marsilio, 1992), p. 433.

For much of the 1970s the problem or phenomenon of terrorism was addressed by the genres of the cop film (the *poliziesco* or *poliziottesco*) and the *commedia all'italiana*.

The cop films tended to focus on the ideologies and activities of the far-right and on the state's covert support for neo-fascist aspiration.³ *La polizia ringrazia* (*The Law Enforcers*, dir. Stefano Vanzina, 1972), the inaugural text of the *filone* (cycle or sub-genre) of cop films, contains the features that would regularly be embellished and re-worked in more than a hundred subsequent films, including the representation of right-wing vigilantism and of a subversive plan for an authoritarian take-over of the state.⁴

Francesco Rosi's *Cadaveri eccellenti* (*Illustrious Corpses*, 1976) might be described as an 'auteurist' version of these genre films. It is a story about the strategy of tension and concerns the discovery of a conspiracy - a planned military coup - by a detective investigating a series of murders. Rosi shows however Italian democracy to have *already* been compromised by corruption, by state collusion with the Mafia, and by the oppressive presence of surveillance. Arguably (and despite the makers' best intentions) the film's depiction of an irresistible power develops tones of a paean rather than a critique.

As I have mentioned, the other genre that responded promptly to the pervasive presence of political violence in the 1970s was the satirical *commedia all'italiana*, in the films *Mordi e fuggi* (*Dirty Weekend*, dir. Dino Risi, 1973), *Vogliamo i colonelli* (*We Want the Colonels*, dir. Mario Monicelli, 1973), *Caro Michele* (*Dear Michele*, dir. Mario Monicelli, 1976), *Un borghese piccolo piccolo* (*An Average Man*, dir. Mario Monicelli, 1977), *I nuovi mostri* (*Viva Italia*, dir. Mario Monicelli, Dino Risi, Ettore Scola, 1977) and *Caro papà* (*Dear Papa*, dir. Dino Risi, 1979). The fact that terrorist violence was featured in these films was a significant, even polemical, move: it asserted that such violence was not *alien* but *inherent* to Italian society, and characteristic of its 'manners'. Thus *Mordi e fuggi* can use the flip tone

³ The most relevant films include: *La polizia ringrazia* (*The Law Enforcers*, dir. Stefano Vanzina, 1972), *La polizia sta a guardare* (*The Great Kidnapping*, dir. Roberto Infascelli, 1973), *La polizia accusa: il servizio segreto uccide* (*Chopper Squad*, dir. Sergio Martino, 1975), and *Poliziotti violenti* (*Crimebusters*, dir. Michele Massimo Tarantini, 1976).

⁴ See Roberto Curti, *Italia odia: il cinema poliziesco italiano* (Turin: Lindau, 2006), pp. 7, 97.

of the cynical 1960s comedy to introduce the more tragic outcomes of the following decade. It takes a stock comic figure, a foppish philanderer in a sports car (played by Marcello Mastroianni), and has him kidnapped by a group of anarchists fleeing from a bank raid; kidnappers and hostage alike will die at the guns of a trigger-happy police.

Proximity to the escalating seriousness of events between 1979 and 1982, the period immediately following the Moro kidnap, would appear to have encouraged psychoanalytical interpretation in the films made at that period, all of which represent the *anni di piombo* in terms of Oedipal conflict.⁵ *Caro papà*, *La tragedia di un uomo ridicolo* (*The Tragedy of a Ridiculous Man*, dir. Bernardo Bertolucci, 1981) and *Colpire al cuore* (*A Blow to the Heart*, dir. Gianni Amelio, 1982) all fit this model, and it is clear that the use of the Oedipal structure was a means of exploring conflict, rather than unity, at the centre of the nation, and an index of a society decidedly out of joint. *Colpire al cuore* finds a particularly potent means of representing this discord by having a son suspect his father of terrorist activity rather than the expected reverse. In this version of the Oedipal conflict the son 'defeats' his father by denouncing him to the police, yet the film keeps an equal distance from both protagonists, privileging neither character and allowing both to seem unsympathetic. It closes with a shot capturing the older man as the camera pans out in an extended reverse tracking shot.

