

Ulrich Middeldorf: A CANCEL IN BALDINUCCI'S VOCABOLARIO (1681)

Recent technical developments like microfilming, xeroxing and other photomechanical procedures are of immense benefit to the user of written or printed materials by making easily accessible what formerly was difficult to consult. It is necessary, however, to remember that a reproduction never can be the equivalent of an original, because it lacks the quality of the original as an object of study itself. And the reliability of a written or printed source may vitally depend on its own physical structure, make-up and condition. It is beneficial to be reminded of this once in a while; and therefore I thought fit to present here a case which illustrates this point even if its consequences are not as far-reaching as they might be.

We all are grateful to the Studio per Edizione Scelte in Florence for the publication of a facsimile of Filippo Baldinucci's *Vocabolario Toscano dell'Arte del Disegno*, Firenze MCLXXXI¹, a book which is as rare as it is important, and the later reprints of which seem to be still rarer than the original.² In her preface Paola Barocchi talks about the "originaria impressione artigianale particolarmente suggestiva pur nelle sue imperfezioni". One of the "imperfections" will prove to be quite vital for an understanding at least of parts of the book.

In an auction sale in 1958 in Florence a copy of the *Vocabolario* was pointed out to me as defective, because it had a blank page in the text. As such thing could not be the result of a mutilation and I thought that there might be some curious reason for it, I bought this copy for the library of the Kunsthistorisches Institut in Florence.³ Indeed, it proved quite exceptionally interesting.

The blank page occurs in the gathering Y which in all copies shows some anomalies. First: it is a *terno* while the rest of the book is made up from *duerni*; this also is stated in the register.⁴ Second: Y 5 is a cancel pasted on a fairly wide stub. Third: while in all other gatherings the leaves are numbered up to 2 (e. g. N 1, 2) or 3 (e. g. H 1, 2, 3) in the gathering Y the numbering goes up to 4. Fourth: the pages of Y are numbered consecutively from 169 to 178, then there is a jump back to 175, 176; section Z takes up the correct numbering again with 181.

The white page in our special copy is the recto of the leaf conjugate with Y 2 (Y 5), that is, of the cancellandum. Its page numbers are: blank, 174 (Fig. 1). The cancel is tipped in, in front of it, with a stub. Who made up the copy of the book had a complete sheet Y, with the text of Y 5 recto taken out, and the cancel in the shape of a single leaf. That he had the cancel and the cancellandum bound one after the other is a bibliographical whimsicality, which eventually became the cause of these my lines.

What has caused all these anomalies? Obviously we have to deal with more than a simple substitution of a leaf with a cancel. The break in the numbering of the pages helps to explain the presence of a *terno* among *duernos*. If we assume that Y 3 and Y 4, which are conjugate, are an afterthought, inserted later into the gathering Y, the page numbers (173), 174, of the cancellandum, and 175, 176 of the last leaf of the section follow in correct sequence.

But why should Y 3 and Y 4 have been inserted? At that point it could not yet have been foreseen, that perhaps eventually a fraction of a sheet was needed to complete the whole text. In such cases a leaf or a half sheet or three leaves were added usually to the last gathering of a book. There is, of course, the possibility that new matter, not foreseen in the manuscript copy has been added. And this seems to be the explanation. The bulk of the inserted leaves is taken up by a farrago of miscellaneous information on anatomy, gathered under the heading V E N E. Baldinucci has other detailed entries on anatomy furnished him by a medical man Giuseppe Zamboni⁵, under the entries M U S C O L I and S C H E L E T R O. While these are of interest to artists, the material offered under V E N E is much less so. And while the former two entries are tied to the rest of the text by a net of cross references, there is one reference to the entry V E N E in O 2 (p. 107): *Nervi e loro nomi. V. in fine Vene, Arterie e Nervi*, patently an unsatisfactory compromise. Was the entry V E N E already contemplated, when O was composed, or was the reference inserted later, which would have been quite easy? Impossible to tell. However, it is hard to imagine it to be programmed when A was composed, where a reference to Arteria could be expected.

