



merit, while in others as a duty that needed a reward; the problem of where the locus of sovereignty was in the republic and who was the supreme authority within a republican political context; and the relationship between public finance and private profits. The author's conclusions are often not very original—for instance, at the end of chapter 1, the author argues that the desirability of union, always expressed in almost every republican context, does not imply a total consequent refusal of the logic of factions—but it is appreciable that these conclusions are always supported by mentions of rich dossiers of interesting archival documents.

Another stimulating element of the monograph is the comparison between republican and monarchical policies that lays behind several chapters. Even though on the back cover it is argued that the book finally breaks the long-lasting tradition of stressing the commonalities of republican and princely regimes, stating that there were distinctive features in the practices of republican government, Shaw seems to claim quite the opposite. The author does not follow the critical path designed by the Cambridge school of intellectual history, according to which the political theory of early modern republicanism was established in opposition to the absolutist thought; in fact, Shaw proves that “republican citizens did not shy away from the vocabulary of monarchy and lordship” (82), and that they normally conceived the presence of a princely figure within their constitution.

Enrico Zucchi, *Universita degli Studi di Padova*

doi:10.1017/rqx.2023.458

The Pucci of Florence: Patronage and Politics in Renaissance Italy. Carla D'Arista. The Medici Archive Project 6. Turnhout: Harvey Miller, 2020. iv + 360 pp. €200.

This book masterfully combines art and history to bring to life Renaissance Italy through the lives of the Pucci family. While the Medici family may have been the most prominent in Renaissance Italy, if you look closely, several famous Renaissance paintings reveal that the figure next to the major subject of the painting is often a Pucci. Numerous paintings and frescoes bear this out: Vasari's *Cosimo il Vecchio and His Entourage Return from Exile* (Cosimo is prominent; Puccio Pucci is to his right); Ghirlandaio's *The Confirmation of the Rule* (Lorenzo de' Medici is centered; Antonio Pucci is to his right); and Vasari's *Clement VII Crowns Charles V in San Petronio* (Charles V is crowned, with Cardinal Lorenzo Pucci just below).

The Puccis rose to become one of the wealthiest and most influential Florentine families. The Pucci name is renowned in several ways: as supporters of classical education, humanism, art and architecture; for participation in conspiracies, murders and papal wars; and as a house that produced three cardinals and influenced Italian religion and politics in the Quattrocento and Cinquecento. The book starts with a helpful Pucci family tree showing the descendants through several centuries. While

the volume covers many Puccis who contributed to the Renaissance, this review focuses primarily on the more notable (for good or bad) ones.

During the Renaissance, Puccis held numerous positions in government and the church. The book describes Puccio Pucci (1389–1449), who married a sister of Cardinal Farnese (who went on to become Pope Paul III) in an Orsini palace in 1534. As expected of social elites, the Pucci provided funds for the restoration and expansion of palaces, villas, and private chapels, and did so in a way that paid homage to classical culture. Chapter 2 includes a splendid image of Federico da Montefeltro's beautiful *studiolo* in Urbino with a frieze of twenty-eight illustrations of famous people. (One of the wonderful attributes of this book is its inclusion throughout of numerous pictures, portraits, and drawings.)

Chapter 3 introduces us to another interesting Pucci: Antonio (1419–84). Antonio was a strong backer of Cosimo de' Medici and was Lorenzo de' Medici's right-hand man. Antonio was also known for his keen interest in architectural and archaeological reconstruction, particularly with Giuliano da Sangallo, who followed in Alberti's revival of ancient architecture. As a result, D'Arista characterizes Giuliano as someone who "changed the face of western architecture forever" (84).

The work then moves to the three Pucci cardinals. The book begins with Antonio's son Lorenzo (1458–1531). He was with Lorenzo de' Medici at his peace meeting with Naples in 1486, assisted Piero de' Medici in defending Florence against French invasion in 1494, and became a cardinal in 1513. During his time, however, he was charged with simony and promoting the sale of plenary indulgences (a Protestant reform target).

Cardinal Lorenzo headed the apostolic tribunal that covered heresy, excommunication, and impediments to sacraments. Notably, Lorenzo was faced with King Henry VIII's 1520s demand for an annulment from Catherine of Aragon on the basis that she was unable to produce a son. Unfortunately for Henry VIII, Catherine was an aunt of the Holy Roman Emperor, who, in 1527, invaded Rome in an attack that became known as the Sack of Rome. Lorenzo slyly figured out how to defer any resolution of Henry's ultimatum.

Two chapters describe the experiences of two other Pucci cardinals: another Antonio (1485–1544) and Roberto (1464–1547). Their lives continue the Renaissance story of the Pucci family's political connections, religion, extensive travels, literacy accomplishments, and the arts. This part of the work is well worth reading. The book ends with a description of the Pucci family from 1612 to 1913 and includes a ledger that describes the property owned by the three cardinals. The ledger includes many luxury goods and numerous books—including a life of Charles V; ten works of Cicero; and works of Plutarch, Euclid, Aristophanes, and Aristotle. This volume includes forty-two pages of notes, works cited, and indexes of people and places.

This is a large (9 x 11 ¼), scholarly, beautiful, and exquisite book—a work that you would be proud to highlight to family and friends as one of your personal treasures. It offers us a precious jewel on the Renaissance life and times of the Pucci family.

Michael A. Vaccari, *Fordham University*
doi:10.1017/rqx.2023.449

Tra spezie e spie: Filippo Pigafetta nel Mediterraneo del Cinquecento. Andrea Savio. Fonti e studi di storia veneta 3. Rome: Viella, 2020. 166 pp. €24.

Savio's study of an intriguing career in informal diplomacy opens with Giovanni Botero's description of "ambassadors, spies, merchants and soldiers," whose travels between states allowed them to gather information of considerable use in government. Born in Vicenza in 1533, Filippo Pigafetta was a descendant of the famous circumnavigator Antonio Pigafetta, but was excluded from the Venetian patriciate on grounds of his illegitimacy. Between 1576 and 1587, as "explorer, informer and spy," Filippo Pigafetta visited Suez, London, Madrid, Lisbon, Rome, Jerusalem, and Venice. This decade, the apex of Pigafetta's activity, provides Savio's focus. His short book is divided into two sections, one dealing with the development of Pigafetta's network, the other with his travels.

Savio sets out to understand Pigafetta in the context of wider networks of young noblemen from the Venetian Terraferma. Pigafetta's career was situated against the background of conflict with the Ottoman Empire, especially after the Battle of Lepanto: firm in his Catholic beliefs, he saw the Ottomans as adherents of a false religion. Following service as a soldier, he took a significant interest in military matters, studying extensively and becoming an important author and translator of treatises on the art of war.

In 1576, when his home city of Vicenza became a place of refuge from a plague-stricken Venice, Pigafetta benefited from contacts with exiles such as the apostolic nuncio Giovanni Battista Castagna (later Pope Urban VII). Vicenza already had notable academies: the Accademia Olimpica (founded 1555) and the Accademia dei Costanti (1556). Pigafetta had wide literary interests and was part of a network of scholars, collecting books and exchanging correspondence. Alongside these connections, he also had interests in the silk trade.

When it came to spying, then, Pigafetta was well placed to leverage his contacts to obtain information. His background offered a range of cover stories: he could plausibly become a curious traveler or engineer or pilgrim. Besides conflict with the Ottomans, Venice was also dealing with tensions over the pepper trade, from which the city was increasingly excluded with the development of new sea routes to Asia.

This was the background against which, in 1576, Pigafetta arrived in Alessandria. In his travels through Egypt he saw the preliminary works undertaken by the Ottomans for