The allegorical *Tre fratelli* (*Three Brothers*, dir. Francesco Rosi, 1981) avoids the Oedipal mode, yet also projects the problem of terrorism onto a familial context, with the family here evidently standing in for the nation itself. The film features a bloody terrorist attack: the assassination on a Rome bus of the eldest of three brothers, a respected judge. However, the assassination is in fact *dreamt* by the character himself, a nightmare which expresses his fears about working on terrorist prosecutions. The implication is that the terror of violence is suffered by the 'social mind' to a degree well beyond its effects on individual bodies. Furthermore, the dreamt assassination is staged in

⁵ See Rachele Tardi, *Representations of Italian Left Political Violence in Film, Literature and Theatre (1973-2005)*, unpublished doctoral dissertation, University of London, University College, 2005.

the thriller mode of the *poliziesco*. In other words, the judge imagines his own death in the terms provided by genre cinema. His grimacing assassins are anonymous eruptions from the judge's unconscious, and also from the collective unconscious or shared image-bank provided by news reports and fictional images in the Italy of the period.

Certain films dating from the mid-1980s reflect the moral atmosphere surrounding *pentitismo*, when jailed terrorists confessed their crimes and informed on their comrades in return for reduced prison sentences. In *Segreti segreti* (*Secrets Secrets*, dir. Giuseppe Bertolucci, 1984), the terrorist figure – Laura – is portrayed as an affluent tomboy girl playing at revolution. In the opening scene, she ruthlessly murders a judge and a member of her own group; later she is shown wearing bright wellington boots whilst sitting in a boyish pose in the garden of the country mansion where she grew up, first cleaning her gun and then sorting through her childhood toys. Caught by police, she submits immediately, in the film's final scene, during interrogation and tells all she knows about her comrades. What is striking is that the terrorist in *Segreti segreti* is a woman; indeed, in a film dominated by female characters all played by familiar actors from several generations, including Alida Valli, Mariangela Melato and Lina Sastri, who plays the terrorist – male characters are marginal and/or absurd. As Ruth Glynn has argued, the figure of the violent woman in *Segreti segreti* and other films is not a 'reflection' of women's increased participation in violence in society but a symptomatic reaction to the ongoing collective trauma of terrorism.⁶ This explains the too-neat ending of *Segreti segreti*: Laura's precipitate capitulation to (polite) police questioning is an indication of a wider cultural fantasy, articulated by the film, of *pentitismo* as a panacea for political violence.

The terrorism of the 'years of lead' continues to operate as a divisive force in Italian national life. The widespread debate in the 1990s on the justice of granting a form of pardon (*indulto*) to former terrorists in prison might have suggested that the conditions were then finally in place for an end to terrorism and the emergency laws drafted as a response to it. Films in this period were themselves part of an effort to

⁶ Glynn Ruth, 'Terrorism, a Female Malady?', in Ruth Glynn, Giancarlo Lombardi, Alan O'Leary (eds.), *Terrorism Italian Style: the representation of Terrorism and Political Violence in Contemporary Italian Cinema* (London: IGRS Books, forthcoming 2010).

consign to history a violent past, but they all intimate, in one way or another, the prematurity of the attempt.