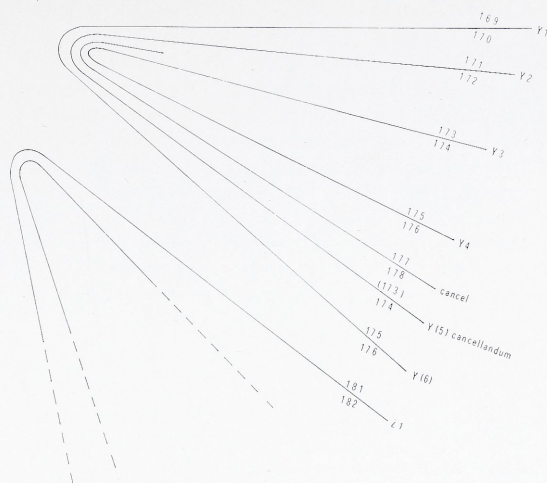
¹ Florence 1975; with a useful *nota critica* of 33 pages by *Severina Parodi*. The book is a Quarto, pp. 4 n. n., V-XIX, 1 n. n. 1-188.

² *Schlosser-Kurz*, 1964, p. 624 quotes two reprints: Florence 1806 and Milan 1809. An edition, Verona 1806 which I have is miserable.

³ Inv. number: 33 050; shelf mark: H 985 a.

⁴ Sheet * ending with corrections and the register must have been printed, after the complex story of the book as it shall be told was ended. Its pages are numbered XIII-XIX and a blank. It must be due to a second thought, because sheet + (title page etc., ending with p. XIII) ends with the catchword V O C A, which suggests that it was intended to stand immediately before the text. Sheet * has no such links either way. The privilege on the back of the title page is lacking in the special copy discussed here.

⁵ I have not been able to find anything out about him. See *Parodi*, nota, p. XX.



1 Diagram of gathering Y and following leaves.

Instead *Arteria* is tucked away in O. What actually did happen is impossible to tell without further evidence (from another odd copy as ours?). There must have been uncertainty in regard to the entry *VENE*. There remains the incontrovertible fact that the sheet Y had been planned, composed and printed, probably for the whole edition, without the leaves with the new material inserted and with one white page, to be taken out and to be replaced by the cancel.

Why the cancel? The blank page of the cancellandum must have begun with the last line of the entry *TURCHINO* on Y 2 verso and ended with the beginning of the entry *VENIRE* the end of which begins the verso of the cancellandum. In between there may have been also short entries of parts of *VENE*, which had to be taken out, to be incorporated in the definitive entry, as eventually printed. This and the spilling over of the *VENE* entry on 177 necessitated a complete resetting and thus led to the cancel.

When the cancel was set, the page numbers were corrected from (173), 174 to 177, 178. But another inconvenience must have arisen. Apparently the new matter did not suffice to fill the inserted leaves plus the cancel. The entry *VENIRE* from the foot of the second column and the verso of the cancellandum had to be moved to the middle of the right column in order to be in the correct alphabetical order. The rest of the page remained empty and there was call for stop gaps. The entry *VENTIERA* has all the earmarks of such a one; it seems out of key and out of proportion. The first section of *VENIRE* is not very brilliant either and might also be an afterthought. *VENOSO* also helps to fill. On the verso the left column had to be completed having lost the entry *VENIRE*. So the entry *VENTRE* was expanded and the fanciful entries *VENTRIA* and *VENTRICOLA* were added.⁶

These are the facts and their interpretation. The conclusions to be drawn are slim. Baldinucci apparently did not have his manuscript complete when the printing began.⁷ This is not surprising in the case of such a compilation. Who, however, wants to admire him for special orientalist interests, because of the entry *VENTIERA* might make a mistake. Still, our somewhat cumbrous analysis of the cancel in the *Vocabolario* was an amusing exercise, which should warn against "was man schwarz auf weiss besitzt, kann man gestrost nach hause tragen". It might be treacherous.

⁶ An exact count of the added lines tallies with that of the transferred ones, but is too tedious to be presented here.

⁷ On page 103 left column he forgot one set of muscles, which he added in the *correzioni* (p. XIX). See also note 4.

