

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

opens with an extensive article by Ludovica Sebregondi, the doyenne of historical and artistic studies on the Compagnia di San Niccolò del Ceppo, that summarizes the history of the confraternity and its various architectural and artistic developments (“Il Ceppo”, pp. 11–56).

The confraternity was already in existence in the fourteenth century when we have records that a sodality dedicated to the Virgin Mary and St Nicholas of Bari was meeting in the Oltrarno district of Florence (that is, in the area on the left bank of the Arno). In 1417 the confraternity moved to the right bank into an oratory it had build on land next to the Hospital of Santa Maria *del Ceppo* (from which it acquired its own appellation of *del Ceppo*). At this time the confraternity consisted of two separate groups of men (there were no women in the sodality at that time): one group consisted of young males in their teens and early twenties that met during the day and was dedicated to Saint Nicholas of Bari, the other of adult males that met at night and was dedicated to Saint Jerome. At the time of the Siege of Florence (1529–30) the confraternity was obliged to cede its oratory and rooms to a group of nuns whose convent outside the city had been demolished in anticipation of the siege. At this point, the adult men of Saint Jerome moved back to the left bank into a building on the Costa San Giorgio, while the young men of Saint Nicholas were briefly hosted at the Compagnia della Croce al Tempio until, in 1562 they moved into their own (and final) oratory complex in what is now the south-west corner of via dei Pandolfini and via Verdi. It is at this site that the confraternity suffered the disastrous effects of the flood of 1966 and is now welcoming back its returning artworks and artifacts.

Sebregondi's summary of the confraternity's history and its various artworks picks up from her earlier monograph on the confraternity (*La compagnia e l'oratorio di San Niccolò del Ceppo*. Florence: Salimbeni, 1985) and updates it with information that has come to light in the course of the restorations and research work that have carried out over the past decades. She is followed in this by Elisabetta Nardinocchi's article on the newly created exhibition spaces at the confraternity (“Gli spazi espositivi”, pp. 57–64). Nardinocchi details the work done and the variety of objects on display — paintings, busts, liturgical objects, etc.). Antonio Fara then explains the procedures used to restore and stabilize the building itself (“I restauri e il recupero della struttura 2007–2018”, pp. 65–80) in the wake not only of the damages wrought by the flood, but also those wrought by the simple passage of time. Jennifer Celani brings the collection to a close with a short article on the close cooperation between the *Sovrintendenza* responsible for the care and preservation of artworks and the members of the confraternity, a collaboration that has facilitated the reconstruction of a unique cultural, artistic, and spiritual inheritance (“Restauri e ritrovamenti. Le buone pratiche in fatto di tutela”, pp. 81–88).

The volume is lavishly enriched with photographs (many of which are full page) and diagrams that illustrate the recovery work and the treasures that are now back on site at the confraternity.

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Tanfulli, Maurizio (ed.). *La Fraternita del Buon Gesù nella Terra di Cantiano. Libro "B" (1576–1617) (storie e testimonianze)*. Special issue of *Quaderni del Consiglio Regionale delle Marche* vol. 23, n. 245 (March 2018). Ancona: Associazione Culturale "La Turba", 2018. Pp. 329. ISBN 978-88-3280-0371 (paperback) n.p.

Cantiano, a municipality on the Apennines in the region of Marche (central Italy), is home to a spectacular Good Friday processional staging of the Passion of Christ. The procession, known as *La Turba*, involves the entire town and constitutes a strong element of group identity for the town and its confraternities. Cantiano is not unusual in this — in Italy even small towns are rich in history and confraternities.

Like so many other towns all across medieval and Renaissance Italy, Cantiano had a number of confraternities. Tanfulli lists nine of them, including a confraternity of the Sacrament, one of the Rosary, one the Seven Sorrows of Mary, another of the Good Death, and so on (43). The most important one, however, was the *fraternita del Buon Gesù* (the brotherhood of the Good [Lord] Jesus) in the church of Sant'Ubaldo. Although there is no documentation to confirm it, tradition has it that the Buon Gesù was founded in the mid thirteenth century at the time of the flagellant movement that spread across Italy; in June 1427 it underwent a reform at the hands of none other than Saint Bernardine of Siena (48). The sodality's reputation was such that in 1514 it was placed in charge of the local hospital that assisted both the town's poor and passing pilgrims who travelled on the near-by via Flaminia to and from Rome (57).

In his volume on the Buon Gesù, Maurizio Tanfulli offers a selection, with commentary, of texts transcribed from the only surviving volume from the confraternity's ancient archive (now lost), the *Liber Societatis Boni Jesu Terre Cant.ni – B*, that is, Book "B" of the Society of the Good Jesus in the land of Cantiano. The "book" is a register of administrative and accounting notes for the years 1576 to 1617 that record, for the most part, the confraternity's income and expenses. Tanfulli uses the various notes in the register as points of entry into the life of the confraternity and, by extension, into the places where it operated, the properties it owned, and the