The theme of *La seconda volta* (*The Second Time*, dir. Mimmo Calopresti, 1995), the most important of these films, is the encounter of victim with terrorist, and the failed attempt to put a seal on the past. *La seconda volta* narrates the 'second' and subsequent meetings of a college professor with his would-be killer, encountered coincidentally when she (again, a 'she') is on day-release from prison to attend work placement. The film is very loosely based on the true story of a prison architect, Sergio Lenci, who survived an assassination attempt by the terrorist group Prima Linea, and lived out his life with the assassin's bullet lodged in his brain. This bullet comes to assume a symbolic valence in the film, standing for the real and continued presence of the experience of terrorism even a decade and more after the putative close of the *anni di piombo*. The narrative irresolution of the film suggests that no shared or national super-narrative can (yet?) be achieved beyond the individual versions of victim and assassin.⁷

Once again the terrorist is female in *La meglio gioventù* (*The Best of Youth*, dir. Marco Tullio Giordana, 2003) and *Buongiorno, notte* (*Good Morning, Night*, dir. Marco Bellocchio, 2003), two films which recur in their different ways to the metaphor of the family. *La meglio gioventù* is a six hour mini-series made for Italian television but also successfully given an international cinema release. Among other things the film is a 'working through' of the trauma of terrorism on behalf of the leftist constituency at which it is directed. Not a film about terrorism specifically (it is a family saga constructed around two brothers spanning nearly four decades), it nonetheless portrays the descent of a mother, Giulia, partner of one of the two brothers, into terrorist clandestinity. Giulia's abandonment of her family for the BR, followed by her tentative reintegration at the end of the film, revisits the depiction of the terrorist in Italian cinema to the modes of emplotment adopted by *Colpire al cuore* and *Segreti segreti*: the portrayal of Italian terrorism as a dysfunctional family affair. Likewise the use of the two brothers story as a vehicle for confronting issues of

⁷ See Francesco Bruni, 'La seconda volta: incontro-dibattito con uno degli autori', *Script* 10 (1995), 43-50; also Giancarlo Lombardi, 'Unforgiven: Revisiting Political Terrorism in *La seconda volta*', *Italica* 77: 2 (2000), 199-213 (pp. 201, 210).

violence in Italian society recalls *Tre fratelli*, and is reprised in *Mio fratello è figlio unico* (*My Brother is an Only Child*, dir. Daniele Luchetti, 2007), which shares its scriptwriters with *La meglio gioventù*. Justly, Tardi locates *La meglio gioventù* as part of an iconographic tradition in which ‘women who choose to engage in armed struggle are characterized, first of all, by the devastating effects that the refusal to be mothers has on them’.⁸ Chiara, the protagonist of *Buongiorno, notte*, also fits this model. She is a member of the group that kidnaps and incarcerates Aldo Moro for fifty-four days before killing him: the incarceration is portrayed in the film as a tense family home with Moro as the resented patriarch at its centre. Chiara is shown almost absurdly in respect of her denial of maternal feelings when an unsuspecting neighbour leaves her infant in Chiara’s care in the BR hideout. Moments later Chiara’s comrades arrive with the captive Moro and the child lies conspicuously forgotten in the foreground of the shot.

Buongiorno, notte is one of several films on the subject of the Moro kidnapping.⁹ The first film to deal directly, and at length, with the kidnapping was released in 1986. *Il caso Moro* (*The Moro Case*, dir. Giuseppe Ferrara, 1986) is a docu-drama that narrates the kidnapping chronologically, as does *Buongiorno, notte*. Though it is an investigative film that intends to reveal the truth (as its makers saw it) of Moro’s kidnap and murder, *Il caso Moro* is fundamentally a ‘human’ tragedy, with a virtuoso performance by the cult left-wing actor Gian-Maria Volonté as the eponymous victim. Again, this aspect of the film anticipates *Buongiorno, notte*, which features a moving performance by the brilliant Roberto Herlitzka as Moro. However, in the later film, memory pitches into daydream as the Moro we know to have died walks free from the BR ‘people’s prison’ (the scene has become notorious) in an ironic fulfilment of a national fantasy.

Buongiorno, notte was made twenty-five years after the murder of Aldo Moro; the representation of terrorism had by then become a matter of commemoration and marking anniversaries. Another Moro film, *Piazza delle Cinque Lune* (*Five Moons Square*, dir. Renzo Martinelli, 2003) was released also on the same anniversary and takes

⁸ Tardi, p. 165.