RIASSUNTO

Il Kunsthistorisches Institut possiede un esemplare del „Vocabolario“ di Filippo Baldinucci, che si distingue per alcune anomalie. Un'analisi bibliografica ha dato i seguenti risultati: durante il corso di stampa sono stati inseriti due fogli congiunti in mezzo alla sezione Y, per aggiungere una lunga voce V E N E. L'inserzione ha disturbato il testo del foglio che segue, già composto, così che la sua prima pagina dovette essere ricomposta per intero, la seconda in parte. Per riempire le lacune che erano risultate furono inserite alcune voci di scarsa importanza come V E N T I E R A. Questo foglio negli esemplari normali si riconosce facilmente quale sostituzione. Nell'esemplare del Kunsthistorisches Institut sono presenti il foglio sostituito ed anche quello da sostituirsi, l'ultimo con la prima pagina rimasta bianca dopo la cancellatura del testo originale. Questa anomalia è stata l'origine della ricerca dell'autore.

Gert Kreytenberg: GIOVANNI FETTI – BAULEITER AN ORSANMICHELE. Ein Nachtrag *

Zur Vorbereitung einer Arbeit über die Arkadenskulpturen von Orsanmichele im Rahmen des von Manfred Wundram und mir begonnenen „Corpus der toskanischen Skulptur im Trecento - Florenz“ haben wir jüngst die von Luigi Passerini und Girolamo Poggi publizierten Dokumente über die Schließung der Arkaden des Oratoriums überprüft, die diese Autoren aus den „Libri dei Capitani di Or San Michele“ im Florentiner Staatsarchiv exzerpiert hatten.¹ Dabei wurde das folgende Dokument bemerkt, für dessen Transkription ich Professor Gino Corti danke:

Die iiij may (1383).

Supradicti capitanei in sufficienti numero congregati in domo dicte societatis pro eorum officio exercendum, facto et celebrato prius inter eos solempni et secreto scrupiteum et obtempto partito ad fabas secundum formam iuris, vigore eorum officii etc. ordinauerunt, providerunt et eligerunt in capummagistrum dictis societatis pro sex mensibus proxime venturis sine aliquo salario vel mercede Johannem Fetti magistrum.²

Giovanni Fetti wurde also am 4. Mai 1383 von den Vorstehern der Sozietät von Orsanmichele entsprechend den Wahlregeln in die Leitung ihres Palastbaues gewählt. Üblich — auch in der Domopera etwa — war die Begrenzung der Amtszeit des *capomaestro* auf sechs Monate. Dagegen überrascht es, dass Giovanni Fetti das Amt ohne Entlohnung übernehmen sollte. Was die Bestimmung *sine aliquo salario* beinhaltet, ist unklar; ein Parallelfall ist mir nicht bekannt. Dass es sich um eine Strafmassnahme gehandelt hat, ist unwahrscheinlich, doch ebenso auch, dass es die Berufung in ein Ehrenamt war. Soviel kann immerhin gesagt werden: Giovanni Fetti ist nach seinem Ausscheiden aus der Dombauleitung 1382 noch an Orsanmichele tätig gewesen.

* Siehe S. 127-158 in diesem Band.

¹ L. Passerini, Storia degli stabilimenti di beneficenza etc., Florenz 1853, pp. 896-902; ders., Curiosità storico-artistiche fiorentine I, Florenz 1866, pp. 149-162; G. Poggi, Or San Michele, Florenz 1895, pp. 39-46. Zwei dieser Dokumente, vom 27.3. und 3.4.1381 (st. c.), betreffen auch Giovanni Fetti, der am 27.3. von den Vorstehern der Sozietät von Orsanmichele neben Simone Talenti, Jacopo di Piero Guidi und einem sonst unbekanntem Ambrogio di Francesco als Gutachter berufen wurde, um über eine 1373 in Auftrag gegebene und nun fertiggestellte Arkadenfüllung zu befinden, die nicht den Anforderungen entsprechend gearbeitet worden war; am 3.4.1381 lag das Gutachten vor.

² ASF, Lib. Cap. OSM 15, c. 1 r.