

Founded as a meeting place for the diocesan clergy and soon brought under the aegis of the bishop, in time the *congregatio* loses this role and comes under the control of the college of canons and opens its doors to the laity, probably for economic and social reasons, but also for reasons of prestige. And so the *congregatio* changes from being an exclusively clerical brotherhood a mixed confraternity, passing through an intermediate stage of *adfratatio*. Towards the end of the fourteenth century the *congregatio* begins to decline and fails to see the next century. In its last two centuries it had become very territorially circumscribed.

In his analysis of the documents Maiarelli lingers over the churches, over the various places of provenance of the members registered in the necrology, and even offers some prosopographical entries for some of them.

The *libellus liturgico*, transcribed by Maiarelli, is analyzed instead by Pietro Messa, who sees it as a composite text with a preponderance of masses for the deceased and the cult of the dead. Messa classifies it as a *rituale* and ties it back to an earlier document from the time of Pope Honorius III (r. 1216–27). The *libellus* is thus of interest for the history of liturgical texts. It is also of interest to historians of music on account of its several pieces meant to be sung rather than recited, as their accompanying musical notation clearly indicates.

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Elisabetta Nardinocchi and Ludovica Sebreondi. *Il Tesoro di San Lorenzo*. Florence: Mandragora, 2007. Pp. 157, ill. 103 colour. ISBN 978-8874-61109-6. Euros 30.

This beautifully produced and richly illustrated volume serves many purposes: as a catalogue for the exhibition of liturgical objects from the treasury of the Basilica of San Lorenzo in Florence, as an informative analysis of how the basilica's underground space was used for devotional, funerary, and associative purposes, and as an elegant book to commemorate the restoration and rehabilitation of this important area under the famed Old Sacristy designed by Filippo Brunelleschi. Scholars of early modern confraternities will be interested to know that three different confraternities had their meeting rooms here: the Compagnia del Santissimo Sacramento, the Compagnia del Sangue, and the Compagnia delle Stigmate di San Francesco—all three nicely lined up in the spaces under the transept and main altar of the basilica. The volume itself is divided into three major parts—an introduction, the catalogue itself, and then a postlude by way of conclusion.

The introductory materials consist of two chapters that set the context for the history of the collection. The first (pp. 11–31) is a carefully laid out article by Ludovica Sebreondi on the history, structure, and use of this underground space. Sebreondi begins with a brief summary of the three various architectural moments of the basilica—the original fourth-century church consecrated in 393 by Sts. Ambrose of Milan and Zanobius of Florence; the eleventh-century Romanesque

church re-consecrated by Pope Nicholas II in 1060; and the expanded fifteenth-century Renaissance church designed by Matteo Dolfini and Filippo Brunelleschi that we see today. Sebreghondi details these last renovations and their Medicean agenda, providing the reader with an excellent array of contemporary and subsequent documentary references drawn from various Florentine archives. She then turns her attention to the funerary use of this left transept, focusing in particular on the tombs of Giovanni di Bicci de' Medici in the Old Sacristy (by Andrea Cavalcanti called il Buggiano and Donatello), of Cosimo *Pater patriae* in the hefty pilaster supporting the area between the left transept and the central nave (by Andrea del Verrocchio), and of the sculptor Donatello facing the pilaster with Cosimo's tomb (marked with an eighteenth-century slab by Giuseppe Giovannozzi). At this point Sebreghondi turns her attention to the Confraternity of the Most Holy Sacrament, which occupied the large room under the Old Sacristy that has now been renovated to house the exhibition. The SS. Sacramento was founded well before 1523 (the year the sodality's original constitution was revised) and probably derives from an earlier *laudese* confraternity dedicated to St. Lawrence documented as early as 1338 and then suppressed in 1432. Although the SS. Sacramento was founded by the clergy of S. Lorenzo, it soon began to admit the laity, especially artists and artisans. Sebreghondi outlines some of the confraternity's activities and possessions, as well as its restructuring of the space in the seventeenth and eighteenth century. The final subsection of Sebreghondi's chapter speaks of the fate of the confraternity and its space in the wake of the suppression of all confraternities in 1785 and brings the story to the present with the "rebirth" of the space as a permanent exhibition space for the "treasury" of the Basilica of San Lorenzo.

The second article (pp. 33–63) consists of an equally learned and well researched presentation, this time by Elisabetta Nardinocchi, on the history and nature of the collection that constitutes the "treasury" of San Lorenzo. The scholar examines the origins of this rich array of silver, gold, and crystal objects, she discusses the generous donations by the Medici family both in the Quattro and the Cinquecento, and then follows through to the seventeenth. A brief digression contextualizes the collection within the veritable "cult of relics" of the Medici family and especially of Grand Duke Cosimo III. For the eighteenth century Nardinocchi points out the very generous cash donation by Apollonio Bassetti, past secretary of Cosimo III and a canon of San Lorenzo, who asked that the money be used to buy more objects for the collection and to maintain it for "the use and ornament of the main altar" (50). Nardinocchi also follows the collection through the upheavals of the late eighteenth and then the nineteenth century and finishes, as Sebreghondi had done, with the efforts of the last generation to regroup and re-present what was left to both a general public and to the academic community.

The second part (pp. 65–137) comprises the actual catalogue curated by Elisabetta Nardinocchi. Each object is presented in a professionally photographed, full-page colour illustration accompanied by a facing-page catalogue entry, discussion, and bibliography. The depth of learning and knowledge evidenced by

Nardinocchi is truly impressive and reflects a lifetime of research and work on Florentine silverware and goldsmithery.

The third part (pp. 141–150) consists of three brief articles by the restorers of some of the objects and the designer of the exhibition space. Clarice Innocenti and Cinzia Ortolani discuss their restoration of the reliquary of St. Anthony of Padua (141), Maria Ludovica Nicolai does the same for her restoration of eighteen different objects in gilded brass, silver, gilded silver, and *pietre dure* (143), while Antonio Fara presents the exhibition's physical set up (147–150). Two extensive bibliographies, one of archival and another of published sources, close the volume.

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