⁹ See Alan O’Leary, ‘Dead Man Walking: The Aldo Moro kidnap and Palimpsest History’ in ‘*Buongiorno, notte*’, *New Cinemas* 6: 1 (2008), pp. 33–45.

an explicitly retrospective gaze on the Moro events. An incongruous Donald Sutherland plays a judge at the end of his career who decides to find the 'truth' behind Moro's death a quarter of a century earlier. The film is set, again rather incongruously, in Siena (Moro died in Rome); it is a tainted heritage film, by analogy with British heritage films like *Elizabeth* (dir. Shekhar Kapur, 1998) which celebrate national heroes and mythologized periods of the English past while introducing gory elements from other genres. The implication seems to be that Italy's reputation for corruption and treachery, symbolized by the Moro kidnapping as the quintessential Italian mystery, has now become an object of tourist desire, and therefore as much an exportable commodity as Italy's beautiful scenery and cultural treasures.

Such an assertion is confirmed by the domestic success and international release achieved by *Romanzo criminale* (*Crime Story*, dir. Michele Placido, 2005) two years later. This film lifts the Moro kidnap and the Bologna bombing - the two quintessentially traumatic events of the *anni di piombo* - out of their historical context and embeds them in a violent gangster tale, apparently to express continued anxieties about the unaccountability of state and power in Italy. The 'real' historical events are embedded in a context of Italian art, fashion, design and glamorous characters that adduces these events as aspects of a haptically delectable and exportable past.

The fact that the traumatic events of the past have become commodified in the present does not, however, mean that Italian society has finally come to terms with the legacy of the *anni di piombo*. Recent films tend to represent different constituencies of feeling about terrorism and express a cultural division that we may, if we wish, speak of as a kind of ongoing figurative civil war.¹⁰

To what extent can we talk about a tradition of films dealing with the terrorism of the *anni di piombo*? The persistence of several modes or registers in the films of the corpus is certainly striking. Prominent among these is the use of the family either to trace the impression of terrorism on the texture of Italian society, or to represent Italy itself.

¹⁰ I have in mind, beyond *Romanzo criminale*, for example, *Arriverderci amore, ciao* and *Attacco allo stato* (*The Goodbye Kiss* and *Attack on the State*, both dir. Michele Soavi, 2006), and *Il grande sogno* (*The Big Dream*, again dir. Michele Placido, 2009).

The representation of conflict in the family translates into particular historical interpretations when re-projected on a national scale: the father versus son story presents terrorism as a generational conflict; the brother against brother story presents terrorism as a kind of civil war. The remarkable number of female terrorists in these films, proportionally much greater than women's actual participation in the 'armed struggle', suggests a reading of terrorism as a crisis of patriarchy. The 'long' 1970s were after all the era of feminism and of the contestation of traditional gender roles; this was the period in which divorce was introduced in Italy and abortion legalised. Perhaps it is not so surprising that challenges to masculinity and patriarchal power are encrypted as women's refusal of motherhood in favour of 'unnatural' violence. Finally, it is notable how often the conspiracy mode and thriller motifs are employed in the corpus of films in order to express anxieties about the state, or in order to work through the presence of violence in Italian society by rendering it as spectacular entertainment.

