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**Giovanni Cavalcanti. *Nuova Opera. Edizione critica e annotata*. Ed. Arianna Capirossi. Firenze: Firenze UP, 2022. Pp. 377.**

In the later years of his life Giovanni Cavalcanti (1381-ca. 1451) wrote his *Nuova opera*, a challenging work that recounts a history of the years 1440-1447 interspersed with frequent digressions. Arianna Capirossi has published the second full edition of this work, but the first critical edition accompanied by a full and detailed apparatus. This is an impressive work of scholarship that will become the definitive edition of this important primary source. In addition, the book's introduction and notes offer insights into a range of topics relevant to the study of fifteenth-century Florence, its allies, and its antagonists.

Cavalcanti's *Nuova opera* was the second of Cavalcanti's historical works that, together, covered the years 1420-47. Cavalcanti was imprisoned for several years during the 1430s. By the time of his release, he had finished his *Istorie fiorentine*, which dealt with events between 1420-42, and turned to a second work, his *Nuova opera*. This "new work" provides precious information about the reading and languages of a Florentine patrician who was clearly curious but not among the most learned men in his city. Throughout the text Cavalcanti refers and responds to writings by Boethius, Dante, Petrarch, Boccaccio, and other writers. Cavalcanti uses a distinct Tuscan vernacular to muse upon questions about free will and the relationship between success, punishment, virtue, and wickedness in life. He presents anecdotes and maxims to support his different points. He rages against immorality, decisions made by Florentine officials, and especially against what he perceived as unjust and corrupt taxes.

Cavalcanti presents a hostile view of the usurpation of the Florentine Republic by Cosimo de' Medici and his allies. It is a decidedly anti-Medici work, but to describe it so discounts Cavalcanti's complex views of the politics of his day and frames Cavalcanti's ideas through the prism of the Medici family rather than Cavalcanti's own. Cavalcanti provides insights into the thinly documented political faction formed around Neri di Gino Capponi, a man who simultaneously supported and rivaled Cosimo's position within Florence during the first half of the Quattrocento. Cavalcanti fumed about Puccio Pucci, a new man to power who owed his wealth and position primarily to Cosimo. Cavalcanti provides insights into the falling out of Florence with Pope Eugenius IV, whom the city had housed as an exile in the 1430s and then fought a war against in the 1440s. Cavalcanti also paints an extremely negative portrayal of Eugenius's frequent opponent Francesco Sforza, a key ally of Cosimo de' Medici and a man whom modern scholars often praise for his political and military acumen as well as diplomatic abilities. The *Nuova opera* joins other fifteenth-century works that reveal that Florentines possessed their

own ideas and agency irrespective of the machinations of the Medici family. It is a work that challenges the historiography both to reexamine arguments about the wide-spread popularity of the Medici family in fifteenth-century Florence and to reconsider the politics of the city as complicated and multifactional, rather than the more dichotomous lens of “pro” versus “anti” Medici.

Arianna Capirossi's edition builds upon earlier scholars to present the first critical edition of this important work with a full apparatus. The work exists in a single late-fifteenth-century manuscript that dates to some decades after Cavalcanti's death. It is likely that Machiavelli used the work (although not necessarily the surviving copy of it), just as he clearly made use of Cavalcanti's *Istorie fiorentine*. Passages from the *Nuova opera* were published at different times during the early modern period in catalogues and familial histories. In 1838, Filippo Polidori published a partial edition of the *Nuova opera* at the end of his version of Cavalcanti's *Istorie fiorentine*. Then, in 1989 Antoine Monti published the first critical edition of the *Nuova opera*. Capirossi's edition differs from this previous work in her inclusion of a full critical apparatus as well as various readings throughout the text. For English readers, Cavalcanti's *Nuova opera* has only been translated in excerpt to accompany Marcella Grendler's edition of Cavalcanti's third and last work *Trattato politico-morale* (*The 'Trattato politico-morale,'* Marcella T. Grendler ed., Geneva: Librairie Droz, 1973).

This is a welcome addition to a growing number of sources newly available in full text within the *Studi e Cronisti di Firenze* series published by Firenze University Press. Like earlier additions to that series such as Bonaccorso Pitti's *Ricordi* or Giovanni Morelli's *Ricordi*, Capirossi's edition of Cavalcanti makes the full text of a work available to scholars that previously was known principally in excerpted translations or, at best, older editions. Firenze University Press has made Cavalcanti's *Nuova opera*, like Morelli's *Ricordi*, available in an open-access format through their website. Native English speakers may find Cavalcanti's frequent digressions and his version of fifteenth-century Tuscan challenging to navigate in its entirety, but that difficulty should not deter scholars from an exceptionally rich source written from an at times over-looked historical perspective.

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**Paolo Cherchi. *Erranze libridinose. Ricerche erudite su testi rari e dimenticati*. Cagliari: UNICApres, 2023. Pp. 352.**

Testo inaugurale della “Collana di Studi Filologici e Letterari” dell'editrice universitaria cagliaritano e pubblicato in *open access*, il libro consta di undici saggi, già “ospitati” in altre “sedi” (15) tra il 1997 e il 2022, e che (eccetto