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(179). Unfortunately the material following lacks the graphic qualities of the initial attention-attracting paragraph.

Presenting clear and readable arguments are four additional papers. Ronald F.E. Weissman’s “Cults and Contests: In Search of the Renaissance Confraternity” concludes that sociability must receive as much weight as theology as a motive for the formation of confraternities. Olga Pugliese’s “The Good Works of the Florentine Buonomini di san Martino: An Example of Renaissance Pragmatism” considers help extended to the “shame-faced poor,” i.e. middle class craftsmen and workers fallen on hard times. Jean S. Weisz in “Caritas/Controriforma: The Changing Role of a Confraternity’s Ritual” traces the movement of one confraternity from acts of full charity to involvement with the Inquisition; and Barbara Wisch’s “The Passion of Christ in the Art, Theater, and Penitential Rituals of the Roman Confraternity of the Gonfalone” illustrates the changes of that group’s devotion to the point where “the cult of the suffering Christ reached equal status with the cult of the Virgin, the confraternity’s original dedication” (253).

The significance of the three remaining articles is less apparent. Nerida Newbigin, in “Cene and Cenacoli in the Ascension and Pentecost Companies of Fifteenth Century Florence” (which abounds with untranslated terms), considers the development and subsequent expiration of communal meals and religious drama in two confraternities. Ellen Schiferl’s “Italian Confraternity Art Contracts” concludes that confraternity patronage was predominantly corporate in character; and Ludovica Sebregondi, “Religious Furnishings and Devotional Objects in Renaissance Florentine Confraternities,” describes some of the objects and furnishings characteristic of fifteenth- and sixteenth-century Florentine confraternity life.

Most of these authors give no English rendering of some key words, phrases, sentences, and even whole paragraphs, apparently on the assumption that everyone interested in what they have written will be familiar with the Italian language. The small additional effort involved in translating these words would unlock this information to a much wider non-specialist audience. However, in spite of this problem, this volume is a useful contribution to the scholarship of the Italian Renaissance.

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This book examines Le Porretane by Giovanni Sabadino degli Arienti from various aspects and relates the work not only to the Bolognese situation but also to the tradition of short stories from the Decameron to the sixteenth century. Minutelli points out that Le Porretane is the first and only collection to be set completely at baths. Biographical and historical contingencies of the time combined to make Sabadino's choice fall on the baths of Porretta, not least, the memories of the “casa Arienti.” In the Lettera dedicatoria, Sabadino writes that “una nobilissima e graziosa compagnia de omini e donne” had gone there “a sumere la miraculosa aqua del famoso bagno.” Other writers had described baths; for example, Floriano Dolfo had dealt with Porretta. Sabadino recreates a happy time, when men such as Bargellini and Refringerio lived in peace.
with the Bentivoglio group (of which Andrea is here the chief figure), as opposed to the closing years of the century.

Minutelli next considers the social position of the participants. They address their stories to Andrea Bentivoglio, whom Sabadino is able to honour in desirable surroundings, whereas the ruler, Giovanni, and his wife, Ginevra, had preferred to go elsewhere in the countryside. The critic points out that, of the sixty-two narrators, fifty were upper class, and, of the fifty, eleven were women. Since Sabadino was a lawyer, it is not surprising that he assumed the role of a "dottore" and included a merchant among the narrators. This attitude led to criticism of Sabadino's unheard of sociological impudence. As in his early work De Civica Salute, Sabadino opposed the mundane activity of priests. Minutelli analyses the nature of the "villeggianti," who are depicted in a fashion which illustrates the author's manner of writing. She describes the characteristics he attributes to the women and the subject matter of their stories. Though Sabadino includes an "araldo" and an "oste" among the storytellers, "l'atteggiamento della brigata, dunque, di là dalla signorile condiscendenza iniziale . . . . si dimostra recisamente intransigente rispetto delle distanze gerarchiche: la stessa libertà viene accordata per poterla poi umiliare, per ribadire capricciosamente il recinto aristocratico del circolo narrativo" (186). Stories of doubtful morality are allowed and the humble are sometimes protagonists. The storytellers are depicted realistically, since Sabadino adhered to reality at all times (witness his letters), and was not a great philosopher or master of theology.

It is impossible to convey the depth of Minutelli's work and its many comparisons between Sabadino's attitudes and depictions with those of the numerous other writers she cites. It certainly clarifies his position as a "novelliere."

At the end of her book, Minutelli provides an ample bibliography: she lists the complete editions of *Le Porretane*, modern selections of some of the stories, the surviving manuscripts of Sabadino's minor works together with published editions of some of them, his lost works and those of doubtful attribution. In addition to a list of his published and unpublished letters, there is a selection of biographies and of criticism of *Le Porretane* and of the minor works and letters. All in all, Minutelli's book is extremely useful for researchers.

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Observing the more than 800 page bulk of Silvia Ruffo Fiore's *Niccolò Machiavelli: An Annotated Bibliography of Modern Criticism and Scholarship* (Greenwood, 1990), one might ask whether another lengthy study of the author's work is necessary. In particular, the past decades have seen a significant interest in Machiavelli as an historiographer, illustrated in the studies of Felix Gilbert, Mark Phillips, Sydney Anglo, Mark Hulliung and Peter Bondanella, just to record those which come readily to mind. However, the value of Matucci's contribution to this enormous scholarly industry becomes apparent in the reading of his text. The significance results partly from the fact that Matucci has not merely crafted a linear analysis of Machiavelli's development as