La prima linea (*The Front Line*, dir. Renato de Maria, 2009), at the time of writing the most recent film to be dedicated to the terrorism of *anni di piombo*, tells the story of the historical terrorist group named in the title, and uses some of the most charismatic and attractive faces in the Italian film industry (Riccardo Scamarcio, Giovanna Mezzogiorno) in order to tell it. The scholar Christian Uva has recounted how the film-maker de Maria sought his advice in preparing his film, and Uva provided him with copies of all of the films discussed here and others.¹¹ *La prima linea* repeats many of the motifs found in the corpus, and seems almost a litany of the concerns and topoi of that corpus, recalling in particular the intimate feel of the films of the 1990s and the tone and content of *Ogro* (*Operation Ogre*, dir. Gillo Pontecorvo, 1979), a dour film about an ETA assassination full of allusions to the Italian context.¹² *La prima linea* seems then to suggest that the representation of terrorism in Italian cinema has come of age, and may even be in the process of becoming a genre itself - something equivalent to the genre of the mafia movie perhaps?

¹¹ Uva recounted this in conversation with the author.

¹² See the account of *Ogro* in Alan O'Leary, *Tragedia all'italiana: cinema e terrorismo tra Moro e memoria* (Tissì: Angelica, 2007) pp. 73-8.

Fifth WESLINE Conference, Manchester, 1-3 September 2010

Susanne Ott-Bissels
The London Library

“Keeping calm and carrying on: level-headed librarians in a time of financial trouble”, the topic of September 2010’s three day WESLINE (West European Studies Library and Information Network) Conference in Manchester, reflected the difficulties foreign-language subject librarians are facing in the current financial climate. The sadly reduced number of attendants spoke for itself, but all of those still in a position to be present were all the more eager to keep fighting for their subjects and for the crucial research support they provide.

The first talk on Wednesday afternoon by Phil Sykes (Librarian, University of Liverpool) could not have been on a more fitting subject: *Persuasion with sense and sensibility*. How do you persuade others of the value of what you wish to achieve, and to support it financially? Phil Sykes covered the rational and emotional components of preparing a written proposal and presenting it in a meeting. From the basics of ancient rhetoric to modern psychology, this talk gave a comprehensive overview of techniques and methodologies on how to make a case and support one’s own argument in a convincing way.

Anne Worden (Faculty Librarian, Humanities and Social Sciences, University of Portsmouth) spoke about an issue of great relevance to academic subject librarians: *Building alliances with academics to get best value for money*. The session explained how to gather usage data for e-books and electronic journals, make the right decisions in liaison with academics, and where to make savings without impairing research.

At the WESLINE AGM there was a discussion on the relationships between the individual language groups and WESLINE, and how WESLINE might respond to the changing needs of members who often have to look after a range of languages in their university libraries.

Thursday morning of the Conference was dedicated to current academic subject research. The research papers were very engaging, with extremely enthusiastic and knowledgeable speakers, on topics of wide appeal. Dr Joseph McGonagle's (French Studies, University of Manchester) talk on *France and Algeria: Visualising a (post)colonial relationship since 1954*. The talk examined a series of photographic images depicting an incident which took place in Paris in 1961 (a protest march during the Algerian war of independence which was confronted by force resulting in hundreds of Algerians being killed). The same photographs were used to express different meanings over time, first to reassure the French public, later to exemplify state terror. Dr Patience Schell's (Spanish, Portuguese and Latin-American Studies, University of Manchester) talk *What's love got to do with it? Science and friendship in 19th century Chile* explored how personal friendship networks had an important impact on science disciplines in Chile in the 19th century. At that time Chile attracted several scientists, including Robert Fitzroy and Charles Darwin who promoted the foundation of research institutions in that country. Dr Matthew Philpotts (German Studies, University of Manchester) spoke on *Periodical studies: beyond the discipline?* Dr Philpotts has recently co-authored a book entitled *Sinn und Form: the anatomy of a literary journal*. *Sinn und Form*, an important and well-established literary journal which began publication in East Berlin in 1949 and is still a successful venture. Dr Philpotts believes that periodical studies are the last remaining great *terra incognita* in literature, and that new methodologies need to be developed. There are literary-historical and cultural-political approaches to be applied to such a journal. Although there was of course censorship, the journal was not intended for distribution within East Germany but for international consumption. This allowed the editors to publish more freely, as a result, important controversial texts were first seen in *Sinn und Form*.

