

Various sources are used to examine it: testaments in Pisa, municipal registers in Siena. The highest number of secluded women is recorded at the beginning of the fourteenth century: 224 in Siena and 37 in Pisa. While in Pisa merchants and artisans were the ones to financially support secluded women through bequests and charity, in Siena it was the city government and notaries to do so. Luigi Gioia studies another group of secluded individuals: a group of young Siennese males who, in the fourteenth century, left the city to found another “city” that could be the anticipation of the Eternal City: the monastery of Monte Oliveto. Alessandra Bartolomei Romagnoli continues with a discussion of urban sanctity by examining the dossier of the new Siennese saints “created” by religious orders to celebrate themselves: Ambrogio Sansedoni by the Dominicans, Pier Pettinaio by the Franciscans, and Agostino Novello by the Augustinian Hermits (Eremitani).

The volume ends with contributions by the two editors. Pierantonio Piatti shows that three religious orders—the Servites, the Eremitani, and the Carmelites—were fully integrated into medieval Siennese society and institutions. Anna Benvenuti then points out that religiousness—the *bonum commune*—and the good governance of civic life were closely connected concepts in medieval Tuscany because religious devotion was considered to be a civic virtue.

This collection encourages reader to reflect on a very important concept—the connections between spiritual and social salvation in the Middle Ages, a concept to which lay religious organizations of all sorts contributed generously and, one might add, effectively.

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Buganza, Stefania, Paolo Vanoli, and Danilo Zardin (eds.). *Confraternite. Fede e opere in Lombardia dal Medioevo al Settecento.* [Exhibition catalogue] Milan: Scalpendi, 2011. Pp. 183 + 88 b/w and colour ill. ISBN 978-88-8895-4623-9 (paperback) €20.

The current volume accompanied an exhibition of artworks from Lombard confraternities that was mounted in the Palazzo Marliani Cigogna in Busto Arsizio (Lombardy) from 26 February to 23 April 2011. In so doing, it doubles as both an exhibition catalogue and a learned introduction to the nature, work, and contributions of confraternities to Lombard society, art, and culture. The catalogue is divided into two main sections. The first is an introduction to Lombard confraternities and their art and consists of three learned articles by Italian scholars working in the area.

The first article, by Danilo Zardin, the doyen of confraternity studies in Lombardy, offers an overview of the origins and development of confraternities in the region up to the end of the sixteenth century (“Radici e storia delle confraternite in terra milanese e lombarda” pp. 11–41). Zardin begins by pointing out both the rich network of confraternities present in medieval and early modern Lombardy and the fundamental contributions these sodalities made to religious devotion, mutual and social assistance, art, music, and literature. While Zardin’s analysis spans over the entire region, he does also pay special attention to the town of Busto Arsizio and its immediate area. He discusses the various types of confraternities, both large and small, urban and rural, pointing out the great variety of lay religious associations to be found, from flagellant to Eucharistic, from rosary to parish confraternities, and so forth. Zardin ends his article with the revitalisation of confraternities spearheaded by the reforming cardinal archbishop (later saint) Carlo Borromeo in the late sixteenth century.

The second article, Stefania Buganza’s “Le confraternite lombarde e l’arte: tracce per una storia della committenza in età tardomedievale e rinascimentale” (pp. 43–75), focuses on the commissioning of art by Lombard confraternities from the thirteenth to the mid-sixteenth century, stopping as it were on the eve of the Council of Trent. These three and a half centuries witnessed extensive changes and developments both in confraternities and in art. Buganza focuses on some representative moments and their more emblematic (and for the earlier period, their few surviving) artworks to illustrate and contextualize these developments. She subdivides her contribution into sections that illustrate the various developmental moments of confraternities and their art—the emergence and affirmation of flagellant confraternities in the thirteenth century alongside the much older altar confraternities; the growing participation of the merchant class in confraternities, especially in Milan, in the fourteenth and fifteenth centuries; the development of new types of confraternities in the late fifteenth and sixteenth centuries (confraternities dedicated to the Corpus Christi, the Rosary, St. Joseph, and, in Milan, to the Sacred Crown of Christ). While few of the artworks commissioned or owned by thirteenth-century sodalities have survived, many of those from the full bloom of the Renaissance in the fifteenth and sixteenth centuries are still extant and can provide valuable insights into the spirituality, culture, and interests of the time.

The third article in this first section, Paolo Vanoli’s “Le confraternite lombarde nell’età post-tridentina: modelli decorativi ed esempi di committenza” (pp. 77–103) picks up where Buganza left off and discusses a number of representative works from the post-Tridentine period. As Vanoli points out in his opening paragraph, Lombardy in the late sixteenth century was a very important “laboratory” (*laboratorio*) for the reorganization, revival,

reform, and reaffirmation of the Catholic Church (p. 77), a “laboratory” in which confraternities and their art could, and did, play a crucial role—something Carlo Borromeo clearly understood when he undertook an extensive program of reform of lay religious organizations meant to promote a renewed form of individual and collective religiosity.

The second part of the volume consists of the exhibition catalogue itself. This includes a series of full-colour illustrations of some of the various works that were included in the exhibition (pp. 107–135), the *schede* for all the various artworks and other objects in the exhibition (pp. 138–166), and an extensive bibliography of relevant critical works (pp. 168–181).

By offering its readers a learned introduction to Lombard confraternities and their artworks, not to mention a wealth of fascinating illustrations of the various types of artworks they commissioned or owned—canvases, frescoes, illuminations, statues, architecture—this exhibition catalogue helps to draw more attention to the confraternal movement in what was (and still is) one of Europe’s most economically and culturally active regions.

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Curzel, Emanuele, Maria Garbellotti, and Maria Clara Rossi (eds.). *Confraternite in Trentino e a Riva del Garda*. Biblioteca dei Quaderni di storia religiosa, 9. Verona: Cierre Edizioni, 2017. Pp. 237 + 17 colour ill. ISBN 978-88-8314-940-5 (paperback) €16.

The eight articles in this volume focus on various aspects of confraternities in the Italian region of Trentino and the town of Riva del Garda. They originate from papers originally presented at a conference at the Università degli Studi di Trento in 2016 entitled *Le confraternite: metodologie e casi di studio*. The articles engage with such topics as religious rituals and social roles, women in confraternities, the charitable work of laypeople and confraternities, devotion in the modern age, hospital confraternities, comparisons between confraternities in the medieval and the modern era, and the Disciplinati and their church over the course of three centuries.

The incentive for this research came from the historical archive at Riva which holds the papers of many confraternities active in the area during the late medieval and modern periods. The Disciplinati, in particular, played an important part in the religious, economic and social spheres of the region, as the documents in the archives amply reveal.

The opening article, “Le confraternite. Riti religiosi e ruolo sociale” (pp. 9–30), by Maria Clara Rossi presents an examination of the religious