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fundamental role. Then Angela Pluda offers a clear explanation of the features of her editing—from the criteria used to publish the sources to interesting linguistic inquiries—and of the contradictory facets of the publication by Ramusio, who intervened heavily on the two texts. Ramusio is called by Pluda an "able manipulator" (24), even though the second volume of the *Navigazioni* came out two years after his death.

Indeed, the two narratives present rich details that could be taken in many directions to understand travel, trade, and society in late medieval Scandinavia and Europe: details about the navigation and weather conditions at sea from the Irish west coast to the Norwegian upper north; about the presence of Venetians in Northern Europe (such as the intriguing figure of Zuan Franco in Stegeborg, Sweden); about the trade routes in Scandinavia; or about the key role that religion played in those lands—first, through people like the German Dominican who helped the Venetians during their stay in the Norwegian village, and second, through places such as the highly attended devotional sites of Saint Olav in Trondheim, Norway, and Saint Bridget of Vadstena, Sweden. These traces of local devotion might further lead to an anthropological use of the two sources, in particular because of fascinating pages devoted to the customs of the people of the Lofoten Islands and their cultural interaction with strangers from the Mediterranean. For instance, the description of the positive acceptance of Pietro Querini's kneeling in front of the wife of the local chief upon his arrival, or of the natural nudity of the villagers, might anticipate the myth of the noble savage in later European literature.

Unfortunately, the newly published sources do not help very much with Querini's hypothesis about the introduction of stockfish into Venice. Leaving the village, Querini received sixty "loads" of stockfish from the head of the village (59), but almost certainly none of them survived the long trip back home. Did Querini advise some of his merchant friends in Venice to look for stockfish in Northern markets? Was his handwritten travelogue read by someone before Ramusio and his team? Or were the other two survivors, who arrived in the lagoons three months before Querini, to play the major role in the local diffusion of the new delicacy? The mystery continues.

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I Gaddi da pittori a uomini di Governo: Ascesa di una famiglia nella Firenze dei Medici. Daniele Giusti.
Biblioteca Storica Toscana 79. Florence: Olschki, 2019. xxvi + 234 pp. €32.

The Florentine penchant for writing—not only out of necessity or for private and professional purposes, but often practiced as an irrepressible need to record personal memories, news, public events, and politics, often commented on with moral or civil, if not philosophical, judgments—constitutes a unique phenomenon in European medieval and early

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modern civilization. This abundant material has allowed historians to reconstruct individual and family stories and to delineate the history of late medieval and Renaissance Florence as seen, so to speak, from the inside—that is, through the private gaze of its citizens, rather than through official documents. Daniele Giusti's book on Gaddi can be added to the group of works that has contributed to this. The Gaddi family held a remarkable vantage point. Present in Florence from the beginning of the Trecento, when the first records are found of the eponymous founding member of the dynasty, Gaddo di Zanobi, the family saw, over the arc of a little more than two centuries, a notable growth in economic and social circumstances, elevating it from the original status of craftsmen in the artistic professions, to a level in the Cinquecento that equated them to much more eminent families, as they were able to count among their members magistrates, priors, and high prelates, among which even two cardinals.

In the first chapter, Giusti quickly outlines the origins of the Gaddi and their nebulous history during the Trecento, marked by the artistic activity of three successive generations—in particular, Gaddo di Zanobi, Taddeo di Gaddo, and Agnolo di Taddeo. The brother of this last, Zanobi di Taddeo, was the first member of the family for whom we have precise records regarding his mercantile activities, as seen from the bank founded in 1369 by Zanobi in Venice. Zanobi became the main correspondent of Francesco di Marco Datini in the lagoon city, and the fortunes of his company opened up new prospects for the Gaddi. Their economic and social rise, similar to other families in Trecento and Quattrocento Florence, was also tied to skillful management of commerce, the progressive accumulation of property in the city and country, shrewd marriages, and, finally, political choices that aligned the Gaddi with the Medici for years to come. Moreover, the uncommon cultural interests of some members of the family were significant, as shown by the vast collection of books and manuscripts assembled in the Trecento and added to in the two following centuries. In the second half of the Cinquecento, this collection also accumulated a conspicuous series of artworks, ancient marbles, medals, and natural curiosities, as well as an extraordinary set of drawings, many of which were on architecture.

The central part of the book is dedicated to the figures of the Quattrocento who determined the fate of the family—that is, to Agnolo di Zanobi and his son, Francesco di Agnolo. Agnolo di Zanobi was the first of the Gaddi to enter into the Medicean orbit, offering his personal and mercantile resources in service to Cosimo il Vecchio, and probably receiving the election to prior in 1437, among other things, as compensation. In the same year, Agnolo moved to the house in the piazza Madonna degli Aldobrandini, which remained for centuries the central family residence. The politics of loyalty to the Medici was continued by Francesco di Agnolo, a merchant and, above all, a humanist, who through his tireless devotion to Lorenzo il Magnifico, for whom he carried out numerous missions as an orator, succeeded in obtaining a position, though marginal, in the *reggimento* of the city.

The book traces the Florentine history of the Quattrocento through personal and family events, not only adding additional details to well-known facts but also

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delineating the aspirations, strategies, and viewpoints of figures who comprised one of the most important social groups in late medieval Florence—those who slowly transitioned from the artisan to the aristocratic class.

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Negotiating the Art of Fatherhood in Late Medieval and Early Modern Italy.
Juliann Vitullo.
The New Middle Ages. London: Palgrave Macmillan, 2019. xii + 216 pp. €58.84.

This group of essays discusses texts and questions about medieval and early modern Italy; debates concerning money and morality (chapter 2); emotional bonds between fathers and children in the 1430s dialogues of Leon Battista Alberti and Giannozzo Manetti (chapter 3); humanist re-presentations of classical and vernacular narratives illustrating paternal feeling (chapter 4); paternal instruction on eating right (chapter 5); and domestic slaves, with whom their masters fathered children (chapter 6). They are bound together by the author's focus on what she interprets as contemporary debates among "merchants, humanists and mendicant preachers" concerning changing ideals and practices of fatherhood and the relation between household and community resulting from the new or developing mercantile economy (6–7).

Vitullo makes a welcome contribution to the study of the patriarchy that shaped the society and culture of Italian cities, especially Florence. Particularly interesting is her chapter on slavery, until recently a relatively neglected subject. Her commentary on Alberti and Manetti is, perhaps, the richest section in a volume replete with ideas and suggestions. Chapter 2 considers much-discussed examples of the case against usury based on Aristotelian-Thomist arguments about the sterility of money, and its countering with charitable donations by merchants such as Enrico Scrovegni, who in the first years of the fourteenth century appeared both in Dante's hell and Giotto's heaven, in the expiatory frescoes he commissioned for the Arena Chapel in Padua. More unusual visual texts include a mid-thirteenth-century mosaic of the merchant-saint Omobono, in San Marco in Venice, and the Veronese painter Caroto's ca. 1520 portrait of a child drawing a sketch of a stick figure, a fascinating unicum, as Vitullo claims, of the "intense interest in childrens' play" displayed by the Mendicant friar Giovanni Dominici in his educational advice of ca. 1400 (76).

However, Vitullo's counterpoint between sterile merchants and fertile fathers often seems strained, dependent on extravagant interpretations of images or eccentric translations of texts. Thus San Bernardino's rebuke of Florentines, "L'abbondanza grande é segno di vostra sterminazione" (literally, "This great abundance is the mark of your destruction"), is rendered as, "This great prosperity is a sign of your sterility" (132). While linking commerce with fruitfulness, Donatello's female figure of Dovizia/

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