

# MARGINI

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GIORNALE DELLA DEDICA E ALTRO

Diretto da Maria Antonietta Terzoli

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VINCENZO VITALE

*L'epistola dedicatoria della summontina come finale dell'"Arcadia" di Sannazaro.*

MARCO PAOLI

*I. L'incisione al servizio della dedica. Gli apparati decorativi nelle dediche dal Cinquecento al Settecento*

MARCO PAOLI

*II. L'incisione al servizio della dedica. Tavole*

*Abstracts*

#### Biblioteca

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*Formen der Darbietung [1967]*

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*Premessa [1995]*

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*L'undicesimo libro di lettere dedicatorie di diversi (Bergamo, 1603)*

a cura di ANNA LAURA PULIAFITO



I margini del libro

## ABSTRACTS

VINCENZO VITALE

*L'epistola dedicatoria della summontina come finale dell' 'Arcadia' di Sannazaro.*

Starting from the assumption that there is a tight intertextual relationship with the introductory letter to the *Raccolta aragonese*, this essay attempts to demonstrate the hypothesis that Jacopo Sannazaro is himself the author of the dedicatory letter of *Arcadia* (officially signed by Pietro Summonte). A crucial point of the analysis is the identification of the reason for which Sannazaro decided to validate a version of the *Arcadia* published by Summonte without his own authorization: he wanted to establish a parallel between the editorial history of his own work and the circumstances of the publication of the *Aeneid*. The literary and intertextual nature of the incongruities in the dedication of *Arcadia* raise the question of the authentic nature of the text: is it a “text” or a “paratext”? The study leads to the conclusion that the dedication of *Arcadia* is indeed a “text”, because it ultimately contributes to define the plot of the work.

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MARCO PAOLI

*L'incisione al servizio della dedica. Gli apparati decorativi nelle dediche dal Cinquecento al Settecento*

The study aims to analyze the decorative elements which accompany the dedications in the printed editions of the Old Regime. The engraved ornamentation of dedicatory epistle, and the coats of arms or portraits incorporated into the *antiporta* or the frontispiece are taken into account. The most articulate expression of this aspect of book illustration occurs in Italy since the sixteenth century. This is due to the importance that the mecenatic dedication assumes in the Peninsula, because of the subordination of the authors to the patronage system, and of the fragmentation of this system into great and small patrons, spread in numerous provinces of the country. The Italian example will be followed in France, but with greater ornamental sobriety, even in presence of illustrated editions. However, the situation changes when the influence of Italian culture is strong, as with Maria de' Medici or with Mazzarino. Then, the adoption of decorative patterns, which enhance both the figure and the contribution of the patron, appears with more decision and with high quality results.



I margini del libro