

Maci, Carmine. *Le confraternite della città e della diocesi di Lecce*, Centro Ricerche di Storia Religiosa in Puglia (Fasano: Schena Editore, 1991), 124 pp. L. 10,000.

The volume provides brief historical introductions to several hundred confraternities known to have been located in the city of Lecce and the surrounding extra-urban diocesan territory. The entries are heavily annotated with evidence from the archiepiscopal archives in Lecce, the Vatican archives, pastoral visitation records, etc. Both the *schede* and Maci's introductory comments will be most useful for those interested in the modern history of corporative life in the region. Only a handful of the associations (apparently all within the city) have attested pre-Tridentine foundation dates, and most of the cited material is from the 17th century or later. A transcription of the previously unpublished 1656 *Regole* of the Congregazione dell'Immacolata Concezione della Beata Vergine Maria in San Pietro in Lama is published as an appendix.

Marcia Groves
University of Toronto

* * *

Il disegno fiorentino del tempo di Lorenzo il Magnifico. Exhibition presented by the Ministero per i Beni Culturali e Ambientali and the Uffizi, Gabinetto Disegni e Stampe, 8 April - 5 July 1992; curator Annamaria Petioli Tofani; catalogue Milan, Silvana Editoriale, 1992.

Mounted as part of the celebrations honouring the 500th anniversary of Lorenzo de' Medici's death, the exhibition consisted of a breathtaking assembly of Quattrocento drawings that offered an exquisite picture of the activity of drawing in Laurentian Florence.

The catalogue illustrates the curator's aim of allowing the drawings themselves to serve as documents for a better

understanding of artistic culture in late Quattrocento Florence. The need to state so clearly what one might suppose to be a working principle for exhibitions of this kind springs, as Tofani observes in her introduction, from the peculiar importance of drawing for the Florentine artistic tradition. Understood to be as much an aesthetic concept as a graphic technique, drawing has been considered the central characteristic of Florentine art since Giorgio Vasari first wrote about it. Comprehensive statements such as Vasari's are lacking, however, from Lorenzo's time when key figures in Vasari's account of drawing, for example Michelangelo, were formed. As a result, Tofani suggests that in the absence of such written documentation we must rely on the drawings themselves to serve as witness.

With this in mind, Tofani chose works that were especially characteristic of how drawings were perceived and used during Lorenzo's time. She then arranged them thematically according to specific drawing concerns of the day in an attempt to maximize their ability to illustrate the genre. Thirteen of the fourteen sections of the catalogue adhere to such themes as drawing exercises from ancient and modern models, from the human figure, and from draperies. Other sections treat topics like portraiture, landscape, preliminary sketches, studies for compositions, preparatory cartoons, and scientific and architectural drawings. The last section presents in a more monographic style the drawings of Botticelli, the late Quattrocento artist who was most involved with the Medici circle.

For scholars studying confraternal art, the catalogue has both a general and a specific use. On the general level, any attempt to assess adequately the role of confraternities as patrons must be informed by a knowledge of the artistic concerns of the day, and this forms the focus of the catalogue. On a specific level, Tofani's section on compositional studies makes this necessity concrete. Some of the drawings themselves have direct connections with confraternities. Among the drawings exhibited, for example, is a study of Lorenzo di Credi's *Madonna and Saints*, now in Dresden. Originally commissioned by the Com-

pagnia di San Sebastiano in Florence, the work invites closer scrutiny of the artist/patron relationship.

Rebekah Smick
University of Toronto

* * *

Liana Bertoldi Lenoci, *Il sinodo di Giovinazzo. 1566. Studio e testo originale*. Biblioteca della ricerca, Puglia Storica 2. Edited by Giovanni Pinto (Fasano di Brindisi: Schena Editore, 1989), 104 pp. L. 18,000.

This is the second volume in a series dedicated to research on and publication of the documents left by provincial councils, diocesan synods, pastoral visitations, and *relationes ad limina* in Puglia between the close of the Council of Trent in 1563 and the end of the seventeenth century. The editors have chosen to publish these documents in chronological order. Thus, Bertoldi Lenoci presents in this short volume an analysis of the decrees of the 1566 synod of Giovinazzo (pp. 30-68) and the decrees themselves in an accompanying appendix (pp. 69-104).

The synod of 1566, under the direction of bishop Juan Antolinez Brecianos de la Riveira, was the first diocesan synod in Giovinazzo following the closure of the Council of Trent. Its decrees, therefore, reflect the earliest attempts to implement the reforms of Trent in this diocese in Puglia. Antolinez had himself been a member of the Council and was eager to establish its reforms in his diocese. The decrees are an indication of Antolinez's concerns for the religious practices of the clergy and the laity of his diocese. Bertoldi Lenoci considers them a valuable source for studying popular religion as long as they are used in conjunction with other documents that are more closely linked to local realities rather than tridentine ideals (p. 68).

An introductory chapter by Giovanni Pinto (pp. 5-28), the director of the Centro Ricerche di Storia Religiosa in Puglia, offers the reader a description of the broader provincial back-