Back to more directly library-related issues, Ed King, from the British Library, presented a talk on *The British Library newspaper strategy – the way ahead*. As the newspaper library in Colindale is no longer considered sufficient (poor and insufficient storage conditions, unsatisfactory customer experience, difficult access, inefficient practices and lack of value for money) the following proposals have been put forward: frequently-used periodicals should be stored at St Pancras, less frequently-used in Boston Spa. Newspapers should be stored in Boston Spa, and microfilm and/or digital access provided at St Pancras.

In the afternoon attendees were introduced to the historic John Rylands Library in Deansgate¹ by Rachel Beckett, Head of Special Collections. John Rylands Library was founded by Enriqueta Rylands in memory of her husband John Rylands, a successful 19th century businessman who also collected books, originally mainly on religious topics. Manchester Special Collection now holds 750.000 printed items and over one million manuscript and archival materials. To make this wealth of resources more readily available for research, the Library has embarked on major digitisation projects. Carol Burrows, Assistant Librarian and project manager at SC, presented the Centre of Digital Excellence Project² which aims to digitise material in collaboration with other cultural and institutions in the region. He gave an overview of the digitisation process and other on-going ventures, such as the Middle English Manuscript Project and the AHRC Rylands Cairo Genizah Project. Due to John Rylands' and Enriqueta's personal interest in Italian, John Rylands Library holds the largest collection of early Italian printed books in the world, and the largest collection of texts printed by the Aldine Press of Venice. Of particular interest to Italianists therefore was Dr Guyda Armstrong's introduction to the Manchester Digital Dante Project³ which is to make Manchester's rich collection of early editions of Dante accessible online. Dr Armstrong leads a course on Dante's Divine Comedy, *Beyond the text: the book and its body*, which has proven to be extremely popular. Students complete primary research on early printed books, and manuscripts can be used in their digitised form. During a tour of the neo-gothic library delegates had the opportunity to visit the Preservation and Digitisation Departments and also to view a range of particularly interesting rare books and manuscripts, such as the St. John Fragment, the oldest known papyrus fragment of the New Testament, believed to date from the first half of the second century.

Friday morning's talk by Stefanie Hundsberger (John Rylands University Library), *Language learning in Second Life*, provided an interesting example of online language learning facilities. 'Second Life' is an online virtual world where one can assume a virtual identity. The opportunities for language learning range from attending virtual language classes to contact with native speakers. A disadvantage might be that from the beginning a high level of familiarity with the software is needed to take full advantage of

¹ <http://www.library.manchester.ac.uk/specialcollections/>

² <http://www.library.manchester.ac.uk/centreofdigitalexcellence/>

³ <http://manchesterdante.wordpress.com/>

the learning openings on offer. Reports from John Rylands University Library Manchester were provided by Stella Butler, focussing on the opportunities provided by an electronic environment, such as the open access institutional repository,⁴ or the provision of reference management software for academics, and how to deal with challenges such as financial constraint. Martin Smelling, e-learning Support Manager, demonstrated in more detail how the e-learning team set up in January 2009 works and the services it provides.

Finally, Professor Stephen Milner's (Italian Studies, University of Manchester), talk on *Academic liaison – an academic perspective* once again had a very Italian slant. He argues that the roles of the academic and the librarian are getting closer, and at a time of increasing virtuality (25% of Italian textbooks are now available in a digital form, and an increasingly number of early printed books are being digitised), the library must not become invisible. Communication and collaboration between academics and librarians is as vital as ever. For Manchester Italianists this collaboration works very well already, as the Italian holdings in Special Collections provide resources for research and teaching. WESLINE should promote the dialogue with academics, e.g. in the way the Italian Association of Italian Studies in the US has librarians involved in conferences. In the US libraries, especially those holding special collections, are also more familiar with raising funds.

