

confraternities in the years following the Council of Trent (27–31). The three curators of the exhibition then take turns presenting their research. The first is Michel Scipioni, who describes and analyses the confraternity's various statutes (the first set, from 1448, is item 2 in the exhibition and catalogue), its administrative organization, and its devotional practices (33–49). He also looks at the sodality's membership in the seventeenth century when San Benedetto Bianco was attracting both important artists and intellectuals to its ranks, as well as member of the Florentine nobility. Alessandro Grassi follows with a chapter on the confraternity's historical *sede* (quarters) next to the Old Cemetery in the convent of Santa Maria Novella and the artworks that embellished it (51–73). Giovanni Serafini offers a chapter on art and spirituality at San Benedetto Bianco that is particularly informative given the fact that many of the artworks in the confraternity were produced by artists who were, in fact, members of the sodality, thereby giving us a very unique and invaluable insight into the influence of spirituality on art, and vice versa (75–91). The last essay is by Maria Cecilia Fabbri who looks at an Old Testament cycle of eight octagons inherited by the confraternity in 1680 from its member Gabriello Zuti (1619–80), who around 1650 had commissioned the various works from a number of respected artists (93–105). At this point, the volume turns into a catalogue and provides detailed examinations of the thirty-two artworks in the exhibition, which included not only paintings, but also drawings, a fresco, manuscripts, books, a reliquary, a chalice, a crucifix (107–180). The catalogue also includes ten works “not in the exhibition”, among which a magnificent sixteenth-century *bancone da sacrestia* (183–205).

By bringing to our attention this rich trove of seventeenth-century Florentine works of art in various genres and media and by pointing to their place in the devotional life of an important fourteenth-century confraternity that managed not only to prosper for over six centuries but also to survive three general suppressions, the three curators and two added contributors have helped to refocus our attention on the close connection between the visual and the spiritual, art and religion, but also on the active involvement of artists in the lay religious movement of their time.

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**Visintin, Denis, David Di Paoli Paulovich, Rino Cigui. *Le confraternite istriane. Una sintesi*. Fonti e studi per la storia dell'Adriatico orientale, 3. Piran: Società di studi storici e geografici Pirano, 2014. Pp. 246 + 59 figs.+ 5 music scores. ISBN 978-9-6193-4102-5 (hard cover) n.p.**

The volume consists of two extensive essays and a sizeable appendix of documents. The first essay, by Denis Visintin, examines the millenarian

history of confraternities in Istria (pp. 17–116), the second, by David Di Paoli Paulovich, looks at the devotional, liturgical, and musical aspects of these confraternities (pp. 117–201), while the appendix offers the reader fourteen documents transcribed and edited by Rino Cigui that include statutes, inventories, and financial records. There is also quite a visual documentation consisting mostly of late nineteenth and early twentieth-century photographs of processions, banners, and *confratelli*, as well as a few medieval and early modern inscriptions. An added bonus in the volume are the five musical scores for hymns sung by some of these confraternities, such as the Latin “Ave Roche” of the Confraternity of Saint Roch in Pirano d’Istria (185) or the Italian “Evviva Sant’Andrea!” (complete with exclamation mark) sung by the Confraternity of Saint Andrew in Umago (186). Each of the two articles have a rich bibliography, divided into general works and then into specific city-by-city lists, that will be of great benefit to scholars setting out to study and understand the confraternal movement in what, for our interests, was part of the ancient Republic of Venice. As such, the volume provides scholars of lay religious organizations an initial insight into the devotional, charitable, and religious associative life of Istrians from the early Middle Ages to the nineteenth century.

After a few brief comments on the renewed scholarly interest in confraternities in the last few decades, Denis Visintin points out that in Istria confraternities soon moved past their original devotional intent and gave “decisive support to the socio-economic development” in the various towns and cities of the region, often replacing local authorities and helping local families or individuals advance both politically and economically (18). The earliest documentary evidence for the presence of confraternities in Istria comes from the second half of the eleventh century — 1072 for Trieste and 1082 for Capodistria (31). In the fifteenth century, and with the support of the Franciscan movement, there was a flourishing of confraternities throughout Istria; the phenomenon gained even more steam in the Tridentine period. In 1641 an inquiry ordered by Paolo Condulmier, *capitano* of Capodistria, revealed the presence of 604 confraternities in just the Istrian territories under the government of the Serenissima; by the end of the eighteenth century that number had risen to 673. Taking the Habsburg part of Istria into consideration, the scholar Egidio Ivetic puts the figure at about 800–850 confraternities in all of Istria by the end of the eighteenth century (36–37). In short, the territory was rife with lay religious organizations throughout the early modern period and *ancien regime*; this, in turn, points to new research opportunities for scholars and the potential for innovative insights into lay religious moments in multilingual, multiethnic, and multicultural areas such as Istria. Later in the chapter Visintin examines the relationship of confraternities with the local Venetian authorities (such as the various *capitani* and *provveditori*) as well as with church authorities (46–57); he describes their internal organization (57–61), their finances (62–87), processions, gowns, devotional objects

(95–103), and then provides us with his conclusions and bibliography (103–116).

David Di Paoli Paulovich's chapter builds on that of his co-author. He provides, for example, a listing of confraternities by categories (Marian, saints, deceased, other; 130–137), their rituals and practices (in order by city from Trieste to Fiume; 137–175), and by cultic rituals during the liturgical year (175–181), and, finally, samples of their music (181–189).

The appendix of documents is short (202–237) — given the lack of sources available for Istrian confraternities, more documents (and especially more pre-modern documents) would have been welcomed by our readers. Having said this, however, what Rino Cigui provides does, indeed, whet the appetite and might well spur future scholars to delve deeper into Istrian archives. The first document is a transcription of the 1605 statutes of the *Scola del S.mo Nome de Dio* (Confraternity of the Most Holy Name of God) in Verteneglio (203–206). The rest are, unfortunately, nineteenth and twentieth-century statutes that will not be of interest to early modernists.

As a general introduction to confraternities in Istria this volume points to the presence of a lively and rich lay religious life in the region from the Middle Ages to the twentieth century. Though its focus on the medieval and Renaissance periods is limited, it should nonetheless bring Istria to the attention of early modernists, and especially Venetianists, as an area of research still very much open for new work and innovative insights.

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