

Ditchfield does not address in any detail the consequences of this reform of liturgical texts for the activities of confraternities. The effect of the new liturgical books would have been quite significant, however. In one instance Ditchfield does indicate that the reforms would have altered the liturgical practice of lay confraternities. He mentions the example of Bologna where Archbishop Gabriele Paleotti sought a revised edition of the office for the feast of Bologna's patron, San Petronio. An anonymous manuscript in the Vatican Library related to this effort includes the observations that the office must be corrected, as there were many versions of the office used by confraternities that had been published by the authority of the priors of the confraternities who, as the Vatican document indicates, "were goldsmiths, tailors, carpenters, or similar...hence the presence of errors in these offices...written under the authority of private and unqualified people." (p. 65) Not surprisingly, therefore, clerical supervision of confraternities in the Tridentine period extended to this editorial review of their liturgical books. Ditchfield's work will be welcomed by the student of confraternities as well as by any who seek a better understanding of the nature of Catholicism and its relationship to the culture of the late Renaissance.

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Fineschi, Filippo. *Cristo e Giuda. Rituali di giustizia a Firenze in età moderna*. (Firenze: Alberto Bruschi, 1995). 252 pp., illustrations.

Much research has been done regarding the notion of public execution as ceremonial rite and public display, especially in early modern Britain, but Filippo Fineschi is one of the first to examine this subject in the context of sixteenth- and seventeenth-century Florence. The very title *Cristo e Giuda* reveals the conflicting Florentine view of those condemned to death. On the one hand, the condemned is paraded through the city to the gallows outside the city walls in an elaborate ceremony designed to evoke a parallel between the condemned and Christ, but at the same time he is also a Judas, who has betrayed Florence by means of a criminal act. It is the exploration of this dual nature which is the thrust of Fineschi's work.

The author organizes his work into three main parts: the imagery and ceremonies surrounding the execution such as the public procession (or *gita*), the participants, and the execution itself. Public execution in Florence, like anywhere else, was designed as a strict moral lesson to others as well as the ultimate punishment for the condemned. The crowd which inevitably gathered to witness the execution had a major role in the event as well, and Fineschi uses many vivid examples of the brutality of the masses toward the condemned. Fineschi also explores the complex position of the executioner, who was required for his contribution to civic order yet universally shunned due to his distasteful occupation.

The main point of interest for historians of confraternities is the author's discussion of the confraternity of Neri, which had the main task of comforting the condemned before the execution and caring for the corpse afterwards. Members of the Neri would spend the night before the execution with the condemned in the chapel of the Bargello, accompany him on the procession which would halt for mass at the

Neri church, Santa Maria della Croce al Tempio, and then continue to offer comfort until he reached the scaffold. Fineschi has meticulously examined the documents of the confraternity of Neri and gives a clear account of its significant and varied role in public execution in Florence.

Maps and illustrations enrich this work considerably, most notably the map illustrating the procession of the condemned through Florence to the gallows outside the city walls (p. 45). There is also a comprehensive bibliography of both printed and manuscript sources, all of which reflect the author's exhaustive research in Florentine archives and libraries.

Fineschi has written an engaging and well-researched book which is of interest to criminologists and social historians as well as to confraternity and Renaissance scholars. The only weakness perhaps is the relatively minimal comparison the author makes between Florence and other major contemporary European urban centres; in spite of this mild criticism, Fineschi has made a significant and thoughtful contribution to Florentine social and confraternity history.

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*Genova: il sestiere di Portoria. Una storia della città.* Exhibition catalogue. Biblioteca Franzoniana, 27 Nov. – 19 Dec. 1996. Genova: Comune di Genova / Biblioteca Franzoniana, 1996. 94 pp.

This volume was originally published as the catalogue to an historical exhibit devoted to the district of Portoria in Genoa. From late antiquity until the urban redevelopment of this century, Portoria was the site of a rich popular culture nurtured by the craftsmen and merchants that flourished in the area. The fifty entries included in the catalogue describe frescoes, sculptures, oil paintings, reliquaries, engravings, woodcuts, and a variety of devotional and liturgical objects dating from the fourteenth to the nineteenth centuries. These entries are grouped thematically into nine sections, each prefaced by an introductory essay.

Piera Melli's essay on the archaeological finds made in the area in the last 30 years (section 1) provides a vivid historical overview of the district from the fifth century BC, when Genoa was already a commercial emporium and an important sea-port, to the sixteenth century. Cassiano da Langasco relates the history of two important local institutions, the civic hospital of Santa Maria di Misericordia di Pammatone, founded in 1423 (section 2), and the Church of the Santissima Annunziata, which holds the shrine of Saint Caterina Fieschi Adorno (d. 1510), a Genoese mystic (section 5). The variegated activity of craftsmen in the quarter, in particular weavers and dyers, is discussed in section 3 by Francesca Fabbri, and in section 4, P. G. Piana examines the military presence in Portoria from the Renaissance to the Risorgimento. Piero Gambacciani and Claudio Paolocci trace the architectural vicissitudes of the archiepiscopal seminary, founded in 1574 and currently the site of the Biblioteca Franzoniana (section 6). In section 8 Ennio Poleggi gives a detailed topographical description of Portoria since the Renaissance and describes the gradual