

The third group of articles focuses on “procedures, economy, and territory” and gathers articles by Sandra Cavallo and Marcella Maritano on the confraternity’s charitable and educational activities (1:447–474); Elisa Mongiano and Gian Savino Pene Vidari on bequests and dowries (1:475–508); Blythe Alice Raviola on the confraternity’s regional connections in the duchy of Savoy (1:509–540); Fausto Piola Caselli on the confraternity’s investments in the eighteenth century (1:541–576); Emanuele Colombo on the dynamics of lending from the Renaissance to the early nineteenth century (1:577–612).

The fourth subsection, on “laws and assistance in the eighteenth and nineteenth centuries” contains articles by Enrico Genta on the confraternity’s statutes during the Napoleonic period and the following restoration (1:615–636) and Silvia Inaudi on the charitable and educational activities of the confraternity in the first half of the nineteenth century (1:637–650.)

The second volume covers the years 1853 to 2013 and so strays from our early modern interests, but I might mention that after an introductory essay by Alberto Cova on Italian banks in a European context in the nineteenth and twentieth centuries, it, too, has a subsection on “the men and the institutions” and then on “bank and economy”, “assistance and interventions”, “the legal context”, “the buildings and the artistic patrimony” and some “concluding considerations.”

As indicated above the rich archival resources of the Compagnia di San Paolo allow for extensive and in-depth analyses not only of the history of this powerful confraternity, but also of the economic history of the Duchy of Savoy and, in more recent times, the Kingdom and then the Republic of Italy.

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Buranelli, Francesco and Fabrizio Capanni (eds.). *La Chiesa dei Bolognesi a Roma. Santi Giovanni Evangelista e Petronio*. Rome: Palombi Editori, 2017. Pp. 177 + 89 colour illustrations. ISBN 978-88-6060-782-9 (paperback) €24.

La Chiesa dei Bolognesi a Roma traces the history of the Arciconfraternita dei Santi Giovanni Evangelista e Petronio in Rome from its foundation in 1576 to the present day. This monograph is an edited volume of essays by a number of scholars; it also contains numerous colour illustrations and photographs of the structure of the church along with its paintings, sketches, and architectural plans. The book aims to preserve and publicize

the historical memory of the archconfraternity and to underline the artistic heritage that this religious lay association commissioned, financed, and collected between the seventeenth and the eighteenth centuries. Finally, the book also aims to promote the archconfraternity's charitable work through the centuries.

After providing the reader with the historical context of the phenomenon of lay religious organizations in Rome, the central core of the monograph describes and analyses the history of the church of the Bolognese, its architecture and artistic treasures. It begins with the description of the archaeological foundations, its construction, and subsequent renovations. Great attention is given to the works of pre-Baroque and Baroque architects and painters from the city of Bologna who worked in Rome between the seventeenth and the eighteenth centuries. The book's contributors describe the renovation project of the church of the Bolognese carried out by prominent artists such as Mascherino, Domenichino, Annibale and Agostino Carracci, Guido Reni, Guercino, Alessandro Algardi, and Francesco Albani. Not only does the work of these artists testify to the presence of a well-established Bolognese school in Rome, but it also highlights the key role that Bologna played in the religious and artistic renewal in the Roman Catholic Church between the late sixteenth and the seventeenth centuries. In her contribution, Rossella Vodret analyses Domenichino's altarpiece, possibly the most important piece of art the archconfraternity ever commissioned. Vodret's contribution is complemented by Antonio Buitoni's essay, which examines the recently discovered documents about Domenichini's and Giovanni Andrea Sirani's altarpiece.

As more information on the historical, artistic, and political past of the archconfraternity emerges from the examinations of its archive, Giulia Iseppi underlines the lack of documents regarding the association's first century of life. She suggests a lack of interest in this type of associations as a reason for this gap in the archival records, but also points out that they are now being increasingly studied and researched. Other reasons behind the fragmentary nature of the archives are the lack of a methodical and accurate system of bookkeeping alongside the loss of documents during the Napoleonic period (1796–1815). By describing the content of the archconfraternity's archive and listing hypotheses to provide reasons for its incompleteness, Giulia Iseppi points to new possibilities of research for scholars interested in the phenomenon of lay religious associations before the eighteenth century.

Marzia Cataldi Gallo describes an eighteenth-century chasuble commonly believed to be a gift from Pope Benedict XIV Lambertini (r. 1740–58). Through a comparative analysis of the fabric and decoration and documents from the archives, Gallo suggests that the chasuble proves that

strong ties existed between the Bolognese pope in Rome, his affection for his hometown and the *Confraternita dei Bolognesi* in the Holy City.

The Bolognese cult of *La Madonna di San Luca* is also discussed as proof of the archconfraternity's homage to another popular cult peculiar of the city of Bologna, besides the well-known cult of Saint Petronius.

The last part of the book focuses on the archconfraternity's role today and how the association can still fulfill its original charitable mandate while facing and adapting to the challenges of the twenty-first century. In the afterword, the current archbishop of Bologna, Matteo Zuppi, discusses how the archconfraternity's founding spirit is still alive today and describes the challenges of the present.

In describing the archconfraternity of the Bolognese, its work and artistic treasure, *La Chiesa dei Bolognesi a Roma* opens the way to further investigation and research from scholars interested in the history of Bologna and Rome, of the Catholic Church, charity, the arts, architecture, and other fields.

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Sebregondi, Ludovica (ed.). *La Compagnia di San Niccolò di Bari detta del Ceppo*. Florence: Polistampa, 2018. Pp. 93 + 86 b/w and colour ill. ISBN 978-88-596-1903-1 (paperback) €16.

The flood of 4 November 1966 wrought severe damages to extensive parts of Florence and to great portions of its architectural, artistic, and physical patrimony. One of the institutions to suffer most from the flood was the confraternity of Saint Nicholas of Bari called *del Ceppo*, where the greasy, fuel infested waters of the Arno inundated the confraternity's oratory and rooms to a level of 4.5 metres in depth. Furnishing, pews, paintings, frescoes, all sorts of precious objects used for religious services and for the daily life of the confraternity were covered in mud, their metals oxidized, their pigments washed away. Rescue operations immediately sought to salvage all that was possible, place it in secure storage sites inside and outside the city, and then, over the years and adhering to the best conservation practices, clean, restore, and preserve these objects. It has taken over fifty years, but finally most of these objects have now returned to the confraternity and the building itself has been renovated to its ancien splendor (but also brought up to modern standards, especially in its electrical system and structural requirements).

The volume under review celebrates and documents the restoration work that was carried out on the confraternity's building and artifacts. It