In its simplest form during the fourteenth century, this is seen as the usefulness of the chronicle tradition in a Florence ruled by merchants still very active in trade personally and running the city as an extension of their mercantile interests. However, in his later discussion of Machiavelli, in particular, this observation assumes a fundamental importance, because Florence at the very end of the fifteenth century, after the French invasions of 1494, the expulsion of the Medici, the hegemony of Savonarola, the collapse of the Italian state system in place from at least 1454, and the instability of the Soderini regime all required a sophistication in analysis and even narration that militated against simply applying old historical—or even literary—genres to the task.

It is here that Matucci comes closest to making a significant new contribution to Machiavelli scholarship. He argues that Machiavelli had to develop not so much just a new method of historical analysis—he did this, of course—but that this new analysis resulted in a new literary genre of history in which the omniscient narrative voice of the author not only records events but simultaneously comments on them, making judgments and digressions that turn the situation discussed from a single moment in time into a general rule which can be applied elsewhere with profit: *narrazione* is fused with *discorso*. Matucci suggests that this alteration is not the result of historical technique as much as literary style and he spends some considerable space illustrating his contention through his discussion of Machiavelli's correspondence with Francesco Vettori in the period after the fall of Soderini (the so-called "peace correspondence"). Added to this is a close analysis of *The Prince* and of *The Discourses* to conclude that Machiavelli has altered both the direction and the style of Florentine historiography towards a more sophisticated and elaborate complexion, the consequence of two centuries of historical—and literary—writing. (Indeed, Matucci even draws connections between Machiavelli's episodic style in the *Discorsi* and Ariosto.) Machiavelli, then, is the product equally of the lengthy tradition of Florentine historiography and the complex, chaotic time in which he himself lived and which required a style of history capable of comprehending it.

Matucci has, therefore, truly made a significant addition to our understanding of Machiavelli. He has also forced his reader to consider always the relationship between the literary genre and the technical discipline of history. The notes are extremely rich indicating that Matucci has read virtually all of the pertinent bibliography in Italian and even in English, the result of 30 years of British and American work on Florence. The book itself is well-organized, carefully and clearly argued and divided into easily accessible chapters. My only complaint in the scholarly apparatus is the lack of a bibliography to assist future students in using the vast array of articles and books Matucci assembled for this fine, interdisciplinary study.

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Ilaria Ciseri. *L'ingresso trionfale di Leone X in Firenze nel 1515*. Firenze: Olschki, 1991 (Biblioteca Storica Toscana 26). Pp. vii, 330.

The present study is a precise reconstruction and detailed analysis of pope Leo X's 1515 entry into Florence. The carefully orchestrated event, structured according to contemporary tastes and interests for the triumphal processions of ancient Rome, marked the apogee then attained by the Medici family—the elevation of one of its

sons to the papal throne. It also reaffirmed the return of the Medici family, exiled two decades earlier in the wake of the French invasion and the Savonarolan interlude, to Florence and government. The entry, therefore, was intended to, and did place on display the power and prestige of the ruling family and its most powerful scion, now Christ's vicar on earth and spiritual ruler of all Christendom.

Ciseri's work is based on a thorough study of archival sources and published descriptions of the event. It examines with a keen critical eye a variety of contemporary chronicles and memoirs, both edited and unedited, in order to point out what spectators *saw* and how they *read* the event. It sifts through Florentine account books, identifying a variety of individuals who worked on, and were paid for, the sets and decorations erected along the triumphal route. And it analyses the details of the procession and the scenery in light of classical precedents, contemporary allusions, and modern anthropological interpretations.

The study unfolds with the procession, from the entry into the city at the Porta Romana to the arrival at the papal lodgings in Santa Maria Novella. En route the pope passed through eleven triumphal arches, rode past five symbolic monuments, and delineated, to a significant extent, the ancient Roman perimeter of the city. In this study each triumphal arch or symbolic monument is accorded a section to itself, as are the details of the journey to Florence, the pertinent ceremonials, the organizers, the iconological programme, the renovations at the Palazzo Medici and the papal quarters at Santa Maria Novella, and the decorations of the Medici parish church, San Lorenzo.

The author has enriched her study by including several invaluable appendices to her work. There is a brief discussion of papal visits to Florence before 1515 (147–50), plus a rich bibliography on the subject (151–64). More importantly, she includes the transcription of no less than 47 documents pertaining to the papal entry itself (173–318). A few of these documents, though previously published, were not generally available. Many, on the other hand, were unpublished and their presence in the volume will be of interest to scholars working in a variety of fields. A long index includes the names of a vast cross-section of Florentine society, from the nobles and bureaucrats who orchestrated the procession to the painters and carpenters who built the displays.

This volume is an excellent interdisciplinary analysis of a major public ceremony, one that was orchestrated and read on several levels by both those who were involved in and those who were present at the event. It is also an extremely valuable source of archival information on the technical and organizational aspects of staging such a procession. The thoroughly professional approach to, and transcription of the sources is further proof of the care with which the topic was researched and examined. In short, the volume is a valuable addition to our knowledge of political posturing and propaganda in the early sixteenth century, not to mention the contribution it brings to the history of theatre and theatrics, or to the study of artists—major and minor—active in Florence at the time, or to the interpretation and application of classical Roman ceremonies in the Renaissance.

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