Important as they are, however, Lowry's criticisms of Aldus do not constitute the major accomplishment of his book. It is the sure hand and informed intelligence with which Aldus' time and his place in it are detailed that deserve attention and praise. Only occasionally is one reminded that Lowry is a late-comer to the field of printing history (his reference to Geoffrey Tory gives the impression that he does not expect us to know who this 'antiquarian fanatic' was), but such almost invisible blemishes on an otherwise convincing and admirable text are easily forgiven. Lowry has made an important contribution to the surprisingly small body of scholarship in English on Aldus. One hopes that, having once been lured into the field of printing and bibliography, he will not abandon it for other pastures.

BRUCE WHITEMAN

(Mr. Whiteman is Research Collections Librarian at McMaster University.)

The Giunti of Florence: Merchant Publishers of the Sixteenth Century.

By William A. Pettas. With a checklist of all the books and documents published by the Giunti in Florence from 1497 to 1570, and with the texts of twenty-nine documents, from 1427 to the eighteenth century. San Francisco: Bernard M. Rosenthal, Inc., 1980. vii, 351 p., 300 copies, of which 275 are for sale, \$45.00 ISBN 0-9600094-0-X

There has been surprisingly little written in English on the Giunti, and it is undoubtedly for this reason that Bernard Rosenthal decided to publish William Pettas' book in the form he has. *The Giunti of Florence* is a doctoral dissertation presented to the University of California, and Rosenthal has simply reproduced the typescript and published it as a limited edition book. The style and presentation of the material are therefore somewhat pedestrian, and there are rather more typographical errors than one would expect from a book: a footnote is dropped on p. 110, several dates are given incorrectly, words are misspelled, etc. Nevertheless, given the paucity of material in English on the Giunti, one is grateful to have Mr. Pettas' book made available.

The reasons for the relative neglect that the Florentine publishers have suffered at the hands of bibliographers and historians of the book are several. Printing in Florence never achieved the scale and eminence that it did in Venice. Taxes in Florence were higher, manuscripts were more difficult of access, and the city was not well situated for the cheap and efficient distribution of books. In addition, the local market was smaller than in Venice, and as a result the Giunti were forced to make do with the Church as their primary customer. As publishers of humanist and classical texts the Giunti house is much overshadowed by Aldus, and in many cases – despite the privileges granted to the Venetian printer – they simply copied Aldine editions and purloined Aldus' typefaces and formats. After Aldus' death in 1515 they even lured his editor, Markos Mousouros, to Florence to work for them. The Giunti had also to contend with the fact that, despite their eminence, it was another printer, Torrentino, who was made ducal printer to Cosimo de Medici when the Florentine Republic fell in the 1530s.

In spite of these impediments, the Giunti managed to publish a respectable number of books during the period 1497 to 1570, and their publishing empire extended into both France and Spain. The *editiones principi* of most of their authors

were published by others – Aldus, primarily, and Antonio Blado of Rome – but they did produce the first of Machiavelli's major works, the *Arte della guerra* (1521), as well as the finest Renaissance edition of the *Decameron* (1527, and thus known as the *Ventisettana*).

Mr. Pettas' book contains a very useful list of all known Giunti books (excluding those published in Venice by Lucantonio Giunti and his successors), and he has appended to his text reproductions of twenty-nine documents relating to the Giunti that now reside in Italian archives or the British Museum. *The Giunti of Florence* has limitations, as described above; but it is nonetheless a useful book for anyone interested in early Italian printing and publishing.

BRUCE WHITEMAN

James Scott and William Scott, Bookbinders. [By] J.H. Loudon. New York: The Moretus Press in association with the National Library of Scotland, 1980. xxvi, 414 p., illus., cloth, \$65.00 ISBN 0-89679-003-7

For a number of years J.H. Loudon, former Keeper of British Antiquarian Books at the National Library of Scotland, has been studying the work of the eighteenth-century Scottish binder James Scott and his successor and presumed relative William Scott. The result is this handsome volume published in Britain by The Scholar Press in association with the NLS and in the United States by The Moretus Press. Until James Scott appeared on the scene in the early 1770s, traditional styles – in particular, the so-called 'herringbone' and 'Scottish wheel' styles – had dominated bookbinding in eighteenth-century Scotland. Scott's bindings show a radical departure from the work of his predecessors. To a conservative craft he introduced the new ideas prevailing in architecture and the decorative arts. Mr. Loudon has identified two stylistic periods in Scott's short career (approximately 1773 to 1784), the first 'a rococo with elements of chinoiserie' inspired by 'Chippendale/rococo' sources and the second, dating from about 1776, in which the influences were neo-classical and Adamesque. A feature of many of his bindings is the use of architectural elements – designs based on a single vertical axis and incorporating columns surmounted by urns and 'statuary' and linked by Adamesque swags.

G.D. Hobson, in his *English Bindings, 1490-1940, in the Library of J.R. Abbey* (1940), was the first to recognize Scott's importance. Since then a number of his bindings have appeared on the market and his work has become better known. Yet the bindings themselves provide almost the only documentation for the career of this influential figure. In his Introduction Mr. Loudon outlines what is known from historical records: directories and 'stent' (assessment) rolls for the city of Edinburgh, the account books of the Faculty of Advocates and other clients, and the two surviving documents of any length, a letter to the Society of Antiquaries of Scotland soliciting its patronage and an inventory of Scott's possessions drawn up in connection with an action of sequestration for unpaid rent brought by his landlord. Mr. Loudon's scholarship is careful and thorough and his interpretation of his research most cautious, yet from these limited sources a personality emerges – ambitious, idealistic, yet ultimately not practical enough to survive in a conservative and largely unsympathetic society.

A catalogue raisonné of the known bindings by James and William Scott – one