

*L'editoria italiana nel decennio francese. Conservazione e rinnovamento.* Ed. by LUIGI MASCILLI MIGLIORINI and GIANFRANCO TORTORELLI. (Studi e ricerche di storia dell'editoria, 69.) Milan: Franco Angeli. 2016. 263 pp. €33. ISBN 978 88 917 4183 7. Also available as an e-book.

The French decade, strictly speaking, is the period from 1805, when most of Northern Italy was comprised in Napoleon's Italian kingdom, to the fall of the same in 1815, though few of the authors here adhere to these strict chronological bounds. For the first time in history a meaningful chunk of Italy was a single country and, though the experience was brief, it was to have long-lasting consequences. The period was chaos, but there were also opportunities, and names such as Nicolò Bettoni come to the fore. The printing business centred on the collapse of Venice and the creation of a new industry in Milan that swiftly adopted new technologies and found itself producing large amounts of legislation and related bureaucracy. Includes essays by Gianluca Albergoni, Alberto Barausse, Chiara Biagioli, Paolo Bianchini, Marco Callegari, Nicola Cusumano, Chiara De Vecchis, Daniela Mangione, Federica Marinoni, Luigi Mascilli Migliorini, Florindo Palladino, Gianfranco Tortorelli, and Vincenzo Trombetta.

*L'industria del libro a Venezia durante la Restaurazione (1815–1848).* By MARCO CALLEGARI. (Biblioteca di bibliografia, 200.) Florence: Olschki. 2016. xviii + 286 pp. €34. ISBN 978 88 222 6450 3.

The present author is an established authority on this period, with two books about the history of publishing in Padua (see *The Library*, VII, 4 (2003), 326; 16 (2015), 212), as well as a catalogue of the printed book catalogues in the libraries there (VII, 11 (2011), 313). His attention here shifts to Padua's bigger neighbour, the erstwhile Serenissima in a troubled period in the city's history, after falling an easy prey to general Bonaparte's French troops in 1797. Briefly ceded to Austria, in 1805 it was taken back by Emperor Napoleon (same man, different hat), but returned to the Hapsburgs with the treaty of Vienna ten years later. The Austrian rulers rightly suspected that the Venetians were not entirely happy with the situation and as a result the publishing industry was tightly controlled by the police; a boon, however, for book historians, who find everything recorded, including numerous print-runs. Very much a companion volume to Marino Berengo's seminal volume on Milan in the same period (1980) (see *The Library*, VII, 14 (2013), 104–5).

*L'invenzione dell'autore. Privilegi di stampa nella Venezia del Rinascimento.* Ed. by SABRINA MINUZZI. (Albrizziana. Documenti per la storia dell'editoria a Venezia.) Venice: Marsilio. 2016. 109 pp. €12. ISBN 978 88 317 2695.

Part of a small-scale series, issued by the publisher mostly as a Christmas gift-book, that tends to slip under the radar and aims to publish historical documents relating to book history together with a brief introduction. This particular volume brings together a selection of the earliest known book privileges, including that awarded to Johann von Speyer in 1469 for the exclusivity of printing in Venice; book history would have been a different matter, if he had not died within the space of a few months. Useful also for the up-to-date bibliography.

*I libri dei Cappuccini: la Biblioteca Oasis di Perugia, con il supplemento al catalogo delle cinque centine. Atti dell'incontro di studio, Perugia, 16 aprile 2015.* Ed. by NATALE VACALEBRE. (Bibliotheca seraphico capuccina, 103.) Rome: Istituto Storico dei Cappuccini. 2016. 206 pp. €28. ISBN 978 88 88001 99 9.

As with all the great Catholic religious orders, the Capuchins have been going through a long-standing crisis, which shows no sign of diminishing and, sooner or later, for some of them will signify disappearance. The dramatic fall in vocations, the