In the afternoon delegates had the opportunity to visit the historic Chetham Library⁵ - the oldest public library in the English-speaking world - founded in 1653 by Humphrey Chetham, a Manchester textile merchant and landowner. At the time there was no study facility in the north west of England and Chetham Library was set up as a rival to college libraries in Oxford and Cambridge. The library holds 120.000 items, around 60.000 of which were published before 1850. Many volumes were bought second hand and sometimes have interesting provenance, such as Ben Jonson's copy of Plato, or Henry VIII's copy of Prosper of Aquitaine. Apart from the rare books patrimony, the library is home to an interesting collection of ephemera, with an emphasis on local material.

⁴ <http://www.irproject.manchester.ac.uk/>

⁵ <http://www.chethams.org.uk/>

As in previous years the conference proved to be very informative and inspirational, and, as always, well worth attending. A communication and support network like WESLINE and the individual language groups are even more important in difficult times like these.

The ISLG mailing list is based at JISCmail; to join the list go to:
www.jiscmail.ac.uk or contact Andrea Del Cornò at:
andrea.delcorno@londonlibrary.co.uk

The ISLG website is hosted by the British Library and can be found at:
<http://www.bl.uk/reshelp/findhelplang/italian/italstulibrgr/italistulibrgr.html>

Please send any comments or suggestions concerning the website to
Chris Michaelides at: chris.michaelides@bl.uk

Committee Officers of the Italian Studies Library Group

Denis Reidy (Chair)
The British Library
96 Euston Road
London NW1 2DB
Email: denis.reidy@bl.uk

Chris Michaelides (Secretary and
E-liaison Officer)
The British Library
96 Euston Road
London NW1 2DB
Email: chris.michaelides@bl.uk

Hélène Fernandes (Treasurer)
Modern & Medieval Languages
Library
University of Cambridge
Sidwick Avenue
Cambridge CB3 9DA
Email: hk225@cam.ac.uk

Andrea Del Cornò (Editor, *Bulletin*)
The London Library
14 St. James's Square
London SW1Y 4LG
Email: andrea.delcorno@londonlibrary.co.uk

Other Committee members:

Bettina Rex
Cambridge University Library
West Road
Cambridge CB3 9DR
Email: bmr22@cam.ac.uk

Clare Hills-Nova
Sackler Library and
Taylor Institution Library
Bodleian Libraries
University of Oxford
1 St John Street
Oxford OX1 2LG
Email: clare.hills-nova@bodleian.ox.ac.uk

George Ferzoco
University of Bristol
School of Humanities
11 Woodland Road
Bristol BS8 1TB
Email: ferzoco@gmail.com

William Pine-Coffin
University of Warwick Library
66 Sunningdale Avenue
Kenilworth
Warwick CV8 2BZ
Email: williampc231@yahoo.co.uk

ISLG Bulletin

ISSN 1757-4277

ISLG Bulletin, the newsletter of the Italian Studies Library Group, is published annually and distributed free to members of the Group. The subscription rates for joining the Group are: £15.00 per annum for institutions and £10.00 per annum for individual members.

Contributions: ISLG Bulletin is a forum for exchange of information and views for those with an interest in all aspects of Italian studies. Articles of up to 2500 words are welcomed and should be sent in an electronic format to the editor:

Andrea Del Cornò
The London Library
14 St. James's Square
London SW1Y 4LG
Email: andrea.delcorno@londonlibrary.co.uk

The deadline for the next issue is 30 April 2011.

A full report on the ISLG AGM, held at the British Library on 29th June, together with minutes, will be made available on the ISLG website

Cover illustration: Filomena, queen of the second Day

*Boccaccio Decameron, Ferrara, Italy, c. 1467; illuminated by Taddeo Crivelli for Teofilo Calcagnini; MS. Holkham misc. 49, fol. 20v (detail)
Reproduced by kind permission of the Bodleian Library, University of Oxford.*